

m mondo/dr sept/oct 2003
venue
E N G L A N D



egg london <king's cross>



The 800-capacity Egg has been conceived as a "reactive antidote" to London's superclubs. Described by co-owner and front man Laurence Malice as an "entertainment leisure space" (rather than a club), it is situated in a wasteland behind London Kings Cross station - a near cultural dystopia.

Yet from such bleak landscapes nuggets are mined. It was in 1996 that club promoter Laurence Malice first set eyes on the Victorian warehouse, which was used to house cattle on their way to slaughter in nearby Farringdon, and purchased the freehold. It was three years before he started developing it into Egg.

The name 'Egg' implies the venue's own embryonic status, but more importantly it marks the idea of a rebirth for Malice himself. For in his previous life he was renowned for the 12 years he operated the louche and luxurious Trade at John Newman's Turnmills — the first venue in the UK to be granted a 24-hour entertainment license.

Trade closed its doors for the last time in October last year, but for a while Laurence's newly-acquired building at 200 York Way did nothing but house the Trade offices.

Thankfully, when it came to starting the conversion process, the building was found to have no protective covenants or English Heritage Grade listings. Thus Laurence was able to build an extension - wrapped around the existing shell - to take in emergency exits, toilets and roof terraces on the upper storeys. Eventually the courtyard entrance will be landscaped and enclosed to extend the capacity to round 1500.

As far as the first phase is concerned, some £2.5m will have been spent on developing the conceptual side, and for this Laurence has needed to rely heavily on the tight financial control exercised by his partner Jenny Mosely.

They have certainly put a creative team in place. Architect Will Alsop was introduced to the project by stained glass specialist Brian Clarke, before interior designer Tim Ryan, from G2 Design Consultants, arrived

on the scene eight months ago. But their ideas had to remain fluid as the scheme went through a number of iterations.

However, between 1999 and the opening four months ago, the proposed two-storey extension went in over the top of the building and the exterior was washed in a dark terracotta.

At the same time a new Victorian-style studded staircase has been added on the outside of the original shell.

Entering the building, the ground floor simulates a basement space by virtue of having its external door bricked in, and comes on like some Manhattan speakeasy. An arch and wooden floor have been added, and the highly polished steel front bar, highlighted by ultra-voilet, disappears at night. Whichever way you look at it this is unreconstructed industrialism, with its exposed brickwork, ducting and support beams.

This is also where the live stage - and the venue's production manager Rob Barton - can be found.

The second floor environment is more modern and opens out to the Terrace, ☺

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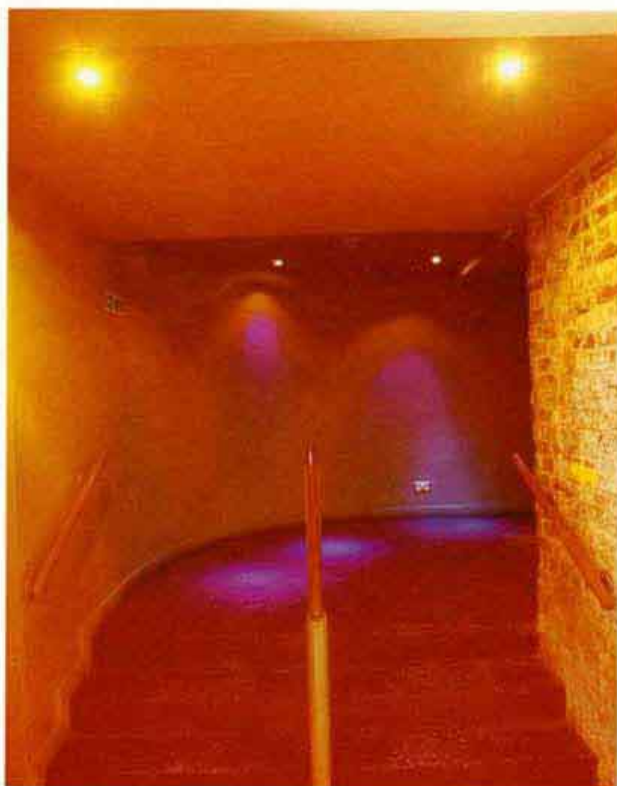
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MUCH MORE THAN STATE OF THE ART



which provides a vista over what will be a landscaped garden and kiosk/café at the far end. Focal points are the cinema seats at one end and the pillarbox red painted floor, while there are plans for Brian Clarke to stain the big picture window.

Tim Ryan has given careful thought to the social engineering aspects by designing seductive curves and a circulatory system up to the top (VIP) floor, which has its



own cash desk and separate entrance off the street. The design is less understated, with an ostentatious bar dominating the far end and faux-ostrich leather ribbed padded banquette seating contouring the wall and providing a retro feel. This is offset against an ebony floor.

The technical team behind the fit-out is the same as that which recently refurbished Heaven, the world's most famous gay venue.

The venue's production manager Rob Barton has moved across town and reunited with Mark Metcalf's Blue Box Company, who have once again opted for a Funktion One/QSC combination (with XTA DP226 digital process control).

A strong advocate of this potent partnership, Blue Box Company was recommended to the project by John Beech from Peters and Beech, corporate party organisers and long time aficionados of the Blue Box Funktion One/QSC pairing. Although the owners looked at several other tenders ultimately the positive feedback they received, particularly from DJs, swayed the decision. And club goers have been quick to reinforce that belief inside the first months of trading.

The systems for the three floors were designed around the planned programme material for each space, in consultation with Rob Barton. The ground floor being the hardest dance programme, it was decided to spec. a four way active system comprising of Funktion One Res 4s and F218s powered by QSC PowerLight PL1.8's and PL4.0's. The first floor is geared towards lighter program and live acts and here the biamp Funktion One Res 2s were chosen, complemented by F218s (this time utilised as sub bass units). Due to limitations of height and the need for versatility in this space a four square ground stacked system was specified, with the entire floor powered by a combination of PowerLight PL4.0's, PL2.0's and PL1.8's.

The top floor VIP/ private club area has a more laid back informal atmosphere. Here Blue Box specified the new full range Funktion One F88 boxes complemented in the dance area by two Funktion One Minibass, while a further three F88s and a Minibass are found in the lounge areas.

A pair of F88s also provide infill reinforcement in the bar area at the rear of the main ground floor dance floor and the lounge area on the first floor.

All F88's and Minibass are powered by QSC PL 230 and QSC PL 236 amplifiers respectively (including the system in the VIP/private club).

The effects lighting in the venue was supplied by Halo. This includes High End Systems Technobeams; Martin MAC 300 and MAC 250 moving yoke systems; Clay Paky Mini Scan HPE and lasers; Opti Strobeflowers and SGM Colour Dynamics. ☼



FRANÇAIS

Egg, avec sa capacité de 800 personnes, est considéré comme un "antidote réactif" aux superclubs de Londres. Décrit par Laurence Malice, son co-propriétaire et porte-parole, comme un "espace de loisirs" par opposition au terme de boîte de nuit. Egg est situé sur un terrain vague derrière la gare de Kings Cross - une quasi dystopie culturelle. L'équipe technique du programme d'équipement est la même que celle qui a récemment réaménagé Heaven, l'établissement gay le plus connu du monde. Le directeur de production d'Egg, Rob Barton, est allé s'installer de l'autre côté de la ville et a retrouvé Blue Box Company de Mark Metcalf qui a à nouveau opté pour une combinaison Funktion One/QSC (avec contrôle numérique XTA DP226). L'éclairage a été fourni par Halo et comprend l'équipement suivant : High End Systems Technobeams, systèmes sur fourche mobile Martin MAC 300 et MAC 250, Clay Paky Mini Scan HPE, Opti Strobeflowers et SGM Colour Dynamics. Les soirées Egg sont organisées en rotation mensuelle avec une politique alternant les prestations de qualité live et de DJ.

DEUTSCH

Das 800 Gäste lassende Egg wurde als „Gegenpol“ zu den Londoner Superclubs konzipiert. Mitbesitzer und Frontman Laurence Malice beschrieb das Projekt als „Unterhaltungs- und Freizeitraum“ statt als Club. Das Venue liegt - fast eine kulturelle Dystopie - inmitten von Ödland hinter dem Londoner Bahnhof Kings Cross. Das technische Team, das hinter der Ausstattung stand, ist das gleiche, das vor kurzem auch an der Renovierung des Heaven, des berühmtesten Schwulenclubs der Welt, beteiligt war. Der Produktionsleiter des Venue, Rob Barton, hat sich ans andere Ende der Stadt begeben und erneut mit Mark Metcalfs Firma Blue Box Company zusammengearbeitet, die sich auch im Egg wieder für eine Kombination aus Funktion One und QSC (mit XTA DP226 Digitalprozessoren) entschieden hat. Die Effektbeleuchtung in dem Venue stammt von Halo und schließt Technobeams von High End Systems, die Moving-Yoke-Systeme MAC 300 und MAC 250 von Martin, Mini Scan HPE von Clay Paky, Opti Strobeflowers und SGM Colour Dynamics ein. Das Egg wird in monatlichem Turnus Themenabende veranstalten. Das Hauptgewicht soll dabei auf einer Kombination von DJ-Auftritten und Liveshows von hochkarätigen Bands liegen.

ITALIANO

Egg ha una capacità per 800 persone ed è stato concepito come "antidoto reattivo" ai superclub di Londra. Descritto dal comproprietario e gestore Laurence Malice come "spazio tempo libero per intrattenimento" (piuttosto che club), Egg si trova su un terreno inutilizzato dietro alla stazione di Kings Cross a Londra - quasi una distopia culturale. Il team tecnico responsabile degli interni è lo stesso che di recente ha rinnovato Heaven, il locale gay più famoso del mondo. Rob Barton, responsabile della produzione al locale, si è trasferito dall'altra parte della città e ha nuovamente unito le forze con la Blue Box Company di Mark Metcalf, optando ancora una volta per una combinazione di prodotti Funktion One/QSC (con controllo digitale di processo tramite XTA DP226). Per le luci, gli effetti sono stati forniti da Halo e l'installazione include unità High End Systems Technobeam, sistemi Martin MAC 300 e MAC 250, unità Clay Paky Mini Scan HPE, Opti Strobeflower e inline SGM Colour Dynamics. All'Egg ci saranno serate a rotazione ogni mese, con l'enfasi sull'abbinamento dei set DJ con esibizioni dal vivo di alta qualità.

ESPAÑOL

El Egg, con capacidad para 800 personas, se ha concebido como un "antídoto reactivo" a los superclubes de Londres. Descrito por su copropietario y encargado, Laurence Malice, como "un espacio de ocio y entretenimiento" (más que como un club) se encuentra en la tierra baldía de detrás de la estación de London King Cross, una distopia casi cultural. El equipo técnico responsable es el mismo que el del recientemente remodelado Heaven, el club gay más famoso del mundo. El director de producción del local, Rob Barton, ha barrido toda la ciudad para volverse a unir con la Blue Box Company, de Mark Metcalf, quien una vez más ha optado por una combinación Funktion One/QSC (con control digital de procesos XTA DP226). La iluminación con efectos en el local es de Halo e incluye techos de High End Systems, sistemas móviles Martin 300 y MAC 250 HPE Mini Scan de Clay Paky, flores estroboscópicas Opti y SGM Colour Dynamics. Las noches del Egg rotan mensualmente. El énfasis principal se pondrá en combinar DJs con actuaciones de calidad en directo.



✪ Considering there was no planning and no M&D licence granted when they took the place over, Jenny Mosely says that Islington Council have been very forward-thinking in granting them a 24-hour entertainment licence.

Egg nights will run on monthly rotation. The main emphasis will be combining DJ sets with quality live performances, and it's reassuring to see the names of London club vets like McLusky and Kris Needs on the flyers.

The new venue has already staged an art exhibition (with the Chapman brothers) and hosted Flint, (Keith Flint's band) as well as minimalist composer, Michael Nyman. It promises to represent everything from street culture to performance art and the gestalt will change accordingly.

This was all in accordance with the wishes of Tim Ryan, who says the whole idea of the interior was for it to have as few fixed elements as possible. "It shouldn't be about interior design but about theatre and the character of the building. In this way Egg will never date," he believes.



technical info

SOUND

Ground Floor: 4 x Funktion One Resolution 4 and 4 x F218 bass bin (run four-way); Funktion One F88's as bar infills. Processing: XTA DP-226. Amplification: QSC PowerLight PL1.8'and PL4.0

First Floor: 4 x Funktion One Resolution 2; 4 x F218 bass bin (run three-way) & 2 F88's (infill). Amplification: QSC PowerLight PL4.0, PL2.0 and PL1.8. Processing: XTA DP-226, Top Floor: 6 x Funktion One F88; 3 x Funktion One 2 x 12 Mini Bass.

DJ Stations: Martin Audio F12 DJ monitors; 3 x Technics SL1210 Mk2; Pioneer DJM-3000 mixer; 2 x Pioneer CDJ-1000 on ground and first floors

LIGHTING

Ground Floor: 4 x High End Systems Technobeam; 4 x Martin MAC 300 moving yoke system; 2 x Clay Paky Mini Scan HPE

First Floor: 5 x Martin Pro MAC 250; 5 x Clay Paky Miniscan HPE; 2 x Opti Strobefflower

Top Floor: 2 x SGM Colour Dynamics

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