

NEWS

address needs in the post and music markets. In a digitally-networked world, I think it is very important for different products to be able to talk and integrate with each other over high-speed networks. Distributed processing and new control protocols are essential for this to happen. In every respect our technologies complement each other, so I am convinced that we can achieve great results from our collaboration in the near future.'

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www.euphonix.com
Steinberg, Germany: +49 40 271 413
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Libra Post for Bollywood

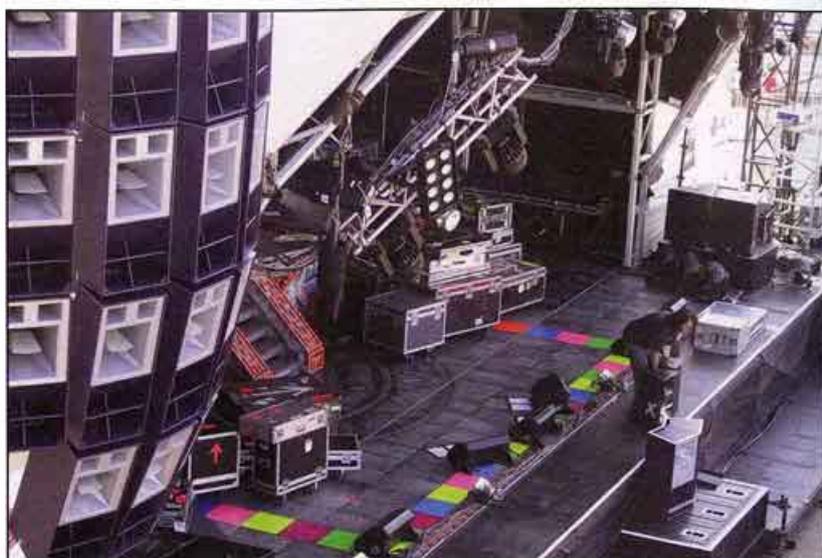
INDIA: Gaurav Digital, one of Bollywood's main mixing facilities, has installed an AMS Neve Libra Post console in its Studio 2. The installation allows projects to be transferred between Studio 1 and Studio 2 which is already equipped with a Logic 2 console. 'AMS Neve offers an excellent price to performance ratio on all its products,' said Gaurav Digital's Gaurav Gupta. 'I can confidently say this after investing in both the Logic 2 and the Libra Post. Compatibility between the two products was a key factor when we chose the Libra Post.'

The facility chose the Libra Post in order to meet demand from clients; prior to the installation. 'The Libra Post is being used to pre-mix films before the track is moved to the Logic 2 studio for final mixing,' said Vinayak Deo from Indian distributor Cineom Broadcast. 'This means that the facility can now mix more films due to the compatibility between the Libra Post and Logic 2 studios, plus they're not turning clients away.'

Cineom Broadcast India:
+91 22 874 8383
www.ams-neve.com

Turks take L-Acoustics

ISTANBUL: L-Acoustics has appointed Focus to handle its distribution in Turkey. Established in 1997, Focus is an exclusive distributor for more than 20 brands including sound, lighting



The massive Funktion One Resolution sound system being assembled on the Sydney Opera House forecourt for Jamiroquai.

and staging products. The company is has ongoing partnerships with a number of leading companies in the Turkish installation market. Sales manager Cenk Yildiz said: 'We have 20 years of experience in this field, and Focus has always been the address for top notch brands and services. We are now proud to include the L-Acoustics products among our portfolio.'

Focus Reklam ve Produksyon, Turkey: +90 212 347 1187
www.l-acoustics.com

Jamiroquai at the Opera

AUSTRALIA: 'The name Jamiroquai must mean rain bringer, because Sydney hadn't had a lot of rain until we came to town,' says Chris Kennedy after Jamiroquai's recent concert in the forecourt of the Sydney Opera House. 'Although it was dry and overcast during the production day, it started raining in the early hours of the show day - outdoor shows and rain are two things that go hand-in-hand on this tour.' The production day went smoothly and the PA, although cut down for this show, was up and

running within three hours of the truck doors opening.

Along with FOH systems engineer Randy Franz, audio systems engineer Ian Shapcott, and PA rigger Ewan McDonald, Kennedy was one of the Norwest Productions team working on the event. The Try Audio crew included Masano Sato and Akiko Kondou, along with Air Projects' Shige Matamoto.

The touring rig consisted of an 82 box Funktion One rig comprising 30 Resolution 5 cabinets for the main PA, 10 Resolution 4Ds for the main underhang, six Resolution 2s for infills and centre fill, eight Resolution 4s for outfill, four Resolution 18s for floor outfill subs, 24F 218s for main subs, eight EAW SB1000 centre subs and 12 EAW KF 750 as Delays. All mid-high cabinets were driven by Crest 8001, CA12 and CA9 amps and all sub cabinets were by Crown MA VZ5002s. The delays were also powered by Crown racks (two 5002s, a 3600 and a 2402). All processing was via eight XTA DP226 units controlled by Audiocore software. 'We took a feed from the Jamiroquai XL88 matrix mixer and sent it to 12 channels of KT DN360,' says Kennedy. The feed was taken out of the DN360 EQs into two XTA DS800 active splitters to balance the signal and line drive, as DN360 EQs are not balanced.

For the Opera House shows the audio team decided to drop the EAW 750 delay in favour of the Res4/Res18 outfill setup. 'There was no side seating to cover so no outfill was required. Instead we used one side of the outfills as delay,' says Kennedy. 'All was great on the setup day. The next morning, however, it was drizzling and it had rained fairly heavy in the early morning. Our greatest fear were our amp racks, which were under

the stage, but even though moisture had entered our amp land, the heat generated by the amps had any water disappear pretty quickly.'

The FOH console was a Yamaha PM1D with outboard including a Manley VoxBox compressor, a dbx 160S, two Aneek Channel in a Box parametric EQs, a Lo electronic 2290 delay and S6000, an AMS RMX16 reverb, Lexicon480L and PCM91, Eventide Orville and DSP4500. The monitor console was a Midas Heritage 3000 and Turbosound floor monitors were used for everyone. Microphones where a combination of Shure Beta series on instruments and Sennheisers and Neumanns on vocals.

In the end once the doors opened and the DJ was strutting his stuff the rain eased up. All 7000 punters enjoyed the evening and the show, which was in memory of the Bali bombing victims, which was highlighted by an impromptu auction during the show.

Norwest Productions, Australia:
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Elton John in India

BANGALORE: A crowd of 20,000 recently saw Elton John play his first Indian concert at Bangalore's Palace Grounds. The open-air venue has previously hosted Roger Waters, Deep Purple, Scorpions and Bryan Adams but Sir Elton's concert was a one-man-show with the singer playing a customised piano that had a built-in synthesiser. Songs such as 'Sacrifice', 'Daniel', 'Rocket Man' and 'Crocodile Rock' rang through a sound system jointly provided by Electrocraft of Mumbai and J Davis Prosound of Bangalore, the former supplying FOH and crew and the latter supplying delay towers.

The main system comprised of 20 V-Dosc cabinets as main hangs on 42ft towers, three dV-Dosc as front fills and 16 SB218 subs, all driven by Campco amplifiers. All of these were controlled by BSS FDS-366 Omnidrives. The two stacks for the extreme left and right of the venue were comprised of 4 L-Acoustics Arcs per side. The L-Acoustics Arcs gave additional 45 degree coverage on the left side and 67 degrees on the right side. Two delay towers were added due to the size of the venue; these were located 40m from the stage and comprised of 12 V-Dosc cabinets on 30ft towers which were also controlled by BSS FDS-366 Omnidrives. The FOH desk was an Allen & Heath ML 5000 with a few BSS graphic EQs in support. Elton's voice ran through dbx compressors, and Lexicon and Eventide processors. A Yamaha O2R served as monitor console and Clair Brothers monitors were driven by Crown Macrotech amps.

The singer/pianist said he was 'very excited' at playing in India, and wished his fans a Happy Diwali.

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www.electrocraft.net
J Davis Prosound, India: +91 80 2214409
www.jdavisprosound.com

Martin Audio celebrates Sleaaz

AUSTRALIA: The annual Sleaze Ball is one of the largest and best-known gay and lesbian dance parties on the world circuit - a celebration of identity, community togetherness, diverse music and dance culture. The 6,500 revellers that attended Sleaaz 2002 at the Horden Pavilion at Fox Studio adopted an 'In Uniform' dress theme, some stretching the imagination, others opting for old standards like rugby kit or school uniform - usually two or three sizes too daring. The 12-hour entertainment programme required serious audio, lighting and effects and Sydney's leading integrated production company 32 Hundred were on hand to oblige.

A total of 14 Martin Audio WBCs, eight WBC LongThrows and 32 WSK subs were used for FOH. Power was provided by 36 QSC Powerlight amplifiers with racks positioned behind each stack. The DJ booth was thoroughly over specified with two channels of one WBC on top of two WS2 double 15-inch subwoofers - no requests for additional volume were received. 'This system rocks,' said Josh Chapman, who along with Iain Reed and Kevin Davidson engineered the production. 'With Martin and QSC - whatever you throw at them for however long, they maintain the rage.'

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