



# FUNKTION ONE HELPS GLADE GET BACK TO GRASS ROOTS

**CUTTING EDGE ELECTRONIC FESTIVAL RETURNS WITH A FOCUS ON TOP-NOTCH AUDIO**

Funktion One and major rental partner Audio Plus reprised their roles in sound system design and provision at this year's Glade festival, which returned with a bang in 2011 after a one-year hiatus.

Despite an arduous climb back to the top of its game, the festival, which champions cutting-edge electronic music and high quality audio in an enjoyment-focussed, rather than heavily commercial setting, has been hailed a runaway success by all.

Funktion One sound systems figured highly at the event, at both of the main stages and throughout the site on many of the independent Nano Stages, which were a new addition this year as part of the organiser's fruitful efforts to bring back the original underground spirit of the festival.

For the main Glade stage, which played host to the likes of Trentemøller, Dirty Vegas and Andrew Weatherall, the firms specified a straightforward but powerful system comprising left and right stacks of four F221 dual 21-inch

cabinets, topped with eight Resolution 5 mid-high boxes, configured in two rows – a bottom row of five and a top row of three. The system was powered by MC<sup>2</sup> and controlled by XTA, with a Midas XL4 at FOH, completing the fully-analogue signal path.

Over on the Origin stage, however, Funktion One teamed up with Audio Plus and the organisers to deliver its 3D soundfield experience via the signature Ambisonic system. Leading electronic artists such as Antix and Form performed through a six-stack rig arranged in a geometrically-perfect hexagon around the audience. This included main front stacks of three F221 and five Res 5 per side, with smaller stacks consisting of one F121 and one Resolution 3 forming the other four points of the hexagon. Again, the system, was powered by MC<sup>2</sup> and controlled by XTA.

"Tony Andrews and John Newsham from Funktion One always come down and do the Origin stage, which is kind of my baby, if you like," commented festival organiser and founder,

Anselm Guise. "If there is any stage onsite that I put slightly more energy into personally, it's definitely that one, so having them work on it is brilliant. Every year we get together and see how we can improve it. Obviously, we've had a bit of a wobble, so it's fantastic to have them back this year doing their soundfield. The six-stack system they put up is great, because it has a noise-cancelling quality as well as providing a very tight blanket of sound across the dancefloor.

"They're so passionate about what they do," he continued. "I perform there as well and when we were doing our gig on Sunday, David from Funktion One came running up to us backstage and said 'something's not right'. It turned out that one frequency band on an EQ was one dB out. I was thinking: 'How the hell did you notice that?' He kept going out onto the dancefloor and coming back in again to tweak things and get it right. It was a real joy."

Tony Andrews added: "We've got the operation of the surround sound really dialled

in now, we just need more split input from the stage, which will be the focus next year. The surround sound fits really well with what is known as the psy-trance area, where they're very open-minded in terms of taking the sound to the next level. Good audio is part of the psy-trance genre almost. There is a spirit of adventure and an excitement about where we can go with this. We want to see how far we can go with it, and because of the spirit of Glade, they consider that to be important."

### "Funktion One are so creative, they're open to experimentation".

In order to get the most out of the Ambisonic system for future Glade events, Guise and his partners now intend to work closely with Funktion One in the run-up to next year's festival. They plan to hold some practice sessions at the manufacturer's facility in Surrey, UK, where some of the most creative artists penned for Glade 2012 can get to grips with the soundfield in preparation for their performances at the festival.

"Glade has got our full support on the 3D sound stage, but we need to really integrate

with the performers in order to get the most out of it," explained Andrews. "And I think they share that objective."

"The fact that we can do this is great," continued Guise. "Funktion One are so creative that they're open to that kind of experimentation and giving up their valuable time so that people visit their factory and learn about it."

Guise and his team consider themselves very fortunate to run one of the few select

music festivals that Funktion One is directly involved with, but as long as they stick to their philosophy of putting music and enjoyment first, they can be sure of the company's continued support.

"As a manufacturer, we are audio enthusiasts to the Nth degree and I think that Glade shares our company's vision. We see a similar ethos to our own in Glade, which is why we are getting so closely involved with the festival. Good luck to these people who are doing it without sponsorship. We do have a lot in common

in that respect and I like the fact that it has become apparent that our philosophies are not a million miles apart. The lack of commerciality is a great thing and for me, it's absolutely in accord with the original spirit of places like Glastonbury.

"We definitely see it as a project for us and something we'd like to keep working on. The audio this year was outstanding. My vision goes further [laughs], but coming back down to Earth, it was bloody good."

"The main reason for doing something like this has to be love, not money," agreed Guise. "When something becomes too big, the money thing becomes more of an issue, because if it goes wrong the losses are so much bigger. Suddenly you're thinking about selling more tickets so that you can cover the risk of losing money, and your attention turns from making sure the party is really good to making sure you don't lose money – or simply to make money – and you end up with a poorer event as a result. I think Funktion One is exactly the same; they don't do what they do for money, they do it because they like making bloody good speakers and that's it.

"I can't thank them enough. I absolutely love the fact that they're on board and I'm very humbled by the fact we've got such kindness and enthusiasm for what we're doing."

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