

»SOUNDBITES

• Easier navigation and a complete product index are among the features of the new **TAG** website, which went live recently. Designed to simplify the passage of the visitor through the site's various features, the new www.tag-fr.com site offers immediate access to the news page via the home page, a product index with links to technical sheets and user manuals, newsletter subscription option, and the ability to read content in three languages (English, French and German). www.tag-fr.com

• **Aviom's** personal mixers have been in use on Michael Bublé's Crazy Love world tour as part of the monitoring set-up for the brass section. Offering crew members the ease of configuration they require while providing musicians with a customised monitor mix, personal mixers are able to retain and recall presets for mixes on a daily basis. The monitoring set-up for the tour is a multiple station system comprising eight Aviom A-16II mixers. An A16-D A-Net distributor - fed directly from a DiGiCo SD7 equipped with a D-16c A-Net card - supplies signals and power to each personal mixing station. All of the musicians use moulded in-ear monitors from Westone. www.aviom.com

AUSTRIA

Cloud nine in Linz

Apple iPad controls over 200 Nexo loudspeakers. **Dave Robinson** reports

▶ Translating literally as the Linz Cloud of Sound, the Linzer Klangwolke is an open-air musical event, unique in scale. Something of a showcase for Nexo in Austria, where distribution company MTEC has achieved a significant market share for the French loudspeaker brand, the Klangwolke has grown year on year, in September 2010 deploying over 200 Nexo cabinets on an EtherSound network, and controlled remotely by an Apple iPad.

Held every year in the Danube Park in the Austrian town of Linz, the Klangwolke festival encompasses three concerts of modern music with and without high-tech visualisation, attracting audiences of up to 150,000. The big one is the Visualisierte Linzer Klangwolke, which features specially commissioned musical and visual compositions, accompanied by lasers, video projections, fireworks, trains, cranes and balloons.



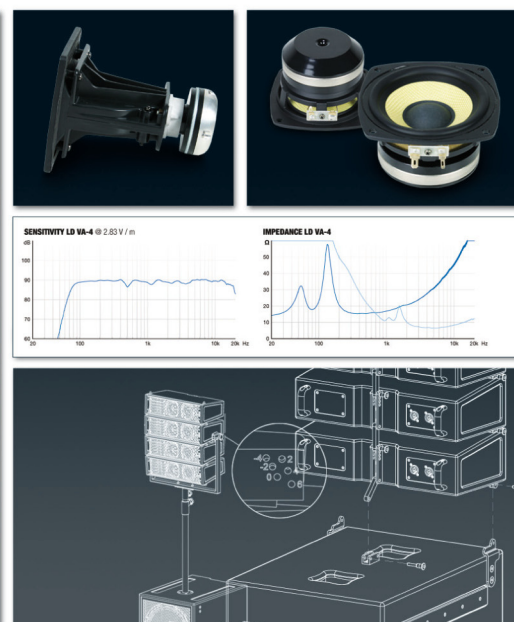
The event is a showcase for Nexo and distributor MTEC

Each year, the theme changes. 'BABY JET', this year's story of a futuristic train that can exceed Mach 1 speeds travelling through a vacuum tunnel, brought the audience face to face with 500m of specially installed rails, a rail jet and a steam engine, all lifted into place over the Danube by crane. This "thriller" was played out to a soundtrack by Peter Valentin on a mighty distributed sound reinforcement system, using seven specially erected steel towers made exactly to fit the Nexo GEO T line arrays.

Audio designer and network sound specialist Wolfgang Peschmann from WOPE Audio Technologies was appointed to design the extensive system, for which he used a clutch of software packages, including EASE and Nexo's new NS-1 calculation programme. From a VENUE D-Show Profile console at FOH, the network reached out across a sizeable stretch of riverside in front of the Linz Brucknerhaus concert hall.

Setting up the front-of-house control position was a challenge in itself. With a huge area set aside for the VIPs, the control position could only be sited directly beneath one of the PA towers. And, with all the equipment set up inside a 6m office container, it was impossible to achieve a representative sound image at the console itself, requiring Peschmann to operate the system remotely.

"We achieved this by setting up a wireless network with directional outdoor antennas, giving us a solid net."



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work coverage all over the listening area. My iPad was a brilliant remote control for the D-Show console, as well as for controlling the EtherSound network and the digital components such as the Nexo NX242s. I had total control of everything wherever I went in the listening area."

From FOH, the signal from the D-Show runs via AES/EBU to the ES881v2 and from there, over EtherSound to the AuviTran AVM500 network matrix which acts as the central distribution point for all the digital network and distributes to the steel towers, via Allied Telesis media converters.

Sitting on their 22-ton concrete bases, six of the PA towers were carrying 18 GEO T line array modules and the seventh, angled obliquely to the



Steaming: The main event, the Visualisierte Linzer Klangwolke features a range of accompaniments including real trains

main theatre of operations, held 18 GEO D10 cabinets. All processing for the Nexo speaker components was han-

dled by NX242 TD Controllers fitted with EtherSound extension cards. For the towers, and the 40+ Nexo CD18

subs beneath them, more than 100 Camco Vortex amplifiers were required to guarantee smooth and even coverage of the whole audience area, allowing for poor weather conditions. A substantial number of PS10s and PS15s were also deployed as front fills and to cover the VIP audience areas.

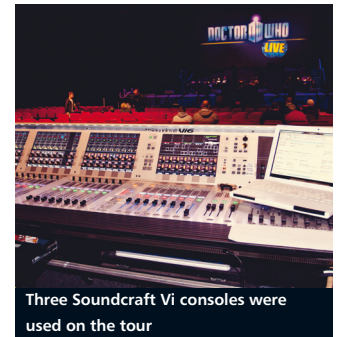
Often referred to as the classical Klangwolke, a second big outdoor event uses the same location and much of the Nexo distributed PA system. Performed by the Bruckner Orchester Linz, the concert serves as the opening event of the city's Bruckner Festival, played in the Main Hall of the Brucknerhaus and relayed to a large audience outside on a huge video screen.

All the audio signals were transmitted to the outdoor PA over fibre optic using EtherSound network protocol.

Peschmann's team cleverly adapted the system design, creating virtually a 6.1 surround set up (with GEO T arrays either side of the video screens plus the big PA towers, the signal was actually 4.1, the outermost towers on either side being used only to widen the audience listening area).

Peschmann, a regular user of Nexo technology, highlights the contrasting content of the two big events: "GEO line arrays delivered a powerful sound and the required SPLs when they had to compete with huge fireworks and machine noise during the visual performance. By contrast, the systems were perfectly able to paint a clear and detailed picture of the classical performance, even in pianissimo." 🎧

www.nexo.fr
www.wope.net



Three Soundcraft Vi consoles were used on the tour

UNITED KINGDOM

Soundcraft helps Who materialise

David Davies

A 16-piece orchestra and a myriad of audio effects were part of the dazzling soundworld created for the recent *Doctor Who Live UK* arena tour.

Equipment provided by ADLIB Audio to tour producer BBC Worldwide included a total of three Soundcraft Vi consoles. Chris Leckie and Marc Peers manned FOH and monitors, respectively, on Soundcraft Vi6s, while Fergus Mount handled audio playback on a Vi1.

The desks – which were originally supplied by Soundcraft's UK/ROI distributor, Sound Technology – facilitated a 270° sound system specified by XL Events' Rich Rowley.

"There was no other console family on the market that would give us the interface and the footprint of the Soundcraft Vi series," said Rowley. "It's about having a range of compatible consoles that talk to each other on every level – and for me this solution ticked every box."

A long-time Vi6 fan, Leckie found that the console allowed him to satisfy the requirements of a very elaborate production: "It was a joy to mix about 60 inputs of very dynamic music, from a wide variety of sources, and my capabilities were stretched somewhat further with the addition of playback stems, sound effects and then a dozen microphones for the show's cast. It's the first gig in 25 years that I've actually had to learn a script!" 🎧

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