



LHE EDGE

Mini & Clyde

in this issue:

- ▶ Ministry opens in Delhi
- ▶ Kasabian and Killers
- ▶ Atlantic's 'Clubsound'
- ▶ Brisbane's amazing MET

Issue 15 March 2007

The Martin Experience
www.martin-audio.com



Well, after 15 issues of organic growth, Martin Audio is joining the eco-friendly brigade by discontinuing publication of **THE EDGE** (at least in physical format).

Henceforth we will be setting up a new online publication schedule where our stories will be easily navigable on the web, in the form of downloadable newsletters (with one bumper annual printed edition).

THE EDGE simply became a victim of its own success, and it would be easy to say that the Finnish forests can now breathe again — were it not for the fact that we continue to turn out cabinets at a growing rate!

So savour this 'collector's edition' of **THE EDGE** (and when the time is right, put it up on e-bay).

Once again we have gone to all corners of the globe to bring you the latest about which Martin Audio systems are being used where — from Kasabian to the Killers and from the Equator to an International Equestrian Centre near Windsor (yes, you did read that correctly). In fact some of the most exotic locations in the past six months have chosen to build our sound reinforcement systems into their infrastructures, including the highly prestigious Kanyon complex in Istanbul, PuroBeach in Marbella and Adam & Eve in Antalya (all featured in this edition).

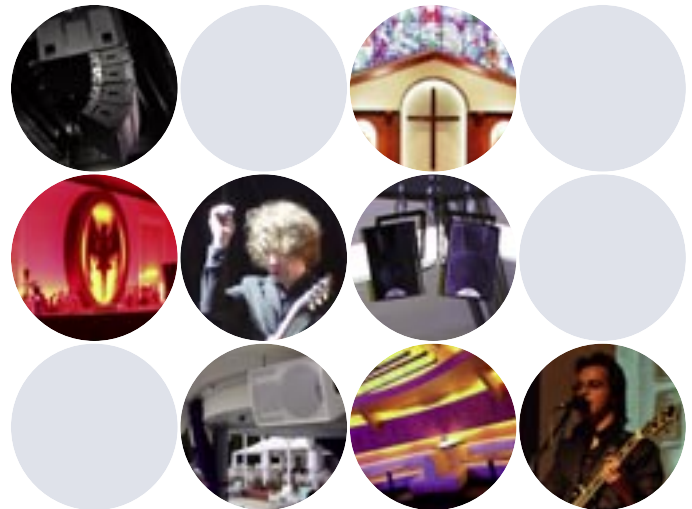
As ever, this magazine would not have been possible without the co-operation and expediency of our friends in the press, and drinks in Frankfurt await the following: Dave Robinson, *Pro Sound News*; Chris Fitzsimmons, *InAVate*; Mike Lethby, *ML Media*, Richard Lawn *Pro Audio Asia/Middle East*, Pete Brewis, *Mondo*dr*, Sarah James, *Gasoline Media*, Craig Lovell, *Dolby Lake* and of course our own Martin Kelly.

Indeed Frankfurt is where we will be throwing our traditional press party (in Hall 8:0, F42, *Pro Light+Sound*) in conjunction with our distributors Atlantic Audio, and also celebrating the success of their new Clubsound Division, in which they have already achieved remarkable nightclub penetration with Martin Audio dance systems, particularly in the influential Berlin.



Jerry Albert

Cover: Aerial view of the new W8LM system flown at Glasgow's City Halls
Rear: The spectacular Kanyon complex in Istanbul



WHERE TO SEE US

- 15 - 17 March: **NSCA**, Orlando, N. America
- 28 - 31 March: **Musikmesse**, Frankfurt, Germany
- 1 - 2 May: **AC Lighting North**, Leeds, UK
- 20 - 22 May : **PALME**, Dubai, UAE
- 2 - 5 June: **PALM Expo**, Beijing, China
- 13 - 14 June: **ABTT**, London, UK
- 19 - 21 June: **Infocomm**, Anaheim, N. America
- 25 - 28 June: **Cinema Expo**, Amsterdam, The Netherlands
- 12 - 14 July: **PALME Asia**, Singapore
- 9 - 12 Sept: **PLASA**, London, UK

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Ministry Opens in Delhi

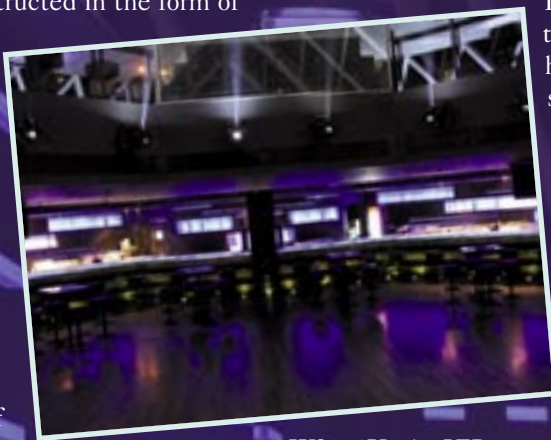


The latest Ministry of Sound has opened in New Delhi with a VIP/celebrity party which made the *BBC News*.

It is a club quite unlike previous Ministry's. Constructed in the form of a pyramid, soaring nearly 80ft at its peak, the club can accommodate 1,400 people at maximum capacity. The pyramid is formed by a latticework of steel, with 310 diagonal panes of heat-reflective Pilkington glass which allow revellers to see the stars above. On the Saturday night of opening, Delhi experienced a massive thunderstorm and the lightning added to the effects in a most unusual display; due to the 60% angle of inclination, each pane of glass at night reflects the lighting of the club, to create the illusion of the stars floating between the lights below and above.

There are three levels of operation. The entry level contains the main bar and the main dancefloor. Two spiral

staircases ascend to the second level, which hosts the VIP's, with another bar. A second spiral staircase leads to the third level, where the VVIP's hang out, again with their own bar.




The major talking point, however, is the sound system. Configured by Peter Owen of Martin Audio and Arun Kalra of RK International the main dancefloor consists of six H3H and six

WS218X; the VIP area uses F12 and S218's whilst the VVIP uses a Martin Audio custom designed plexiglass loudspeaker.

Michael Wilkings, President of Ministry of Sound International, who attended the opening of the club, said, "This represents the standard that we should achieve in all overseas operations. I am very impressed with the sound quality; having exclusively used Martin Audio in Singapore, and with the final phase of the London refit due imminently, the relationship between Ministry of Sound and Martin Audio has never been stronger."

He added, "Martin Audio are the leading loudspeaker manufacturer and DJs now ask for Martin Audio monitors when playing in our clubs."

Tubby Kapur, Ministry of Sound Delhi, club owner commented, "When it came to the sound there was only one choice, the Martin Audio system delivers in every area — price, performance and sheer power; and as for the clarity, it is crystal clear." 

Photos: Craig Lovell.





SPECIAL K Cap Sound kit out Kasabian and Killers

Martin Audio's premier UK rental/production company, Capital Sound Hire, followed up their success with Take That by piloting successful European tours this winter with Kasabian and chart-topping *BRIT Award* winners, The Killers. And on all three tours their new W8L Longbow was the star performer.

The rise of indie rock band Kasabian continues apace, as was evident throughout their recent UK tour at the end of 2006.

Production manager for the Leicester four-piece was Cap Sound's Paul Timmins with Al Woods as crew chief, Trevor Gilligan at the FOH position and Ian Colville as system technician.

Production used entirely Martin Audio Line Array products – fronted by the incredibly efficient Longbow system.

“We pretty much have a formula for the PA,” says Al Woods. But at the 22,000-seat Earls Court (as with

Manchester MEN) they deployed the maximum number of enclosures, with main hangs of 16 x W8L Longbows left and right of stage, with a pair of W8LD's providing the wide 120° x 20° downfill boxes — and a combination of up to 12 x W8LS subs. They chose to fly only four subs —



with a further eight on the ground in a manual arc. Continued Al, “We then used some time alignment to steer the actual sub zones in and out — basically bending the time and phase of the boxes to fill in the arena floor with sub bass coverage.”

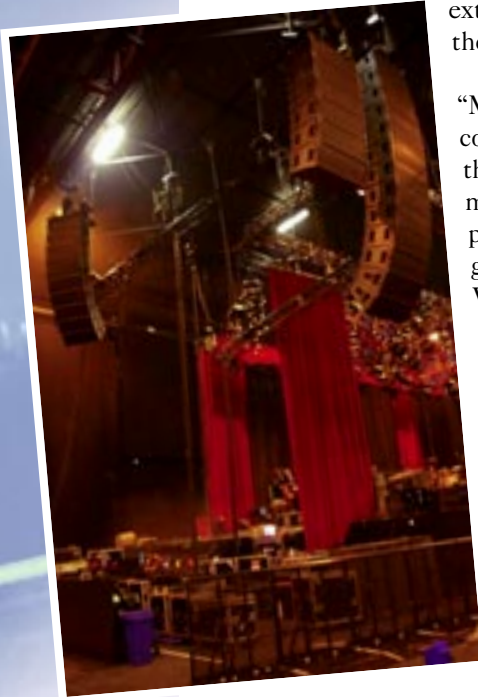
For side fills Cap Sound used the smaller 16 x W8LC, hung at around a 45° angle at the side of the arena, while along the front of the stage they positioned single W8LM — to fill in the first two or three metres of the downstage edge and draw the image down, back towards the band, with the same enclosures providing some cross-stage fill.

The main system was driven by Martin Audio MA 4.2s power amplifiers. EQ and time alignment were handled by eight XTA DP226 processors, RS485'd together, with AudioCore and wireless tablet — “so that everything could be controlled in real time”.

Sound engineer Trevor Gilligan is a huge fan of the Martin Audio system, and both he and Woods were delighted with the consistency of the sound throughout Earls Court — particularly with the



“Martin Audio have now come up with presets for Longbow ... resulting in a very good box indeed”



extra 3 or 4dB it delivered at the back of the arena.

“Martin Audio have now come up with presets for the Longbow which are more than a good starting point — resulting in a very good box indeed,” Al Woods summarised.

Cap Sound then followed this up with the Killers’ tour to promote their sensational *Sam’s Town* album — winner of *Best International Album* at the *BRIT Awards*. Al Woods was again crew chief and system tech, with Scott Boculac production managing and James

Gebhard mixing at front-of-house.

The company followed the successful formula they had established with Kasabian, with a few minor mods (flying additional subs at FOH engineer James Gebhard’s request), reconfiguring the system on a daily basis based on their experience of working the various arenas.

Gebhard had helped specify the system with Cap Sound’s Paul Timmins and Woods.

“I’m a huge fan of the Martin line arrays (be it the Ls or the LC’s),” he said, having also used a Martin Audio system on tour with The Strokes (*see The Edge #13*). With discussions

between Paul, Al and I, we managed to come up with a complement of boxes that did what I was looking for, including a larger than normal flown sub system.”

The sell-out Birmingham NEC date saw 14 x W8Ls and two W8LD Downfills per side, with two stacks of six arced

W8LS subs ground stacked (and the same in the air). The LD boxes with the wider spread, at the bottom of the hangs, means the sound is focused directly on to the NEC’s audience barrier boundaries, without the need for additional boxes.

In all other respects the system configuration followed the now well tried and tested formula of MA4.2s amplifiers powering the main system with EQ and time alignment handled by eight XTA DP226 processors, RS485’d together, enabling system control from anywhere in the venue via a wireless tablet and Cisco server. Side hangs and frontfills were handled by W8LC and W8LM respectively.

Matt Harman-Trick, who shared PA tech duties with Tom Boothby, had nothing but praise for the Longbow. “It gets the HF to where you need it – to the back of the room and it means you don’t have to tour with extra delay systems.

“The speed with which you can fly the Longbows is tremendous,” he continued. “It’s extremely safe, and the [metalwork] is integrated into the box, which makes it easier for the crews. They save time; and it fits in the trucks better!”

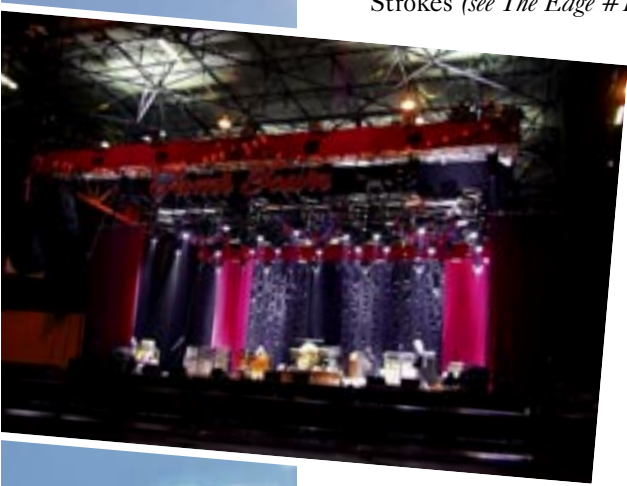



James Gebhard (left) with Al Woods

Al Woods reiterates the time advantage: “We were up and running at midday today, after a 9am get-in,” he says. “Some nights, the band has been off the stage at 10.30, and we’ve been out and closing the doors by midnight.”

Mixing on a DiGiCo D5 Live James Gebhard uses a minimum of outboard gear, “The only real thing I use external in my rack is three BSS DPR-901’s across Brandon’s three vocal mics, as he likes the sound of a cupped mic and this helps smooth the transition from normal singing to cupped mic singing.”

The result was a sensational show from the Las Vegas band, which had the sell-out crowd in raptures. **E**



 Following successful line-array installations in Belgian concert halls such as Roma in Borgerhout (W8L/W8LD) and the AMT complex in Antwerp (W8LM), cultural centres are becoming more and more intrigued by what Martin Audio line arrays have to offer.


After a careful market investigation followed by a W8LM demo, it became clear that the Martin Audio solution was the correct one for De Schakel's main hall in Waregem. Measuring 19m wide and 20m deep, the 536 seats stretch right down to the front of the stage — thus to give every seat almost identical sound quality and coverage was no easy task. But the W8LM Line Array concept proved it could cope with this demand and deliver from a small footprint precisely what the customer wanted.

Local supplier, installer and rental company Big Dynamic was appointed by De Schakel directors to supervise the

De Schakel Chooses W8LM

project. Because Johan Van Dorpe (owner of Big Dynamic) was already a long time supplier of the venue it was logical that he should oversee this project. Van Dorpe co-operated closely with Frank D'Haene (De Schakel's technical director), Steven Vandendriessche (sound director) and the Ampco project division in selecting the installation version of the W8LM.

Three W8LMI's and a W8LMDI (Downfill) were installed on each side, flown next to the Line Array clusters were WS2A subs, suspended on custom developed hardware, thus enabling the stage to be kept clear. To give the front rows a perfect sound and to bring the soundscape a bit lower than normal, four mobile WT15's are installed on the front stage apron during concerts. All on-stage monitoring is covered by LE1200's

Frank D'Haene concludes, "This investment in a high quality fixed sound system is the best decision I have made during my time in De Schakel. It is fantastic to get compliments from artists who perform here; they feel at ease, and more and more rental companies that tour with these artists leave their equipment in the truck and use ours instead. That's a real compliment!" 



Team Work at Kunstlinie



A Martin Audio W8LM Line Array System and ground-breaking multi channel reverb system are key to an audio installation at the new Kunstlinie Theatre in Almere, Holland.

The project was overseen and coordinated by Cees Wagenaar of Dutch theatre consultants Theateradvies BV while the principle audio contractor was TM Audio under the guidance of project manager Reiner Bruijns.

Said Wagenaar, “We had a requirement for variable acoustics, to make the auditorium suitable for symphonic and other varieties of music. The original specification also called for the main system to be re-directable due to the movable proscenium arch bridge — beam steering was mentioned as a possible solution to this.”

TM Audio tendered two possible solutions, both of which were viable and well considered.

As a result, it was decided to base the main system around the W8LM. Eight units are employed each side – four upper and four lower, and these are powered by MA4.2s amplifiers. The upper clusters can be hoisted above the proscenium arch when not in use.


The system is supplemented by Blackline S15 sub bass speakers mounted in the proscenium bridge and four XLNT Bassbeam loudspeakers (two per side) mounted halfway up the proscenium arch supports.

The lighting bridge which holds the upper line array speaker clusters moves up and down, depending on the show’s height. As Wagenaar explains, “The cluster is designed to cover every chair from every position. In the lowest position we need to reach the highest chair, but then the lowest cabinet is pointing towards the stage. So, to have control of each cabinet separately, we use different parameters – Team Projects wrote the software and we used the Peavey MediaMatrix Nion frame with an output per cabinet; to

minimise the cost we used passive cabinets with external Martin Audio amplification.”

Peavey’s MediaMatrix system responds to the height of the proscenium bridge by automatically adjusting the audio delay times for each cabinet. The beam alignment is also altered via DSP in one metre steps in real time.

The installation also makes creative use of the innovative Multi Channel Reverb system (MCR) to alter the acoustic properties at the auditorium. Three NION 6s, which handle routing and distribution, are used between the microphones and amplifiers, processing any reverberance picked up by the Shure microphones. These are controlled by bespoke software written by Team Projects, a member of the Ampco/Flashlight group.

As a result, TM Audio and Team Projects have been able to supply the Kunstlinie with an immensely powerful but flexible system. 



E-Culture Hits Budapest



E-klub is something of an institution in Budapest. For nearly four decades, the name has been synonymous with the best in contemporary music and late night entertainment. The original club, established in 1968, was located in the 'E' block of the city's Polytechnic University providing a musical focal point for the surrounding student population. Here it remained until the early 1990's when, at the behest of the University's president, the club moved off campus to its current site in Népliget Park, on the east side of the city.

The new venue — a purpose-built club set amidst acres of park land — was an instant success and one of many evolutionary waves that have changed the nature of E-klub from a renowned rock 'n' roll venue (in the 70-80's, the place was vaunted as "the hottest rock club in Budapest") into a purveyor of the best house music in the city — pulling in some of the country's top DJs.

The latest series of improvements concluded last year with a complete redesign and the adoption of an entirely revamped lighting and audio system. At the centre of this is a Blackline H3 coupled with a S218 sub-bass system and powered by MA4.2s amplifiers.

"No matter how good a sound system is, if it is not operated with the optimal settings, it is not worth a penny. Fortunately the staff of the RMS Audio did an excellent job providing the professional settings," says Réka Vidnyánszky of E-klub. "E-klub is now one of the coolest and trendiest clubs in town."

Guests have a choice of several areas within the club. Among them are a retro music room, VIP garden bar area (the walls of which can open onto the Park in summer months), but it is the main dance room which draws the biggest crowd.

Fuelled by a constant supply of stonebaked pizzas (cooked in the garden bar area) patrons party the night away to tunes from such Hungarian greats as Dj Spigiboy, Bóli vs Pollák, Sterbinszky and Dj Balage. **E**



At the beginning of the year, two historic music centres in Glasgow's Merchant City — the City Halls and The Old Fruitmarket — were rebranded when the adjacent Victorian venues were merged into the City Halls. The aim of the complex was to be recognised as Glasgow's centre for music — responsible for delivering high quality music performance and providing a home for the BBC Scottish Symphony Orchestra.

All that the operators, Glasgow Cultural Enterprises, lacked was a credible sound system.

Handed the responsibility of running both venues, GCE had long been familiar with the standard of Wigwam's production work. The company had not only undertaken an earlier sound installation at the Old Fruitmarket but annually brought in production to City Halls for the popular and demanding *Celtic Connections* world music festival. Now it was time to call on them again.

Having conducted a site survey, Wigwam hire manager, Chris Hill, and installation manager, Tim Mortimer, decided that a W8LM Mini Line Array system best met the criteria to deliver a transparent listening experience evenly to all 1,066 seats (including choir stalls) — whether the event was a classical recital, broadcast event or a symposium.

The new system also had to be discreet and recognise that as a BBC facility, City Halls is a noise sensitive space, with its own inherent sound studio and editing suite. "A quiet-running system was an

Wigwam's Mini Makeover



“A quiet-running system was an absolute necessity as every concert is recorded”



absolute necessity as every concert is recorded,” emphasised the venue's production manager, Graeme Ironside. Again the W8LM ticked the box.




And finally, with nowhere to conceal any subs, the system had to be capable of operating across the full frequency range without the need for subwoofers.

Wigwam designed a white central cluster consisting of four W8LMs and two W8LMD Downfills, using Martin Audio's proprietary ViewPoint™ predictive software to set the system up.

The Line Array is augmented with various infills including positions on the horseshoe wraparound balcony. “Everyone seemed happy with the system, in particular the BBC SSO's orchestral music producer — and that's before it was EQ'd,” says Graeme. “The W8LM is extremely discreet — it has a subtle footprint and is trimmed 25ft off the floor.”

Tim Mortimer confirms, “The reason we chose the W8LM's primarily was because of its wide dispersion.” The system is run passively in pairs, with the top two, second two and downfills assigned to Yamaha P7000 amplifiers. Loudspeaker management is under the control of an Allen & Heath iDR8, into which various DSP presets have been programmed.

Summarising, Graeme Ironside says that as one of the best orchestral venues in the country the City Halls had an impressive tradition to uphold. “We think the new system certainly does justice to the building's heritage,” he says. 



New Club Benchmark is MET

2006 was a huge year for Queensland. The drought broke, the Broncos won the NRL Grand Final and The MET opened on Wickham Street, Fortitude Valley. A purpose built, state of the art, entertainment complex come nightclub The MET features amazing interior designs, three levels, five bars, water-walls, 24 caret gold mosaic tiles, palatial bathrooms and an enclosed smoking terrace.

This new 2,000 sq. metre, 2,200 capacity super club takes Brisbane's nightclubbing experience up a whole new level and it hit the ground running with the best of entertainment from day one: Propellerheads, Infusion, Data Rock, James Ash, Chris Coco, The Potbelleez, Sneaky Sound System, Groove Terminator, Boy George, Sharam and Craig Obey to name just a few.

The MET houses a number of spectacular rooms, spread across the three floors. For instance, on the

ground floor is the Playground and to the side is a large aquarium in a sealed lounging section. This area stretches into a larger antechamber that expands into the immense warehouse which forms the main room.

MD Chris Cole's ideas for the club were certainly not going to be limited by insufficient audio. The goal was to be bigger and better than anything else in Brisbane and furthermore meet world-class standards.

He summoned the professional audio big guns, explaining, "Once word is out that you're building a superclub every man and his dog calls to tempt you with their wares — but in the end Martin Audio won out.

"I am very familiar with Martin Audio and I knew it was one of the most respected brands around the world," continued Chris. "I am also aware of their impressive installations like The Ministry of Sound, Fabric and Slinky to name a few."

Design, installation and commissioning was entrusted to Technical Audio Group's (TAG) Anthony Russo and Total Concept Productions' (TCP) project manager Alex Russell.

On inspecting the main room, Russo observed that it needed acoustic treatment, due to its long rectangular shape and hard surfaces. After some CAD work from audio consultant David Gilfillan a radical treatment of the ceiling was 'strongly' recommended and consequently undertaken.

Rather than the fashionable line array, TAG's technical director then recommended a Martin Audio Wavefront 8 system. "The W8C system gives us a much better coverage for this shape venue — much cleaner impact and much more punch. Line arrays are fantastic but this venue just wouldn't work with one." The system he selected consisted of four W8C 3-way mid highs, four W8CS flying bass and six monster WSX single 18in drivers on a 7ft folded horn. All the

system components are fully horn-loaded and run as an active five-way.

“Two things you can’t get enough of in life: bass and cash!” commented Russo. “That’s why the bass design in this

system is big — both on the ground and in the air. Bass is extremely omni-directional and room-dependent so we have to make it stay in its place. We

need it to deliver chest thumping impact on the dancefloor but we also need it to stay there and not wreak havoc with feedback on stage when bands play. So we individually house



mixers and racks and easily interface with the house audio system.

The MET’s other areas also benefited from the Russo/Russell treatment.

Coco is a much more intimate space, but is not shy on power or quality. The dancefloor enjoys the best of Martin Audio’s touring Blackline Series with a fully active, all horn loaded H3 system

accompanied by two high powered S218 double 18in sub woofers.

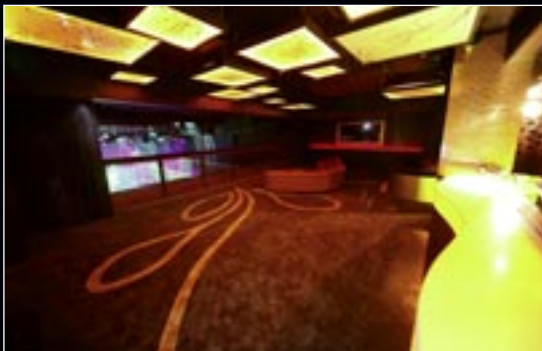
“One of the biggest quandries here were the 30 chill-out booths or Turkish


Kasbahs, as we call them,” Russo said. TAG chose to cover every booth individually with an overhead solution, so that each enjoys a unique, intimate experience — linked to the main dancefloor via extensive processing and amplification.

Elsewhere The Dragon Room and Bamboo Bar

accommodate more Blackline F12’s, with F15, 15in 2 way monitors, forming the DJ reference in the highly-specified booths.

Loud but clean and accurate is the audio story at The MET. The iPod generation know what great sound is and they are quick to recognise it. They want their chests to thump and spines to tingle and The MET delivers on that — it’s a completely



new visual and aural experience and certainly a new club benchmark in Australia. 



the subs in double wall sand filled concrete bunkers at the front of the stage and electronically ‘steer’ them. As a result, it really performs.”

Up on the balcony level overlooking the dancefloor six high-powered

Blackline F12, 12in 2-ways, are configured in three separate delay zones enabling patrons to both hear and ‘feel’ part of the action.

With The MET also accommodating live bands, a 48-channel Klotz AIS concert multicore system was installed to enable sound engineers to roll in their own FOH


Boom Time for New LE’s


During a beta test demo shoot-out at the Ampco Belgium training academy recently in Boom, all Ampco customers and Martin Audio users were invited to check out the new range of LE floor monitors.

Alongside the old and new LE’s were a number of competing brands. The test was kept as simple and straightforward as possible — 11 monitors, a microphone, a CD player and an amplifier. No processing or tricks ... just raw signal straight into each monitor.

The results were impressive and the new LE’s outperformed all their competitors with ease. The general feeling after a demo session was simple, with comments like “a new standard is born”, “fantastic on and off axis response”, “powerful yet clear sound” ... and so on.

While it was only a beta test (production cabinets weren’t available at the time), customers placed orders immediately, and within two days Ampco Belgium’s initial order of 50 pieces was sold. The first happy customers got their LE’s delivered just in time for the festival season and reaction from both monitor engineers and musicians has been highly positive.

Ampco extend their thanks to Marc De Baets (LE1500’s), BSE (LE 1500’s), BSL (LE 1500’s), Roma (LE1200’s), De Schakel (LE1200’s), Waregem (LE1200’s), De Warande (LE 1200’s), ASD (LE 1500’s) for their help in making the new LE monitors such a success. 

 Atlantic Audio in Düsseldorf has set up a new division — specifically to meet the requirements of nightclub owners by offering tailored support and equipment. In the past Atlantic Audio was not well represented in this market. As a sales and distribution company for professional audio equipment the company has historically focused on customers who constantly reinvest in new technology, notably the rental market and system integrators.

Now Atlantic Audio has established its own division in the leisure hospitality market. General Manager Wolfgang Garcon remembers: “Three years ago, a couple of guys came to us who had heard a Martin Audio sound installation in a London club. It was the Ministry of Sound — a reference project for Martin Audio — and they went totally crazy

As an independent distributor Atlantic Audio is able to consider the interests of its customers first and guarantee true cost of ownership. Jörg Sandmann, project manager of clubsound and a professional for 20 years, will set out to create a carefully-tailored sound system based on multiple suppliers.

A number of clubs — all with various Martin Audio premium SR systems — have already subscribed to this belief.

The Robert Johnson Club in Offenbach sets the standard for sound far beyond the periphery of Frankfurt and Offenbach and is represented continuously in the international Top Ten of the club scene for electronic house music. Club owner Ata Macias states. “We have worked with Atlantic Audio’s sound concept since 2003 and every time I start the Martin Audio

Atlantic Audio Sets Up Club Division



about it. We advised them how to optimise their own sound installation and created a concept for a new system. A few days later they ordered it without question, and at the same time began a word-of-mouth-campaign, enabling us to install our concept in several clubs within a short period of time — mainly in Berlin.”

Generally, it is common practice to offer nightclub owners an assortment of choice due to cost-saving considerations.

The new mission of Atlantic Audio clubsound (www.aa-clubsound.de) is to encourage nightclubs to invest in technology which will hold its value, based on their knowledge of international standards, the best venues worldwide and the high expectations concerning the value of a sound system.

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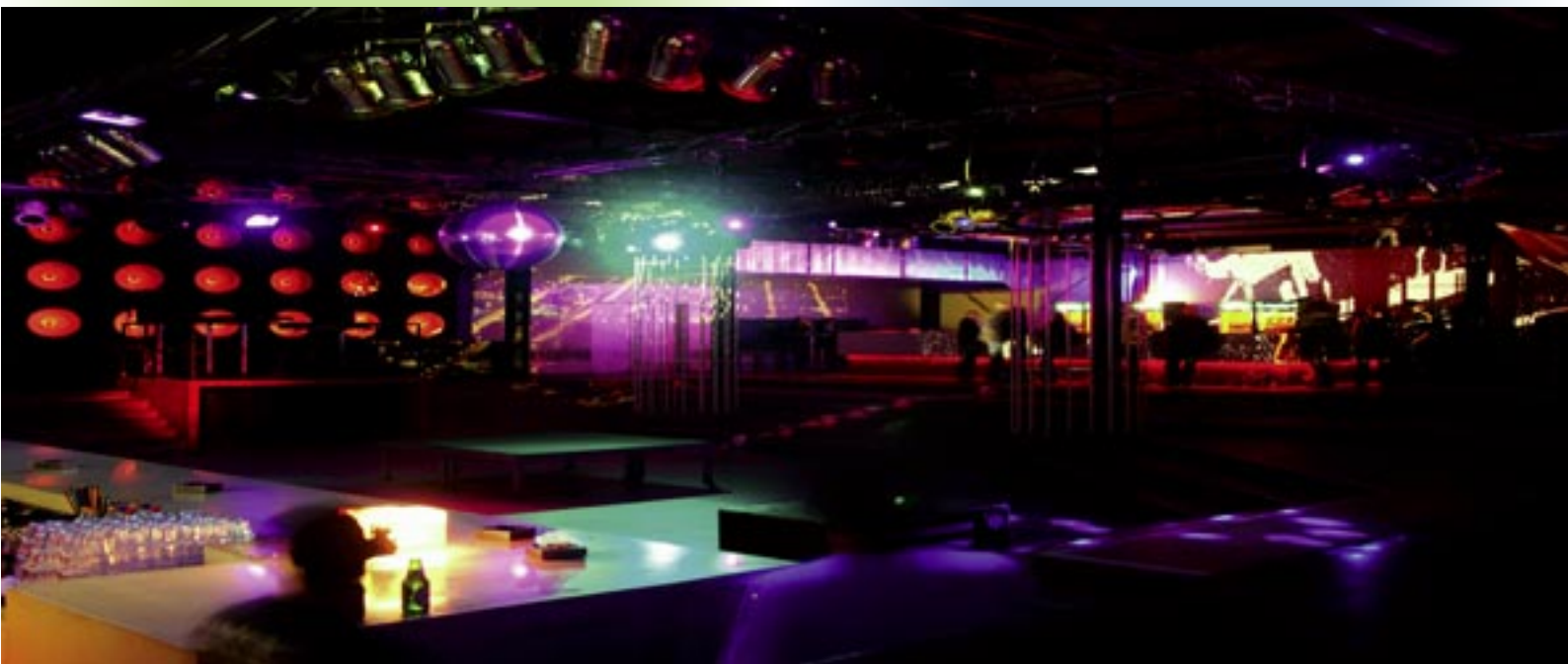
system up it gives me enormous pleasure. The sound system is the beating heart of a club.”

Marco Schmidt from Bootshaus in Köln agrees. “We have a totally crazy audience in our club. There are many clubs who are only interested in volume and price policy. But we wanted to have an absolutely brilliant sound and a reliable service and Atlantic Audio has provided us with the perfect acoustic coverage and SPL. After long research we have finally found a company that can give us the service and advice we need.”

The Fritz Club in Berlin is situated at the Postbahnhof at Berlin’s old east railway station. Here people dance on four floors or can chill in the wide-ranging outdoor area. Bodo Beutel is event manager in the Fritz Club and has searched a long time for the right sound system. “We had major



The techno club Berghain is located between Berlin's districts Kreuzberg and Friedrichshain (the name is a convolution of both districts in town). The historical building offers house and techno music with the most famous top DJs on two floors. The club is well-known for its excessive parties, which often last until the next afternoon. According to *Wikipedia*, the Panorama Bar, which is based in the upper floor of Berghain, offers the best PA in town — and that again is a Martin Audio system. Club owner Michael Teufele explains why he has decided on a Martin Audio sound system: “We have listened to a lot of sound systems, but especially for the Panorama Bar we have carried out enormous research. The architecture makes this a difficult environment as there are many columns and surfaces with glass, which reflect the sound. We did not want to destroy the characteristic of the room and opted for a W8LM Line Array — which offers exactly what our DJs need: heat and bass.”




“Every time I start the Martin Audio system up it gives me enormous pleasure. The sound system is the beating heart of a club.”

problems finding the right coverage for the main floor because we have a back wall made of glass, heavy brickwork, a wooden ceiling and a metallic floor,” he remembers. “We have tried many systems, but only the Martin Audio Line Array has convinced us. We have also decided to go with Martin Audio for the sub-bass in the form of the S218.

“This system fits perfectly into our industrial hall and we also use it for live events as the loudspeaker management system guarantees that the PA works sensationally.”

Finally, Oscar Melzer who is responsible for the sound management in Berlin's Week12end Club rationalises the investment in his sound system. “Music should be the principle goal for a club and I believe in the competence of Martin Audio.” The Week12end is an underground club, which is located on the 12th floor of the former “GDR-House of Travel” at Alexanderplatz offering an exciting panoramic view over night-time Berlin.

Which is precisely when Martin Audio's premium systems come to life in Germany's premier city. 



Saratoga's Staged Solution

Founded in 1920, Saratoga Federated is an interdenominational church, with 1,400 members located near Los Gatos and San Jose in the heart of the Silicon Valley.

When the Church decided to renovate its A/V systems and worship sanctuary, Worship & Music Pastor Kevin Friesen told designer Curtis Kelly of Delicate Electronic Sales that they wanted a modern system with amplified music and video presentations consistent with the tastes of younger members, without alienating the core of the church.

More importantly, Friesen was enthusiastic about Kelly's proposal for sound, lighting and video but somewhat discouraged by the initial dollar outlay. At Kelly's urging, Saratoga Federated decided to ease the initial costs with a practical five phase 'pay as you go' plan.

Starting with the installation of power and power distribution, Kelly would then add stage floor pockets with inputs, monitoring, Internet, VGA

computers and network jacks for in-ear monitoring prior to laying in the system infrastructure. This would be followed by stage reconstruction ending with the final build out of the worship sanctuary. All of the newer components were designed to integrate seamlessly with the church's original audio system so there were no interruptions for services and community functions.




Three W8LM line array enclosures and two W8LMD downfill speakers were hung as a centre cluster above the stage. As Kelly points out, "The bottom box hits the first row perfectly just as the top box hits the back row. It

fits perfectly in that space, works well and sounds great."

As part of the sanctuary rebuild, the Church knocked out the entire upper back rooms of the sanctuary and converted the space into a balcony, which necessitated a balcony delay system of three W2 speakers, one being a tuned reference speaker for the FOH mix position. Martin Audio precisely matched all of the loudspeakers to the interior designer's colour specification.

As Kelly adds, "The way we set up the system with BSS Soundweb London, it can be run automatically. Just push a button, and you have wireless mics and a CD player at your disposal using the touch panel. Touch another button, and the whole system is available."

Asked about the church's reaction to the upgrade, Kelly concludes, "They're really happy about it. The way we built and planned it proved to be a real value for them in the short term and the long haul. It looks good and sounds great for both the spoken word and musical reproduction." 

Post Production



Like a well-loved heirloom, Melbourne's GPO has been in and out of the spotlight but has remained close to the city's heart — as all road distances from Melbourne are measured in kilometres from Melbourne's GPO.

Considered one of Australia's most important public buildings, the GPO's journey from postal hall to fashion hub since its inauguration in 1859 has certainly been an interesting one.

When, after 133 years of service, Australia Post decided to terminate its role, two separate planning permissions for shopping malls were both granted (but lapsed) before finally, in October 2004, this majestic building was reincarnated as a retail and function centre.

Managed by Robertson Hospitality Group the GPO most recently turned its attention to a comprehensive update of its audio systems.

"Ian Robertson (CEO) and Scott Thompson (Music Director) were looking for a premium quality audio system that could stay in the background visually but be very much in the foreground acoustically," commented system designer and contractor Nathan Pugh of One Productions. "For me Martin Audio was the obvious choice — it fulfills the GPO's requirement very easily and because Martin Audio speakers have consistent voicing across the

range, regardless of their size, they give the venue a single 'feel'. This audio consistency is extremely important in premium venues like the GPO."

Essentially the GPO has four key areas: The

shameless advantage of the stunning architecture and grand archways of the GPO building. Here One Productions have bathed the Lexington in dynamic sounds from ten unobtrusive Blackline F8 and a single S18 sub.

One Productions used an Allen & Heath iDR-8 for all three spaces plus The Lexington so that each can be routed separately or be linked. Providing audio reinforcement are four Blackline F12's, two F8's and two S18 subwoofers.



"Martin Audio was the obvious choice"

Lexington, The Music Room, The Library and The Terrace.

The Lexington is the definitive big city bar, taking

The Music Room is the entertainment axis of Level 2. An inspired loft-style club, with a huge attic-designed space to show off the five lit pod bars, vast

ceilings with a giant air balloon, intelligent lighting and rich styling sound. Both the associated Black and White Rooms can be attached to either The Lexington or The Music Room.

Located on Level 2 is a new sophisticated oval wine bar called the Library, with historic books and highly discreet audio provided by four C115's.

C115's also grace The Terrace which is a new Level 2 extension to the sprawling GPO metropolis and perfect for functions and private events.

This Melbourne heirloom's days in limbo are well and truly over. It's back where it belongs as a major focus of attention, with a quality and style that does the city proud. **e**





Kanyon is Simply GORGE-ous



Located at the intersection of two key Istanbul municipalities (Besiktas and Sisli) the Kanyon complex is Turkey's most distinguished residential, commercial and retail project, offering homes with terraces and balconies, creating an office life that integrates cohesively with a social, and fusing a unique approach to shopping, entertainment and retail in an extraordinary architectural shell.


The bold design of the 250,000 sq. metre project, which was inspired by the forms of natural canyons, is softened by landscaping, winding outdoor walkways made of natural materials, fountains and terraced gardens.

Kanyon's residences and business tower oversee four levels of open-air streets lined with 160 boutiques, numerous restaurants, cafes, bars, a cinema, health and fitness centre, gourmet market and an outdoor performance area.

The performance area is one of the most innovative aspects

of the mall but acoustically challenging. Designed over several levels, each with an asymmetric floor called for a unique sound system that would provide even coverage over all listening areas for the wide variety of entertainment to be hosted.

The solution was found in Martin Audio's, powerful W8LM Mini Line Arrays. The company responsible were Martin Audio's Turkish distributors, Istanbul Telesine A.S. Their project manager, Osman Karaesen, said, "We are happy to have provided both a functional and powerful system installation for Kanyon Shopping Center. Line array systems have very big advantages in places such as this — especially when there is the need to have a very wide horizontal but narrow vertical coverage."

Kanyon were convinced they would get both the sound quality and after-sales support they were seeking, and Istanbul Telesine are delighted that their recommendation was taken up. 



Contract Riders

Martin Audio loudspeaker enclosures are found in a wide range of applications — but until recently it is unlikely that an Equestrian Centre would have been one.

All that has now changed thanks to Stroud-based Contract Audio Visual (CAV), who have equipped both the internal and external enclosures of a private Olympic-standard Equestrian Centre near Windsor with Martin Audio components.

CAV won the contract on the strength of a referral, and immediately carried out a survey on a 60m x 25m enclosure that hosts international show jumping events on the 90-acre site.

The company demoed a Blackline system with the option of additional AS118 horn-loaded subs — and the Centre purchased the full package.

“We were told to fill the room with sound,” says CAV’s Hans Beier, “so we opted for a central loudspeaker system and delays.”

The central cluster comprises six Blackline F15 enclosures mounted in their own flying assemblies, with two additional F12’s used as underhangs. Also in the roof are the pair of AS118 stadium subs.


“To maintain the facility at an international standard we needed to provide a handheld radio mic and programmable IR remote to enable the riders to change the track order and sound sources while on horseback,” he continued.

Aware that tiered seating can be introduced into the top third of

the enclosure it was felt prudent to add a pair of F12’s on delays, over the audience, with the EQ and delay taps programmed into an Allen & Heath iDR8 system controller.

Despite the barn-like room acoustics Beier says that the clay floor proved to be a great absorber of unwanted reflections. “The sound radiates out nicely from the central cluster while the downfills provide more directional sound,” he says.

Outside is a near identical compound where four weatherproofed AM12 stadium speakers are pole-mounted, one in each corner.

A spokesman for the facility said, “It has added a real sense of drama and theatre — creating a really live competition environment as well as boosting the efficiency of our training.” 





Assemblies of God



The *Assemblies of God 2006* Northern California and Nevada Youth Conference drew over 5,000 young followers to the Stockton Arena with a compelling blend of worship, multimedia presentations, musical performances and public speaking.

Sacramento Production Services produced the event with a crew that included Keith Wackford, production manager/monitor engineer and Chris O'Brien, systems/FOH engineer.

Day one included load in, sound check and the first events. After some quick calculations using the latest Martin Audio Display™ software, O'Brien had all of the motor points and both 16-box clusters up in the air in less than two hours. In fact, the entire PA system was up and running in less than four hours, "pretty amazing due to all four companies rigging over 22 points in the air — all at the same time," Wackford reports.

Continuing, he recounts, "This was the first time that we (Loud Sound) used our expanded inventory of W8LC's for a venue of this size. In the past, we'd used the larger W8L

enclosure in similar-sized venues. Going from the W8L to the smaller W8LC box did raise some initial questions as to how much SPL and coverage could be generated, but after the first sound check the mid size exceeded our expectations.

“The coverage from top to bottom was amazing. With ample amounts of head room all the gear worked flawlessly and we were amazed what the W8LC could do. The last seat sounded as good as the first seat with a happy client and crew.”

As mentioned, the speaker array included two clusters with 16 W8LC's and 16 WSX subwoofers, along with six WT2 biamped for front fills. The monitor system comprised of 20 Martin LE12JB stage monitors, a WT3 for drum fill and WS2A for drum sub. ■

Puro Magic in Marbella



Styled as a 'lifestyle sanctuary' the new PuroBeach Marbella resort offers spectacular views of the Rock of Gibraltar and the Moroccan Atlas mountains. Situated 15km from Puerto Banus the complex follows the success of last year's opening of PuroBeach Palma, and offers a full relaxation package incorporating food, drinks, lounge, terrace, swimming pool and yoga.

PuroBeach Marbella is located in the new Laguna Village development, designed in a Balinese Polynesian style. Overseeing this was Swedish designer Gabrielle Jangeby who was also responsible for the PuroBeach Palma concept.

The resort offers a tranquil setting during the day and gradually turns up the heat towards early evening, when the DJ's click in and the Martin Audio system starts pumping until well into the night.

The system needed to be equal to a varied programme of events, with a mix of resident and guest DJ's, interspersed with live acts. The mix changes on a daily basis and covers everything from ambient meditational music, to mellow lounge grooves to deep house and classics provided by high-profile Bargrooves DJ Ben Sowton. Puro Live Radio is also aired at www.purobeach.com

The resort is split into eight zones, all generously served by AQ and Contractor series loudspeakers, supplied by Martin Audio distributors Adagio Pro.

Background music in the main restaurant is replayed through four elegant surface-mount C115's, finished in white, with a CS265P subwoofer handling the low frequencies. This is routed to the terrace restaurant where six AQ6's are located.

The reception area provides the third zone where music and messages can be heard through four further C115's, while the swimming pool is immersed in sound courtesy of eight AQ8's and a pair of AQ215 subs, under the system management of the AQ's dedicated AQX processor.

Zone 5 is dedicated to the bar, and a further pair of AQ8's, while the music pumps up on the night-time terrace through six strategically-placed AQ6's, and the night-time bar through four powerful AQ12's and pair of AQ112 subs, operating under AQX control.

The final zone is dedicated to the shop, office and peripheral areas where the signal is distributed through C115 surface-mount speakers supported by four new C6.8T ceiling speakers in the cloakroom. **e**





US Air Force Memorial

with a display of jets and helicopters and a 50ft stage for a concert featuring the Air Force Band's R&B/rap/hip-hop/funk contemporary offshoot, Max Impact, and country artist Lee Ann Womack. All of the additional guests in the South lot and another overflow site with 7,500 more were able to view the ceremonies in real time via a live satellite feed.

Appropriately enough, the new Air Force Memorial in Arlington, VA is marked by three arched stainless steel spires that soar 270 feet in the sky, with a commanding view of the Pentagon, the Potomac River and the Washington, DC area.

Designed to evoke the Air Force's Flying Thunderbirds' 'bomb burst' manoeuvre, the memorial is counterbalanced by a 10ft x 9ft contemplation wall made of fine layers of glass and engraved with Air Force planes performing the 'missing man' formation. Fifty-six foot long black granite

inscription walls at each end of the central lawn complete the monument.

The dedication ceremonies literally happened on two levels. At the memorial site there was an open-air event attended by over 1,500 military VIPs, government dignitaries and distinguished guests who had raised money for the memorial. Highlights included thunderous flyovers, speeches by President Bush, Defense Secretary Rumsfeld and others along with music by the Air Force Concert Band & The Singing Sergeants.

Down below, the Pentagon's South Parking Lot accommodated an additional overflow of 40,000 guests

MHA Audio set up two stages, one on the left side of the memorial for speakers and dignitaries, and one on the right for the Air Force Band, which was totally self-contained with a DiGiCo D5, a complete Neumann mic package and an arsenal of technicians. As MHA's Mike Scarfe sums it up, "They were a totally professional outfit with a fantastic sound."

Scarfe goes on to point out, "Our challenge was that the whole event was about the memorial and they didn't want to see any speakers. So we had to cover this

wide outdoor site while keeping everything as much out of sight as possible.”

His solution was to hang six W8LC’s on a series of slim, unobtrusive ALC S-60 towers and situate them far left and far right for as low a profile as possible. “For front fill,” Scarfe adds, “we put two W8C’s stage left of one stage and two stage right of the other to bring the focus into the middle and it sounded absolutely amazing. This set-up would never have been possible before the development of line arrays.”

Down at the South parking lot, the stage system consisted of ten Martin Audio W8Ls and six W8LS subs a side.

“In addition,” Scarfe recounts, “we flew 48 Martin W8LC’s on two delay rings to provide coverage for 40,000 people in an area over 900ft deep.

Each ring included four towers of six W8LC’s and we had them positioned in two arcs 300 ft. and 600 ft. from the stage, which actually covered up to 1,000 ft. We also used a Lectrosonics UHF system for signal to all the delay positions.”

He added that the air show during the ceremony had taken two different directions. First there was a flyover, which was truly awe-inspiring when you saw it against those spires arching up into the air. And then there was the display of Air Force jets, helicopters and other aircraft that people could visit at the back end of the parking lot.

Given the scale of the event at both sites and the number of features that had to happen on schedule simultaneously, logistics were critical. “The ceremony took place on Saturday from 1pm-3pm, and the concert took over at 3pm,” recalls Scarfe.



“We had a challenging schedule for the load in of the parking lot site because we had to wait to set up the delay towers while the Air Force flew helicopters into the event site for the guests’ viewing. We couldn’t run the risk of the towers being blown over by the incoming helicopters. So my guys had to come in at six after the helicopters had landed and work all night to set up the delay towers,

the RF systems and time align.

MHA were delighted how smoothly the event ran and sounded. Asked about the client’s reaction, Scarfe concludes, “Major General Edward F. Grillo. Jr. was very excited and thrilled with the event. Because of the complexity of the dedication, my client, Kim Frame, in conjunction with the Webster Group had been working with the Air Force for nine months with almost daily meetings. It was a thrill to see the end result. The sound was exceptional everywhere and you hardly noticed the speakers.” **E**

Night Fever in Bochum

Village, a club sporting a new concept, has opened in Bochum. The venue is the sister of the Dortmund venue of the same name, which has been operating successfully for 16 years as the flagship of the Village group.

Situated at the heart of the nightlife scene in the Ruhr Area, Bochum is still dominated by big discotheques like Prater, Exhibition, the former Tarm Centre and 360°. Thus the owners of Village have decided to differentiate from the mega-clubs and present locals with a more intimate alternative.

Owner Michael Walter said: "We focused on two main issues – light and sound. We want our guests to feel at home and help them to celebrate and forget their daily stress." His partner Felix Bohle indicates another unique feature of Village – the dedication of its staff. "Our staff is very important to us. And having a mixture of experienced personnel and newcomers is the formula for a high standard in personal service."

Schallmeister, the architectural company based in Herne, was responsible for introducing the new concept and renovation. The colour-changing lighting allows many different moods to be created, while for the sound, Schallmeister have installed a made-to-measure Martin Audio PA system, in cooperation with the German sales and distribution company Atlantic Audio.

Jörg Sandmann, project manager of Atlantic Audio, states: "The venue has a number of awkward corners – so it made sense to work with careful background acoustic dispersion." Before the guests arrive at the main floor, they are


entertained in the entrance tunnel with background music provided by a pair of AQ8's. On the main floor four WT3 and a pair of S218 sub-bass provide the dancefloor sound.

Although the WT3 is a three channel speaker which originates from the theatre sector, it was preferred for the club sound in Village due to its fine resolution and clarity, and impressive power capability.

Two popular Blackline F12's provide the DJ with his reference sound, while the sound energy in the bar area is provided by four

C6.8T ceiling speakers and AQ112 sub bass.

The smaller dance room in Club II is reinforced by four Blackline F12's, supported by an S218 sub. Amplification is provided by Crest Audio and the audio network is under the command of the Digitool matrix processor. This enables the staff to be able to adjust the volume in any of the zones with the use of Digitool's remote controls.

Elsewhere, more Martin Audio loudspeakers can be found in the peripheral areas, including C8.1T's and an AQ112 in the restaurant and multiples of architectural AQ5's and C115's in the lounge and toilet areas. 



Cayman Conquered



Next stop for the successful Margaritaville club franchise in the Caribbean, is Grand Cayman.

Occupying the outdoor second level, and part of the first floor of the completely renovated building, Margaritaville GC seamlessly interweaves large, comfortable indoor spaces for the restaurant, dance club and two floors of retail stores with outdoor terraces graced by a large swimming pool with a huge spiraling waterslide and swim-up bar, as well as lounging areas.

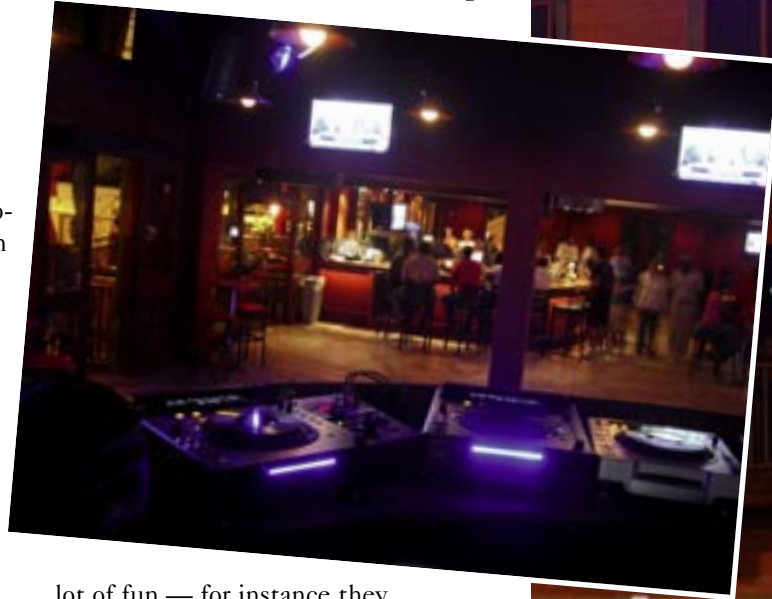
Because the facilities were being retrofitted into an existing structure within an established neighbourhood, there were challenges to be met. As A/V integrator Paul van Puffelen of Miami's Southern Technical Support Services points out, "The club is tucked up right next to this historic church, so we faced the speakers inward in those areas and added controls, so those zones could be turned off during services.

The club entrance is actually located in the retail shops on the street level with a wide stairway to the second floor open air pool, where cabanas and outdoor/indoor bar and restaurants and additional shops are all situated. The nightclub and dance hall connects with an indoor space, featuring band stages and a VJ booth on one side, with a balcony view of Harbor Drive where the cruise ships anchor. Besides the strategic positioning of power, speakers, video, lighting and control throughout the site for maximum coverage and audio quality, van Puffelen used AQ Series enclosures in the lower volume areas like the cabanas, retail spaces, pool and courtyard along with C6.8T and C4.8T recessed ceiling mount speakers.

Blackline F8's and F12's cover the stage with S15 and AQ212 subwoofers, while F8s are found in the night club bar, supported by S218 subs and tri-


amped WT3's in the dance hall, driven by Martin Audio power amps.

Asked about the client's reaction to Margaritaville Grand Cayman's multimedia set-up, van Puffelen concludes, "They are really happy with the quality and coverage of the audio and they love the flexibility of the DSP processing and signal routing. Everyone seems to be having a



lot of fun — for instance they had 6,500 bikers roll through on a recent Sunday morning during a 'Hogs on the High Seas' event."



Paul van Puffelen was assisted on this project by Harris Audio (supplier) and Hopscotch Productions of Grand Cayman (location support). 






Hard Rock Worli Gig

Hard Rock Cafe Mumbai has opened its doors in Worli, Mumbai, the newest and most up-and-coming district of the city. The first Hard Rock Cafe in India, the Mumbai cafe will make a grand entrance, offering its guests great American fare in a rock 'n' roll atmosphere.

The 169-seat cafe features Hard Rock's outstanding menu, collectible merchandise and world-famous memorabilia, including items representing contemporary stars, such as Madonna, U2 and Bruce Springsteen; rock legends, Elvis Presley, Led Zeppelin and the Beatles; pop divas, such as Britney Spears and Nelly Furtado.

Hard Rock Cafe Mumbai will keep fans rockin' with live music year-round, as two stage areas can be used for performances simultaneously. The Mumbai cafe also features bars on two different levels and a private section, which is ideal for corporate events and parties.

The sound system is based on the highly successful Blackline Series, with the main front of house using H3's and S218's. In all other areas F12's are used as a background/foreground system. 



Millionaire Poet

Abu Dhabi TV broadcasts *Millionaire Poet* live every Tuesday to the whole of the Arab world.


Contestants have to write and perform their own poems to a panel of judges made up of the accomplished poets and language specialists from all over the Middle East region.

Winners of the weekly shows go forward to a series final with a first prize of 1 million dirhams – around £400,000.

The show is broadcast from Alraha Theatre in Abu Dhabi in front of a live studio audience. The show promoter chose Martin Audio for the FOH system provided by TechnoPro, based in Dubai.

Nabil Bourgeili, MD of TechnoPro, said, "We provided our W8LC and WLX system as well as the new LE series monitors," adding, "We had to have very clear



intelligibility as not only do the words have to be heard clearly but any nuances also have to be conveyed." 

Mini-KUUB

Back in 1977 De Warande in Turnhout opened as one of the first official cultural centres in Flanders. This followed a directive from the Belgian government in the late 1960's, stipulating that a complex such as De Warande had to embody more than a theatre auditorium alone. Thus, alongside the main 760-seat theatre hall, De Warande evolved into a cultural and social centre, housing the city's library, meeting rooms, ballet classes, a large foyer and public cafeteria, operating seven days a week, from 8am until midnight.

As De Warande became one of the most successful cultural centres in the region, it was decided to open a second hall. As a result, at the end of 2005 the KUUB opened its doors inside a modern architectural building, with full glass facade and an internal 'black box' built to the highest technical standards. The 500 sq. metre floor has a 240-seat removable system but can also be used for up to 780 (standing). In the basement are several meeting rooms and the loft has rehearsal rooms available.

During a W8LM demo session, organised by Ampco Belgium, it became clear that this system not only delivered the required sound quality but covered the room transparently in both a seated and standing configuration.

By using additional W8LMD Downfills the horizontal coverage was further enhanced, and thus the original idea of using infills to cover the front rows was abandoned.

Another important factor in the decision-making was that the system had to be removed and installed quickly and easily. With that in mind Ampco Belgium's Steven Kemland joined forces with Smartsteel from Holland and developed an easy-to-remove flying system and transport frame to tackle portability and ease of use.

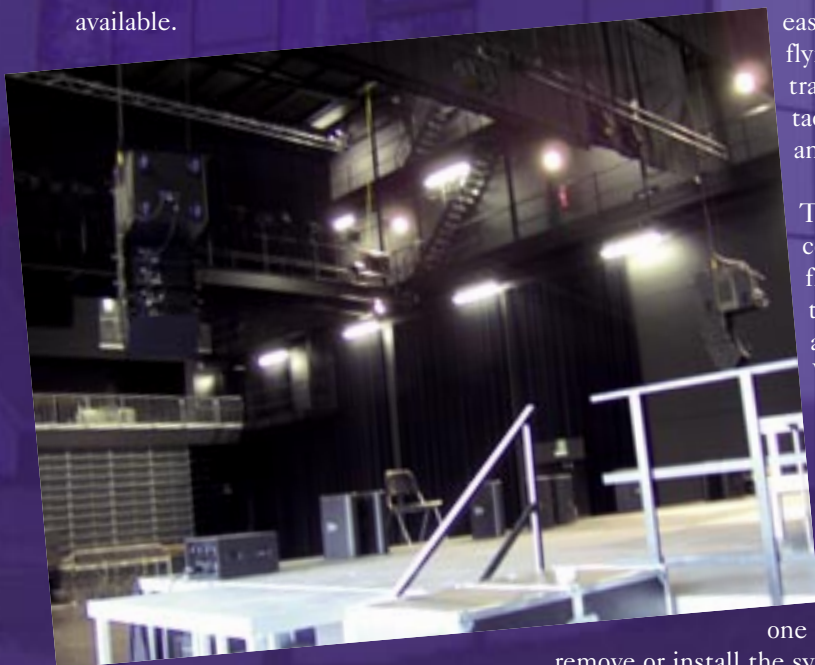
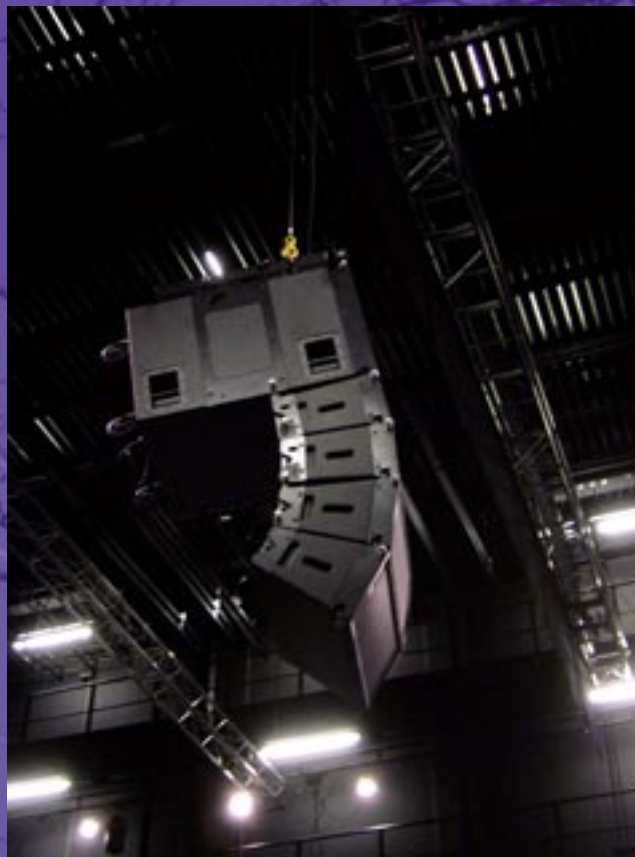
The FOH system consists of a flown WMX sub, two W8LM's and two W8LMD's each side. And thanks to the customised flying and transport frame it is possible for

one engineer to remove or install the system in five minutes.

The technical crew also opted for eight LE1200's as stage monitors and four W0.5's with two S12 subs for the

rehearsal room. The LE 1200's were equipped with a custom bracket so that they could be used without any additional tools in a flown situation or could be mounted on a stand.

Both Michel Proost and Steven Kemland agreed that the time spent on detailing this installation had been well worthwhile, as every Euro spent had contributed to the perfect solution. "We're in this business to make our customers happy," says Kemland, "and to come up with solutions that work and fit the budget. There's no better aim than that." e



For the first two years, technical director Michel Proost and his crew decided not to buy a PA but as their needs evolved they set out to test a couple of systems.





Café Del Mar

The redeveloped island of Sentosa off Singapore continues to witness a rebirth of new resorts and bars, including the newly opened Café Del Mar. The 600 sq. metre air-conditioned bungalow, located on Siloso Beach, is bedecked with spacious sun beds and cabanas and surrounded by palm trees that gives the bar a sense of exclusivity. Café Del Mar also has two Jacuzzis, a pool with a bar and stretches of sandy beach.

At night, the pool glitters with fibre-optics and LED lights changing colours to reflect the music beats and moods. The bungalow interior has Café Del Mar's signature blue, white and pink with gold trimmings, multi-level beds, an island bar and a dancefloor. With a perfect blend of Spanish sensuality and Miami glitz, Café Del Mar is poised to be the most stylish beach party in town.

Local supplier Swee Lee were contracted to supply and install an audio system into Sentosa's new kid on the block prior to the January 2007 opening. Their brief was simple – provide good sound, tailor the loudspeakers to the interior design and be innovative. Good sound came in the form of the Martin Audio club PA that has been installed. The interior DJ booth serves as the nerve centre



Pump Up The Volume



for the club sound and has been installed with Pioneer and Technics playback, along with a Rane Live Scratch. The booth is served with two AQ10 speakers for the DJ's reference, whilst the interior sound system is composed of a further two AQ10's and five AQ6 wall mounted speakers, two AQ215 subwoofers together with four C4.8T ceiling speakers by the bar.

The circular outside bar, situated adjacent to the pool, has possibly more SPLs per bar mat than any other in the world, with eight Blackline F15 speakers suspended from the ceiling via galvanised steel chains and reinforced by four WS218X subwoofers on top of the roof. The entire PA system is powered by four MA4.2s, two MA6.8Q, four MA2.8s and two MA1.6s amplifiers.

In terms of matching the interior décor, all the speakers have been supplied in a white finish despite the Blackline branding. Innovatively, a Lake Contour Pro 26D wireless hi-fi tablet provides all the signal processing required. The mobile tablet doubles up as a mobile console and allows the club's owner to decrease the SPLs when the DJ is hitting the red on weekends, at the risk of upsetting Club Del Mar's neighbours. The DJ can also control the sound from outside or wherever he happens to be, so long as he is taking his tablet! 📱



Clarke Quay (*see page 34*) now hosts a new microbrewery in Singapore, where The Pump Room boasts a range of award-winning beers brewed and tapped directly on the premises. Together with a huge array of unique drinks, food is also served throughout the day in a stylish and relaxed atmosphere.

As night falls and the Quay comes to life, The Pump Room evolves into an energetic live entertainment venue, where Jive Talkin' perform nightly. As the venue is in the same vicinity as the famed Ministry of Sound nightclub and Cannery entertainment venues, local supplier and systems integrator Swee Lee were once again drafted back for overtime.

The front of house PA comprises two AQ15 speakers augmented by two S218 subwoofers, with four AQ5 speakers providing background music, all of which is driven by MA1.6s and MA2.8s amplifiers. A Klark Teknik Square One provides equalisation and an XTA DP6i, with a 2-in / 6-out multi-mode format, offers a total of 46 parametric equalisation bands, providing +15 to -30dB of gain at centre frequencies. A Rane SM26B has been installed as a 6 to 2 line level mixer, but it can take one or two line level inputs and split them to any of the six mono outputs on the rear, whilst a TC M.One and Lexicon MX400 provide the band's reverb. A Mackie Onyx 3280 console is located adjacent to the bar area for mixing the band's sets, who perform with Sennheiser wireless microphones.

Although the Pump Room, which is the first smoke-free venue in Singapore, opened in December, the flow of beer brewed on site didn't commence until 25 February, when the official opening took place. 🍺



Satin Finish for Lumber Classic

The PGA 84 Lumber Classic at the Nemaquin Woodlands Resort's Mystic Rock golf course features top pros and a total purse of \$4.6 million. A charity event, last year's Classic raised \$1.5 million for 80 local and regional charities and \$1.2 million for Hurricane Katrina relief.

Sponsored by 84 Lumber, a leading supplier of building materials to professional builders which also owns the Resort, this year's Classic featured two back to back concerts with country stalwart Clint Black and Grammy award-winning Black Eyed Peas.

The concerts were actually held on the Resort's polo field with a movable stage and an audio system provided by Satin Sound Systems of Hermitage, Pennsylvania. One of the main challenges for Satin's John Durisko and crew was setting up for live concerts while a professional golf tournament was underway.

"We couldn't do sound checks for the shows," Durisko recalls, "because we couldn't make *any* noise before the tournament was over for the day. They opened up the gates for the show at five while the golfers were still on the course, so were limited to a few line checks. Once the shows started, we had to work things out during the first few songs."

The loudspeaker array consisted of left and right hangs of ten W8Ls with one W8LD downfill cabinet at the bottom of each for front fill and a total of 24 WSX subwoofers configured differently for each act. For Clint Black, Durisko and company used a more traditional set up for the subs of two wide and three high on each corner with two high and six wide in front of centre stage. The Black Eyed Peas crew wanted front of stage centre kept clear for videographers who provide a live feed of the show projected from a rear video wall, so the subs had to be switched to three wide, four high on

each side. Martin Audio and Crest provided amplification, while each act brought their own consoles.

Both shows had exceptional sound despite the different subwoofer configurations, lack of sound checks and other traditional problems because, as Durisko puts it, "there was tons of headroom. The sound was projecting back as far as 800 ft and everyone told us it was crystal clean all the way to the back at the entrance gates. We never had to hit the system that hard at all.

"I got to speak to their engineers before and after both shows and they were fine with the way everything sounded," he concludes. "Once they did their line check, they were good to go."

The crew from Satin Sound Systems included system techs John A. Durisko, Durisko's son, Mick Respoli and Soren Beiller. **e**



Martin Audio loudspeakers feature in a revolutionary Italian leisure hospitality concept which has opened in Brescia.

Known as *MYA Dinner Moving* the premises simultaneously operates as a restaurant, lounge bar, meeting point, dancefloor, art gallery, theatre and much more.

Aimed at a discerning fun-loving clientele, MYA is the expression of a unique style.



MYA's Moving Concept

Accessed via a crystal elevator, the articulated scene is spread across 800 sq. metres on different levels, with electronic systems able to completely transform each area. This is an innovative use of space where the common denominator is 'togetherness' — the kitchen, rooms, music and decor effects are all united in a single aesthetic, with high architectural values masterminded by Adriano Verzelletti.

On the top floor, customers are able to dine under the stars — thanks to an additional 500 sq. metre terrace, with hanging gardens and water games. Retro chic songs — from Barry White to Mina — along with current pop play in a continuous crescendo.

After dinner MYA 'changes its skin', transforming completely. The scenography is modified electronically, the lights, sound and projection screens fire up and diners can use

every square inch of the club for dancing — including the settees and the tables — as the room becomes enveloped in music.

All the sound equipment was provided by Audiosales srl, who recommended Martin Audio's AQ series, which has been conservatively styled to be architecturally unobtrusive,

in an ultra-compact package.

Six two-way AQ12's cover the main dancefloor, with four AQ212 subwoofers, and five C516 flush-mounting ceiling speakers providing infill.

Elsewhere Audiosales have installed a further seven AQ8's and four AQ112 subs handling the low

frequencies in the restaurant, with a further seven AQ8's in the hall. All speakers are under XTA process control.

With a capacity of 800 people, MYA promises a full programme of international cabaret artistes, and is hoping to attract 10,000 elite customers a month. **e**





Eshtehard Technology



The Eshtehard Industrial Complex is a four-storey business and technology centre located some 120 km from Tehran, for which the lower two floors serve as business consultancies and the upper two floors host an auditorium and permanent Iranian products exhibition.

The auditorium can accommodate 150-seated guests and is used for lecturing university seminars and business management agendas.

Faraday was contracted as the main installer of the auditorium and they in turn recruited the services of Zir O Bam to design and supply a sound system based on their extensive experience of such projects.

The auditorium simply required a PA for speech and


so vocal intelligibility was very important. Two Blackline F10 speakers were chosen and have been installed in a L-R configuration in front of the stage. Although these

models cover most of the seats, two smaller F8 speakers were installed adjacent to the F10's, ensuring full horizontal coverage of the 25 seats to the extreme left and right

sides of the auditorium.

Owing to the auditorium's poor acoustics, and to counter the sloping roof design, the Blackline speakers have been arrayed vertically with their horns rotated in order to achieve the desired vertical/horizontal coverage.

Two Clockaudio D500 dynamic microphones and a CW9000 wireless lavalier microphone ensure clear speech and intelligibility, with a Crest Audio CPM9812 powered mixer providing the link, via Reference cables, in the simple signal path between microphone and speaker.

“Upon hearing the audio system for the first time, the benefit of using these cables, in conjunction with the Martin Audio loudspeakers, were immediately obvious,” commented Zir O Bam's Faramarz Rafiei. 



Parliament Debates through W8LM



Audiotonas have installed a Martin Audio W8LM Mini Line Array system in the Seimas — the Lithuanian Parliament’s main sitting hall in the capital of Vilnius.

The system consists of two individual clusters, each containing five W8LM’s and a W8LMD. The system is powered entirely by MA6.8Q amplifiers and processed by Biamp.

Says Audiotonas’ Algirdas Sidiskis, “The new system has provided the assembly with excellent speech reproduction, covering a large audience area — as well as transparent music during the celebratory events and inaugural meetings.” 



NIRA Perfection

Five-piece rock band Nira is the first group to be granted a performance licence in Iran for 18 months


While all the musicians are experienced, this was their first appearance together and NIRA’s two-night sell-out shows were extremely successful.

The band placed their trust in rental company Zir O Bam, who have a long history in supplying equipment and engineers for such concerts. NIRA were aware of the legendary reputation of a Martin Audio system, but it was not until hearing the W8LM Line Array at two events managed by Zir O Bam that they appreciated just how good their sound would be.

The venue attracted the maximum capacity allowed for rock concert audiences in Iran (400). To provide optimum coverage, six W8LM’s (three per side) were used in conjunction with two WS2A subwoofers. Zir O Bam used a DX1 digital system controller to set the correct frequency crossover points, time alignment and limiting parameters.



No equalisation was required due to the perfect response of the system.

As a result of their success, NIRA is preparing for several further shows in Tehran within the next 12 months. Zir O Bam’s Faramarz Rafiei confirmed that the same system will be used for all future concerts. “The band have admitted that they have never heard any system come close to the Martin Audio speakers in terms of sound quality, dynamics and clarity.” 





Longbow Triumphs in Massive Show

Mexican band La Arrolladora were recently responsible for the first purchase of the new W8L Longbow in the country. The decision was taken by band manager, Camacho, after auditioning other systems.

The band debuted its new system at a massive concert in Guadalajara, México, where three Martin Audio systems were set on three different stages and in different configurations.

The La Arrolladora stage consisted of ten W8L Longbow with a pair of W8LD downfills and 12 x WS218X per side; the other two stages used a combination of 24 x W8L with 24 x WS218X between them.

The band's sound engineer Angel Garay Gutierrez commented, "The W8L Longbow is the PA system that every FOH engineer dreams of; it provides perfect coverage, quality, and great sound pressure. I have been mixing through different PA systems and I reached my ideal mix



in the shortest-ever time. The mix is very demanding because we use a lot of brass, which demands a good deal of low mid impact. But prior to the show we were able to time align the W8L Longbow really quickly because the software is so easy to use."

Other bands featured included Exterminador, whose sound engineer commented, "I love the sound quality and the low mid impact. It was the first time we had used another array as side hang and the result was amazing ... perfect extended coverage and a lot of sound pressure..."



Agadir Beach Party



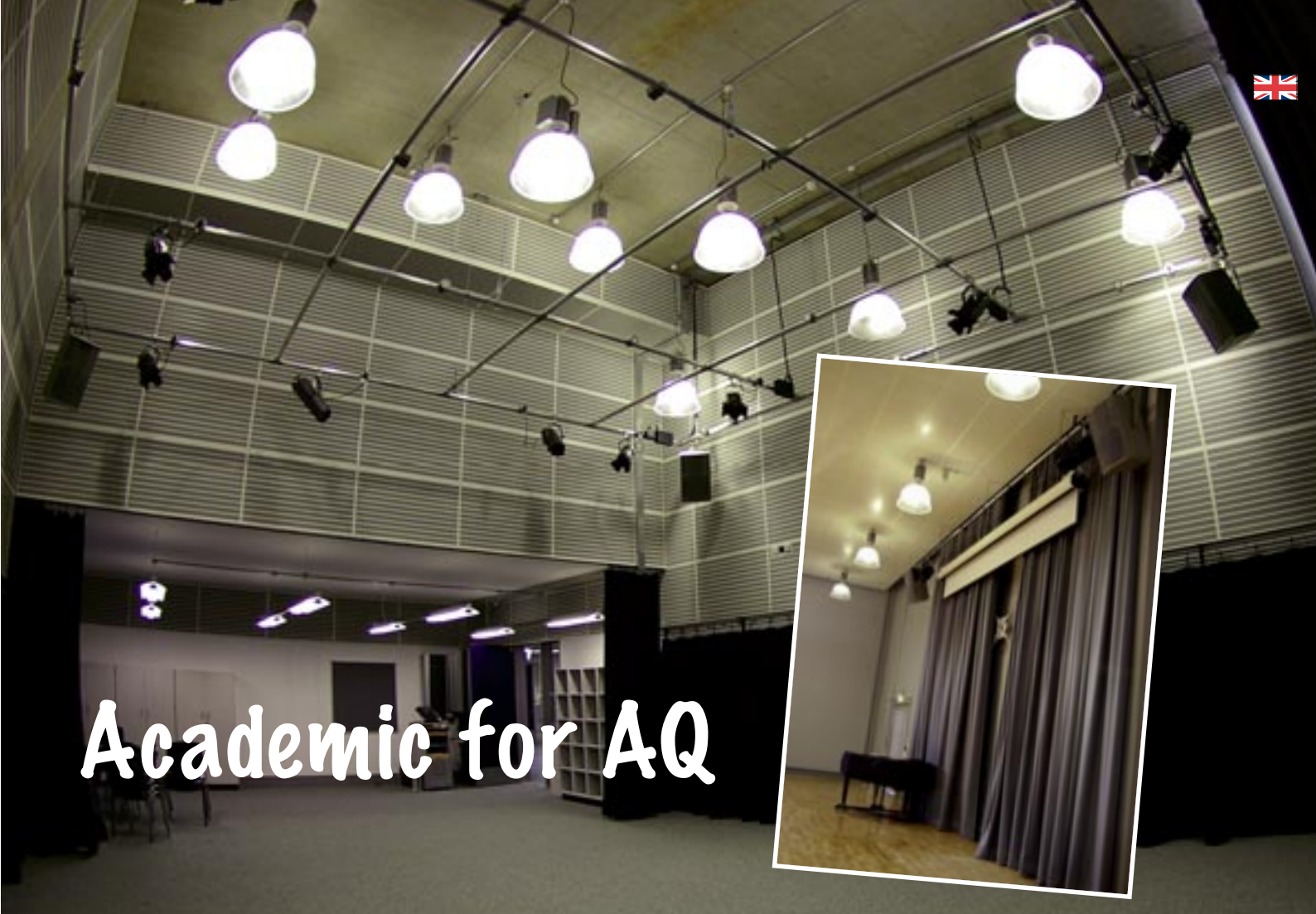
Moroccan rental company, KILMI Sound & Lights have pulled off a major feat, supplying Martin Audio equipment for a live TV show on the beach at Agadir featuring many famous international artists; while an audience of 50,000 was anticipated, 200,000 turned up.

Entitled *Concert For Human Tolerance*, the show was recording for broadcast on Channel 1 TV on New Year's Eve.



The PA comprised 12 x W8L and two W8LD each side, with Martin Audio amplifiers and DX1 processors. Floor monitors consisted of a number of LE400C.

KILMI report that the PA managed to withstand a temperature at 8pm of 28°C, and humidity level of 82% without any difficulty.



Academic for AQ

The John Madejski Academy in Reading is the latest of the DfES Academies Programme designed to raise the level of attainment in England's inner cities by introducing a distinctive approach to school leadership.

Specialising in sport, the John Madejski Academy will have capacity for approximately 1,100 students, but the infrastructure also includes a technically-equipped auditorium and separate dance/drama studio, provided by Leicester-based Hawthorn Theatrical.

Contracted to the main construction company, Costain, on the strength of past successes, the company again turned to Martin Audio sound reinforcement components as part of its audio-visual design model — extending the company's relationship with the flexible AQ series.

According to Hawthorn's installation manager Simon Ling, the versatility of the AQ series meets the many requirements of a general purpose assembly hall, while the textured light grey factory finish also provides a remarkable environmental colour match.


"The AQ series is a great sounding product which fits within budget and does not require a vast amount of processing," he says. "On top of that the AQ boxes are relatively compact,

quick to install — and the muted grey finish is just perfect in this context."

The little processing that is required is stored digitally in an Allen & Heath iDR8 DSP, while the different AV playback presets are accessed via an AMX remote hand-held touch screen. Live mixing is provided by an Allen & Heath MixWizard 16:2, rigged in a mobile rack (including radio mics) which can be either plugged into the control room or wheeled down to the front of the assembly hall.

The main assembly hall contains a demountable stage, above which are a pair of AQ15's clamped to the front bar using Hawthorn's bespoke flying frames, reinforced on each side by a pair of the matching AQ212 subs. These are infilled on the second truss with four AQ10's.

Finally, Hawthorn have equipped the Drama Studio — where a single AQ12 is flown in each of the four corners — as well as a recording studio, which will also be used as part of the Academy's curriculum.

In addition to Reading and Paddington, the theatrical specialists have so far provided full staging and scenic solutions to Academies in Lambeth, Ramsgate and Northampton. They are scheduled to deliver three more during the course of the year. 



Cannery Row



Singapore's Clarke Quay has undergone a massive transformation in recent years, having benefited from a multi million-dollar facelift of major construction works. The shops, bars and restaurants on the north bank of the Quay are protected from the rain by giant overlapping pagodas, under which the Ministry of Sound has attracted ever-increasing revellers over the past year. The jigsaw around the internationally renowned club was completed recently, when the 8,000-sq. metre Cannery in its periphery was officially opened.

The Cannery takes five more party venues under its wing, in which the distinct Fashion Bar, Kandi Bar and Barfly have greatly diversified the entertainment spots on offer. Also in the mix are the Italian bistro Bice and home-grown Clinic, which is an anything-but-sterile supper club where

drinks come in test tubes, infusion drip packets and syringes and food is served on kidney dishes and surgical trays. For more fashion conscious revellers, F Bar combines glitz and glamour, whilst Kandi Bar allows its patrons to chill out to soul grooves. Being in the same block as the Ministry, the Cannery opted for the same brands befitting the club to be installed throughout the venues. The contract to design, supply and install the sound system was therefore delegated to the Singaporean Martin Audio distributor Swee Lee.

With its Bauhaus-style décor and swanky infinity-mirrored floors, the stylish and intimate Kandi Bar is the nightly venue for the Hed Kandi organisation. The Swee Lee team installed four wall mounted Blackline F12 speakers around the dancefloor with an additional two S18 subwoofers, whilst a combination of F15 and F8

speakers provide foreground music in the outer lobby area, processed via a dedicated DX1.

The Clinic is a 1,000-seat club, bar, restaurant all rolled into one intoxicating package. Lifebrandz Executive Director, Clement Lee, cites the design as a tongue-in-cheek tribute to the works of English artist Damien Hirst, whose original artwork has been displayed within. From the entrance on the ground floor, a labyrinth journey through the al fresco bars, lounge rooms, the dance club and merchandise shop are all based on controversial medic-chic such as hospital whites, colourful pills, syringes, drips, test-tubes and paraphernalia.

The dancefloor incorporates a stunning LED wall, with pill-shaped rooms called Caffeine, Anthrax and Cyanide. These offer a more intimate atmosphere,

where pulsating rhythms are interspersed by live music from a saxophonist, percussionist and vocalist ensemble. The foyer, upstairs and pills of Clinic have background music provided via C6.8T and C8.1T ceiling speakers. The dancefloor however combines four suspended LE2100 monitor speakers with two WS218X subwoofers built in the lower section of the DJ booth, powered by MA4.8Q and MA6.8Q amplifiers. Symnet Audio Matrix 8x8 digital signal processing drives the various signals for the different zones from the 15 rack mounted Martin Audio amplifiers. Loudspeaker management has been entrusted to three DX1's through a Klark Teknik Square One graphic equaliser.

The upstairs section of Aurum has been christened Insanity and it allows the checked in patients to dine from tables with wheel chairs before 11pm, after which they should have recovered sufficiently to move their limbs to the DJ's beats, having transformed the show kitchen with operating theatre lights into a DJ booth. Six C8.1T ceiling speakers supply background music before the dining/club watershed, whilst two Blackline F15 speakers supplemented by two WS218X subwoofers crank into action afterwards.

Buddha Bar creator Raymond Visan has weaved his magic on the 450-seat Barfly, which is a supper-come-dance club that serves up exquisite bites at its sushi bar and smooth grooves on its dancefloor. Inspired by one of his favourite films, *Barfly*, the eponymous restaurant became the first in Paris to feature a live' DJ.

The quieter dining section has two AQ6 and one AQ210 subwoofer blending into their surroundings with chrome speaker grilles to match the designer fabrics. The bar area section, incorporating the larger dining area has a more extensive sound system composed of six AQ10's, six AQ6's and two AQ215 subwoofers, powered by MA900, MA4.8Q and MA200Q amplifiers.

Located between the Buddha Bar and the Bice Bistro, the Fashion Bar entices a very different sort of patron. Posers may relax on the silver couches or work out



on the dancefloor, which makes way for a catwalk during fashion shows. Two AQ10 speakers and two S15 subwoofers offers a more refined club sound.

Said Swee Lee's Arthur Soh proudly,

"We can now claim one of the most exciting nightclub installations in Singapore." However, he would not comment on whether his team had fully recovered from the long exposure to Clinic's interesting interior décor. 📍





CBS, Caribbean Broadcast Supply (rather than the somewhat higher profile Columbia Broadcasting System) are busy expanding the vision for higher audio in their native Puerto Rico. A case in point is CBS' recent installation at the Magna Aula ('Big Hall' in Latin) Performing Arts Center at the University of Puerto Rico's Rio Piedras campus in San Juan. The university had originally envisioned a modest audio and lighting system.

However CBS, consisting of founder Freddie Rojas and his audio engineer/installer sons Freddie Jr. and Alex, had already created state-of-the-art sound systems for leading performing arts centres in Santurce and Caguas, used by major musical groups and artists from all over the world. Because they knew what it takes to be competitive in today's entertainment technology market, they counselled the University to go for something much more comprehensive and professional. As Alex Rojas tells the tale, "The University originally just wanted a theatre system that would be appropriate for symposiums, small productions and

seminars. Because of our experience in doing larger performing arts centre installations, we convinced them they needed a system with an infrastructure that would allow it to interface with touring systems, so that professional bands could come in, make use of the facilities including the house system; this has already happened." The new installation at the University of Puerto Rico-Rio Piedras, the country's oldest and most respected public university, is the first and only to feature line array systems. Seven W8LCI with one W8LCDI (Downfill) are mounted in clusters left and right, while six W8LMI's and one W8LMDI speaker are mounted in the centre. Six WLX subs deliver the bottom end with detail and a smooth coherent response. Eight LE12JB's handle the monitoring duties.

As Alex sums it up, "The client was pleased the system provided a nice balanced coverage throughout the theatre." As a result the 1700+ seat auditorium can now handle virtually any kind of musical performance. **e**

CBS Expands Audio Horizons at University of Puerto Rico



The Adam & Eve Hotel is described as being like a Heaven on Earth — lost between a vast green forest of 100.000 sq metres in the Belek region of Antalya, with a view of the most picturesque beach on the Mediterranean Sea.

Due to its special design (by the famous architect Eren Talu) the five star hotel has also been described as the sexiest hotel in the world, with all materials and walls finished in white and the rooms almost completely mirrored.

Situated in the heart of Mediterranean tourism the facility houses conference halls, restaurant, theatre, disco, traditional Turkish Bath, amphitheatre, open air and pool entertainments — all carefully designed and installed.

In keeping with the overall standard is the loudspeaker system. During the project and product selection stage, Martin Audio distributors Istanbul Telesine Sound & Lighting Systems A.S. approached the concept with maximum regard to the hotel's glamorous aesthetic. Product Manager Tamer Avci prepared different sound simulations to demonstrate the best system coverage in the different room characteristics, each of which varied in terms of reverberation, humidity etc.

“Following our experience and discussions with the architects, we favoured the architectural line of Martin Audio, with the combination of newly-designed ceiling speakers and Blackline series,” he said.

Matching the white décor, 24 x Blackline F10's and 32 x F8's are equally spaced the length of the incredible 200-metre long atrium, with the subs concealed. All 240 x C6.8T and C8.1T ceiling speakers and 120 ceiling subs are invisibly mounted in all other public areas and ballroom, whilst in the disco Istanbul Telesine have specified further Blackline F12's and F15's, with S218 subs.

Summarised the company's Halim Ozkan, “As a result of careful planning, we not only achieved satisfactory sound levels but also met the architectural criteria, with a design that will be eagerly used for a long time.”

Adam & Eve Achieves Biblical Sound





All Aboard the Culture Train



Newly opened in Kosice, IC Culture Train tested every major loudspeaker system before finally arriving at the Blackline series.

Having made the decision they needed to move fast, with only five days to take delivery and fit the system. Slovak distributors Rock Centrum were up for the challenge, supplying first a Blackline F15/S18 combination, followed by an F215 and S218 with an M3 system controller.

American band Dog Eat Dog, popular Slovak band, Bukake, the audience and owners were totally stunned by the systems performance.

At the same time one of the country's most expressive architectural companies specialising in highways and bridge construction has brought in a sound system to augment presentations.

As the owner is a former musician he said, "It was a case of returning to my hobby and I was looking for the system, which would combine analogue memories with modern technology. His choice was a Blackline combination of F215 and S218, driven by three MA2.8s amplifiers and processed through a dedicated DX1 controller.

"My choice was the correct one," he said, "as this produces a natural, and beautiful analogue sound." e

Someplace Else



The Sheraton Hotel in the East Malaysian city of Labuan, has undergone a recent transformation to reinforce its reputation as the leading five-star hotel on the island.

A new sound and lighting system was designed and installed by Wan Lee Music to the hotel's fun pub, named Someplace Else.

A Blackline system was selected to meet the criteria for a flexible, compact system, offering ultra high quality and reliability. Two Blackline F15's are sited above the dancefloor at an angle that focuses the sound down to the bar and other seating areas.

Sheraton Labuan Hotel general manager, Hubert Wilfred, said "The quality of the new sound system is fantastic and our regular customers were immediately impressed." e



Siddharta Fly

Leading Slovenian rock band Siddharta played a 25 date concert tour in the country recently to audiences ranging from between 2,000 and 5,000 people.

Siddharta opted to rent Martin Audio equipment, turning to distributors DB Team, who supplied a main system of 16 x W8LC Compact Line Array, with 16 x WSX's handling the sub bass.

Said DB Team d.o.o's Deyan Zura, "The performance was incredible; both the band and the crew from company Temma-X were just perfect. We are now preparing for some other major tours." e

Array Burn



Opened ten years ago the 350-seat Burnavon Arts & Cultural Centre has fast grown to become one of Northern Ireland's premier arts venues, hosting a variety of arts, musical, classical, pop, rock and conferences.

After demonstrations from other suppliers Rea Sound won the tender to fit out with a W8LM line array system, flown left and right of the stage. The stack on each side consists of three W8LM, W8LMD and WMX sub bass —

powered by two MA4.2s amplifiers and a DX1 digital controller.

“The sound quality is superb,” Roy assesses. “We are delighted with the clarity, definition and — most importantly in our business — versatility of the system.” Denver goes on to say that “it is important in the given environment, that the system not only sounded good but was cosmetically attractive too, which, due to the installation team at Rea Sound, it is.”

AQ Strikes at Apollo Bowl



Lithuanian distributor, Audiotonas has completed a bowling centre installation using Martin Audio products. The Apollo is located in a new Akropolis Shopping Centre in Klaipeda.

To optimise the sound in the highly-reverberant environment amidst clattering skittles, Audiotonas specified ten each of the AQ8 and AQ112 subs, with four AQ5's

designated to achieve the best quality of background music.

With 24 lanes, Apollo is already packing them in thanks to its 'Ultra Cosmic' style, with luminous balls and shoes. This, along with a great sound system have created a perfect fantasy venue in which to while away the hours.

Castle of Cool



‘Shiro’ translates as castle in Japanese — which is how India's first ‘Luxlounge’ has been conceptualised; sensuously built to represent an Asian castle, complete with water flows, low seating, niched spaces, mellow lighting and an elaborate menu comprising a range of oriental delicacies.

The Blackline Series was chosen for this venue by owner Sanjay Mehthani. Sanjay said, “I love the Martin Audio sound — I have used it before and the results were fabulous.” He added, “This time we needed superb sound quality and a system that blended with our unique surroundings, and once again Martin Audio excelled.”

Shiro offers a unique experience of oriental mystique in a very contemporary style, one feels enveloped in a Castle of Cool!”

