



New Yuanming Palace Opens Outdoor Venue; FOH Setup Includes New Digital Console

➤ **ZHUHAI, China** — Allen & Heath's iLive digital system has been installed as the FOH mixer in the central theater at the New Yuanming Palace of Zhuhai.

A reproduction of the Old Summer Palace in Beijing, which was destroyed in 1860, the popular tourist attraction includes an imperial garden, lake, pagodas and a new 6,000-capacity central outdoor venue for theatrical performances.

The theater's FOH system now features Allen & Heath's iLive-T112 Control Surface with iDR-48 MixRack. It is fitted with an M-Dante network card to support 64 channels of multi-track for live recording and playback.

"iLive provides flexible control and extensive operational capabilities, including live recording, so our sound system can easily manage a varied and diverse program of activities," said Mr. Huang, project manager at the theater. "The sound quality of the system is extremely high, making every performance very special."



The 6,000-capacity theater's FOH setup includes an iLive-T112 control surface with an iDR-48 MixRack.

A Bit of Improv at FOH for Montreal Jazz Fest

➤ **MONTREAL, Canada** — The 36th Festival International de Jazz de Montréal took place June 26 through July 5 and once again turned the city into the epicenter of jazz, welcoming thousands of the world's greatest artists into one 10-day musical celebration with more than 600 concerts.

Solotech of Montreal returned as the official sound provider of the festival. More than 25 Yamaha consoles, from CL, QL to



Pierre Perreault with Yamaha's CL5 console

PM5D and M7CLs, were used for the festival, many of which are Solotech-owned, and some were provided to Solotech by Yamaha Professional Audio.

Pierre Perreault was the FOH engineer

at the Theatre Maisonneuve for the entire festival and, along with guest engineers, used one of two Yamaha CL5 digital audio consoles along with two Rio3224-D stage boxes, with the second CL5 used for monitors and sharing the Rios.

Perreault had the unexpected pleasure of mixing Dee Dee Bridgewater with Irvin Mayfield and the New Orleans Jazz Orchestra in the 1,500-seat theatre as several complications had arisen, including multiple flight delays, so he was asked to step in right before the show was about to begin and mix. "Doing a show you don't know anything about, with no sound check for the main artist and 20 additional musicians onstage, you need to have a console that is easy to mix on so you can react quickly," he noted. "The CL5 was the perfect console for making my life easier that night while sounding great at the same time. More and more venues in Québec are upgrading their M7CL to CL5," added Perreault. "For me, that is a really big plus, so I can import my M7CL shows into the CL5. It saves a lot of time while also gaining access to the new tools of the CL5."

Cipiesse Sound Spreads the Message at Rome Mega Event Attended by 1 Million

➤ **ROME** — A gathering of people concerned about changing educational policies drew close to a million people to Rome's San Giovanni Square. The sound company with the tough task of ensuring that such a large crowd could hear every word of the speech-makers was Cipiesse (Centro di Programmazione Spettacoli), which provided mains, front fills and delay towers that relied heavily upon Outline's Butterfly line arrays.

The design of the system, by Giancarlo "Jerry" Paladini and FOH engineer Raffaella Gatti, was based on measurements carried out three years before with Outline, during the huge May Day concert. Paladini and Gatti opted for two main stage-side clusters, each with 12 Butterfly enclosures, plus two small arrays, each with four Eidos 265 components, in an L-R configuration for front fill duties. Two delay towers were also deployed, each with two hangs: two with 12 Butterfly enclosures and the other two with 12 Mantas elements, approximately 70 yards from the main rig.

Apart from guitar groups accompanying choirs and singers and video contributions, the majority of the sound reinforcement was for speakers at the event, so four Outline Subtech 218 subs installed at the stage and two at each delay tower were more than sufficient for low frequency reinforcement.

Using Outline's Open Array software simulations, the team was confident the rig would meet the event's needs, according to Paladini. "Things went very well. The simulations corresponded with reality and, as far as system calibration was concerned, it was mainly a case of 'plug and play,' thanks to Outline's default presets."



Delay towers included Butterfly and Manta elements.