

EML SOUND & LIGHT PUTS ITS NEW ADAMSON RIG TO WORK ON MAJOR EUROPEAN FESTIVAL CIRCUIT

# Punchy at Pukkelpop



The Adamson system was controlled by a Midas desk FOH

**BELGIUM** – Following an ‘incognito’ try-out at the 2000 Werchter festival, a tour with singer Axelle Red and an A/B open air test, Belgian rental company EML

Sound & Light opted for Adamson as main PA system speakers, gradually replacing the existing JBL HLA sets for major concerts and tours.

EML decided to purchase 24 Adamson Y-Axis Y18 line array speaker sets last year – the company used the system at both the 2001-2002 Werchter festival’s main stages, took the sets on the recent European Simple Minds tour and the Pukkelpop festival in August, an alternative music extravaganza offering over 130 bands and DJ’s scattered over six stages and a ‘boilerroom’.

With bands like Jane’s Addiction, Nickelback, Breeders, Underworld and Guns ‘n’ Roses headlining this year’s edition, some 110,000 festivalgoers survived the mud and rain. The festival, just like the Dutch Lowlands, has won a

strong reputation for putting on new and upcoming acts – with alternative and ‘new rock’ outlets standing shoulder-to-shoulder with Belgian rock talent like Millionaire or Ozark Henry and dance floor wizards Praga Khan. From 11am to 2am, the event offered a continuous multiple choice of styles and line-ups – but the atmosphere was relaxed all the way.

At Pukkelpop, the Adamson system (16 x Y-Axis Y18 and 4 x Y-Axis Y10 per side) was steered by an XL4 Midas FOH desk and an H3000 monitor mixer onstage with EML custom built wedges 15-inch + 2-inch biamped. EML employed 90 people at Pukkelpop, mostly freelancers. Besides the main stage, EML also provided sound and light for five other stages, powered by JBL HLA and two club stages, with Martin F2 speakers.

Wim Despiegelaere, sales manager at EML Sound & Light, says the step towards a line array system was inspired by recent evolutions in sound reinforcement. “The market wants line array systems today, it’s becoming an international standard – as a leading rental company we had to keep pace with technology to meet the highest standard requirements. The line array is particularly interesting in terms of truck space,” says Despiegelaere.

Despiegelaere says EML thoroughly tested a number of systems before deciding on the Adamson array sets. A first test was performed in the Antwerp Sportpaleis, where the JBL VerTec and Adamson systems were tried out. A second test took place in ‘festival conditions’. “We hired an open air test site near the Alden Biesen monastery and invited four manufacturers to have their array systems tested side-by-side. We had huge cranes flying array speaker-units of 12 cabinets each.” EML then invited engineers, technicians (both from EML and external), manufacturers and concert promoters to judge the whole set-up. “Everybody agreed that the Adamson array system jumped out of the tests,” says Despiegelaere.

“The Adamson Y18 is actually an upgraded array system,” adds EML engineer Patrick Demoustier, “the combination of mids and high’s in one co-entrance device makes it possible to create a line array over the whole spectrum. The low-end is also extremely powerful and punchy, due to the Kevlar 18-inch drivers. The net result is that the coverage is better in the horizontal and the vertical plane.”

It was DV2’s sister company, the rental unit Lagoona, who supplied extra Y18 and Y10 sets to EML for major outdoor configurations like the 2002 Werchter festival, Beachrock and Pukkelpop.

“We don’t have any Adamson sub-speakers and therefore we use the JBL HLA 18-inch sets as



EML’s engineer Patrick Demoustier

sub-systems like for instance at the Pukkelpop festival,” says Despiegelaere, “and the combination of the HLA and Adamson 18-inch speakers worked out very well.”

At the Pukkelpop festival EML decided to fly the Adamson and JBL HLA systems shoulder-to-shoulder – Despiegelaere says this method boosts horizontal coverage and offers advantages over stacked sets. “Moreover, in this case, the compact size of the main clusters, all flown, allowed the organisers to have bigger video-screens incorporated in the stage’s wings,” he says.

The fact that Adamson uses Kevlar for its low- and mid-speaker-drivers results in less weight and limited moving mass. “They give the punch of a small speaker and the output of a big one,” as Demoustier describes it.

EML is using the Adamson system as its main PA, and initial prospects to roll out the sets at least 26 weeks per year have already been topped this year. Demoustier says the system is less interesting for small theatres and clubs due to the rather limited vertical dispersion angle. “The Adamson is really a system for long-throw applications like the Werchter or Beach Rock festivals. I have the feeling that we woke everybody – the whole market is turning to line array systems but I would advise people to do good research on what system you actually need,” he says.

Despiegelaere is well aware that Adamson is just starting to build its presence in Europe. “They are not a multinational concern and I think they invest more in good sound quality than marketing – but we have a good working relationship with Adamson and its importer and enjoy good service. They allow us to deliver top quality to our clients – both promoters and agents know what EML stands for. Service is the key-word here.”


EML’s Adamson system toured Spain with Miguel Bosé (16 x Y18 sets) in September and will be used throughout November and December on the *Night of the Proms* concert tour.

MARC MAES

## ADAMSON Y10

Line Array

The Adamson Y10 system was chosen by Delicate/LDA Productions, for the E.T. 20th anniversary premier at the Shrine auditorium in Los Angeles. The system fit the venue due to its light weight and 100 degrees of horizontal distribution, the widest in the industry. Only Adamson puts co-linear mids and highs in the same waveguide, resulting in a curved iso-phase wavefront like no other.




*The Adamson Y10 is a great audio solution. It's compact, light weight yet capable of all the power and sonic qualities associated with larger competitors. Whether I'm designing for a ballroom or an arena, this is the system! Full size line arrays have set the current standard for the touring industry, the Y10 sets the bar for corporate/special events.*

- Lyle Dick, system designer


For more information on the Y10 or Y18, or all the other really good reasons why Delicate/LDA chose Adamson over the other guys, call or email:

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# Extra Terrestrial

