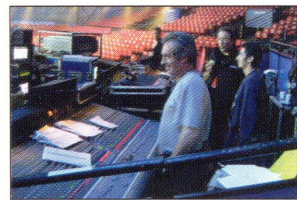


## SOUND REINFORCEMENT

ADAMSON BOXES TAKE CENTRE STAGE AT FRENCH AWARDS

# Victory for la musique



FOH engineer Daniel Dollé (aka 'Shitty')

### AMATA

During Les Victoires de la Musique at Le Zénith de Paris, AMATA (Association Musique Thérapie) was launched.

The music industry is joining with AMATA to produce a compilation called *Les plus belles Victoires de la Musique* (ULM TV/Universal) from which a proportion of the profits will go towards the creation of France's first music therapy centre.

AMATA aims to build awareness amongst all music professionals such as publishers, producers, artists, managers and the media, as to how music can help in the treatment of children, teenagers and adults suffering from serious communication problems resulting from conditions such as depression, abuse and autism.

For more information and/or to make a donation, contact: Amata, 21 Rue Ledru Rollin, 92150 Suresnes, France. Email: amata@libertysurf.fr

**FRANCE** – The 17th ceremony of *Les Victoires de la Musique* took place recently at Le Zénith de Paris concert venue. France's answer to the Brits Awards in the UK or the Grammy Awards in the US, this show was broadcast live on both France 2 TV and RTL radio.

The company Silence, founded in 1996 by Gilles Hugo and Daniel Dollé (aka 'Shitty'), and its subsidiary Slade, a pro audio equipment rental company which manages the mobile unit Le Mobile Son, were in charge of the audio for the show.

With about 3,500 people attending the event, the main problem facing the audio team was that the stage, which consisted of three distinct areas linked together but with different levels, was located right in the middle of the audience.

Gilles Hugo, sound director on the project and a Silence partner, explains, "With the stage being surrounded by the audience, our hooking points were situated almost directly above the first rows, with a 'shower' effect and not much back. The problem was accentuated because the live orchestra was located in front of the stage, right under the central clusters.

"The three stages served as

direction and enabled the installation of the backline while an artist or a band was performing on the other stage on the opposite side."

Sound design was by Jean-Marc Aringoli and Alex Maggi of Silence, while Didier Dal Fitto of DV2, Adamson support for Europe, put together the sound reinforcement.

Dal Fitto used a special simulation software in order to study the exact placements of the speakers. The loudspeaker system specified included 24 Adamson Y-10s, 12 Adamson Y-18s, six SX-Subs, 4 SX-18s, eight Meyer Sound UPM-1Ps with 4 UPA-1Ps with nine racks of Lab Gruppen/XTA DP-224 power amps. No less than 26 APG DS-15S monitor wedges with APG SPDS-15SR processors were also on stage.

"As part of MIDEM last January at the Palais des Festivals in Cannes, DV2 and Adamson undertook the installation," says Hugo. "We were more than satisfied and decided to stick with DV2. The line array system seemed to be the best solution considering the Zénith's layout. The Meyer speakers are part of our inventory and their compactness and efficiency made them indispensable."

The FOH position was made up

## SPECIAL REPORT



View of the full stage with presenters Jean-Luc Delarue and Lumbroso

of four consoles: a Yamaha PM 4000 as the master board and an Amek Recall RN with Virtual Dynamics, a Yamaha 02R and a Mackie SR 24/4/2 for the premix.

Monitoring was based on a Midas Heritage H3000 and two Soundcraft Series Fives, a Yamaha 02R, a Sony DMX-R100 and a Spirit Folio NotePad. In total 120 mics were used for the show including Shure, Sennheiser, Beyer, AKG, Earthworks, Schoeps and A-T.

Le Mobile Son was providing the stereo mix of musical sequences to VCF mobile final truck for broadcast. Le Mobile Son features a 48-track SSL desk with premixes out from a Soundtracs Megas II Stage 24, a Sony DMX-R100, Spirit FX-16 and Yamaha 02R.

FOH sound engineer Dollé, says, "One of the main problems was bal-

ancing the sound level during the TV broadcast – getting the continuity between different styles of music interspersed with the presentations. But mostly, it was getting the best mix for all the artists.

"It's very stressful for the artists and that has repercussions on us," he explains. "The more complex the set up, the more we need to simplify and clarify what we have to do."

Dollé mentions that "only a strong and united team is capable of achieving this. Technology is the tool, but it is only worth what we do with it. The main criteria for recruiting a team can be summed up in four letters CCCP: competent, conciliatory, calm, professional."

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