

Adamson, InnovaSON, Audix & Reference Lab equipment on unique show

SpekTrix in the madhouse

ITALY: Parma's TeatroDue recently hosted rehearsals and preview performances of the only Italian translation of Peter Weiss's *Marat -Sade*, or to give it its complete title "The persecution and assassination of Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade".

In the unique drama, co-produced by the Parma theatre with Teatro di Roma and Teatro Stabile di Torino (staging the show in January and June respectively), the

play-within-a-play is accompanied by an ensemble playing Vivaldi's *Four Seasons* from a platform overlooking the marble-walled asylum/set.

Apart from its dramatic content (featuring a group of nuns and Marat writing in a bathtub, due to a skin disease) the production (directed by Walter Le Mioli) was also the Italian debut of Adamson's SpekTrix line source loudspeaker systems and InnovaSON's Sy48 digital console, featuring 48 user-configurable motorised faders.

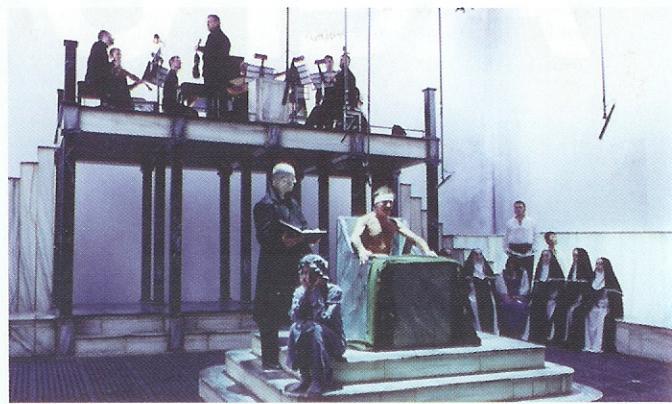


Didier Dal Fitto of DV2 (left) with Pablo Bergel

Technical support for the event was provided for the event by Reference Laboratory, Italian distributor of both brands, and the firm also provided a complete set of Audix mics and its own brand of dedicated cables. RL's Angelo Tordini explained, "Pablo Bergel, one of France's best-known theatre sound engineers, heard SpekTrix line source technology at work in France and said he wanted to use it in Italy for this event."

The three mono clusters installed in Parma were configured by Didier Dal Fitto of DV2 (Adamson Support Europe), who already had production experience with the SpekTrix systems. Dal Fitto used Adamson's proprietary Shooter software to aim the systems, which had four "satellites" and a sub flown on either side of the stage and a centre system with four more sats on the light bridge out front, covering the balcony.

The original idea was to have the two main groups floor-stacked, but a centre portion of the stage protrudes considerably and some of the cast would be out there with radio mics, so it was decided to fly them, but the set-up looked discreetly smart, thanks the arrays' integrated recessed rigging hardware.



The unusual show was the Italian debut of Adamson's SpekTrix system

Dal Fitto stressed the importance of the benefits offered by SpekTrix Line Source technology, via the enclosure's patented wave shaping sound chambers, "As well as their high output, these compact boxes are perfect for use in wide vertical coverage array designs, such as theatres with multiple balconies."

The cable used for the speaker systems, control data transmission and mic signals were all dedicated models by Reference, to ensure optimum performance, in spite of the long cable runs involved. From the stage box, located on the grid, the cables ran down to the twelve mics flown above the stage; a combination of SCX1-C and ADX51 cardioid condenser units for the actors/singers and the 8-piece Europa Galante ensemble.

Bergel, who works mainly on

theatrical productions, but also the occasional recording, film and opera project, as well as providing acoustic consultancy services, met director Walter Le Moli twelve years ago when he staged the show in French, and added, "The play really impressed me – to the extent that every time I heard the *Four Seasons* afterwards, it brought to mind entire scenes of *Marat-Sade*. When he contacted me to work as sound engineer on this version, I chose this set-up, as I was already familiar with Adamson products and find the SpekTrix systems ideal for ensuring coverage of every single member of the audience in a venue like this." 

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