

MONSTER WIN FOR LORDI

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Pro Sound News Europe, June 2006, written by Sarah Rushton-Read.

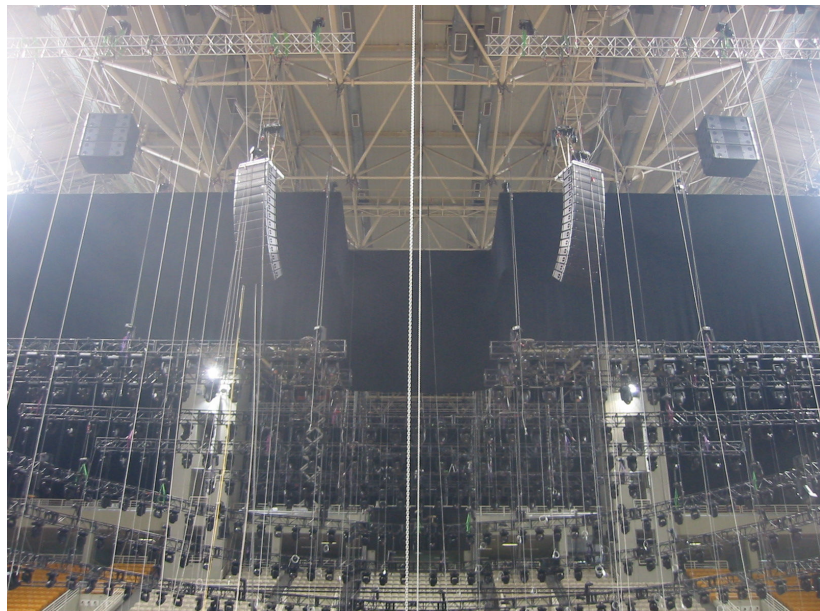


The Eurovision Song Contest is renowned for its eclectic array of strangely dressed up pop and dance acts; however the 51st such event, in Athens this year, gave ride to a winner that took Europeans entirely by surprise. Perhaps no-one more so than Nikko Chronopoulos, sound designed and FOH engineer for Enttech S.A. He was certain success belonged either to Ireland or Lithuania. However, 292 votes for Finnish mask-wearing monster rockers Lordi and their song Hard Rock Hallelujah said otherwise.

Athens-based Enttech was contracted by mail technical supplier for the Eurovision sound contest, Procon event Engineering GmbH, to provide all audio equipment and engineering for the event and the corresponding broadcast.

Lordi, led by one Mr Lordi, made good use of the company's impressive PA hung in the huge Olympic Arena. This comprised 14 Adamson Y10's per side (centre left and centre right), two further arrays of eight Y10's positioned wide left and wide right to cover the balconies, and eight McCauley M Lines to provide fill to areas close to the stage either side. Eight of the latest Adamson T21 subs complemented this and 48 Lab.gruppen 6400 amps powered the system, with control from five Lake/Dolby Contour EQ's.

A combination of InnovaSON Sy48 and Sy80 consoles provided separate mixes for live arena sound, monitor and OB mix. Chronopoulos used no outboard, saying: "The system is highly tuned; we avoid a lot of processing except on the low frequencies the room creates. Playback of pre-recorded tracks comes from an independent feed straight into a passive



splitter then out to the monitors, FOH and OB simultaneously. This ensures we all receive the signal at the same time and don't suffer latency. We deliver everything in stereo but actually have four tracks. Two channels for music and two for any help an act might need such as a click track, metronome counting for even comments during the show!

Most acts used Sennheiser EK3253 in-ear monitors; for those who didn't, Adamson M15 and McCauley SM95-2 floor monitors were built into the stage. Ingenious! Each act was allowed six microphones, either the new SKM 5200 handheld or the HSP 2 condenser head mic. Latvia were allowed seven - they sang a cappella.

Frequency management is a real challenge, Chronopoulos explained. "We have more than 80 TV channels broadcasting, so it is important to minimize the frequencies in the room to avoid interference."

Chronopoulos split his frequencies into two banks allowing him to leapfrog usage across alternate acts. Communication with acts on stage was achieved in co-operation with audio floor managers working on specially developed Sennheiser intercom system.

Some 13,000 fans from across Europe packed the Olympic Arena for this three-hour show while over 10 million watched from home. Their pleasure was in no small way down to the delivery of clear strong audio and the efficient momentum maintained from act to act, proving that it is as much a live show as a TV spectacular.

