



Laura Pausini, Italian Diva

Italian pop diva and Warner recording artist Laura Pausini has won numerous platinum and gold discs, a Latin Grammy and more for over 40 million records sold. She is currently globe-trotting with her 2009 World Tour, an all-Italian production with some interesting firsts. Mike Clark reports . . .

Italy - Production manager Luigi Vallario says: "Although the overall economic situation is anything but cheerful, Laura is Italy's most 'international' artist and is selling out everywhere." Vallario, who collaborated with LD Francesco DeCave and Pausini's manager Gabriele Parisi to create this show, says: "In spite of a short time-frame we put together a spectacular, smooth-running show with 10 artic's, 100 hoists lifting around 30 tonnes of hardware and a big rolling stage."

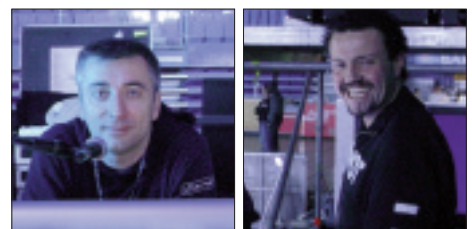
DeCave adds: "It's one of the largest indoor tours by an Italian artist. I've worked with Laura for eight years and this is the best, with the most in-depth use of video; we abandoned the restrictions of standard screen formats, and explained the video contractors our ideas for eight large (2m high) motorised 3D LED 'drops'. They provided a skeleton which we covered with Barco MiPix and the effect is unique."

As well as the drops, there's a 22 x 8m Technovision NET LED M50 backdrop screen and four 3 x 2m Barco MiTriX panels which run, rotate and are raised and lowered on a semicircular track, curving round to the front of the stage, offering a wide range of configurations. The video content concept was a joint effort: video director Gaetano Morbioli shot sessions specifically for the show, alternated with recorded material and live coverage of the show.

Other original aspects include six large custom blinders from DTS, also mounted on hoists and moved a lot during the show, while (besides four Lycians) DeCave also uses two Coemar NAT 1200 scanners as followspots: "Their colours and gobos are a nice extra touch," he says.

DeCave, who controls lighting and video, and calls followspots, from a Wholehog IPC, adds: "This is the first time I've used Coemar's CycLite LED; I installed 24 to emphasise the flower-shaped stage front - they're fantastic! Their ParLED is also great - low consumption and a great beam."

Video contractor Event Managements' Luca Brozzi explains: "Our fibre optic network feeds a multi-view plasma display FOH, where Francesco monitors video signals. We've another in our control area, both fed from Barco's Encore, avoiding endless conventional monitors. Our Vista Spyder system routes videos from



Adriano Brocca (left) and Francesco DeCave.

a pair of Catalysts to the appropriate screens or 'drops' and, in the event of a glitch, switches automatically to two back-up units. Each of the MiPix drops has 2048 pixels and they're very reliable, in spite of the hardships of touring. Each has a ParLED mounted behind it, for nice vertical beams. At the beginning of the show, we use two Christie Digital 30k HD projectors [at FOH] to project on to a huge kabuki."

Head rigger Luca Guidolin gives an insight to the system, designed by Luca Tosolini of Italstage: "For vertical movement we're using XLNT Advanced Technologies' CyberHoists; horizontal movement is courtesy of Stagemaker trolley motors and the screens are rotated with Arnold Lichttechnik 500kg Universal Drives."

Guidolin, Emiliano Bitti and Marco Franchini are responsible for these aspects; the fourth member of the touring team is Arturo Contaldi, in charge of logistics: other riggers are hired locally as required. Guidolin concludes: "A key difficulty to be solved was with the rotating sections, for which the team 'invented' a brake with a metal disk on the screens and an electromagnet on their flybars."

Following a Midas XL8 training course, FOH engineer Marco Monforte, on his first outing with the console, enthused: "Audio and lighting contractor Agorà organised things perfectly, enabling me to use this desk for the first time on such a high profile tour. I like the preamplifiers and EQ, but I'm really impressed by the sum - it has a fantastic sound - incredible headroom, unique coherence and transparency. It's very intuitive and things are going really well, thanks also to PA manager Orlando Ghini."

Ghini continues: "We use all 28 subs at every gig and scale the hangs according to the venue. We've got L-Acoustics' new L8 amplified controllers - they operate well and sound good; I'm using them with the subs too. Their crossover points are very good - we checked

Equipment List

AUDIO

- 1 x Midas XL 8 (FOH)
- 1 x DiGiCo D5 (monitors)
- 52 x L-Acoustics V-Dosc
- 24 x L-Acoustics dV-Dosc
- 28 x L-Acoustics SB28 subs
- 50 x L-Acoustics LA8 power amps
- 2 x Meyer Sound Galileo speaker controllers
- 1 x Sennheiser EW 300 IEM radio system

LIGHTING

- 36 x Martin MAC 2000
- 30 x Martin Atomic 3000 strobes with colour changers
- 10 x Zap Technology MiniBigLites
- 24 x Coemar i-Spot eXtreme
- 12 x Coemar Infinity ACL
- 12 x Coemar Panorama Power Mk2
- 20 x Coemar PowerStick 60 LED RGB
- 24 x Coemar CycLite LED
- 34 x Coemar ParLite LED 28 2-Lamp DWE
- 8 x ETC PARs
- 12 x DTS PAR 64 light banks
- 4 x Lycian 2500W Xenon followspots
- 2 x Coemar Nat 1200 scanners
- 2 x Hog iPC consoles with Expansion Wings

VIDEO

- 150sq.m Tecnovision NET-LED M50 video display.
- 8 x LED "rain/teardrops" covered in Barco MiPix LED
- 4 x (3x2m) Barco MiTriX LED displays
- 2 x Christie 30k HD video projectors
- 6 x Barco 320PL controller
- 2 x Tecnovision controllers for NET-LED signals
- 4 x Catalyst HD quad-core systems with solid state HD (2 Main + 2 Backup)
- Christie Spyder System HD signal control
- Barco Encore signal control system
- Grass Valley Kajak DD1 video mixer

them with our SIM III - on the mid and high parts, phase linearity is great and they sound smoother than previous crossovers.

"We worked a lot at the drawing board stage, as the hangs had to be out of the screens' sightlines. So they're slightly further back than usual and have different EQ on the top and bottom sections, as Laura goes out along small catwalks under them - so it's not a case of just storing settings - we have to work manually too."

Apart from two well-hidden stage-front enclosures and the inevitable sub for the drummer, monitoring is all in-ear. Engineer Adriano Brocca, helming a DiGiCo D5 explains: "Instead of wedge volumes and EQ, I worked on radio frequencies - these must work perfectly - always! A PWS helical antenna ensures the best signal, to make the most of the few milliwatts allowed by law. We're using a Sennheiser EW 300 IEM radio system; Laura has Ultimate Ears UE10 earpieces and some of the musicians use custom Phonaut LiveZoneR41 Gaia models - the only multi-way units manufactured in Italy using balanced armature technology."

On the subject of mics, Pausini uses Sennheiser SKM 935s, and Brocca has a selection in his flightcased control set-up: apart from a spare and a standard version for sound-checks, the others are all custom, including gold and silver models, plus a 'Tiffany' turquoise model - with matching mic stand.



ADDITIONAL ONLINE CONTENT

View Francesco DeCave's lighting schematics at:
www.l5online.co.uk/Jun09

ORBITAL



PHOTO: CATHERINE ASHMORE

Chicago The Musical 2009 UK Tour still the sharpest show on the block

"When Orbital Sound first invited me to listen to the d&b T-Series, I was truly impressed in terms of the sound quality as well as the size and weight ratio. I knew that it might be challenging to put a brand new product straight out on a tour, but d&b and Orbital worked incredibly hard to make everything run smoothly, and it came together really well."

*Rick Clarke
Sound Designer, Chicago The Musical*

Show Highlights

- UK first for d&b audiotechnik's T-Series loudspeaker system
- Zaxcom TRX900 digital radio microphone system
- Orbital Sound's 11th year with Chicago in the West End and on tour
- System rental, spares, support, noise at work assessment
- Recycling typically 800 batteries per month



Rick Clarke's sound team: Lynzi Mulford and Michael Wytte

Sound hire

Audio sales

Sound design

Event comms

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