

Martin Audio WPC for Alive at Argyle EDM Dance Party



Plymouth Argyle FC recently hosted its first two-day concert weekend at its Home Park stadium. Run in conjunction with the local Depo nightclub, who also hosted the after parties, day one was EDM-oriented, and dubbed ALIVE at Argyle, followed by the more family-focused RELIVE at Argyle on the Sunday. The two days were quite distinct in that while House music and Drum and Bass dominated the first day, with a Becky Hill DJ set, Bru-C, Ben Nicky and others, the following day saw heritage acts and radio DJ's (including Gareth Gates, Five, Liberty X, Chris Moyles and Craig Charles).

Local production company, and Martin Audio partner, Nub Sound were brought in to provide technical infrastructure. Having worked with the promoters on various events at their nightclub, in addition to the PA, they also provided the stage structure and upstage video elements. Explained their project engineer (and Audio lead), Gareth Fine, "Although it was our first time working at Home Park Stadium, logistically it was fairly straightforward, as our warehouse is only around two miles from the venue. The biggest challenge was always going to be getting the sound loud enough in the stadium while keeping the offsite noise as low as possible." Not

always an easy balance when the promoter's primary request was to "keep it bangin'".

However, Fine knew that in the advanced software platform of Martin Audio's DISPLAY environment he could do much to mitigate what he describes as "a major concern!" He explained, "Alongside deploying an audio package we were also in charge of noise management for the weekend and as such were involved with the Council's Environmental Health Officer (EHO) - from planning right through deployment and delivery of the event. We managed to negotiate 70dB offsite limits at three key locations around the venue."

Nub Sound achieved this by fielding two hangs of 14 WPC line arrays, and applying the 'Hard Avoid' setting in the optimisation software, to taper off at the perimeter. Of equal concern were the sub frequencies, and Nub Sound fielded 17 of Martin Audio's SXH218 cardioid subs in bridge mode, but with six of them rear facing. "We used these to great effect," said Fine, referring to the amount of rear rejection achieved.

The system was powered by 24 Martin Audio iK42 four-channel DSP amplifiers. In addition, 12 WPS divided into six pairs, were used as front fills, and six WPC, in two sets of three were deployed as outfills. Meanwhile, on stage a pair of SXC118 subs and TORUS T1230 were used for fills, stage left and right, along with six LE1500 wedge monitors, for any performers requiring stage foldback. Finally, the all-important DJ monitors comprised a Martin Audio WSX18 and LE1500, left and right. And with an 11hr session on the opening day the PA needed to work hard as DJs performed in a steady stream - some featuring live vocal performances to track. Supporting Gareth Fine at front-of-house was Nub Sound project manager and system tech, Josh Small, while Lee Chance was stationed in monitor world.

The concert, which is now being conceived as an annual event, certainly got off to a positive start, as Fine reports. "Both the Council and EHO were extremely happy with what we able to achieve with offsite noise, while at the same time managing to maintain a consistent and even coverage of the audience area of 98dB(A) over 15 mins - with the tonal response you would expect for drum and bass and house music DJ's."

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