



PHOTO COURTESY OF SARA BORTI - FOUR ONE MUSIC

Backstage setting up the orchestra on the revolve for Ennio Morricone ... And the finished result as seen from the FOH position.

shows, a pair of 96-channel Digidesign D-Show VENUE consoles were in use, manned by Gianmario Lussana (FOH) and Mimmo Lettini (monitors)

To add to the gear list, for the actual medal ceremonies, a pair of Yamaha 02 consoles were used for broadcast and FOH sound, and for the few headline artists who insisted on an analog monitor board, Agorà also supplied a Midas H4000. The headliner and medal ceremony signals were fed to the TOBO (Turin Olympic Broadcasting Organization) team, who handled the satellite uplinks.

On-stage, the wireless mics set-up comprised four Sennheiser SKM 5200 with Neumann KK 105S capsules and sixteen Sennheiser Evolution G2 SKM 935 – there were also 86 other assorted mics used for the bands, plus 45 Scheeps MK 4 overheads and a combination of Crown and Schertler bugs for the orchestra.

Monitors on the huge (700 square meter) rotating stage platform consisted of sixteen Meyer Sound UM1P and eighteen Outline low-profile H.A.R.D. 212 SP self-powered monitors, plus twenty ultra-compact Outline Micra II SP self-powered monitors for the orchestra and ten channels of Sennheiser EW 300 IEM G2 IEM systems.

Global, the video company, sent an AV feed via fiber cable from the main square to the adjacent Piazza San Carlo, where a video screen (used during the day to show coverage of the contests) enabled the crowd to follow ceremonies and concerts.

The sound rig here was exclusively from Italian manufacturer

Outline, using a combination of Butterfly Hi-Packs, Victor Live subs and proprietary amplification and processing. "The Outline arrays sound good, and have been used on other high-profile projects – for example, we also used them for spot coverage in the huge sound system designed by Gary Hardesty for the Games opening and closing ceremonies," stated Tramontani.

Apart from the scale and importance of the event, there was nothing particularly complicated about the overall project from a technical point of view. However, each section of the audio team had to face and solve a series of problems – the event was beamed out via satellite live for an hour – so there just couldn't be any glitches.

As Tramontani jokingly explained, "The broadcast audio team had a reasonably easy job – apart from ensuring that they played the correct national anthems for the athletes involved in the ceremonies!"

Not the least of the difficulties, ably overcome by veteran stage managers Tony Soddu and Diego Spagnoli and the Clear Channel production team led by Danilo Zuffi, consisted in coordinating three completely different events hosted on the stage: a four-hour event preceded by a morning and afternoon dedicated to the numerous sound checks.

Massimo Manunza, monitor engineer for headline artists, also had the unenviable responsibility of the wireless mic systems. This was no mean



### The Italian Job

Italian manufacturer Outline saw great success in Turin, with its systems in use not only at the Olympic stadium (pictured above), but also in the Pizza Castello (Medal Plaza) and Piazza San Carlo where 40 Butterfly CDH 483 Hi-Pack systems were flown on either side of a maxi-screen, backed up by 18 floor-stacked Victor Live subwoofers. Amplification and control hardware consisted of 36 Outline T6.5 digital power amps and two Genius

26 processors. In the Medal Plaza, 20 Outline Micra II SP monitors were specifically requested for the performance of Ennio Morricone alone.

"They say that the Turin 2006 Olympic Games were an opportunity to show off the very best of Italy's excellence on all fronts, from fashion to design, through to our leading edge technology, enthused Outline's Giorgio Biffi. "We've boasted for years that we manufacture totally 'Italian-made' systems, so I can't deny that we're rightly proud of having had the privilege of taking part in such an extraordinary event with a large amount of equipment".