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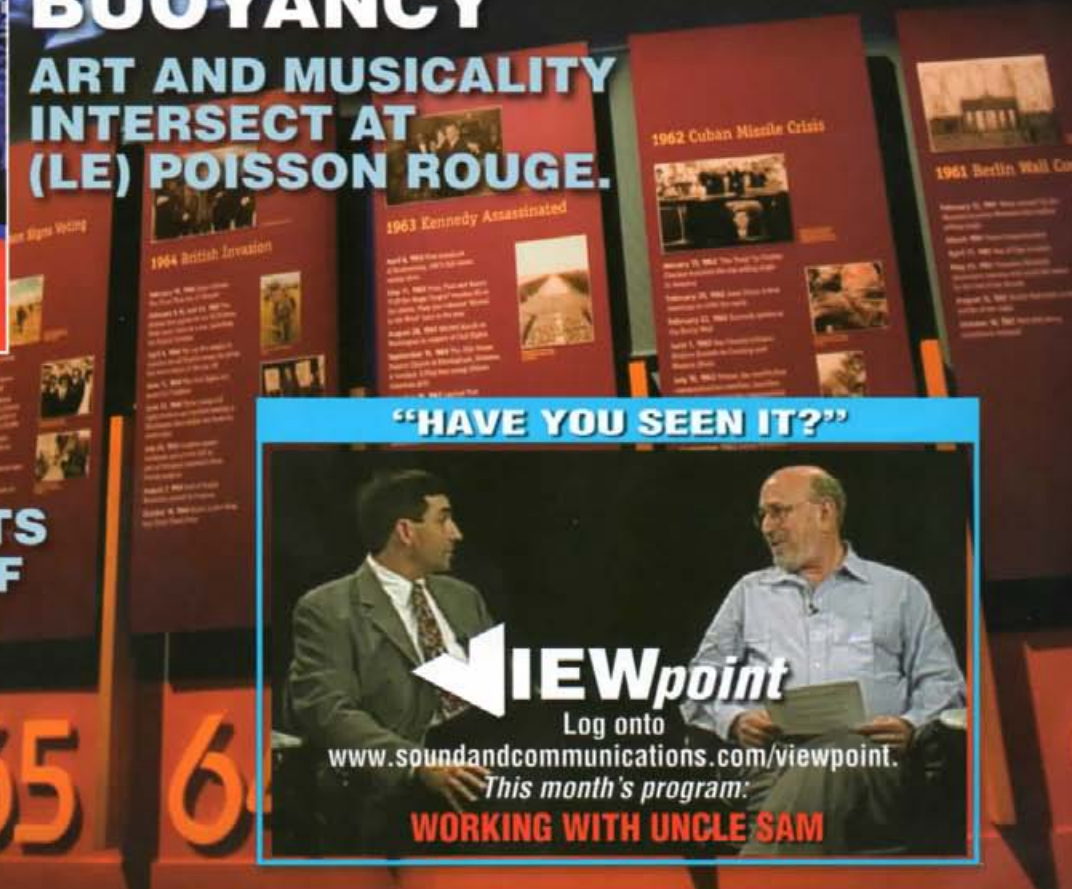
PSYCHEDELIC REMINISCENCE

MUSEUM AT BETHEL WOODS RECAPTURES '60s, WOODSTOCK MAGIC.



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PSYCHEDELIC REMINISCENCE

The Museum at Bethel Woods recaptures Woodstock magic.

BY JIM STOKES

The peace and protest momentum of the tumultuous 1960s, culminating with the Woodstock Festival held near Bethel NY, brought major changes to our country. The Museum at Bethel Woods, which opened in June, explores this era of ferment via immersive AV experiences on the site of the actual Woodstock 1969 celebration. Through personal stories and profiles, immersive musical and multimedia exhibit displays and experiences, engaging programs and educational events, the museum encourages inter-generational dialog about preserving the historic site on which the Woodstock festival took place. Furthermore, the displays are immersed in stunningly gorgeous colors, enhancing the experiences.

Part of Performing Arts Center

The 10,000-square-foot museum is an integral part of the larger Bethel Woods Center for the Arts, which is an outdoor performing arts center located about 90 minutes from New York City. The 15,000-seat outdoor performing arts venue and the museum are set in 2000 acres of beautiful countryside in Sullivan County. Taking a wider view, the surrounding area is in the legendary Catskill Mountains, which once flourished with resort homes, affectionately known as the Borscht Belt.

The moniker for the festival, "Woodstock," was taken in honor of an art-

ists' center town 40 miles away, which originally was considered the gathering place. However, farmer Max Yasgur's spacious land near Bethel was finally chosen for the August 15-18, 1969, event with the "Woodstock" name retained.

Since the museum's June 2 opening, there have been more than 20,000 paying customers (as of this writing at the end of July).

"It's definitely a success," said Michael Egan, CEO, Museum Development Group, Gerry Foundation, senior director of the Museum at Bethel Woods. "People love it. It immediately reaches out to 'baby boomers.' But all ages come." He added that the Bethel Woods Center for the Arts is an eco-

Sound & Communications Contributing Editor Jim Stokes has been involved in the AV industry for more than 30 years as an AV technician and writer.



The Timeline features a video projection system consisting of three edge blended LCD projectors producing content that traces the critical aspects of the 1960s, such as the Civil Rights movement, the lives of Martin Luther King and John F. Kennedy, and the space race, culminating with the movement of the counter culture and hippies.

conomic development project. The Gerry Foundation invested \$100,000 in acquiring the land and putting in the infrastructure and the buildings. "It's meant to draw visitors to Sullivan County, where they'll spend money and create opportunities."

Installation of all interactive displays, audio, video and AV control systems for the museum was awarded to McCann Systems, Edison NJ. The museum's Michael Egan and Nick Fazio, McCann's project director, guided us through five representative exhibits. Fazio commended two noteworthy McCann personnel: in-house programmer Josh Navarro, who worked closely with the client to develop the entire interface and its setup on a fully programmable seven-day schedule, and "one of our technicians who 'lived and breathed'

this project, lead technician William Ruiz."

Control Room

According to Egan, the technology architecture of the museum is "fairly noteworthy" in that the content for all 20 films and five interactives is stored in computer servers located in one massive centralized AV control room. The control room is located in the museum underneath the 132-seat theater's stadium seating. All cables are pulled to that location. There are seven racks in the control area: six for the museum itself and one dedicated for theater equipment. AV content is fed to the various displays via fiberoptic cable. Display equipment includes high definition video projectors and monitors, as well as interactive touchscreens. "If we had to have DVD players beneath

monitors at every one of those [display] locations, we couldn't do half of what we do there," pointed out Egan. So, in the exhibit areas, there's no actual equipment other than plasmas and projectors.

The Medialon show controller schedules programs throughout the galleries, making sure they stop and start according to schedule. In addition, Dataton's WATCHOUT software allows visuals to be projected onto the many curved viewing screens and surfaces without distortion throughout the galleries. Thus, the software end blends images and corrects geometry. One can easily imagine that, without WATCHOUT, projected images would be a wildly psychedelic experience—without drugs.

Fazio declared that, in general, construction for the museum was "the best



of the best, even the way the nails were hammered into the wood. Everything was just perfect up there. We had to match that in the way we mounted our projectors into the exhibit pieces that the fabricator installed." With that in mind, we'll start our museum gallery AV journey with The Festival Experience, which had a complex projector install.

High Impact Film

The short, high-impact film makes you feel as if you're watching a Woodstock stage show. Visitors sit on benches amid scaffolding to bring more authenticity to the experience. The screen is set up to resemble a stage with stage corners at the bottom of the screen. "We integrated the lighting system so stage lights fill the entire space, from gobos to regular stage lights, colored lights and chain lights. Those lights are set up for different trigger cues throughout the show. [For example], when Jimi Hendrix comes on at nighttime, the lights are dimmed on the stage with dark red and blue lights. It kind of makes you feel you're there at Woodstock."

Other performers in the show include Richie Havens and Joan Baez. There are lights, action and sound! Surround sound is via Tannoy speakers mounted behind the main perforated screen and to the rear of the space. "There's a small access port so we can get behind the screen to service them," said Fazio.

"The Festival Experience is immersive," emphasized Egan. "It's meant to make you feel that you're at the festival. You see and hear snippets of musical performances. And you also see interviews and footage of people coming and going, camping, skinny-dipping, frolicking in the mud and other things that went on in Woodstock. We really try to do a lot of storytelling in a first-person voice. They're grown up, middle-aged people who are reflecting back on how that experience was for [the young crowd]. That also includes performers and local people who came out and helped feed the crowd." →



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Equipment

1960S TIMELINE

- 3 Chief RPA-148 inverted ceiling projector mounts, w/CMA-395 angled ceiling adapters
- 3 Gefen EXT-DVI-FM DVI single-link fiberoptic transmitters, receivers
- 3 NEC NP2000 XGA 4000 lumen projectors w/NP02ZL 1.18-1.54 zoom lens
- 5 Tannoy I7 Series column speakers w/brackets

THE FESTIVAL EXPERIENCE

- 6 Christie Digital DS+650 SXGA+ 6500 lumen video projectors w/1.7-2.25 zoom lens
- 1 Crown CTS2000 2-channel audio power amp
- 1 Crown IQ3USP3CN programmable input processor
- 9 Dell Dimension 9200 WATCHOUT playback computers
- 9 Gefen EXT-DVI-EDID DVI detectives
- 9 Gefen EXT-DVI-FM DVI single-link fiberoptic transmitters, receivers
- 9 Middle Atlantic RSH-4 w/C Option computer rackmount trays
- 3 NEC NP2000 1024x768, 4000 lumen video projectors w/1.0-1.33 zoom lens
- 8 OmniMount WA30 speaker mounting brackets
- 1 Stewart Filmscreen 20'x40' curved screen Cinema Perf
- 11 Tannoy V8 Series surface mounted speakers w/brackets
- 2 Tannoy V8 Series 18" subwoofers

INTERACTIVE MAP TABLE

- 1 Christie Digital SVGA+ DLP rear screen tiling projector
- 6 DBI PRO 705 headphones
- 7 Dell Dimension 9200 computers
- 6 Elo TouchSystems E655204 touchscreen LCD monitors
- 6 Extron 1x3 stereo balanced DAs
- 1 Gefen EXT-DVI-EDID DVI detective
- 1 Gefen EXT-DVI-FM DVI single-link fiberoptic transmitter, receiver
- 1 Large Screen Display rear projection mirror system
- 3 Magenta Research Cat5 transmitter rackmount kits (8 units)
- 6 Magenta Research MultiView UTx 232 universal transmitters for full modem serial
- 6 Magenta Research MultiView AK500 232 receivers
- 7 Middle Atlantic RSH-4 w/C Option computer rackmount trays
- 12 RDL ST-SH2 headphone amps w/MB-1 headphone amp mounting kits
- 1 Silicon Optix Image Anyplace 100 geometry correction processor w/warping software
- 1 Stewart Filmscreen StarGlas 60AR rear-projection screen

THE MUSEUM THEATER

- 1 Barco Screen Pro-II HD/SDI
- 1 Christie Digital DS+8K 3-chip DLP projector w/1.4-1.8:1 HD lens
- 1 ClearOne PSR1212 12x12 digital matrix mixer
- 1 Crestron C2N-TTVFM TV, FM tuner
- 1 Crestron PRO-2 pro dual bus control system
- 1 Crestron TPMC-8X Isys I/O 8.4 WiFi touchpanel w/Windows XP
- 2 Crestron TPMC-8X-DS docking stations
- 1 Crestron C2ENET-1 single-port 10/100 Ethernet card for 2-Series system
- 1 Denon DNA7100 surround sound processor
- 1 Doremi Nugget HD/SD MPEG2 video player
- 2 Edcor S2M-2 passive balanced stereo/mono matchers
- 2 Extron USP405 scalars
- 1 Extron DAS101CM-1 3.5mm stereo mini input-black

- 1 Gefen CAB-DVIF0-60MM DVI fiber cable
- 1 LG BH100 Blu-ray/HD DVD player
- 1 Linksys WAP54G wireless access point
- 1 Marshall V-R102DP-VGA dual 10.4" VGA/DVI LCD rackmounted monitor
- 1 Middle Atlantic MRK-4431 44-space, 31" deep rack w/accessories
- 1 Philips DVDR3575H/37 160GB hard disk DVD recorder
- 1 RDL RU-UDC1 AES/EBU to SPDIF digital converter
- 1 Sony EVID70 PTZ camera
- 1 Sound Control BRK-1 PTZ camera mount
- 1 Stewart Filmscreen AT-3 Series frame masked
- 1 TASCAM CD01-U-PRO CD player w/MP3 playback
- 1 Wohler AMP 1A full range, self-powered speaker

THE BUS EXPERIENCE

- 1 Christie Digital DS+650 video projector w/ceiling mount
- 1 Dell Dimension 9200 WATCHOUT playback computer
- 1 Gefen EXT-DVI-EDID DVI detective
- 1 Gefen EXT-DVI-FM DVI single-link fiberoptic transmitter, receiver
- 1 Middle Atlantic RSH-4 w/C Option computer rackmount tray
- 1 Stewart Filmscreen custom screen
- 2 Tannoy V6 Series surface mounted speakers w/mounting brackets
- 2 Tannoy Installation Series 4" surface speakers w/brackets

CONTROL

- 1 Adlink Acl-102100 1-meter cable
- 1 Adlink AK ADLPCI 7432 relay/contact closure interface frame
- 1 Adlink DIN-100S termination board w/100-pin SCS-II connector
- 1 Avocent AMX5020-001 KVM switch
- 42 Avocent AMIQ-USB server interface modules for VGA
- 3 Avocent AMX-5111-001 PS/2, USB desktop user stations
- 2 Biamp AudiaFLEX CM system chassis w/CobraNet module, cards
- 20 Black Box WP480 GigaStation wall plates
- 2 Black Box 62.5-micron fiberoptic patch cables
- 2 Black Box GIGATRUE Cat6 patch panels
- 7 Crown CTS8200 USP/CN 8-channel 200W power amps w/CobraNet
- 19 Dataton WATCHOUT Version 3
- 4 Dell Sound Blaster Audigy SE sound cards
- 37 Dell PCs
- 1 Dell Dual Core Xeon processor 5130 4MB cache PC
- 4 Dell Ultra Sharp 2407FP monitors
- 1 Dell Dimension 9200 WATCHOUT production computer
- 4 Extron RGB 201xi 1-input, universal analog interfaces
- 1 Linksys SR2016 16-port gigabit Ethernet switch
- 1 M-Audio MIDISport 2x2 MIDI Interface
- 1 Medialon MNG_V4 Manager V4 show control software (pro version)
- 6 Middle Atlantic MRK-4431 44-space, 31" deep racks w/accessories
- 1 Moxa NPort 5610-16 16-port RS232 switch
- 1 Moxa NPort 5130 RS485 serial device service for countdown clock
- 1 Opto 22 SNAP-IT-RM-D64 relay/contact closure interface frame
- 2 Ortronics OR-PSD5E6U48 Cat5e patch panels
- 2 Tannoy Installation Series audio monitors

List is edited from information supplied by McCann Systems.



McCann Systems

McCann Systems, Edison NJ, was founded by Frank McCann in 1996 as an audiovisual design-build company. For 12 years, McCann Systems has delivered audiovisual communication solutions for companies worldwide. As a leading AV design integration specialist, McCann Systems offers strong technical expertise, complemented by high levels of creativity and precision. McCann environments can be found in almost every major industry, such as advertising, broadcast, education, entertainment, finance, government, retail, institutional, hospitality, insurance and transportation.

Diverse projects include IAC Corporate Headquarters, CNN Communication Center in the Time Warner Center, Barclays Sales Center, Sports Museum of America, Elizabeth Arden on Fifth Avenue, NHL Powered by Reebok retail store and corporate offices, Nintendo World at Rockefeller Center, JPMorgan Chase Manhattan Bank Command Center and NASDAQ MarketSite studio, all in New York City; CNN International in London; Empire BlueCross BlueShield in Brooklyn NY; and Boston University Visitors' Center in Boston MA.

For more information, go to www.mccannsystems.com.

'Wide View' Of The AV

Taking a literal wide view of the AV, the exhibit features an 11-minute film shown via nine projectors firing onto a 240-degree arc surrounding the visitors. Specifically, the 30-foot-high by 60-foot-wide total curved viewing area consists of fabric scrims at the very top of the space and to the left/right of the

curved center screen. Six Christie projectors fire on the 20'x40' curved center main screen: three on the bottom section and another three on the top. In addition, three NECs rear-screen project on each of the three "cloud," bluish-white colored scrims, which are 10x20 to 30 feet tall.

Fazio explained that, because the



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A Personal Perspective

The museum's Michael Egan recalled his own background with the venue. He related that he was 16 and living on Long Island at the time of Woodstock, and was "very unhappy that I couldn't go." A career in broadcasting led to the television production business and, eventually, to cable. "It was through my connection with the Gerry Foundation working with Alan Gerry in cable television that brought me to this project." It was the Gerry Foundation that funded the Bethel Woods Center for the Arts.

For more information about the center and museum, go to www.bethelwoodscenter.org/museum.aspx.

scrim were vertical, McCann had to "create a custom mirror bounce in-house that actually rotated the image" because the projector itself couldn't be turned on its side. "So, the projector sits flat." There's such a small image throw space, so the mirror is only about two feet wide by three feet tall. "All nine projectors required an enormous amount of geometry correction using the WATCHOUT system. And the six projectors on the curved screen also required [WATCHOUT] blending. That software saved us time and it looks great. It's also easier for the

client to be able to train its in-house AV tech to do touchups as the projectors settle in."

Museum Theater

Appropriately, when people leave the Festival Experience, they're primed to enter the Museum Theater, with its 132-seat stadium seating to view *Woodstock, the Music*, which is the longest film in the entire exhibit. It's 21 minutes long and is shown on a 22-foot-wide by 13-foot-high screen. And it's in surround sound. "We really blast you there," said Egan. "We give you great



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-New York Times

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The museum's Festival Experience area uses six projectors blended to create one large image on a 40'x20' seamless, perforated curved screen, with a high-end audio system behind it. Three other projectors, complemented by small mirrors, fold the light into a vertical portrait mode and bounce video on to scrims above. The entire AV experience immerses viewers in a trip through the '60s.



A continuous loop film highlighting the music experience of the Woodstock Festival is shown in the 130-seat Museum Theater on an HD projector and a perforated screen, behind which speakers were placed and integrated into a high-end audio video system.

Woodstock performances, some of which have rarely, or never, been seen. There are icons such as Jimi Hendrix and Joe Cocker. We transferred the original 16mm footage to high definition. It was shot in 1969 in 16mm, under less than ideal lighting conditions. It's a beautiful picture and a great experience."

Fazio explained that the Museum Theater was like a whole separate project within the [entire] project. It has its own dedicated rack. "It's a great theater with topnotch acoustics." McCann built a massive truss behind the front-projected, perforated screen in order to mount the low-profile client-furnished speakers behind the screen. The additional client-supplied speakers behind the acoustical panels at the rear of the theater were also connected to the sound system.

Under normal theater operation, the 1080p hi-def video plays *Woodstock, the Music*. The other option is presentation mode selected on the Crestron touchpanel. That gives the operator a choice among different sources, such as Blu-ray hi-def DVD, standard-def DVD, VHS, laptop or an MP3 CD player. Another presentation option is for a lectern presenter who would come up front in the theater. The Sony PTZ camera would render a "hero shot" on the screen in back of the presenter.

Interactive Map Table

According to Egan, the Interactive Map Table is comprised of a six-foot oval in the center. Projected from below the table onto a screen is a 3½-minute aerial view animation. "It's an animated map that plays out the three-day Woodstock Festival," said Egan.

Playing out in escalated time on the oval are scenes such as the pond where the crowd swam, and the campgrounds. "The sun goes up. The sun goes down. Clouds roll in and it rains. Helicopters come in to drop off performers. That's what's playing out on the middle of the oval."

According to Fazio, the reason the integrator went with rear projection

is that “we had to keep the table really low to the ground and get a fairly large image in such a small space. That projector allowed us to use a short-throw lens. We got a template for the table’s oval screen from the fabricator, who went to Stewart Filmscreen and they provided a piece of their StarGlas the exact size of the template.”

In addition, there are six LCD interactive touchscreens with headphones set into the oval’s rim, so visitors can explore the locales on the Woodstock grounds in sight and sound via an icon

sliding over a “hot spot” specific area, including such areas as the stage, medical tent, the farm and campsites. “It’s a real crowd-pleaser,” said Egan. “People love that map.”

Here’s an example of how the touch-screen works. If you move your icon over the stage, the hot spot is activated and you discover how the stage was built, and related design issues. There are seven computers for the touchscreens and the oval presentation connected over the network, all sharing content.

The 1960s Timeline

The 1960s Timeline depicts the diverse events and people that characterized that era, such as JFK, MLK, civil rights and the space race. The display is another good example of effective use of WATCHOUT technology because the gallery has a curved wall fed by three front-firing projectors at the top of the display. The inverted ceiling projector mounts were mounted high and well hidden in the display area, yet can be readily accessed for service.

To challenge the viewing setup further, the projection surface is a curved painted blue sheetrock wall rather than a manufactured screen, such as those otherwise used in the museum. The task affirms that AV integration entails elaborate and painstaking details.

“We went through days upon days of finding paints that the architect liked,” explained Fazio. “We sent the content people a projector and a big piece of sheetrock painted the color that was going to be in the space. Then, when they did their final version of the content, they were able to color balance their content with the blue wall as the screen.”

Egan noted, “There’s a five-minute looping film that we mastered so it would play on the blue wall. WATCHOUT does the edge blending of the three projectors, as well as accounting for the curvature of the wall.” While the film is continuously playing at the top of the display, visitors can go through the Timeline Gallery via graphic panels of the important events for every year in the ‘60s.

“Those nine years brought an incredible change, starting with the Kennedy election, then baby boomers, hippie counterculture, rock festivals and communes.” Fazio pointed out that, between each of the panels, a Tannoy column speaker is built into the wall between the graphics. “If you didn’t know it was there, you’d never see it.”

The Bus Gallery

The Bus Gallery has an actually restored 1956 Chevy school bus that was commonly used by the hippies. Egan noted that the fabricator Hadley

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Another novel area is the Interactive Map Table, which displays an aerial view of the Woodstock Festival site. Six small touchscreens and headphones surround the table, and allow visitors to control their own icon on the map. Rolling the icon over points on the map reveals descriptions of the specific area and its Festival significance.

tricity. Even before we went online [at the museum], we were getting storms every two weeks.”

The building generator was supplied by the architect, and the APC battery backup was provided and installed by McCann. Because the APCs installed for the seven control room racks will last only five or 10 minutes, they aren't intended to provide constant power. They just provide power long enough for the generators to kick on.

Final Reflections

We'll end on a whimsical note. While the '60s are being revived and displayed in upstate New York, a powerful hippie era musical has been revived in New York City. Is it serendipity or coincidence that the classic 1967 production of *Hair* played in Central Park at least through the end of August? And, if we're seeing more shoulder-length hair and sandals attire, is it a flashback to the 1960s? ■

Exhibits found the bus, cut it up and cleaned it up. Then, Gallagher Associates graphic-design painted it and brought it into the museum. In the bus, which can seat about 20, visitors view a 5½-minute rear-projected film through the front windshield. “*The Kooky Journey to Woodstock* is a huge hit,” said Egan. Oh, but whoops! The “venue” looked too good for a hippie bus. So, dents and scratches were appropriately added, for an authentic look.

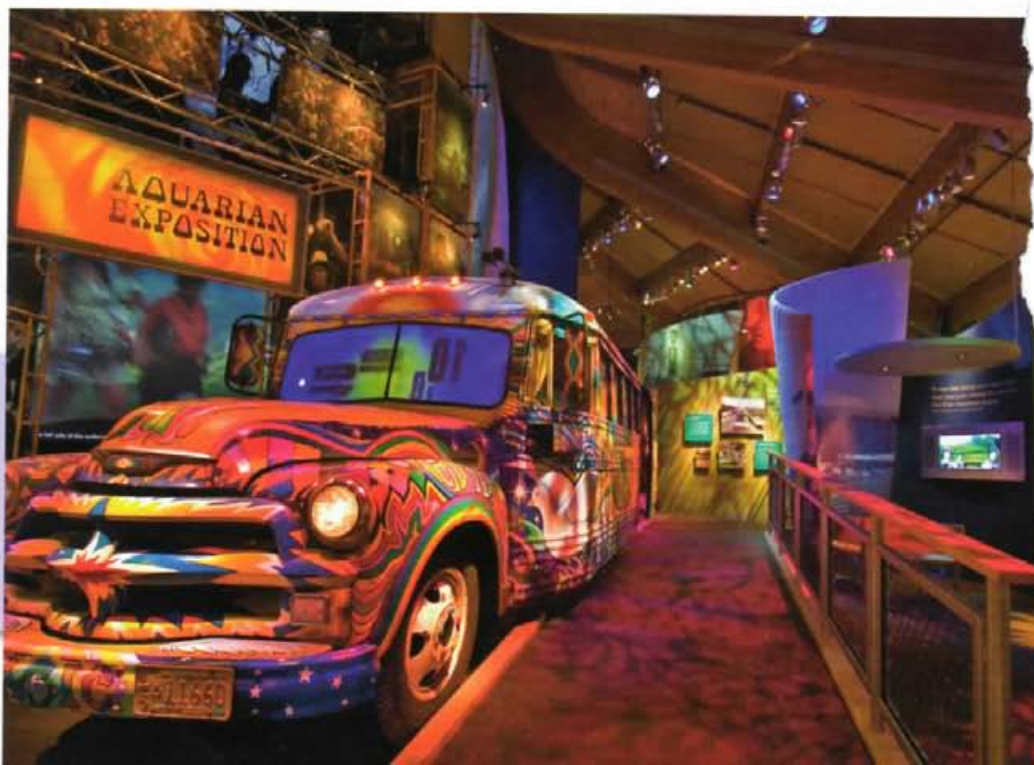
In constructing the projection windshield, fabricators made templates to send to Stewart Filmscreen, which made the screen out of a custom-cut acrylic because the StarGlas would have been too thick. The next step was to create a grid and send it to the content provider to produce that content within the window specifications. “We provided them with a kind of pixel map,” said Fazio. “Then we just had some minor projector adjustments to make that image fill the windshield

properly. You can't overshoot. We had to be precise on how the image fills the screen.”

Backup Power

All these hi-tech, highly imaginative displays would be lifeless without electric power. McCann planned for backup power because the Woodstock site is located in a farming area near the small city of Bethel, which is prone, off and on, to power outages and lightning storms. “So, all the equipment has battery backup,” said Fazio. “And behind that are generators that provide elec-

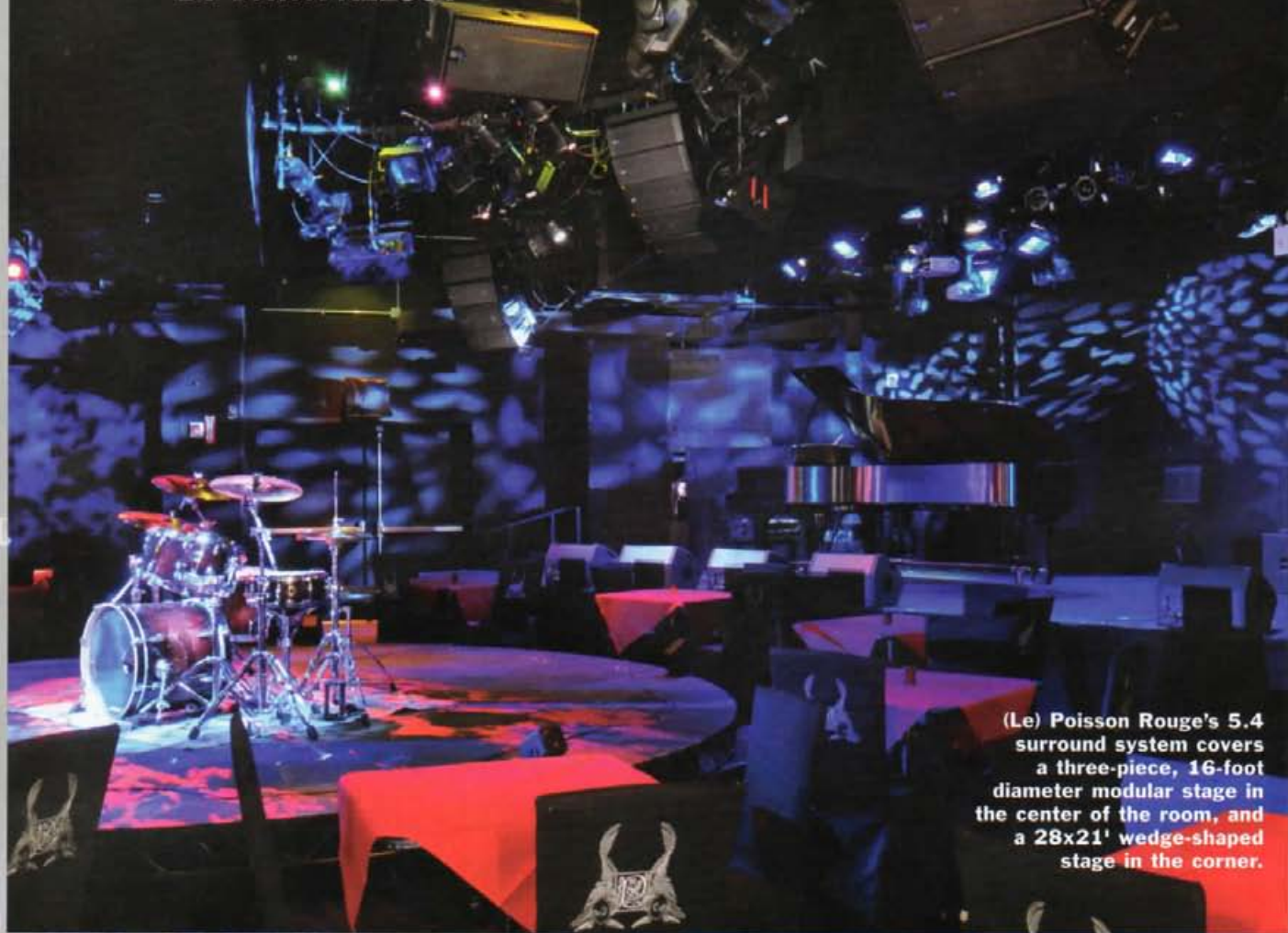
The Bus Experience is an actual school bus painted and decorated, inside and out, to resemble a “hippie”-inspired bus of the '60s. The integrator's AV specialists helped create a projection screen on the interior of the windshield and integrated the audio, as well. A video program is projected onto the windshield for audiences inside the bus.



RETURN TO CULTURAL BUOYANCY

Art and musicality intersect at (Le) Poisson Rouge.

BY DAWN ALLCOT



(Le) Poisson Rouge's 5.4 surround system covers a three-piece, 16-foot diameter modular stage in the center of the room, and a 28x21' wedge-shaped stage in the corner.

Paul Klimson of Masque Sound, the East Rutherford NJ-based systems integrator that installed the audiovisual systems in (Le) Poisson Rouge, called the Greenwich Village NY venue "the Lamborghini of clubs."

Damon Krukowski of the duet Damon & Naomi offered praise after playing in the Bleecker Street club on the first night of its "soft opening" in June. In an email to club co-owner David Handler, he wrote: "Great room, great sound...all in all, one of the nic-

est places we've ever played in the US. I think you could make use of that room for just about any kind of music, too."

Primary Goal

These statements highlight one of the primary goals of (Le) Poisson Rouge (LPR) owners Handler and Justin Kantor: to create an eclectic venue capable of hosting a broad range of performance styles, from punk rock to contemporary classical music,

along with film screenings and private events. "We want (Le) Poisson Rouge to be an audiophile's haven, not just a nightclub," said Handler.

An extensive 5.4 surround system from Meyer Sound (the first ever to be installed in a nightclub), multiple stages and performance configurations, two Meyer Sound Galileo processors, six Yamaha DMEs and a Digidesign D-Show Profile Venue Console Mix Rack, among other AV equipment, combined with the expertise of Masque Sound

Dawn Allcot is a freelance writer specializing in the audiovisual and health and fitness industries