



*The Adlib crew; the Bryte Design team with GLP.*

surprises, and on this stage that didn't just happen for fans but visiting LDs, too. For the first time, Avolites took control of the Acoustic tent with the Fineline Production team using the Arena to take care of the diverse line-up.

#### RABBIT HOLE

The unique immersive audio capabilities of the **TiMax** SoundHub were in evidence at this year's Glastonbury Festival, where two experiential spaces were driven by the pioneering spatial audio engine.

Within the warren of underground venues of The Rabbit Hole, Sova Audio applied TiMax spatialisation to create an altogether different dance arena experience at Funkingham Palace, through a multichannel Funktion One sound system.

Within this inner world, guarded by *Alice in Wonderland*-inspired thespians with riddles, carrots and magic potions to test wit and determination, **Sova Audio's** George Yankov created a sophisticated and memorable sonic experience for house and disco lovers.

Complementing the venue's dancefloor surround system was a matching monitor set-up for the DJs to experience the same dynamically spatialised audio mix. This was essential because Yankov leveraged the TiMax OSC integration to programme various spatial audio movements controllable from an iPad for the DJs to play with.

An extra mixer was used just for effects and additional sounds, featuring two Korg Kaoss Pads, a Kaossilator, a drum pad and a laptop running samples from Ableton. All sounds were occasionally warped out through a Roland Space Echo.

The Rabbit Hole organiser, Isaac Ferry, explained: "Sova Audio created a sub mix where we could send certain sounds around the room to add

drama to the mix. It was amazing to use, and it really added something special to a magical weekend. It was fun to create strange sounds in our headphones – and then throw them around the room via TiMax."

He added: "Using the 'AUX send' function on the Pioneer DJM 900 Nexus 2, we could assign any audio channel to be sent to RMX 1000 effects sampler. This meant we could EQ out the Bass, add delay to the track and send this delay around the room at various speeds – blended in with the original Dry track from the mixer. It really 'wonked out' some already wonky characters on the dancefloor!"

DJs performing with the system at Funkingham Palace included Isaac Ferry, Bushwacka! Craig Charles and Carl Cox, among many others.

#### AVALON STAGE

Southampton-based **GLS Lighting** supplied a MagicQ MQ100 plus Playback Wing for the Avalon Stage, which was overseen by Console Operator, Will Thomas. The impressive artist list on that stage included James Morrison, with the desk operated by long-time ChamSys user Martin Dudley of Martin's Lights, and The Cat Empire with LD Paula Trounce.

Elsewhere, **ChamSys** continued to be a common sight at the Worthy Farm. The BBC Introducing Stage had a ChamSys MQ80 plus an Extra Wing Compact operated by Zac Leighton and Alex Merrett over the festival.

Silver Hayes's Wow Stage featured a ChamSys MQ100 Pro 2010 kit supplied by Fineline Lighting and operated over the weekend by James 'Chimpy' Harrington. Left Field was covered by a ChamSys MQ80 and Extra Wing Compact supplied by and operated by South West Group Events.

And finally, Greenpeace Field featured a ChamSys MagicQ MQ500, programmed by David Howard.