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- 4.Multiple color temperature change (2500K/3200K/7800K)
- 5.Independent frost effect
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- 7.Protocol: Standard DMX512, Art-net and wireless DMX512 for option



FINE 470 BSW

FINE ART

GUANGZHOU CANYI LIGHT CO.,LTD.

Add:No.8 Kexing Road,Guangzhou Civilian Scien-tech,
Park,No.1633 Beitai Road ,Baiyun District, Guangzhou,China
Tel:+86(0)20-37312222(16 lines)Fax:+86(0)20-37314468
37314478 After Sales Service:+86(0)20-37314458
<http://www.fineart-light.com> E-mail:fineart@fineart-light.com



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A Week of Blood and Fire:

Corporate Magic at The Salvation Army's International Congress

Dallas-based Corporate Magic headed to London in July for an extraordinary event celebrating the 150th anniversary of The Salvation Army. Billed as an international congress, it marked only the ninth time in the organization's history that such an event has been held. "We do a lot of work with The Salvation Army, and this is the first time we've worked with the international headquarters, which is based in the UK," says Steven Dahlem, senior creative director of Corporate Magic. "They really are great people. The entire event was designed to showcase what they are doing, in 126 countries, to help heal the world."

The five-day event was held at London's O2 Arena, with more than 15,000 Salvationists, officers, and friends in



attendance. The sessions were streamed live on the Internet for millions more. The theme, "Boundless: The Whole World Redeeming," was derived from a lyric penned by General William Booth, founder of The Salvation Army.

Corporate Magic orchestrated the entire event, across five venues, from conceptualization to forming the teams that handled everything from staging to lighting to AV and video. "It was a two-year project, all told," says Dahlem. "It started with a site visit at the O2. We handled the presentations in the arena, but there was much more, including a huge expo that was one-third the size of the arena, and a secondary theatre, in a tent, that held 3,500, plus a history exhibit, a walk-through experience with tons of multimedia and audio."

The pace of the event was relentless, Dahlem notes. "We did two ses-



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sions a day. We would cue in the morning, open doors, do a general session, have lunch, then come back and tech the next program all afternoon, then we'd have dinner and open doors for the next session. Next, we'd do a cue-to-cue for the next morning's program, go to bed, wake up, and start all over again. This went on for five days. There is a huge, empty second-floor space where we built a one-to-one rehearsal space. While one

general session was being performed, we'd be upstairs blocking the next one. There was another space where we did music rehearsals.

"Of all the Corporate Magic productions I've done, this was the most physically demanding to get on its feet. There was no time to relax; you had to get ready for the next general session. It was a great benefit that Christopher Laue, our executive producer, had recently done the London

Olympics; from working the games he had many resources at his fingertips. He also did a great job for us in terms of local staffing."

Meg Lohr, Corporate Magic's senior international account manager, says, "We had seven general sessions over five days; in each, there were anywhere from eight to 15 on-stage performances from Salvation Army cultural groups from around the world (comprising 250-550 people in each ses-

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sion). In addition, there were several massed production numbers that included anywhere from 150-350 people. We had three separate aerialist moments: a child riding on a dove that made up the congress logo, a professional aerialist 'angel,' and a teenage boy who flew in to light the 'stars' of the Salvation Army crest. There was a choir and orchestra for each session."

The stage was dominated by a backdrop "matrix screen" consisting of five screens made up of 540 tiles of Spider 30 LED mesh screen, which feature a 30mm pixel pitch. The screen was 147' wide and 40' high. Also featured was a "half-moon" screen, with 301 Barco C5 five-millimeter LED tiles and two "hero" screens, used for IMAG, made up of 362 Barco NX6 six-millimeter LED tiles. Creative Technology's London office supplied all LED screens, cameras, screen-switching, playback, and processing gear, which included a Vista Spyder X20 switcher, a Dataton WATCHOUT VS media player system, two Grass Valley 2 M/E Kayak PPU systems, four Sony HXC100 HD camera channels, two Bradley Engineering

robotic heads, two CT HD minicams, and one Steadicam.

"Content was created by John Fornero and his team," says Dahlem. "We knew early on that we'd never see everyone we were to be working with until we got to the O2. So we decided to do everything in Watchout. We spent three months programming it in Dallas. Each session had a planner from The Salvation Army. We flew each of them in, and spent time planning with them, to make sure everything was locked and loaded before we got to London."

Scenery, built by London-based Helix 3D Ltd., included a 20' tree, which figured in a dance presentation. "People climbed out of it," says Dahlem. "It was carved out of foam and inside it were LED units that gave it a magical treatment." Another piece, a 60'-bridge, was assembled on stage at the start of a session. An enormous cloth piece, featuring the organization's "blood and fire" motto was part of a session on Founder's Day, honoring General Booth.

Dahlem notes that the arena stage design was worked out with Seb

Williams, the lighting designer. “We also had two programmers,” says Dahlem. “While Seb was in the chair for all seven sessions, the programmers would alternate so one of them could get some sleep.” The designers lighting package included 80 Clay Paky Sharpy Washes (many of which were found on towers between the matrix screens; 26 Philips Vari*Lite VL5 Washes, 17 VL3000 Spots, 30 VL3500 Spots, 54 VL3500 Washes, 26 Robe Pointes, eight Clay Paky Mythos units, four Lycian followspots, four GLP impression X4S units, four SGM P5s, five PixelPar LED units, approximately 80 ETC Source Fours, 32 PAR 64s, six Strand Lighting Cudas, four UV black-lights, four Cirro haze machines, and two Le Maitre Stadium hazers. The events, which required 11 DMX universes, were run on four High End Systems HOG 4 consoles. Also included were 130 hoists in various weight capacities and 350m of TAF truss.

Heading up the sound team was David Brown, sound designer for the International Congress. The sound package in the arena, supplied by SSE Audio, included, from L-Acoustics, main front hangs of 28 K1s and 12 KARAs, main left/right hangs of 20 K2s, 24 K1 Subs, eight ARCS for fill, 18 V-Dosc for delays, and six SB28 floor subs, driven by a DiGiCo SD7 console. A mix of mics from Shure, Schoeps, Earthworks, Neumann, AKG, Audio-Technica, AKG, DPA, and Sennheiser were used.

The Boundless Theatre, the second space, featured international officers’ councils and women’s celebrations along with band concerts. The sound system, also designed by Brown and provided by Wigwam, included stacks of d&b audiotechnik Q1 and Q10, plus Q-Subs, with D12 amps and M4 wedge monitors, driven by an SD7.

The history exhibit was designed by Corporate Magic and built by Griffin Exhibitions; it traced the story of The Salvation Army, beginning outside the Blind Beggar Pub, where Booth first

preached, all the way to today, describing the many services the organization provides. “The Salvation Army is the biggest rescuer of victims of human trafficking,” says Dahlem.

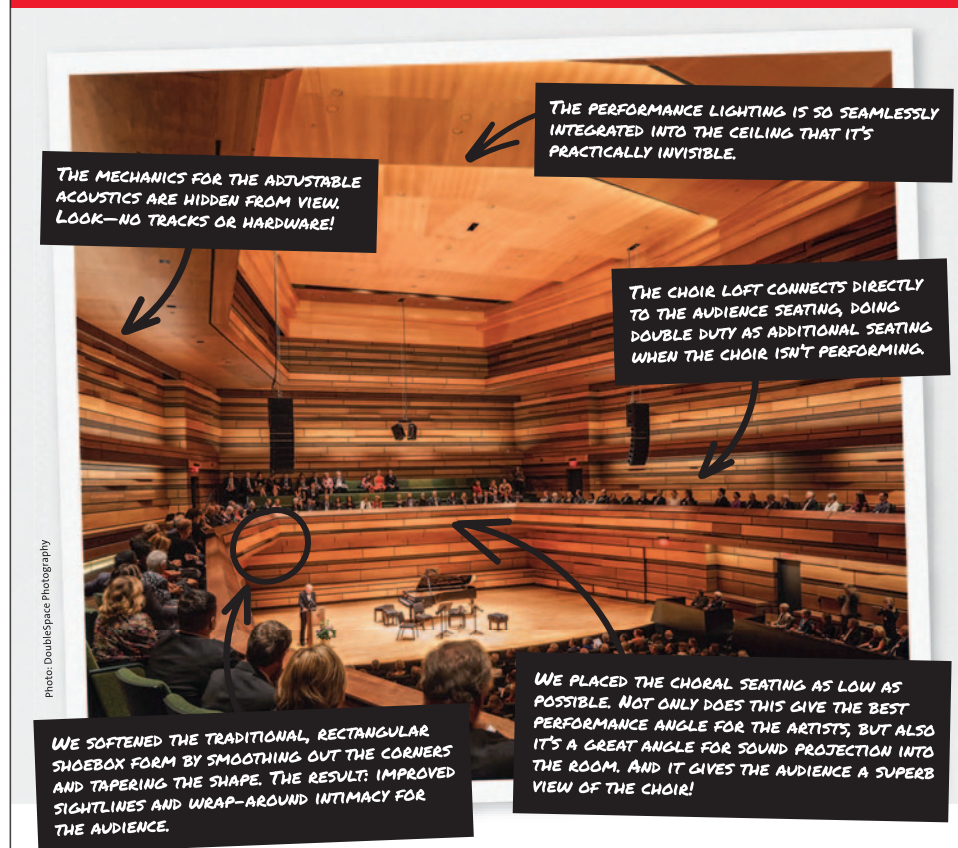
Also, says Lohr, “There was a children’s area, nursery tent, and registration and lounge areas. We also provided gear and crew in the Indigo 02 for a full-length musical that ran once or twice a day, then we loaded it out for evening youth concerts each night. In addition, we managed two off-site venues and provided a tent, audio,

and staging for a prayer meeting in a nearby park. We also played a part in organizing a 3,000-person march down The Mall, which concluded in front of the Parliament.”

“We assembled an amazing team of more than 250,” says Dahlem, adding, “Everyone was at the top of their game. We know that this was more than just a celebration for celebration’s sake. We know people remember what they feel about an experience long after, and we wanted people to leave moved and inspired.”

WHAT TURNS SOMETHING FROM EVERYDAY INTO EXTRAORDINARY?

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