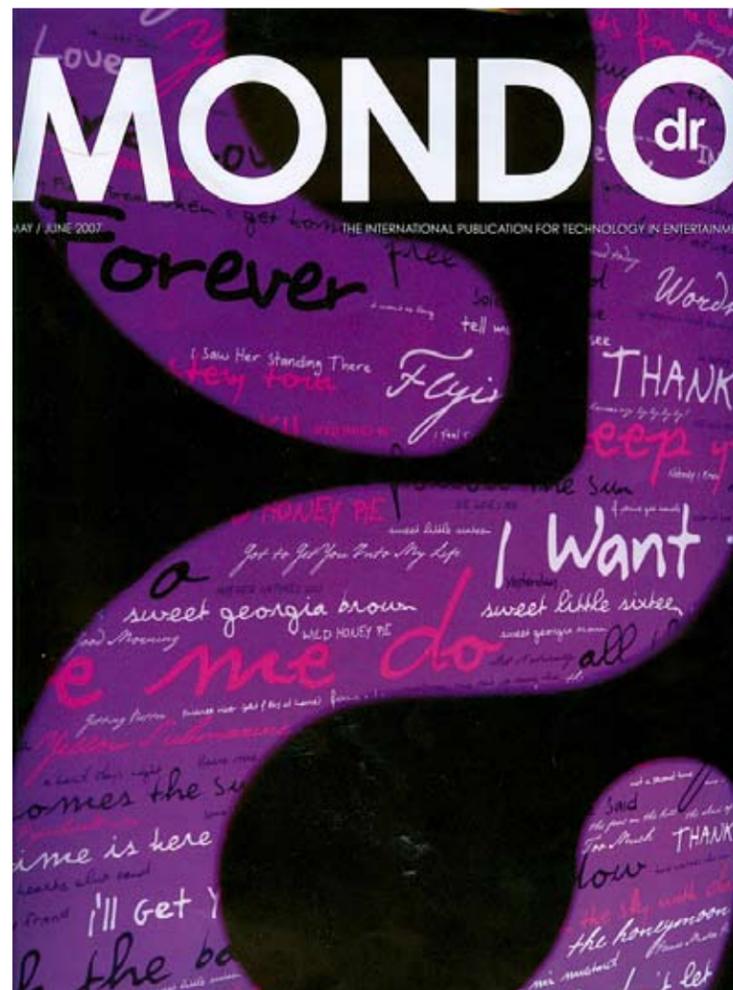


# MONDO MAGAZINE UNITED KINGDOM

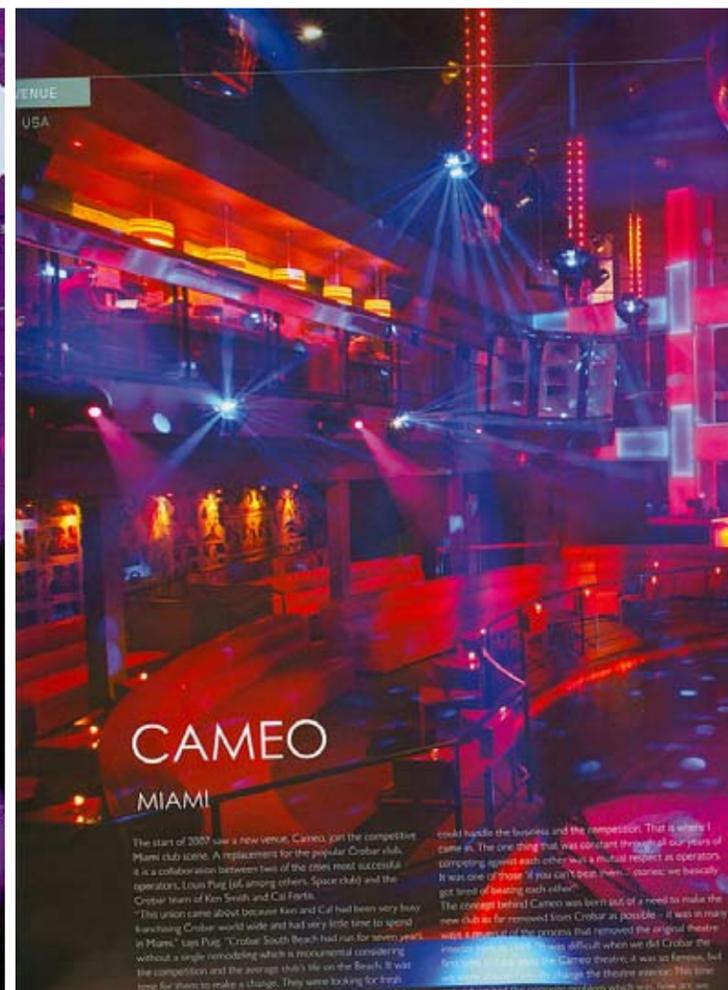
The start of 2007 saw a new venue. Cameo, join the competitive Miami club scene. A replacement for the popular Crobar club, it is a collaboration between two of the cities most successful operators, Louis Puig; (of, among others. Space club) and the Crobar team of Ken Smith and Cal Fortis. This union came about because Ken and Cal had been very busy franchising Crobar worldwide and had very little time to spend in Miami." says Puig. "Crobar South Beach had run for seven years without a single remodeling which is monumental considering the competition and the average club's life on the Beach. It was time for them to make a change. They were looking for fresh ideas and a local operator/partner that they could trust and that could handle the business and the competition. That's where I came in. The one thing that was constant through all our years of competing against each other was a mutual respect as operators.

It was one of those 'if you can't beat them' stories we basically got tired of beating each other" The concept behind Cameo was born out of a need to make the new club as far removed from Crobar as possible --- it was in many ways a reversal of the process that removed the original theatre interior back in 1999. "It was difficult when we did Crobar the first time to take away the cameo theatre, it was so famous, but we were able to radically change the theatre interior. This time around we had the opposite problem which was, how are we going to make it not Crobar." says Fortis, who (along with his team at BigTime Design) once again used his architectural and design Skills to head the project. It seemed a natural solution to tap into Cameo's 1970 heyday and in doing so introduce the rich, sensuous danger of old school disco to a whole new generation. "The kids nowadays aren't impressed with digital, they grew up with it Whenever technology plateaus (and it always does), everybody goes,"I've seen it I've been there." How many times are you going to see an LED change colour - you see that everywhere. "So we tried to take an analogue more soulful sensibility in the lighting design which is why we brought Joe." says Fortis referring to Joe Zamore. an ID whose CV includes the majority of the worlds most renowned clubs from the last 30 years; Studio 54, Palladium, Regines, Club Z and many more. He had just left Martin after four years developing the architectural market for them in the US. and so was perfectly placed to take on the Cameo challenge. "Joe understood the concept of having an analogue sensibility using high end technologies. He has that experience:



he remembers the days before colour changing lights and Cameo is pretty much a reinterpretation of that language"

With the old Crobar interior totally removed. Zamore's first task was to give the cavernous theatre space a more intimate feeling. "The first elements we incorporated were the chase poles that suspend down from the ceiling. a'la Studio 54." he says. "They were probably the most recognizable element of the "60s disco scene. Originally done with incandescent lamps, these current versions use LEDs Wizards, and of course the original police beacons at the bottom." The



chase poles hang above the main dancefloor alongside several giant mirrorballs. At the far end of the room sits the DJ booth - itself the carved-out southern hemisphere of an oversize mirrorball. Behind this, in place of the original cinema screen, is a specially printed vinyl wall. When lit from the back it displays a Warhol-style Marilyn Monroe artwork, but when front lit, the image is replaced by a dollar bill montage. Perhaps the most imposing element of the new design is a giant Three-dimensional lattice. 60 feet wide and 24 feet tall, spanning two storeys like an extended noughts-and-crosses (or should that be tic-tac-toe?) grid. It sits above the main

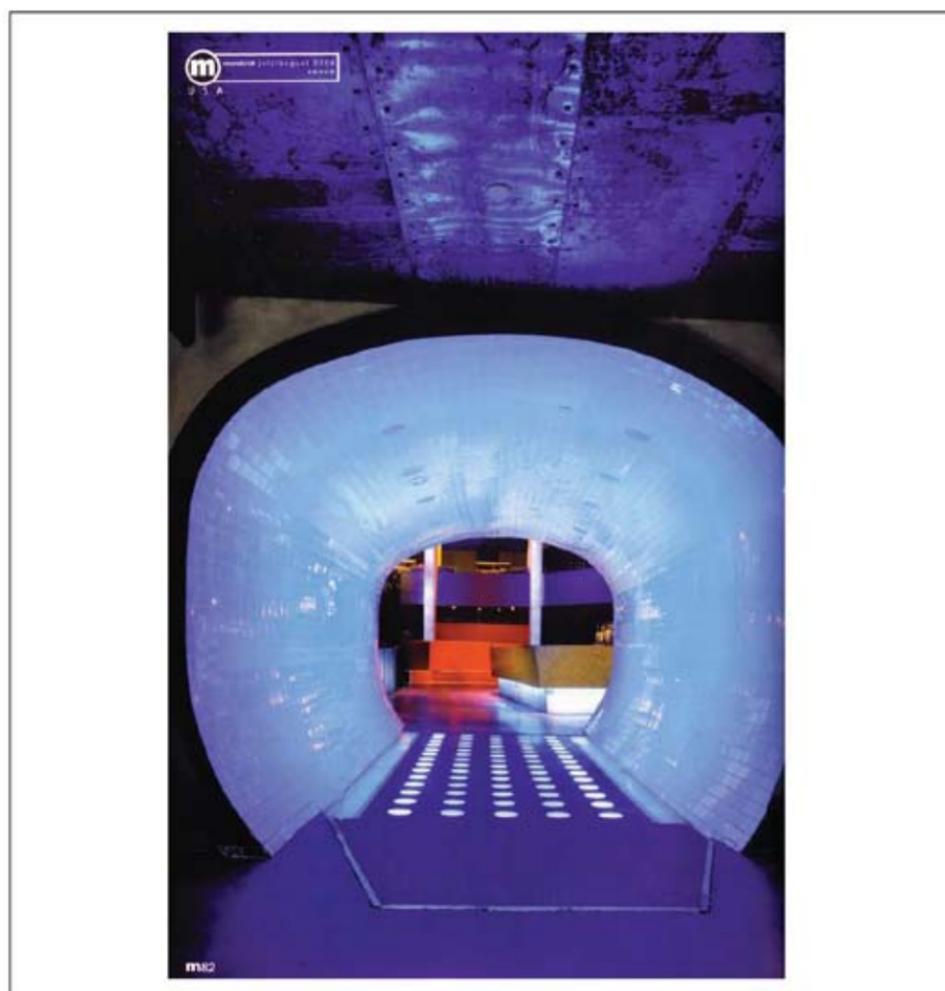


bar and cleverly solves the problem of creating two distinct areas which could be joined together as necessary. By filling each square with a retractable screens, the entrance lounge can be completely cut off from the main room early on in the evening or whenever the dancefloor is not in use.





July/August 2004



Recent years have seen the New York club scene pass through a phase of relative indifference. A period many have attributed to the latter years of iron fisted former Mayor Rudolph Giuliani during which numerous clubs opened and closed their doors almost in tandem. More recently however, a new breed of clubbing venue has -steadily brought about a change in direction and a return to the dancefloor for the city's clubbers. Alongside Avalon (also featured in this issue). Crobar has become one of THE New York clubbing destinations of the moment, combining cleverly a mixture of unpretentious music focused atmosphere with sleek design aesthetics and a serious sound system.

Crobar has managed to recreate the feel of a glam New York party in a large, industrial space with the help of an imaginative interior design scheme from ICrave and an intelligent architectural lighting design from Focus Lighting. The club itself is centred around the large main room which features a mezzanine level that wraps itself around the opposite end of the club from the main DJ booth. Two smaller rooms offer chilled sanctuary for those in search of an alternative to Crobar's varied but upfront music policy. Pretty much everything about Crobar is big. big space, big dancefloor, big bar and big, very big speakers. The club is one of the latest venues to feature the legendary audio work of Steve Dash and Phazon Audio. Working in partnership with long time associate and partner, Walter Mosetter of Philadelphia Sound Productions, Dash has created a sound system for Crobar based on the latest technology and the know how which has seen the Phazon / Philadelphia team complete sound systems for clubs across both New York and the world.

Names such as Roxy, Arc and Twilo offer just a hint of the baton which Crobar now takes on. "When the club first opened back in December of last year it provided both the debut of New York City's hottest new club and a showcase for the very latest in digital audio technology," says Dash. "The Philly Sound installed system continues to perform flawlessly." Crobar's main house system is made up of a battery of custom modified and standard JBL loudspeakers alongside Steve Dash Audio (SDX) and Phazon bass.

#### TECHNICAL INFORMATION

LIGHT 10 x Max 600; 16 x Mac 2000: 8 x Mac 250 Krypton; 18 x Martin Atomic 3000; 50 x Source 4 Pars; 10 x Source 4 Lekos: 64 x 1" icove strips; 1 x 4 Mtrrorball; 4 x Magnum Pro 2000 Fogger: 4 x CITC Snow Machine; 2 x 8 lines: 1 x 10w Copper Vapor Laser w/2 Fibre Optic Heads: 1 x High Speed Motor System w/Motion Labs Controller. 1 x 48 Channel ETC Sensor Rack: 6 x Coemar i Spot 150 (VIP room) SOUND Loudspeakers: 16 x JBL Custom Modified HLA 4897a: 8 x JBL 4894a: 10 x Steve Dash Audio (SOX) Sub Bass Horn; 10 x Phazon sdx Sub Bass bin; 12 x Phazon sdx) 800 4 way Custom speaker (VIP Si Hip Hop Rooms): 30 x JBL Modified MS 28: 30 x Community Cloud 1299: 8 x JBL Control 24 CT (Tunnel): 4 x SDX Sub Bass bins (Mam DJ Monitors): 4 x JBL 4892a (Main DJ Monitors) ; 2 x JBL 240S Bi Radial Tweeters (Main DJ Monitors): 2 x JBL SP 212 (VIP DJ Monitors) ; 2 x SDX 15: \* subs (VIP DJ Monitors) ; 2 x JBL SR 4725 (HH DJ Monitors): 2 x SDX 15' sub (HH DJ Monitors) Amplification: 12 x Crown MA S002: 14 x Crown MA 3600; 2 x Crown MA 3600 X 1200: 11 x Crown CTS 3000; 11x Crown CTS 2000: 4 x Crown CTS 1200. 1 x TOA P 924 70 volt Signal Processing: 2 x SDX 3700 Professional DJ Mixing system: 1 x Rane MP 44; 10 x Technics SL 1210 MK 5: 10 x Stanton 680 Cartridges; 5 x Panasonic CD1000: 1 x BSS

Soundweb (8x16) 6 Jelly Fish control; 4 x BSS 3661 DSP Speaker controller; 2 x BSS 380 DSP Speaker controller; 1 x DBX Drive Rack 260; 11 x BSS 966 Equalizer: 2 x BSS 402 Limiter; 1 x DBX Blue Line 160x1 Limiter: 6 x Middle Atlantic MRK Racks \* > accessories: 1 x Custom Lyntec High Voltage Sequencing Power System; 3 x SDX 3000 Pro DJ Crossover. 3 x SDX 5000 Pro DJ Equalizers tone controller: 3 x SDX 8000 Patch Bays: 3 x SDX / Phazon DJ Console units.

Phazon and JBL also cater for peripheral zones and the club's smaller rooms (VIP and Hip Hop). The system is powered by amplification from range of Crown products (MA and CTS series) with signal processing catered for via a combination of SDX and BSS units. With such an array of bespoke audio equipment on offer it is little surprise to see the Crobar guest DJ list crammed with a veritable who's who of international talent playing everything from progressive to tribal, hip hop to high energy on a regular basis. With lighting design specialists Focus taking core of Crobar's architectural and ambient lighting needs with a scheme which enhances both the futuristic and imaginative elements of the club, dancefloor lighting has been installed by SJ Lighting and is based mainly around Martin Professional effects such as Mac 600s, Mac 2000s and Mac 250 Kryptons.

