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CLUB & CASINO

the global publication for installation technology



PACHA

NEW YORK

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pacha nyc

from the mediterranean to mid-town

the king of clubs

Founded as only a single nightclub on the Catalan coast in Sitges, Spain, by Ricardo Urgell in 1967, PACHA has nonetheless grown into the world's largest consortium of posh nightclubs. Rumor has it that upon christening the first club – Ricardo's wife told him that he would make enough money to "live like a king" – hence the name "Pacha". And she was right.

Over the years, PACHA has taken residence in nearly 100 different locations, with nearly a quarter of that in full operation today. During this time, the name has become a self-realized brand, immediately recognizable by the living like kings jet set. Today, the PACHA logo is also associated with hotels, restaurants, a lifestyle magazine, record label, radio station, and company merchandising. And the brand keeps growing. So, what better place to bring the brand than to the ultra brand-conscious U.S.?

personnel

Owners: Hugo and Panchi Urgell
PACHA Brand Director: Danny Whittle
DJ/producer: Erick Morillo
Discotheque owner: Eddie Dean
Head of Promotions: Rob Fernandez
Systems Director: Jarrod Khoury

statistics

Capacity: 2,765
Dimensions: 30,000 square feet – four and a half levels (includes mezzanine). Four levels: bottom to top – the Lower Level, Pachacha, The Atrium, and Pachita.
Whereabouts: Occupies the former location of NYC's legendary club, Sound Factory, on 46th between 11th and 12th, in mid-town.
Sound system:
36 power amplifiers, all with a 115 dB signal-to-noise ratio.
37 loudspeakers – 22 full-range, 15 subwoofers.

pacha, meet nyc. nyc, meet pacha.

On December 9th, 2005, the world's preeminent and inimitable lifestyle brand and club moniker, PACHA, was finally launched on American soil. Not that the world's coolest club kids, celebrities, trust-fund babies, self-styled bohemians, and all-out hedonists weren't already familiar with the lurid cherried company logo and its signification of all things decadent.

Although some might argue that Las Vegas would have been a natural pick for its seminal location, what better city to bring the Mediterranean-born brand and club-cult than NYC? Since the golden era of disco, NYC has been the flagship of American club culture. Although it's not the first time that bright-eyed entrepreneurs had suggested the marriage of Pacha to NYC, it was only recently that Pacha's founding family Hugo and Panchi Urgell, finally considered what they felt was a legitimate business plan. Enter real-estate brain Eddie Dean, club promotions czar Rob Fernandez, and DJ/producer, Erick Morillo.

Had it not been for the personal investment of long-time PACHA Ibiza resident DJ Erick Morillo, PACHA NYC might still be the stuff of romance. Bringing together promotions man Rob Fernandez, real-estate magnet Eddie Dean, and the Urgell

brothers, Morillo was able to solidify mutual confidence in the endeavor for all parties, making the inevitable launch of PACHA NYC the biggest news in over a decade for the NYC club industry, not to mention the U.S. club scene.

**erick morillo: dj
as club investor**

Part owner of PACHA NYC, Erick Morillo has been DJ'ing since age 11, and has the kind of street credentials most up-and-comers can only dream about. Raised in Columbia, then New Jersey, Erick was weaned on a music diet of Latin rhythms, reggae, and hip-hop. Much like some kind of Horatio Alger story, soon Morillo climbed the ranks of the club world to the point where he was able to buy his mother a house.

Along the way, Morillo has remixed everyone from Whitney Houston to Basement Jaxx, from the Sneaker Pimps to Macy Gray. He runs the legendary Subliminal Records empire and has collaborated with the likes of Puff Daddy, Boy George and the Audio Bullys. He's a platinum selling artist and has topped the charts worldwide as the producer behind Reel 2 Reel's hit 'I Like To Move It.'

As a producer Morillo has been responsible for a bewildering array of tracks, under pseudonyms that include Ministers De la Funk, The Dronez (a project alongside Harry 'Choo Choo' Romero and Jose Nunez, which won the trio the remixer of the year award in 2001), RAW, Smooth Touch, RBM, Deep Soul, Club Ultimate and Li'l Mo Ying Yang amongst others. As a DJ, he's played the world over and from his legendary Subliminal Session parties at Pacha in Ibiza, to his roadblock events at Crobar in Miami, Morillo approaches everything he does with an unrivaled work hard/play hard mentality.

"I'm a workaholic," he admits. "Sometimes I'll be in the studio 24/7 - but when it comes to enjoying myself I can keep up with the best of them. At Radio 1's party in Miami I was standing on top of the bar, two Tequila bottles in my hands just pouring it into clubbers' mouths. That was a good night!"

Flush with success, but determined to keep his head and music firmly in the underground ("It's where I come from, where I always go back to") he notched up a pair of Billboard #1's with Smooth Touch's "In My House" and his sublime collaboration with buddy Louie Vega, Li'l Mo' Ying Yang's "Reach."

Erick Morillo is currently one of the most in-demand and instantly recognizable DJs in the world. Spurred on by the climb-the-walls success of his weekly 'Sessions' parties in New York, he took the Subliminal Records vibe on the road, hosting events like the annual Crobar party in Miami for the WMC, his coveted residency at Ministry of Sound (he's one of few American DJs to ever hold one), or his legendary Subliminal Sessions parties at



Pacha in Ibiza (named “Best International Club” of 2002 and “Best Ibiza Party” of 2001 by Muzik magazine), where Morillo himself was crowned “Best International DJ” in 2002 and “Best House DJ” in 1999 and 2001 at the Pacha Ibiza awards. His prolific DJing schedule has seen him play up to a whopping 30 gigs a month, crisscrossing the globe taking in Greece, Malta, Amsterdam, London, Madrid, Belfast, Russia and beyond.

Given Erick Morillo’s impressive resume, it’s no surprise that the next step was investment in one of the world’s finest and prominent nightclubs and brands. Erick set up a meeting of himself, Eddie Dean, Rob Fernandez, and Pacha’s owners Hugo and Panchi Uguell. Following this meeting of the minds – after which the location of the club was ensconced by Eddie Dean – the group moved onto architecture, as well as the overall design. The rest, as they say, is history.

interview with pacha systems director, jarrod khoury:

club design

Ultimately, what makes a club? More than anything, it’s the quality of the venue’s sound, lighting, and video system. Making sure that PACHA NYC would have the very best the industry has to offer, PACHA’s systems designer, Jarrod Khoury, sought out the men behind now infamous Miami’s and Las Vegas’ RAIN, amongst a host of other world-class sound/lighting/video installations. Given the impressive history of the Sound Factory, all involved with the New York PACHA launch agreed on the critical nature of finding the world’s finest equipment, designers, and installers. Pacha’s Jarrod Khoury and Infinite’s Lord Toussaint were recently on hand to answer several of our questions.

What was your role in the planning, construction, and installation of PACHA?

Khoury: I oversaw the construction of the club. In terms of working with Miami’s Infinite Audio, there was no one closer than me to that organization. It was basically me and Lord Toussaint.

What is your background in the nightclub industry?

Khoury: I started off as a mobile DJ. I’ve been DJ’ing since I was 14 years old. I started off working with Eddie Dean, the owner of Pacha, when I was very young. Eddie owned a few venues in Manhattan prior to this one. He owned a club called Plush on West 19th St. and I was DJ’ing at the time. He asked me for my opinion regarding some lighting repairs one day, and I said, well I might as well just do it myself, and I never left.

What was the biggest reason for bringing Pacha to NYC – instead of Miami or Las Vegas, for example?

Khoury: New York is the home of nightclubs. This is where it all started. The real, real, real hardcore nightclub scene started in NYC. Every area can take

credit for a specific genre of music but you have to pay homage to where some of the best clubs in the world have been.

Since its public opening on December 9th, 2005, what has business been like?

Khoury: It’s been seven months. We’ve had our trials and tribulations... There are always design things that you would do over if you had to. Hindsight is always 20-20, but I’m very happy with the product that we’ve turned out. I believe that we’ve really held our own for the first seven months. We’ve really given NYC something that it’s been missing for awhile.

Do you think that your world-renowned, German-engineered Dynacord sound system has had a huge effect on the success of the club?

Khoury: I think it is the best sound system in the entire city at the moment and probably the best product in the world. And I have worked with everything. Believe it or not, people are very cynical of nightclubs in general and the one complaint that we rarely ever have is with regards to the sound, which is typically what people complain most about.

Do you think that part of this is due to the fact that you’re operating a sound system that has a 115 dB signal-to-noise ratio? Basically, that in terms of pure audio quality, there’s nothing to complain about?

Khoury: Absolutely.

I understand Pacha’s sound system is completely networked and controllable via some unique software. Could you please explain this?

Khoury: We’re using DSP remote-controlled EV RL power amplifiers with I.R.I.S. 2.0 software. The first time I saw the system, I was scared as hell. But now that I’m using it, it’s a quick and simple process and system to run. In between the testing and diagnosis programs and things of that nature, the stuff is really great. It’s been really well thought out and laid out – and it’s easy to use. EV’s technical services manager Ethan Wetzell met with me and Lord in Miami and he was a great help. He really helped me understand the software. There is so much you can do with it; it’s really amazing.

In terms of the entire club experience, if you were to break up into proportionality the importance audio, lighting, and video, which do you consider to be most important?

Khoury: You’re asking a sound guy, so in the entire nightclub experience, I think in the very least you’re talking at least 75%. Lighting is one of those things that’s actually easy to skimp on – because, believe it or not – it’s not what really catches your eye. Architecture is definitely important, but sound really makes a club. I’d say that 75% is audio, 10% is lighting and video, and 15% comes down to staff. That’s the formula.

Speaking of staff, how many employees work at PACHA on a typical day?

Khoury: Depending on the event, 50 to 100 employees.

What are some of the club’s current promotions?

Khoury: Thursdays we hold parties called “After Work Thursday”, which run from 5 p.m. to 1 or 2 a.m. Friday nights are a constant rotation of various DJs. And on Saturday nights you have your Erick Morillo’s once a month, Jonathan Peters plays with us once every few weeks. And there are some other DJs that are coming online to become residents. So there’s a constant rotation of DJs and then we try to do a lot of corporate events and parties and things of that nature.

How do you cater to corporate events? Can you give me any specific examples?

Khoury: We’ve done everything from live music and bands – we just had an event with an organization called Lifebeat – Nelly Furtado performed – we can do a lot of acoustic stuff. We bring in video and plasmas and the whole nine yards. From that to catering a full sit-down dinner to bar mitzvahs, we’ve done it all already.

How have you found the EV/Dynacord technical and customer support on the products you chose for the club?

Khoury: I’ve had little problems with any of the equipment so I have not had a lot





I'm talking about installing a sound system and I'm talking about sales and point-of-sale and liquor and liquor sales? Oh, sound contracting guys aren't supposed to talk about that. They're not supposed to care about that. We at Infinite care about that because we realize that the success of the nightclub is very dependent on how we protect them so that they can do what they do, which is to sell liquor. Not to just be a big hall with a sound system for people to come in and look good and listen to music.

C&C: How does this fit in with what you did at Pacha?

Lord: When we first arrived at Pacha, the prior vendor – a very respectable vendor of many years in NYC, mind you – had taken the time to conscientiously outline the large horn-loaded w-freqency speakers with lens extensions, namely Berthas, as they're affectionately known in NYC, on the wood floor of the primary space. The thought process for a lot of these vendors and customers is how can you have a nightclub in NYC without Berthas?

We had a name for the outlines that we saw. We called it "CSI: Manhattan". And what I mean by that is that a lot of these people are mesmerized by Berthas, thinking that you have to go back to the honorable Richard Long's design from the late 1970s, early 1980s. The New York contingent believes it is imperative to have Big Berthas if you're going to have very low frequency systems in a nightclub.

C&C: So what did you decide? Did you go a similar route to what you did at Space in Miami and Rain in Vegas?

Lord: I subscribe to the Dynacord alpha concept B-3. The B-3 is far superior to the Berthas as a very low frequency motor primarily because it is more efficient in all of its operating frequencies and has a fractional amount of distortion. Oh, but



of experience with the customer and technical support. I did need an amplifier at one point and they shipped overnight so I could make our event. That was definitely helpful. They've been very good. As I mentioned, I did go through IRIS and NetMax training with Ethan Wetzell at EV/Dynacord and he was great. It was like a three-day seminar with just me and Ethan in Miami – he's a wealth of knowledge. However, it's really been Lord of Infinite Audio who has been there for us at every step along the way.

Tell me about the DJ booth. How have you deviated from what was in the Sound Factory?

Khoury: Well, that's really hard to say because they had multiple DJ booths on the main floor of the Sound Factory. Our current DJ booth is just below the mezzanine, raised off the dance floor. Not only are we using Dynacord alpha concept speakers throughout the club but in the DJ booth as well. It's about 118 dB in the booth. Completely nuts. I tell people all the time – my monitors in the DJ booth are louder than your entire club.

Off of the dance floor, how did you choose to do the sound design in the mezzanine area?

Khoury: We chose the EV Xi-1152/94 loudspeaker box, which is really great as a fill. Nice coverage pattern. The way the architecture of the room is set up, there are two columns that face each portion of the mezzanine where we needed coverage and those boxes were able to mount perfectly and hidden on the columns... It's been perfect for that area.

Tell me about the basement area.

Khoury: Obviously, it's the floor below the main floor. You have your coat check down there, nice big bathrooms (unisex), merchandise store, etc. It's just a great room – and depending on the event, because we often change the flow of people into the building – for DJs who've earned the right to play in a big club but are somewhat up-and-comers. It's a good place for them to get their feet wet with the bigger DJs headlining, where, as people are entering the building, they get to hear some up-and-coming DJs.

csi: manhattan: interview with lord toussaint on pacha, club installations, and how to better the industry

What was your role in the planning, construction, and installation of PACHA?

Lord: My role at Pacha in the immediacy after meeting Erick Morillo here at the showroom in Miami was to go back and overturn every single thing that their prior vendor had told, showed, and sold them.

In these articles I have a way of expressing what happens on these jobs, and I know that a lot of manufacturers and companies want to be politically correct. They want to say beautiful things about all of the beautiful people. The reality is, however, a lot of the jobs that we do are redo's of other people's work. I like to bring up the things that got us the job. Otherwise, no one learns anything. We read about installations and look at them in magazines and it's always "beautiful installation completed by blah, blah, blah" and what you're not finding out is that vendor X had installed something in there prior that didn't work. Why? And then vendor Z went in and changed it. The industry needs to know how and why. So I am very forward in expressing the differentials. And unfortunately our industry isn't very good at publishing them.

Please understand that we're not out to hurt or burn anybody. But I do believe it is important for people to know that the way we won this job was by a completely different concept than was laid out by another vendor. The other vendor is typical of the NY marketplace. They made certain blanket statements that behooved us to challenge. And those statements are: "DSP is bad. Analog is good. And the NY sound is analog so you better be good and not use any DSP or you're gonna lose." It's like a NY thing. If you use DSP you're evil. If you want to be true to the NY sound you've got to go analog – you have to buy a signal processing device that has not been manufactured in over 17 years but is nonetheless listed on the guy's document as "new".

C&C: But how can they compete with 115 dB signal-to-noise ratio?

Lord: Well, that's the first thing out of my mouth. I said, this is great, but the first thing I remember looking at the specs of this old product, best day, wind at your back signal-to-noise ratio was in the 80s – and the product was designed in the 80s. 1980 and 80 dB. It went hilariously well together. Now it's 2007 and it's 107. And so on and so on.

Erick met with me and the following day – I'm sure that Jarrod told you this component of the story – I was in NY, opening the door to a taxi at 9:00 a.m. in front of their property. It was a very rapid response requirement and we met it. We are known for rapid responses. But to make a long story short, this was a done deal. We had to pry the job from the other vendor's cold, dead fingers.

C&C: How exactly did you do that?

Lord: Firstly, by pointing out that nightclubs are not a public service; they're a business. Nightclubs don't play music and install systems so nice people can come and hear them and have a casual drink. Nightclubs play music so that people spend money purchasing liquor. That's what nightclubs do. People forget that. People think that nightclubs are just places to put big sound systems. Nightclubs are places of business with a strategic point-of-sale objective – to sell alcohol to patrons – lots of it. And the difficulty with the prevailing design of a lot of sound systems is that they don't relate capacity to sales.

wait! Distortion is good. Yeah, sell that to somebody else; don't sell it to me. So, yes, we did go with Dynacord. But let me continue with what happened with Pacha. The prior vendor had already been contracted to do this job. The deal was done.

C&C: So, why is it important to mention this?

Lord: Because we were able to tell the ownership that the masking tape outlines for the Berthas on the floor were resulting in the loss of several hundred square feet of real estate within the club that they could use to sell bottles and tables. All of a sudden the efficiency of very low frequency speaker systems makes a very, very big point in this club. Not only is the B3 more efficient and offers significantly less distortion, it is significantly more protected and robust than any Bertha has ever been or ever will be. Plus, they're a fraction of the size.

Therefore, we were able to outline the murder of their profitability: CSI: Manhattan. We said to them: "These Berthas outlined in masking tape are the outline, the dead body, the murder of your profit." And they looked at me like I was crazy... For about ten seconds. And then they said, "Tell us more. Where would you put the low frequency systems?" And this is where and when the system was sold.

C&C: How did you help Pacha optimize their space to make more money?

Lord: I found a large traffic double stairwell made out of steel with a door leading underneath it. Coincidentally, I open every door in every nightclub I visit – even doors that look like they shouldn't be opened. We don't care; I open them all. I got underneath that stairwell and immediately said, "Hold the phone! Six B-3's will fit in here!" You couldn't fit one Bertha in that doorway. We didn't even have to modify the doorway. They looked at me and said, "Well, you can put them in there, but how will the sound get out?" I said, "Well, we're going to take a blowtorch and we're going to cut the riser of each one of these fifteen steps going up to the mezzanine level and we're going to replace it with diamond mesh wire that's acoustically transparent at those very low frequencies and we're going to give you back several hundred square feet of table-selling, liquor-guzzling, five-thousand-dollars-for-a-few-hours table spots and you're going to make up the money you've given to the contractor that has this job within a few nights of operation.

By the way, the place where the prior sound contractor had decided to put the very low frequency systems were the most spectacular vistas within the club. One was within six feet of the DJ booth, facing it. The other was 25 feet from the DJ booth, facing it. So there was no excuse for the sound contractor to be ignorant of the REAL BUSINESS of the nightclub, thinking it was a place for him to showcase loudspeakers. It absolutely was not a place for this vendor to showcase his 1977 technology! When we handed them this space back, which could now be used for tables that can generate \$5000 per seating, they were ecstatic. The reality is that tables that sit 8-10 people typically have 2, 3, 4 bottle minimums. And they repeat those minimums throughout the night quite easily. They can rotate groups of ten people throughout the night and make \$5000 checks happen all night long. That's a very big profit potential for a nightclub. That was the first way we won the job.

C&C: What was the second way you won the Pacha install?

Lord: The second way we won the job was by, again, combating the antiquities. The loudspeakers that were initially part of Sound Factory were very nice loudspeakers but basically sitting on steel, attached to the railings to the mezzanine, which meant that if you were on the dance floor looking up at the mezzanine at a stack of pretty girls lined up on the railing, you wouldn't see the pretty girls, you'd see black plywood boxes filled with transducers. Not necessarily the most ideal placement when there were numerous other opportunities to suspend loudspeakers from overhead.

C&C: Why weren't those opportunities utilized? It seems like common sense that a club would want open sightlines wherever possible.

Lord: Nobody took those opportunities because they were using homemade plywood boxes. Homemade plywood boxes cannot be flown safely. In fact, one of those boxes fell during the years of Sound Factory, seriously injuring a patron. So, you see that we didn't just go in and install a pretty sound system. We went in and made specific corrections to what would probably have happened all over again. We were able to look for architectural opportunities with the ten Dynacord alpha concept XI-90 loudspeakers in the mainroom. They're a very slim and powerful package. We said, "Hey, there's a 3-foot square column there that you can't see through anyway – put a speaker there!" And we did exactly that. Our vantage for locations for XI-90 boxes were in places where the sightlines were obliterated by columns anyway. And we found every column and put an XI-90 in front of it, sometimes two. All of the areas of the mezzanine became clear in terms of sightlines. Now patrons were able to see all the beautiful people they might want to dance with, instead of a bunch of black boxes filled with transducers. That's what nightclubs are all about... You don't want to look up and see a bunch of black boxes eating up all the sightlines and taking up all the real estate that can generate revenue. We really took this client's needs into consideration as a business, not as a showcase for big loudspeakers.

After that was all said and done, there still remained the debacle of what I call the existing "status quo New York sale of antiquities", from the other vendor's documents. This vendor listed signal processing equipment that had not been manufactured in 17 years. Does that sound like the way to build a sound system to you? With the way



technology has benefited us in our world, using digital signal processing technologies and the benefit we've been able to derive, especially from good DSP, there's no reason to buy a piece of equipment listed as new on a document for retail price that hasn't been manufactured in nearly 20 years. Has that piece of equipment been sitting on a shelf for all of those years or maybe been taken out of another installation? Who knows? The point is, though, that it's not the way to go.

When we were able to demonstrate in detail the DSP in EV RL Precision Series amplifiers, NetMax, and IRIS to Jarrod by flying him to Miami, and show him how simply he would be able to monitor his entire sound system, and load speaker-specific processing into these amplifiers, and have absolute control in the digital domain and have above 115 dB of signal-to-noise ratio, then he understood. And then the deal was done. There's a picture of me and Jarrod shaking hands in my office. This wasn't just a contract to build a sound system. This was a complete rethinking of how sound systems in New York are built. Sound systems in NYC have a lot of history and a lot of glamour behind them. And it's difficult to let go of that precedent; I don't blame them. But let me tell you: Now the precedent is bullshit and it's been overwritten by what we've done at PACHA.

This is the real fuel behind what happened at PACHA. Nothing here is being said to discredit any other vendors. The truth of the matter, however, is that the sound system installation and club market in NYC has consistently referred to history and not referred to advances. A lot of people are living in the dark, buying antiquities.

C&C: Why are so many nightclub clients and vendors still in the dark, living in the past? Why are so many still buying antiquated equipment? Mere nostalgia?

Lord: We believe firmly that people



peddle that type of old DSP and loudspeaker technology do so out of their inability to grapple with new technology. Some of the people that are building these systems are not comfortable with new technology – hooking up a laptop computer to a DSP-controlled amplifier, etc. So, they tell people things like: “DSP is bad – you shouldn’t do that – that’s not the way we do things here.” And I think that this ignorance has bred a lot of ignorance amongst customers in NYC. I’ve had customers look me straight in the face and tell me, “But isn’t digital bad?” And our whole point in all of this is that, no, it’s not bad. It’s very good. I remember when the system in Pacha’s building was one crossover and one EQ. Now, with the advent of DSP in amps like the EV DSP-controlled RL Precision Series and with the EV NetMax controller and EV IRIS software, we can control each individual speaker by its own merits and own location. By the way, Pacha’s resident DJ/product Erick Morillo has eleven of these amplifiers in his home in Miami and six in his home in Ibiza. Not only does the number one house DJ in the world play on the sound system at Pacha, he owns the same equipment at home.

C&C: Tell me about the relationship that you established with Jarrod. How did the two of you approach the world class lighting at Pacha?

Lord: As much as I had to teach Jarrod new things, he had to teach me old things. That is, he had to let me in on the history of the place. Jarrod also does not take enough credit for the truss system that he designed. The giant mechanized grabber style truss was entirely his conception. We simply provided the fixtures; he deployed them as he saw fit. So in this case, I think he should get more credit. His vision really finishes off the lighting experience. Outside of audio, the core effect of the club is the lighting, which Jarrod designed. It’s all Robe, except for eight Martin strobes. What we like about Robe is better value at a better price. Consider Club Space – we have 84 Robe fixtures that have been basically problem-free going on four years. They are incredibly rugged. Nightclubs don’t like stuff that breaks. Club ceilings are black. If stuff breaks it just hangs there and looks stupid. So, ultimately, like audio, the manufacturing quality and ruggedness of lighting is a huge consideration. It’s much easier to notice failures in lighting than audio, although audio may be 75% or more of the overall experience.

C&C: Another one of Pacha’s sexy features is the mirrored LED DJ booth. We’ve never seen anything like it. Can you explain where this idea was born?

Lord: The DJ booth was conceived by David Sullivan. His heart and soul is really lighting. He has a unique gift for that. I never would have conceived of that. When we exhibit at Nightclub & Bar I have customers that come up and show us photos of that booth on their phones of that mirror LED around the booth, telling us how cool it is, not knowing that we designed and built it! He put the demo together, helped with the set-up, install, programming, etc. He really is the brains behind it.

C&C: What’s your advice to club owners out there given that most – on the average – go through two to three installs before they get what they want?

Lord: Like we say, we build everybody’s third sound system. I think the most important thing for anyone talking to an audio systems vendor is to absolutely make sure that the vendor is qualified. You do that by seeing how many types of the kind of installation you’re building the vendor has completed successfully. We’ve been in business 30 years. Not only is it important to qualify the vendor, to know that the vendor does this kind of work, but know how long the vendor has specialized in this kind of work. Most importantly, go hear examples of the vendor’s work and make sure you’ve been to two or three of them. And, make sure you are pleased with what you hear, because chances are, if you don’t like what you hear, your installation isn’t going to be any better. I think a lot of people look at glitzy presentations and are seduced by a bunch of graphics, cut-sheets, diagrams, and models. Like we say here: “Everybody looks good on paper.” Because anyone can produce a beautiful presentation package. There may be vendors out there who prepare a better-looking presentation than we do and perhaps do it faster. However, they don’t build systems as good as we do and they aren’t as busy. We’ve built hundreds of installations. We’ve learned a lot over 30 years.

C&C: How and where does education fit in?

Lord: Absolutely, another thing, clients need to become better educated. And even if that’s done one at a time, that’s what we’re doing. The better-educated consumer will always be our best customer because they know what we have to offer. I think that better educated clients should be where we’re headed. We are able to do that as we have two cutting edge showrooms – one in Miami and one in Las Vegas. We meet with clients and sit down with them to learn their needs. In turn, they learn that the products we show are the products we use and install every day. We’re to the point where the kinds of nightclubs we do – the largest and best in the world – are standard to us. And education is part of the entire new standard, the new paradigm, in how to help build and refine the club industry. Bottom line: times change. And only ignorant people don’t change with the times when change is due.

C&C: I see Pacha as an exemplar of this new paradigm. How do you explain that Pacha not only represents a world-renowned consortium of clubs (somewhere around 25 venues), but has also successfully harnessed its cache into a world-esteemed lifestyle brand?

Lord: Only one word: VISION. It gives me goosebumps to think about it. They have the vision to understand that the entertainment at night, the camaraderie, the dancing, the entire entertainment envelope that they offer sticks with their patrons



when they leave the club. From the belts to the t-shirts to keychains and the way their patrons adopt the lifestyle, it’s become self-realized through their vision. There are a lot of other people in the nightclub industry that don’t have the vision that the Uguell family has. I think that the quality of the entertainment that Pacha offers is unparalleled. I think it’s great for the entire industry because it provides an example for everyone else to look up to. It’s only going to help the industry as a whole.

C&C: Where do you see Pacha as fitting in with the history of New York danceclubs?

Lord: The fact that the club before Pacha was called “Sound” Factory and not Fluffy Factory or Drink Along Factory is very important. The place was known for sound. Sound Factory was a feverish cult with young people that lived the club. They were about the dancing -- not the flash of the Rolex or the \$400 pair of shoes. More than anything, they were into the “shut up and dance” mantra. I’ve met people with the tattoo “SF” and the lengthy personal stories that touch you. When I see them move, they look like television dancers. This was a serious crowd. I’m not saying that the clientele is the same for Pacha, just that the expectations were unparalleled.

Keep in mind that Sound Factory, which was a collection of well-placed speakers and large amplifiers (“well placed” meaning for the sound contractor) was a viciously good sounding nightclub. We knew that we were going to have to compete with what





loudspeakers. It's about conscientiously designing them into the business, that is, the sale of liquor, and offering reliability, predictability, and repeatability in the use of the sound system during major performances continuously without failure. That's what we sell. And that's Pacha. End of story.

Infinite

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interview with david sullivan, vp sales & marketing, infinite las vegas, and tony carrella, vp sales u.s. traxton, on pacha's one-of-a-kind dj booth

C&C: What went into the design process for the one-of-a-kind DJ booth at Pacha?

Carrella: The vision really came from Infinite's David Sullivan when they were at Pacha doing the rest of the sound and lighting installation. Pacha has an elevated DJ booth on the main floor that was originally installed with mirrors. So, David envisioned the mirrors being converted into our Traxon 64 LED mirror panels, which are LED panels that have a mirrored finish but have 64 individually controllable LEDs, so it's essentially a low-resolution video screen. We were able to create an almost infinite number of effects including text, animation, and a unique visual representation of an audio graphic equalizer synchronized with the music that's being performed by the DJ.

Sullivan: As Tony mentioned, it's largely comprised of Traxon reflector tile and what basically happened was Lord and I visited the club for the sound and lights and as things progressed we saw that they had originally put mirrored tile on the DJ booth. And working with Traxon, I found that they make a mirrored product. I was trying to get some LED because the original design that they had specified for the entire PACHA room was supposed to be all in LED. Eventually, over time, this idea went away but Erick Morillo still wanted some LEDs. So, when I saw the Traxon LED reflector tile I knew that it would still retain the look of the booth with the mirrored feature but also had the function of LED, and we would be able to show off the product. And that's what we did. We went back and forth; they originally only wanted it on the front. We were really going for the effect of the ticker-tape beat on the 1 Times Square building at Broadway and 42nd Street. We were really trying to get that kind of presentation across. That's how we came up with the concept.

C&C: What is the tile resolution and how is it controlled?

Sullivan: The resolution is 3 x 16 bit. We used the Traxon panels with the e:cue product. E:cue manufactures superior operating software and hardware. They make a piece called the Butler. Originally, we were waiting for a product to come over that would allow the control through their Hog to their board. They were going to control the LEDs through the High End Systems Hog and the board. That said, we originally pre-programmed everything on the e:cue butlers, which are small – the size of a cigarette pack – LED control hardware units. This worked out because we could do several hundred DMX channels at once. So, we pre-programmed those and used them before the system was completely up-and-running about two months ago. Then, Jarrod and I worked extensively with the e:cue software, importing the Pacha cherry logo and playing with it. The e:cue and Traxon guys were in town initially for a very short meeting but we all took turns programming it and basically didn't leave the club until about 5 a.m. in the morning. Everyone really got into it. Rather than your typical full-resolution video, this system gives it a unique artistic feel. And I think that – It's funny because I've had people at the Nightclub & Bar show come up to us – when we had the Traxon panels on display – showing us their cell phone photos of the LED booth. They had no idea that we had conceived, designed, and installed it. When we told them that this was ours, they were blown away! All of these other nightclub and bar owners were really excited about the Traxon LED tiles. I really think it's a hot product. We've heard from a lot of Pacha patrons that they were completely floored when at first they thought they were looking at mirrors and then blam, all of a sudden it's LED! It's really dynamic.

Carrella: I'd add that Erick Morillo also made a lot of decisions as to how it was programmed. We were all very intimately involved with the project for some time – Infinite, Traxon, Erick, and Jarrod.

C&C: Tell me more how the final implementation of the e:cue software has improved things?

Sullivan: The e:cue PC-controlled software is powerful, allowing the user very quick manipulation of the tiles. You can drop in video as well as various built-in pre-programs and templates so you can start with those and begin developing your own aesthetic. There are title-making functions that allow scrolling of titles, animation and drawing, etc. For example, we took the Pacha cherry logo and made it bounce along the tiles. It's incredibly user-friendly and intuitive. The best stuff I've ever worked with.

Carrella: We are able to offer a complete solution to our clients, as e:cue is a partner company of ours. e:cue has actually co-developed the majority of our products. They have basically developed most of the chips and controllers that go within our panels

was one of the best sounding clubs in the history of New York nightlife, and now we need to deliver something better or we're just kidding ourselves. By all respondents that we asked, everybody knows that we put our foot down and this is easily the best sounding nightclub in New York City, amongst one of the best sounding nightclubs in the world, along with Space in Miami, of course.

People all around the world will mention Space, which was the introductory flagship for the Dynacord alpha concept system. Now in its fourth year, there has never been a transducer failure in the main room of Space. It has garnered respect all around the world. There are sound contractors all around the world that make a living changing out failed transducers in nightclub systems. That kind of a sound contractor would be out of a job with the Dynacord and Electro-Voice product line. Thank God for new jobs, because we really aren't making money fixing the old ones. There have been zero failures in Pacha's system since opening – and we're talking about it's being subjected to DJs from around the world who are known for melting sound systems to the ground. From Carl Cox to Erick Morillo and Jonathan Peters, they've all pounced on the system – and everything still works. That really fits into the mantra at Space. That is completely unheard of; I feel like the Maytag man. Same goes for Pacha. No failures. Working every night beyond 110%. Completely unreal. However, at the end of the day it's not about piling up





and fixtures, so we're a true partnership, not just in a strategic sense. e:cue itself, as a company, is a standalone theatrical, architectural, and museum lighting and control system. This relationship means that our R&D and product development are entirely synergistic. We offer complete solutions and our customers know that our systems will work 100% without fail as designed.

C&C: What was your experience working with a client of this caliber? Certainly Pacha is the world's most preeminent group of nightclubs and lifestyle brand.

Carrella: They are a really great group of people to work with, and they have very high expectations. It was an exciting project because it was very dynamic in the sense that they were unsure of whether they were going to go through with this particular project, but when they did, it went from 0 to 150 mph in a matter of seconds. They tested all of our resources quite intensely. Ultimately, they're great people.

Sullivan: Their vision is unparalleled. All involved with Pacha are true professionals in every sense of the word. The experience has been incredible. I wish them continued success.

about traxon

TRAXON, a leading manufacturer in the LED based lighting industry, combines state-of-the-art technology with award winning design concepts to create unique and innovative lighting products and solutions. From an easy to use remote-controlled display in the lobby of a building to complex DMX-controlled lighting scenarios illuminating the ceiling of a casino, we are constantly evolving and increasing our range of LED-based lighting products.

Since the inception of our MOOD LIGHT line of remote-controlled architectural lighting fixtures, TRAXON's developments have continuously progressed to meet the client and industry needs. As part of our services, TRAXON provides a full turnkey suite of DMX hardware and software solutions, as well as programming and project management.

Maintaining the highest standards with regard to the design, functionality, quality, and reliability of our LED applications, over the years, TRAXON has won international product and design awards, such as the "RED Dot Award", the "Light of the Year Award" and the "IF-Design Award", and continuously attracts renowned lighting designers, architects, integrators, multinationals and consumers worldwide.

TRAXON is a global company with major offices and certified integration specialists in all continents, ready to serve all of our clients needs. In addition to the product lines that we offer within, TRAXON is a solutions-based organization with the proven expertise to develop customized solutions to virtually any lighting scenario presented.

The collaborative effort of our team of consultants and technicians, along with our clients, ensures that even the most challenging concepts are easily turned into reality. On www.TRAXONtechnologies.com you can find detailed product descriptions containing technical and photometric data, product and system drawings, operating instructions as well as conformity declarations. Should the requested versions of the products, components, or software be missing, TRAXON Technologies develops customer specific solutions.

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