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Performance Technology • European Business News • Live Production Reviews • Venues & Installations • Agency & Promoter News

NEWS

- Spain's Dr Music festival
- Roundhouse recalled
- Cadac F Type reviewed
- Major EAW and Martin system deals

**OCTOBER
1996**

T b e P A L 1 2 0 0



G l o b a l N e t w o r k

Lights with passports

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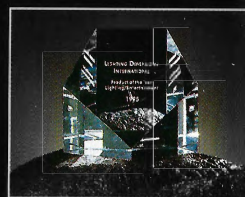
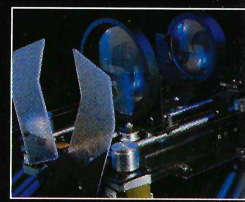
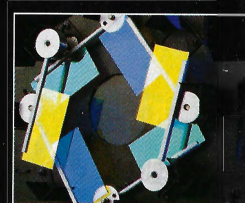
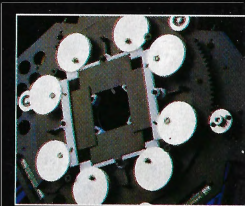
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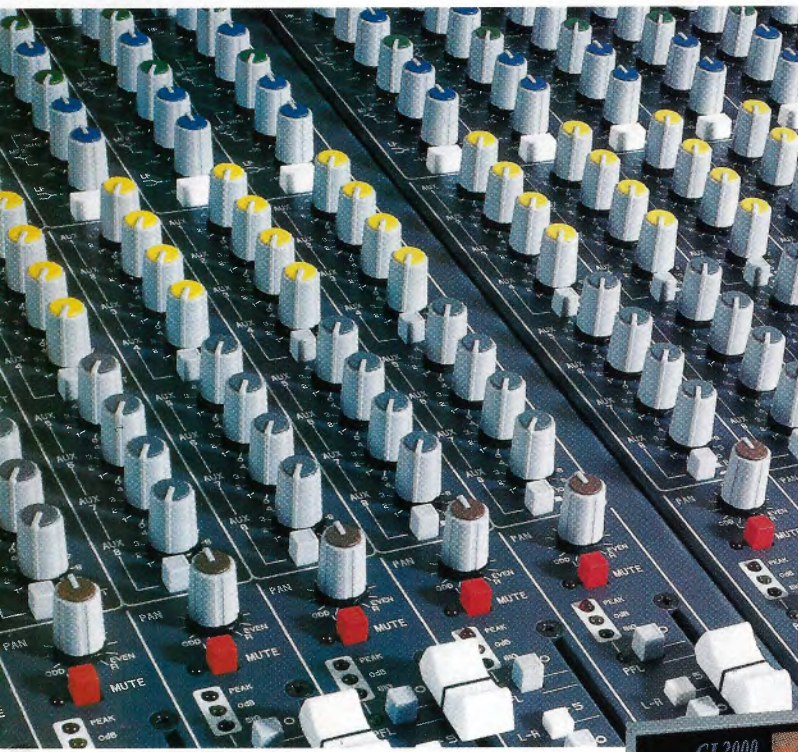
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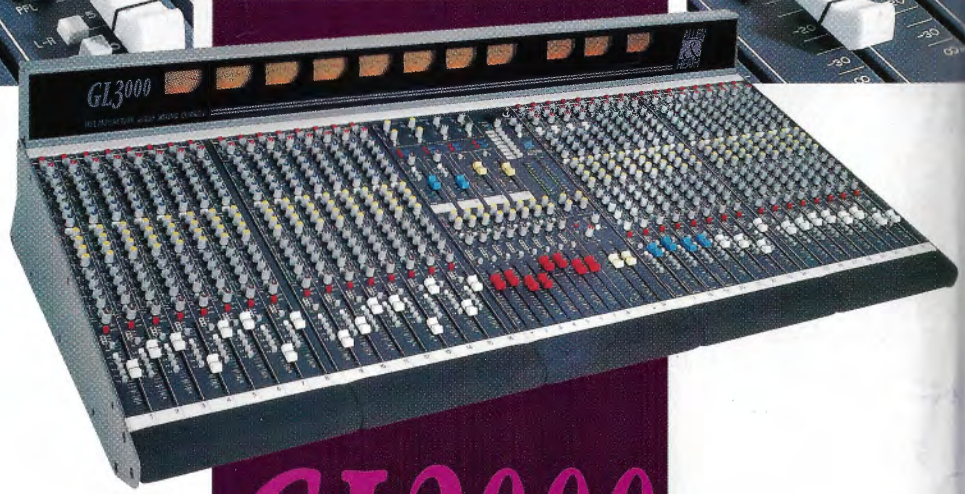
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GL3000

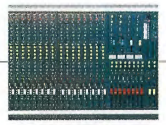
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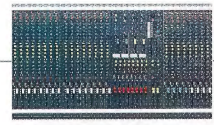
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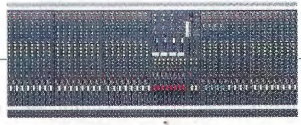
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live!

INTERNATIONAL PERFORMANCE PRODUCTION



Celebration time: White Light's John Simpson with Martin Guerre LD David Hersey at PLASA

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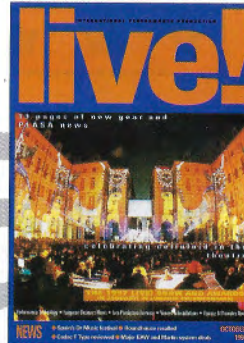
Tony DeBell

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Itinerary

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*Grand Teatro Urbano
and Le Grandi Immagini
by Pierandera Honni
Story, page 25*

Contents page photo

*White Light celebrate 25 years
Story, page 10*

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live!

NEWS

OCTOBER 1996

NEWS PAGES 7, 8, 10, 12, 14, 22, 38

Roger Edwards exits NEC



Roger Edwards, veteran of the venue business, has been made redundant after four and a half years as operations and promotions manager for Birmingham's NEC Group.

His redundancy is part of a management re-structuring which has seen a total of 12 personnel cuts, mostly across marketing and finance.

Bob Pratley, previously general manager for the International Conference Centre, is now managing director of NEC Group venues. Pratley told *Live!* the restructuring is intended to give a group-wide focus across all the venues.

A new marketing director, Tina

Gearing, has been appointed, who has been with the company many years and was formerly responsible for group conference sales.

Linda Barrow, who Edwards reported to, has a change of title from NEC events director to arenas director, responsible for the NEC and NIA.

Pratley says the changes are designed to streamline the operation, and focus on increased communication between venue managers and their customers.

With nearly 30 years in theatres, concert halls, and most recently at Wembley under the chairmanship of Sir Brian Wolfson, Edwards says: "It is not my intention to leave the business having still so many years of innovation and full houses to engineer, and I hope to return in some suitable capacity as soon as possible."

In the meantime he jokes that he is available "for weddings, bar mitzvahs and mobile discos".

■ *Fiona Harley*

take me to your
leader
Do not adjust your set

After September's issue of *Live!* dented your desk with our biggest-ever issue, this month's is somewhat slimmer. But only temporarily.

It's all Andy's fault, y'see. He's the advertising manager who astutely planned his wedding and honeymoon well before joining the magazine that would miss him most in September 1996.

So congratulations and best wishes to Andy and Fiona Lenthall on making the most important deadline of all...

Meanwhile, I hope you enjoy this issue – and the best news in the biz.

■ *Mike Lethby*

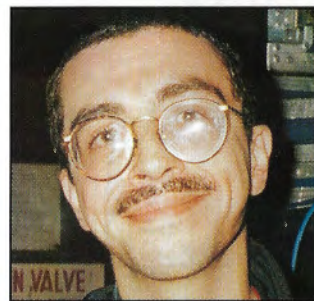
Dance trio form Megadog Productions

Three of the major dance event scene's top production luminaries have teamed together to form a new event production company, Megadog Productions.

Skan PA's Pete Howard, Bob Dog of Megadog and Haydn Cruickshank of The Colour Sound Experiment have collaborated for some time on Megadog events – as well as other acts, primarily from techno and dance genres. This year all three have been involved in production for Underworld's live dates.

The team, whose collective track record attests to formidable creative energies and originality, will operate from the Dog HQ in north London.

Pete Howard told *Live!* they intend to branch out in the new year and organise their own events,



Megadog's Bob Dog

as well as offering total production services for anyone else.

Bob Dog confirmed that plans are "well under way" to create at least two new events in 1997.

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■ *Louise Stickland*

Proms takes Albert Hall to the Park



Unique Special Projects was charged by the BBC with producing a first, both for London's Royal Albert Hall and the *Last Night of The Proms* – a live link-up to an audience of over 26,000 in Hyde Park.

The park had its own programme, starting at 4.20pm, with some parts broadcast live on BBC Radio and TV. Guest artists included James Galloway, Maria Ewing and Katia and Marilee Labeque. During an interval at 9pm, a gauze was brought down in front of Serious Structures' 60ft Orbit stage, which was re-set for the finale. At 9.15, via a 1.4km microwave link between park and hall, the park audience watched events at the RAH on two 6.72m x 5m Jumbotron screens from Screenco, as images relating to the music were projected onto the gauze. At 10.20 the gauze dropped for the finale and a live link joined the RAH and park audiences for *Rule Britannia*. A 70-strong male voice choir was swelled on-stage by 125 members of the Royal Choral Society to lead the outdoor singing.

The idea of the live link was "to make it available to a wider audience," said Andy Ayres, USP's event producer. Staging, based around the RAH's organ, was designed by Hattie Spice. Midnight Design supplied the lighting, with MD's Dave Bryant as LD. Sound was from System Sound, designed by Simon Biddulph; FOH engineer was Richard Sharrat. Ayres commented: "We took a non-rock'n'roll approach to lighting and sound. The lighting used more of a theatrical approach, as was the set which mimicked the organ at the RAH."

BBC *Proms In The Park* is only the second event in Hyde Park to have a paying audience. The ticket price of UK£7.50 covered nearly seven hours of entertainment. Along with the live audiences, it was watched by over eight million viewers in the UK and 15 other countries took the broadcast.

■ *Fiona Harley*

Martin Audio toast 25 years with huge Capital Wavefront deal



Capital's Wavefront 8 debut at Highclere Castle

Martin Audio – celebrating a quarter of a century of business – and London's Capital Sound Hire took the PLASA spotlight to announce the largest-ever order for Martin's Wavefront system.

Capital Sound confirmed a large 'first phase' order of Martin Wavefronts, amounting to an arena sound reinforcement system, which will complement its existing F2 stocks.

The deal, through exclusive UK Wavefront 8 dealer LMC Audio Systems, is for 38 Wavefront 8 Compacts, 24 Wavefront 8S bass cabinets and 24 WSX 18in sub-bass cabinets

The system made its debut at a classical prom at Highclere Castle on August 31, and Capital Sound's Keith Davis told *Live!*: "It's exceptionally clear, uncoloured and very punchy – but the most impressive aspect about it for me at Highclere Castle was the throw. It was covering nearly a quarter of a mile with ease."

He added that although the cabinets' sound "fits well" with the F2 system, "it's very much a modern loudspeaker system; it doesn't have the F2's mid-range 'honk'." LMC's Dave Wiggins said the system's compactness had also been a major factor.

The system is completed by a custom MAN flying system, which enables 24 cabinets to be flown per side and allows 'top-to-top' stacking to couple mids and highs as well as the capability to reconfigure it as a long-thow arena system.

Capital Sound Hire: +44 (0)171 978 5825

ITC grows, but less live

In The City, the biggest music industry convention of its kind in the UK, descended on Dublin on September 7-11, with a live programme featuring Galliano, Billy Bragg, Mary Coughlin, Super Furry Animals, Bis, Space, Kenickie, Divine Comedy and Whipping Boy – plus more than 50 unsigned acts.

Nick Neads, ITC's marketing and sponsorship coordinator told *Live!* that figures were up on last year, with over 2,000 registrations. However, he said, the live side of the industry was less well-represented than in the past. Neads says: "We tried with some live industry panels last year but there was a lack of interest."

Special guest Clive Davis, president of Arista, was interviewed by manager Ed Bicknell. Panels emphasised the strong recording/publishing axis with topics including A&R and marketing, collection society issues, independents versus majors and the net.

Ed Bicknell was one of many who told *Live!* that the event lacked a central focus: "I think the fundamental problem was it felt very fragmented. The events were going on in different places – and what most people go to these things for is networking."

Vox 'N' Roll took its literary night concept to Ireland, which featured Nick Cave and Roddy Doyle among others. The dance scene was well represented with artists, record labels, clubs and DJs. Manchester's Fittarraldo, a 400-ton, 400 capacity theatre ship sailed to Dublin to showcase Mancunian talent.

Discussions are underway regarding next year's host city. Manchester, Glasgow and a return to Dublin have all been suggested.

Winner of the *Guinness Unsigned Bands* competition was Mancunian act Hoop La Baby, swiftly signed to Factory, ITC director Tony Wilson's label.

■ **Fiona Harley**

Live! Show and Awards 1997: The party starts here

1997's Live! Show and Awards are set for two of London's most famous rock venues at the end of January.

The **1997 Live! Show** will be staged at that historic crucible of psychedelia and punk – the legendary **Roundhouse** in Chalk Farm on January 30 and 31.

Meanwhile, Day 1 also sees the Show join forces for the first time with the **PSA's 1997 AGM and Conference**.

And the evening of Thursday January 30 sees the live performance industry's most stupendous annual party – the '**97 Live! Awards** – just a few minutes away at **The Forum** in Kentish Town.

try's top production people to north London for a day of discussion and sessions.

Day 2 sees special seminars – **full details will be announced next month** – featuring more **leading industry people and key bodies**.

The **LIVE! Bar** is literally central to the Show, adding to the event's unique nature with a convivial meeting place. With good food and drinks available all day, this is the place to sit down, relax, talk and do business.

Multi-media is a feature too, with the **Motorola Cyber Café** multiple video screens showing off some of the best **Web sites** from around the industry –



THE 1997 LIVE! SHOW

The *Live!* Show will offer the fabulous, cavernous interior of the Roundhouse – which has hosted Pink Floyd, Jimi Hendrix, The Doors and most of the big names of the punk era – for exhibitors across the whole spectrum of concert and event production, promotion and management. Featuring a central bar area and separate seminar/conference area, accept no substitutes – this will be a show like no other in the industry!

Inside, audio, lighting, video, projection, drapage, inflatables, stages, structures, comms, specialist services and key industry bodies including the PSA and ILMC will all be on show.

Outside, the cream of touring and festival services including trucking, power, security, mobile recording and video, flooring, fencing – and more – will be showing what they've got and how they can do it.

Day 1 sees the **PSA's 1997 Annual General Meeting and Conference**, bringing the indus-

including the launch of the forthcoming **Live! OnLine News** within the **ILMC's AXIS Web site**.

THE 1997 LIVE! AWARDS

Presented for the second year by **Jools Holland**, the '**97 Live! Awards**, in aid of **War Child's** Mostar Music Therapy Centre appeal on January 30, will provide a full sit-down dinner and – for the first time ever – the option of **individual seats** on the **Live! Balcony** at **special discount prices** for bona fide freelancers via the PSA and other key industry bodies.

Balcony-partyers will get a great deal too despite the lower ticket price, with a **buffet supper** in the 1st Floor Bar – and as soon as the Awards are finished it's party time with a vengeance!

For details and booking applications please call Andy Lenthall or Dan Jago on:

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Dancing in the dark over new licence guides

A consultation draft of new Home Office guidelines on licence conditions for clubs and dance events has been seen by few in the industry. Yet its effects will be widely felt, as this special report reveals

LIVE! EXCLUSIVE

By Mike Lethby and Louise Stickland

A raft of UK government guidelines directly affecting the events industry is on course to be finalised without full consultation with the industry.

The Home Office published a consultation draft of its 'Model Public Entertainment Licensing Conditions' for what it loosely terms 'clubs and dance events' earlier this year – which will take the form of conditions and recommendations, possibly coming into effect as soon as early next year, for local authorities when granting public entertainment licences. Last month, the separate London Drug Policy Forum also issued its own draft safety code for dance events in London.

The Model Conditions are part of a wider government campaign aimed at cracking down on illegal drug use, (*Tackling Drugs Together*, published May 1995) but to date little consultation with event promoters has taken place – as we closed for press leading UK dance event promoters including World Dance and Megadog were unaware of the document's existence.

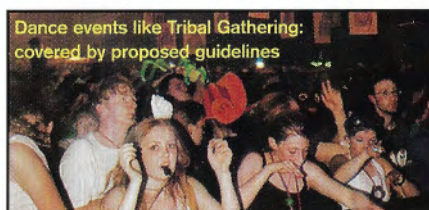
The proposals are currently in draft stage, but Penny Mellor, former co-ordinator of Festival Welfare Services, told *Live!* that the discussions are taking place with "virtually no consultation with the industry". Mellor gave evidence in November 1992 to the Home Office's Advisory Council on the Misuse of Drugs, responsible for drafting the Model Conditions, which are due to be finalised by the end of the year.

Along with sensible proposals relating to the monitoring of air temperature and quality at 'clubs and dance events', the draft also contains a recommendation that door staff should search everyone whom they have 'reasonable suspicion to believe' are carrying drugs.

This part of the draft is contained in a section aimed at reducing the availability and accessibility of drugs to young people, which, as Mellor points out, "is hardly the sole responsibility of clubs and promoters". Fiona Hamilton, at the Home Office Press Office, commented: "We believe they have a part to play." Mellor adds that the assessment of 'reasonable suspicion' has long been a vexed issue with the police, who are trained to a much higher degree than private security personnel. It thus opens further questions about the extent to which security personnel might have to be trained to carry out extended roles – some of these, of course, are already carried out by club door staff. Mellor also suggests that the definition of 'clubs and dance events' is "somewhat loose and needs clarifying".

De facto rules

Concern within the industry stems from the knowl-



Dance events like Tribal Gathering: covered by proposed guidelines

edge that, although the draft conditions are only officially considered by the Home Office to be "guidelines", in practice they are likely to be adopted immediately as *de facto* rules by local authorities when considering licence applications. The Home Office says that "a significant number of local authorities are already applying considerations of this sort".

By comparison with the Pop Code's introduction, few other directly-involved organisations have been consulted. BEDA (British Entertainment and Discotheque Association) and leading club-to-leisure park operators First Leisure were among the first industry players to receive a draft of the proposals some months ago. However, awareness of it among the dance sector is low, even though 'one-off' events are clearly among those targeted by the draft.

Jeff Oakes at Renaissance, which produced and promoted a major UK club tour this year, was among a number of key figures phoned by *Live!* on September 25. He said his organisation had not been contacted and he had not seen the draft, adding: "I would very much want to see this." Likewise, Daz Jamieson at World Dance was in the dark about the document, and told us: "No-one here has seen it but we would certainly like an opportunity to respond." Nor had Megadog's Bob Dog, who commented: "It sounds as though it contains many things that we do already at all our events, like providing free water and other safety measures. It would be a shame if they brought in legislation to cover things that are better dealt with

"If Customs can't stop drugs coming through airports, how can we expect a security company to do it for half the price of the police force?"
– Showsec's Mick Upton

by trained people at events with an understanding of the nature of these things." However, a spokeswoman for the Ministry of Sound, one of those contacted, said a detailed response had been sent back to the Advisory Council "four or five months ago".

A freelance journalist, Tim Malyon, alerted a number of community festival groups including Deptford Free Festival, the Hackney Homeless Free Festival and Norfolk's Big Chill, to the proposals. All are now voicing concern about the draft for groups such as themselves who have a genuine lack of money to deal with additional local authority regulations – but who are creating jobs, opportunities and enjoyment through the events they promote.

The Advisory Council is not alone in considering the issue. The London Drugs Policy Forum – whose members include influential representatives of public organisations such as the Association of London Government – also launched its own advisory code ("Good Practice for Safety at Dance Events") along similar lines. However, the latter's proposals go into greater detail and exhibit better awareness of the nature of dance events. It is strong on measures such as the importance of providing punters with the chance to cool down and relax in safety, pointing out that a high proportion of Ecstasy-related sudden deaths have been linked to overheating and dehy-

dration. However, its published consultation list contains only one club owner and no dance event organisers.

Alyson Morley, policy advisor at the Policy Forum, which is meeting the Home Office team to ensure the two proposals are "complementary" told *Live!*: "The lack of dance organisers in our list is not for want of trying – but it is difficult to source lists of these people." She added that among half a dozen organisations contacted by her was Escape From Samsara.

'A dangerous road to go down'

Mick Upton, head of Showsec, received a copy of both documents on September 26 – but not from the official sources. Speaking about the Drug Policy Forum's draft, he commented: "You've got to go along with the general idea of improving things overall. But the document tends to assume that all dance events and raves are held in nightclubs with registered doormen, and tends to overlook the fact that a great many take place in the open air and at major venues like Wembley and London Arena, which are outside of the remit of the scheme. My concern is that over-enthusiastic local licencing officers might misinterpret the good intentions of the scheme, and apply it to everything. In my opinion at a major dance event on a greenfield site, the prime need is for good crowd management."

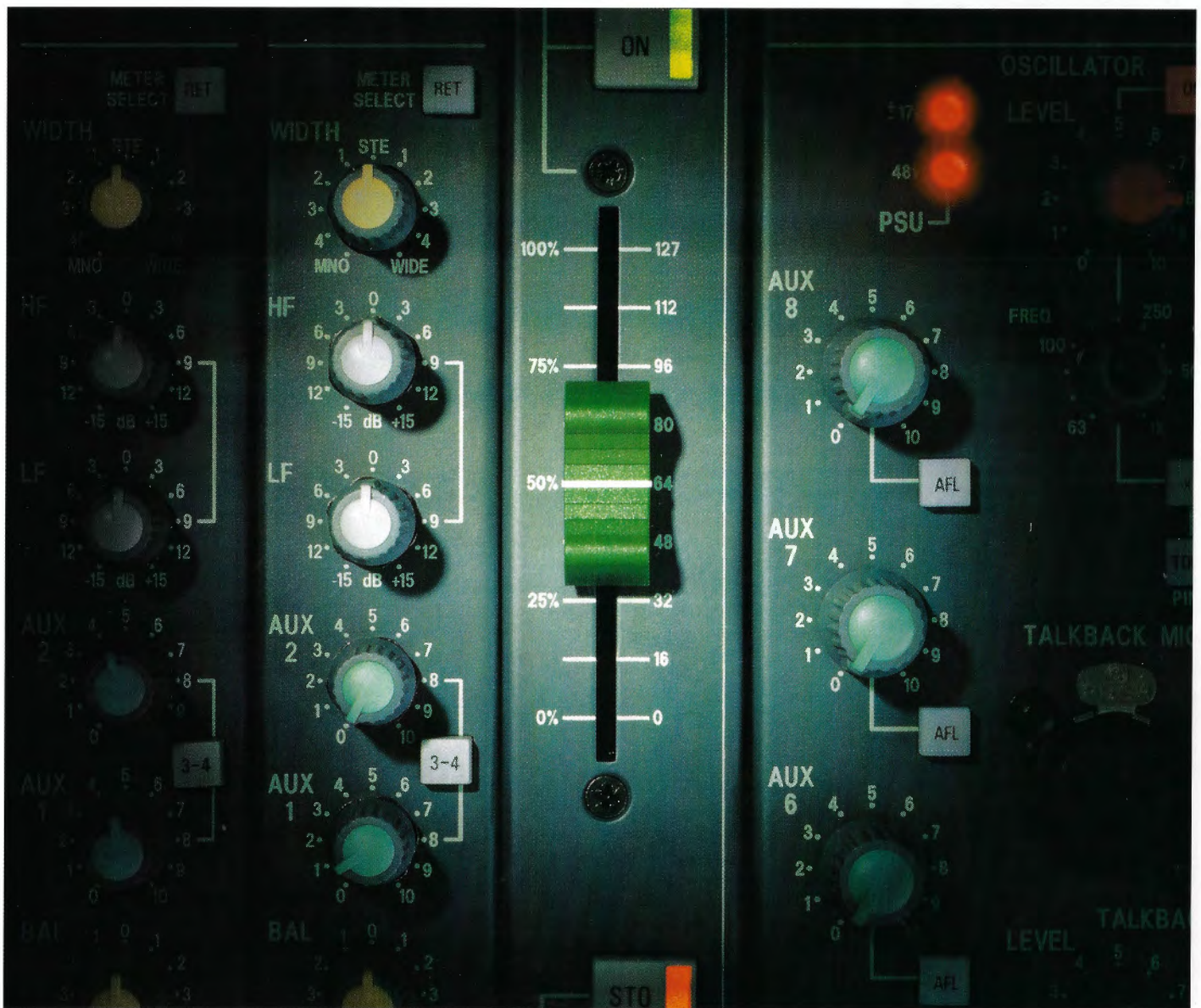
He added: "We've all got to do something about the dangers of drugs, but with 30,000 people in an aircraft hangar or a field the problems aren't the same, and I was interested in the fact that it uses the term 'crowd control', which I think is a backward step. There's also a cost implication in that door supervisors now pay £200 for their licence and training, but the licence is not recognised by each London borough unless they pay another £30 to each authority. It would cost us £1/4m just to stay in business if we followed those conditions. It also fails to take into account that NVQs have been established for some while, and there's no mention of those in the proposals. I was also concerned that under the list of people consulted there's no trade organisations.

"I would argue that a well-run major dance event requires good crowd management planning – crowd control is a secondary and minor issue because these events are virtually trouble-free. I think that using the leisure industry's security people as cheap policemen is a dangerous road to go down. Our role is to make sure the audience arrives safely, attends safely and leaves safely; if we get into the area of drugs we're looking at social issues with far wider implications. If Customs can't stop drugs coming through airports, how can we expect a security company to do it for half the price of the police force? It's also not practical – you don't have the facilities on site to get into body searching."

The consultation period on the draft is fast expiring. A final draft from the Home Office is expected by the end of the year, before it is drawn up as Home Office guidance to local authorities and incorporated into the terms of licences.

Anyone wishing to see and comment on the proposals should contact the Home Office in London via Ms K Rouse on 0171 273 3302. The London Drug Policy Forum is on 0171 332 3084 (contact Alyson Morley).

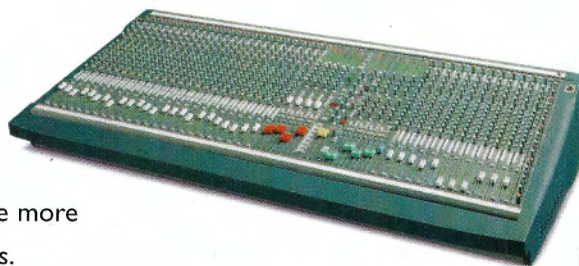
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And the audio performance, naturally, is flawless.

To find out more about the new Soundcraft K3 and K3 Theatre, call +44 (0)1707 668143 today.

White Light's 25th



Pictured here joining in the 25th birthday celebrations with White Light's managing director, John Simpson, is LD David Hersey with whom White Light has recently worked on *Martin Guerre*, and who will be designing the lighting for the new production of *Jesus Christ Superstar*, which will be opening at the Lyceum in November. +44 (0)171 731 3291

PALA '96: Singapore success

PALA (Pro Audio & Light Asia) '97 was being heavily promoted at the PLASA show as the organisers confirmed that next year's PALA event, will be staged at the World Trade Centre, Singapore, from 14th to 16th July 1997 – in response, they said, "to overwhelming industry demand".

The 8th PALA, in July in Singapore, ended on a high note with organisers IIR Exhibitions claiming "overwhelming industry support" – and exhibitors and visitors affirming its growing success as Asia's leading Pro audio and lighting show. A total of 5,135 trade visitors from 37 countries attended with a high percentage of regional visitors, hitting a record high of 63% from overseas with a 15% increase in visitorship over the

1995 show. It also attracted 350 exhibitors, including 150 direct manufacturers and enterprises as well as 200 'represented companies' from 20 countries, occupying 4,500 sq m of the World Trade Centre.

High End Systems' John Adams said: "PALA provides an opportunity to meet customers from the region. We gain a great deal of strength through IIR's professional marketing and organisation and that is why we support PALA, as opposed to the smaller shows around."

Following exhibitors' concerns about a possible move to Bangkok, the organisers conducted a survey of opinions. The results showed that most exhibitors wished the event to stay in Singapore for at



least another year. PALA '97 will be expand its portfolio with related profiles, including Pro Audio Technology; Pro Light Technology; Music Asia; Audio Broadcast & Engineering Technology; Sound Communications Technology; and Visual Communications Technology. The move provides a one-stop event "for visitors to source all their products under one roof". IIR Exhibitions expect it to be bigger again – and have reserved Halls 3, 4, 5 and 6 (totalling 15,000 sq m) at the World Trade Centre. IIR Exhibitions: +65 227 0688

Oasis face the story for tour

Oasis, Britain's biggest live band, appears very unlikely to undertake any touring for the foreseeable future. Meanwhile, costs for the cancelled dates are being worked out between promoters and agency Primary Talent International.

The group's reasons for cancelling its European and Australian dates after pulling the last few dates of its American tour have been the subject of

endless press speculation, but remain just that – speculation.

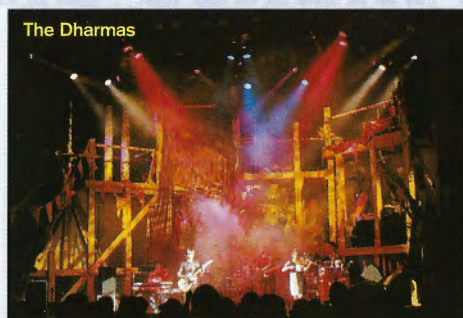
Due to start in Dusseldorf, Germany on September 26, the band was to play France, Switzerland, Italy and Spain before beginning an eight-date Australian tour (promoted by Creative Entertainment) on November 15 in Auckland.

Primary Talent said promoters' costs "are being sorted out".

German promoter Chris Brosch at Bizarre Productions said he has been advised to compile his costs and send in a bill via PTI.

As no reason as such has been offered by the band, insurance is unlikely to cover the cancellations. Insurer Dave Bishop at Stafford Knight confirmed to *Live!*: "It wouldn't be covered by a standard cancellation/non-appearance policy."

■ **Fiona Harley**



The Dharmas, one of the Indie scene's newest, brightest and most talented young bands, played a storming headline set at the Shepherd's Bush Empire on Sunday September 8 – at the rock'n'roll party of the show on the first night of PLASA. The party was co-sponsored by Avolites, *Live!* magazine, The Spot Co, Martin Professional and JEM Smoke Machines.

Hundreds of revellers made the foray to the Empire to groove, gossip the night away and stave off the exhaustion of the first day of

PLASA: Empire party time

PLASA's record attendance figures. Party people were also treated to superlative drum'n'bass and dance sounds from DJ James Curry plus two other live acts

featuring Frank Collins and 'The Supremes'.

During the Dharmas' set latecomers swelled the crowd to well over 800 (who was capable of accurate counting?) – and a few hundred were still in full flow, long after the bars had shut, when the Empire's security chaps called it a day at 1 am. Lighting was a spectacular, fluid, chromatic experience, featuring 18 Martin PAL 1200s, three of the new MAC 1200 automated luminaires, 16 Pro 400s, eight Pro 518s and a

host of generics, some provided by The Spot Co and the balance from the Empire's own rig. LD Billy Potts operated both stage and audience lighting from an Avolites Sapphire console. Back 2 Front created banners and dressed the venue with their usual aplomb, giving it that 'extra special' spectacle for the occasion, while stage crew were from Hercules. Production was co-ordinated by James Dann, aided, abetted and kept in order by Andy Keightley. Martin Pro's Technical Support Manager Richard Brimson oversaw their gear; Avolites' Mick Cocker looked after the Avo aspect; and The Spot Co's Ben Sullivan and Peter Miles organised mains distro, extra generic lighting and trussing – and, surprise, surprise, partied. The show also featured two of

JEM's new hydrosonic water crackers. The party was originally the brainchild of Avolites' Steve Warren, who was delighted with the results, commenting, "I couldn't have asked for more really! An amazing-looking production, with lots of people having a good time. This is PLASA trend-setting in the making." Watch out for this event again at PLASA '97!

■ **Story and photos: Louise Stickland**



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V96 set to return



V96 headliners Pulp's Jarvis Cocker

The Virgin Cola-sponsored event V96, which featured top UK acts such as Paul Weller, Pulp and the Charlatans, is set to return next year following its sell-out success in August. Over 80,000 people attended the double-header event in Warrington and Chelmsford, which was blessed with sunshine and faultless stage management. "Everything went like clock-work," affirmed Bob Angus, managing director of promoter Metropolis Music. "Feedback from the local councils, emergency services and artists themselves has been great."

Meanwhile, the quest for new British talent is top of the agenda at Richard Branson's soon to be officially launched V2 Music company. Its first signing is Welsh trio The Stereophonics, who have been hotly tipped by the music press and Radio One DJ Steve Lamacq.

The company's offices, which will house 15 staff, are in the process of being set-up at 133 Holland Park Avenue in west London. Recent appointments include Dave Wibberley, formerly of Echo records and Chrysalis Music Publishing, to a senior A&R role and Maria Forte, former Virgin Music general manager, to set up the music publishing division.

V2 Music's general manager David Steele will be overseeing the day-to-day running of the label, while Jeremy Pearce and Ronnie Gurr – recruited at the beginning of the year to set the company up – will be signing labels to the V2 Group. Sales and distribution deals are still being cemented.

+44 (0)171 229 4738

■ Karen Faux

Shaking the Tree

UK & EUROPEAN AGENT AND PROMOTER NEWS • BY FIONA HARLEY

Poor Ben Winchester at Primary Talent. Not only does his highest-profile act pull out of its European and Australian dates but does it when he is in the Indonesian jungle, miles from the nearest phone and with tiny planes only landing once every five days or so. Still, he managed to keep in touch by travelling to a hut and waiting half an hour for a call. Not a lot he could do, mind you...

Rumour has it that Arista president Clive Davis, interviewed at *In The City*, not only surprised the organisers by bringing with him a 10-minute video paeon to his career, narrated by American cheese-monger Casey Casem, but brought two visual technicians with him from the US. Their job? To load the cassette into the machine...

A certain journalist attending ITC apparently became so tired and emotional (got Loaded, in fact) that he had a tussle with a hotel security camera and was arrested on the Friday night. Giving his name as John Patrick Keenan O'Riordan or something similar to the Garda was pretty well guaranteed to ensure he didn't reappear until Monday morning, just in time to face the music from his editor...

Vox 'N' Roll promoter Richard Thomas spent any money he might have made on clothes, after Aer Lingus lost his bag on route...

Tony Hollingsworth, Tribute chairman and Vince Power, Mean Fiddler venue-man, were both featured on a recent TV programme doing a reasonably good job of keeping the industry veiled behind a barrier of professional mystique. Hollingsworth in particular remained eerily calm as the most horrendous problems raised their horny heads...Vince Power, meanwhile, 'came across as sweet', according to a box-watching industry acquaintance. Good Grief! (© Charles M. Schultz).

The good news is that Tribute has finally signed the contract with the Mexican government to stage the second Great Music Experience there at the ancient site of Pyramid of Niches in Veracruz. Planned dates are either April or December of next year, with the following event, planned for Petra – known as Red Rose City – in Jordan already in negotiation. The Mexican shows, one at the site which will be filmed and one at a stadium, to spread costs, will feature three major artists working with local artists.

Kiss The Sky, written by Jim Cartwright, a Bush Theatre production at the Shepherds Bush Empire, is an opportunity missed – for all you who didn't go, and with no immediate prospect of a transfer to the West End, the psychedelic musical is likely to disappear 'in a puff of dry ice'. If they wanted, the company could go out as the definitive psychedelic '60s cover band – so good were their renditions of *Ask Alice*, *See Emily*

Play, *With a Little Help From my Friends*, *Purple Haze* and myriad others including a wonderful Bonzo Dog Doo Dah Band number. The plot was woven together through tales by The Traveller, who shambles off, a mythic figure at the end, the definitive 60's Eastern mysticism-seeking hippie from Northern England. Wonderfully written with an ear for 60's dialogue and zeitgeist, the musical trawls through the decade getting in everything from good trips to bad trips, *Screw* magazine and Mary Quant, The Black Panthers and the hippie trail, peace and love, sex and meditation, to '60s experimental theatre full of gobbledegook and people giving birth. The set, a festival stage facing the audience, held all the action, with the wooden scaffold behind cluttered with objects used as props as the various areas were lit up to mark different scenes. Grass sloped down from the stage bringing the audience into the action. All sorts of surprises, lots of fun with projections and gobos and the wonderful music meant The Empire had high hopes of it – just a pity it didn't sell many tickets...

Jef Hanlon figures he'll need to recover in sunny Ibiza after being on the road for a month with 'man-atee' Gary Glitter as the be-spangled one continues with the American tour of Pete Townsend's rock opera *Quadrophena*, till late November...

Autumn/winter shows from Italian promoter Barley Arts include Linda Perry (vocalist of 4 Non Blondes) in Milan in October, The Scorpions, six shows with The Cure, and Kula Shaker with Space Hog. Def Leppard and Terrorvision play Milan in November and Pearl Jam plus support The Fastbacks in Rome and Milan. Die Toten Hosen plus Goldfinger is also in November, Sepultura in December along with Kiss and special guests.

Roskilde head man Leif Skov at Vega's opening last week, shared a few of his plans for next year's Roskilde festival with *Live!* He says they want to try and pull it back in size, go for more unknowns and new acts from around Europe and have headliners people wouldn't expect; the kinda Pet Shop Boys-ish, Diana Ross-ish kind of thing. They are also thinking of designating a couple of the music stages for dance, literary or other events. It sells out before any of the bands are announced, so Skov can really book what he wants. Re-inventing a successful festival is his way of staying one step ahead of the game.

In the UK, Glastonbury, Reading, Phoenix and Womad events are planned, while Chelmsford is set to repeat its successful V96 festival, presumably entitled V97. The Winchester festival proposed last year by Ray Foulkes, and unable to secure necessary artists in time, is highly unlikely to go ahead next year.

Lemmens leaves Paperclip

Camille Lemmens, agent with Paperclip Agency in Holland, has resigned after seven years. Under the terms of his contract, he leaves with Paperclip bands he was responsible for, including Cop Shoot Cop, Nova Mob and Cosmic Psychos. For the next 12 months he is not allowed to do similar work, says Rob Berends, director of Paperclip, who adds they have no concrete plans to replace Lemmens, "but we are talking to people and looking around."

■ Fiona Harley

LIVE 3² LIVE 4²

THE CLOSER YOU LOOK - THE BETTER THEY GET

THE NEW SPIRIT LIVE RANGE offers even more power than its predecessors, and more than many other mixers costing several times as much. The culmination of months spent talking to engineers and musicians about what they actually needed, Live 3² and Live 4² provide a host of professional features and optimum sound quality, in frame sizes that don't require a team of strongmen to lift them. For the full story read on:

Quiet, High-Headroom Mic Preamps

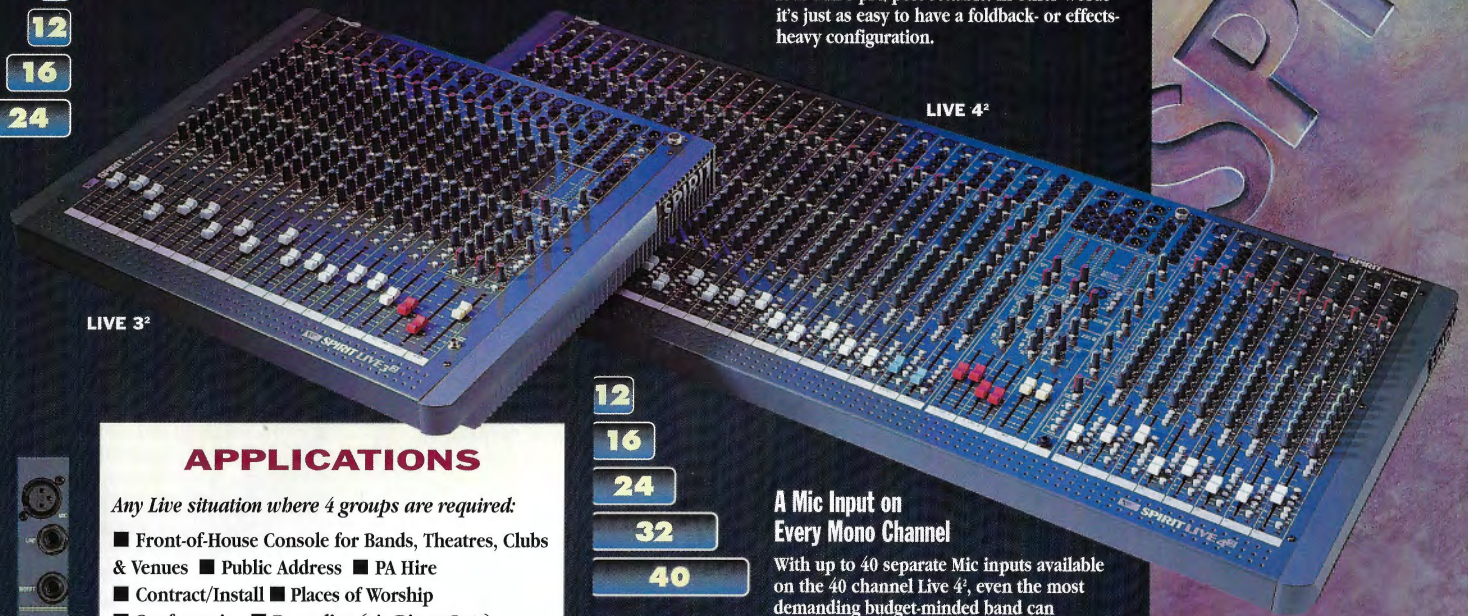
"Ultramic Plus" is Spirit guru Graham Blyth's most transparent preamp ever, ensuring that Live 3² and Live 4² produce noise-free mixes. In addition, an incredible padless 66dB of gain range means you can plug in anything from line level electronics to the "hottest" of mics without running out of headroom or gain.

Flexible Auxiliary Switching

Four of Live 4²'s six auxiliaries can be set to pre- or post-fader, with three of Live 3²'s four aux's pre/post settable; in other words it's just as easy to have a foldback- or effects-heavy configuration.



- 8
- 12
- 16
- 24



LIVE 3²

LIVE 4²

APPLICATIONS

Any Live situation where 4 groups are required:

- Front-of-House Console for Bands, Theatres, Clubs & Venues
- Public Address
- PA Hire
- Contract/Install
- Places of Worship
- Conferencing
- Recording (via Direct Outs)

LIVE 3²

MAIN FEATURES

- 3-Bus Mixer
- Four Frame sizes: 8, 12, 16 and 24 channel
- Separate Mono Bus
- 4 band EQ with two swept Mids
- EQ In/Out Switch
- 18dB/Octave High Pass Filter on every mono input
- 4 Aux's with 3 pre- or post-fader
- 2 Stereo Returns
- 2 Stereo Inputs
- Inserts on every channel
- New UltraMic⁺ Preamps
- 8 Channel Expander Option

PRICES FROM **£739** +VAT

- 12
- 16
- 24
- 32
- 40

A Mic Input on Every Mono Channel

With up to 40 separate Mic inputs available on the 40 channel Live 4², even the most demanding budget-minded band can be satisfied.

Balanced Inputs

All inputs (even the stereo ones) are balanced on Live 3² and Live 4², keeping the noise floor to a minimum. In addition, both desks' outputs are impedance-balanced so that long interference-free cable runs are possible.

Consistent Controls

Unlike other manufacturers, Spirit specify components with specially designed potentiometer laws that guarantee predictable response to any movement.



Individual PCBs

Each channel on Live 3² and Live 4² has its own individual circuit board, making maintenance or replacement easy on the rare occasions that mishaps or drinks spillages cause a channel to go down.



Expandable

Both consoles offer the option of 8 channel expanders for the smaller frame sizes, and dust covers for protection. The 8 channel Live 3² is rackmountable.

LIVE 4²

MAIN FEATURES

- 4-Bus Mixer
- Five frame sizes: 12, 16, 24, 32 and 40 channel, with separate mic input on each mono channel
- 4 Stereo Inputs for Keyboards or Tape Returns in addition to the mono inputs (2 on 12 ch.)
- 4 Groups, with 4 additional Stereo Returns
- 6 Aux's with up to 4 pre- or post-fader
- 4 Mute Groups
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- Independent Phantom Power Switching on every channel
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- EQ In/Out Switch
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back to work

Audio Contracts & Trade News

EV plugs into AC/DC
AC/DC, currently on a world tour to promote their latest album, *Ballbreaker*, are using an Electro-Voice sound system supplied by SSE Hire in Europe and db Sound in the US. Based around a mix of MT2 and MT4 enclosures, FOH engineer Paul Boothroyd uses a Midas XL4 console with minimal signal processing and effects. A Midas XL3 is used for monitors. He commented: "My job is to make the band sound as natural as possible and the EV system allows me to do that accurately." Other EV news from Shuttlesound is that EV speaker systems are being used on the Heritage Roadshow, which has toured the British Grand Prix, the International Air Tattoo at RAF Fairford and MG Owners' Club events, rallies and festivals. Mark IV
PAG: +44 (0)1562 741515

Turbosound rocks Leftfield

Leftfield have returned from the European festival circuit with their PA company GPA Hire. Rumour has it that FOH engineer Gary Young managed to generate volume measured at 134db from his 16-stack Floodlight rig. He said: "I stacked the Floodlights three wide and two high a side, with six mid-highs and six 218s a side. Monitoring was a mixture of TFM-350s, TMS-4s and Floodlight. This is the only system for dance music – but the other day I used the rig for a heavy metal band and the verdict was that 'this is the best sound we've heard for ages'." GPA have scheduled the purchase of a similar system for early 1997.
Turbosound: +44 (0)1403 711447

Denmark's Sound & Light adds TC Electronic

Danish PA hire company Sound & Light has purchased 15 TC equalizers, five M5000 digital audio mainframes, two M2000 multi-effects processors and two TC Finalizer digital dynamic processors. Sound & Light's latest projects using TC gear include supplying PA for a local symphony orchestral and operatic performance at the Castle Aalborg, and PA for a motor racing event in Aalborg using a TC Finalizer and several TC equalizers. Teaming up with Danish lighting company Martin Professional, the S&L is working on a project involving a music and laser show, using a TC M5000 and four equalizers. The event at the Aalborg harbour is expected to attract around 40,000 people. +45 8626 2800

EAW tours the states

Summer US business for EAW included Hootie & The Blowfish, who stopped-in at Madison Square Garden for a couple of sold-out shows and have added higher-Q KF853s and KF855s to the KF850s they took out last year. The HORDE Festival, featuring the Dave Matthews Band, Blues Traveler and a host of others, continues its US swing with KF850s, SB850s and SB1000s.

Concert Sound signs £400k EAW order with LTP



L to R: Bev Bigham (LTP), Richard Rowley (EAW), Dave South (Concert Sound), Julian Young (EAW), Sandy MacDonald (EAW)

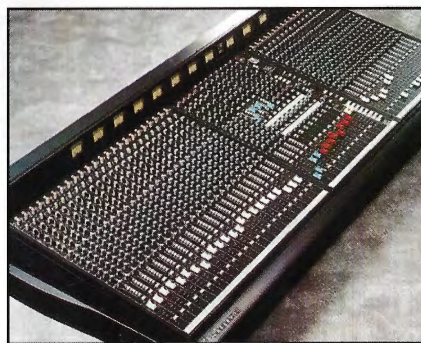
London's Concert Sound announced at PLASA its purchase of more than £400,000-worth of EAW Stadium Array Systems through EAW's UK distributor Lighting Technology Projects.

Negotiations began several weeks before PLASA between Concert Sound and LTP. Immediately prior to the show, EAW's Frank Loyko and Sandy Macdonald flew to the UK to join EAW International's Julian Young in final negotiations with Concert Sound managing director Dave South.

Under the agreement, Concert Sound will add significant quantities of EAW KF853 High-Q Mid/High Array Modules, BH853 Low-Frequency Array Modules, and the new KF855 Front-Fill Array Modules – also launched at PLASA – to its existing EAW line-up. The leading member of EAW's VATA (Virtual Array Technology Association) in Europe, Concert Sound already owns the largest EAW touring rig in the UK and Europe.

Concert Sound has over the past few years provided PA for such acts as Eric Clapton at the Royal Albert Hall, Mark Knopfler, Luther Vandross, Harry Connick Jr, the Opera North Festival, Shirley Bassey and many others. EAW say this latest move "is part of an aggressive expansion of Concert Sound's system size and capabilities". Added Loyko: "We've enjoyed a close affiliation with Concert Sound for several years, and are proud of what they have achieved in a highly competitive touring marketplace. This deal signifies the commitment of both parties to future growth and success." Concert Sound's South said: "This is not merely a matter of increasing our total number of cabinets. It represents the addition of new loudspeaker technology that allows us to better serve our high-end client base."

Soundcraft launches K2 live desk



The latest in Soundcraft's new line of SR consoles was unveiled at PLASA – the K2. Designed for touring or fixed installations, the company describes it as "the most cost-effective 8-bus console on offer from Soundcraft". It features the same low-noise, wide-range input preamp as the K3, Vienna and Europa, to handle a huge range of mic and line level signals. The desk is equipped with a sweepable 100Hz high pass filter, 4-band EQ with two swept mids and switchable Q, plus 8

aux sends with external pre/post switching in pairs and LED input metering. There's also a MIDI-controlled muting system with 8 mute groups, subgroups, stereo return, 11x8 matrix and built-in VU output meterbridge. A 'swap' mode allows the aux outputs to access the group fader and insert point for use on fold-back mixes. Available in 24, 32 and 40-channel sizes, K2 is expected to be available later in the autumn.
+44 (0)1707 665000

back to work

Scorpio Sound once again provided EAW KF Series systems to the Newport Jazz, Folk, and Blues Festivals. VH1's summer promotional tour *Route '96* drew huge crowds via EAW LA Series systems, and LA-area based A1 Audio landed the Sex Pistols reunion tour.

EAW Online expands technology offerings

The EAW OnLine Technology Center <<http://www.eaw.com/Pages/TECH/TECHNOLOGY.html>> has been expanded to include articles on all major EAW technologies. There are also Adobe Acrobat format documents of EAW white papers and other technical documents – including EAW's Engineering Team; Test and Measurement; Virtual Array Technology; Constant Directivity Horn; Tuned DiPolar Array Technology; Concentric Phase Aligned Array (CPAA) Technology; Close Coupled Electronic/Network Processing; Passive Electronic Crossover Design; Acoustic Refraction Control (ARC) Technology and CAD/CAM Agile Manufacturing.

Soundcraft for Portugal's Aplauso

Portuguese PA company Aplauso has purchased a Soundcraft 40-channel console from sound specialists Caúis - Audio Profissional, making them, they say, the first company in Portugal to have a 40-channel sound reinforcement console. Aplauso owner Manuel Barbosa said: "I have always chosen Soundcraft consoles above any other brand and put all my confidence in their performance. We have a very good relationship with Caúis and have always purchased our Soundcraft consoles through them." Soundcraft: +44 (0)1707 665000

Tarsin tops ton with BSS installs

Leading installation contractors Tarsin have kitted-out many of the UK's leading club and dance venues in the past 12 months, including a number of high-profile installs for Vince Power's Mean Fiddler Organisation. Tarsin MD Peter Dyer said: "We have had an incredible year for work and all our installations have featured either Omnidrives or FDS-360 crossovers." Tarsin has now fitted over 100 of the latter. Dyer cites London's Stringfellows as a club that has benefitted from the Omnidrive: "Peter Stringfellow was conscious from the beginning that if he wanted a totally different sound for his table dancing, he would require a very different EQ setting. He also expected to achieve this at the press of a button, so he became an early candidate for Omnidrive." BSS Audio: +44 (0)1707 660667

back to work
continues on page 18

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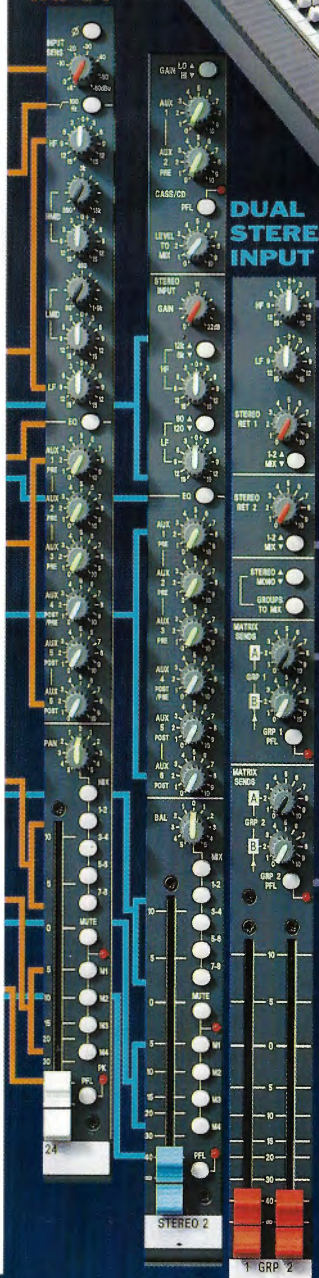
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GROUP SECTION

■ **8 STEREO RETURNS** for additional stereo sound sources or effects units: 4 have EQ

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Raper & Wayman buy 800th DDA CS3

Mark IV PAG shipped its 800th DDA CS3 console in June, following the product's launch last November, to UK distributor PAG Direct for immediate delivery to Raper & Wayman. PAG's Graham Allen commented: "DDA's approach to R&D is 'listen, then build'. The CS3 is certainly cost-effective but the calibre of its purchasers proves that it lacks nothing in quality."

Mark IV PAG: +44 (0)1562 741515

Tokyo theatre installation goes to Renkus-Heinz

TO Sound Project of Tokyo recently installed 60 Renkus-Heinz SR81 cabinets in the new Pinchika Theatre in Kumamoto, Japan. Masako Obata, designer with the 21st Century Group which built the theatre, said that "the SR81s offer the most controlled dispersion of all cabinets tested and a remarkably high level of performance". A small, powerful enclosure was needed to combat the constant 89db ambient noise created by the pinchika gaming machines. +001 (714) 250 0166

Bath Festival chooses Torque PA

Organisers of the UK's Bath International Guitar Festival (July 27 to August 10) chose Torque Professional PA to help transfer intimate chamber works to the more imposing setting of the city's Guildhall and Assembly Rooms. The Torque rig consisted of a T730P powered mixer and two HD253 full-range cabinets. +44 (0)1529 303737

Q-Max on the Isle of Skye

Fundraising efforts by people of the Isle of Skye in Scotland have come to fruition in the shape of the new half-million-pound Portree Community Centre. Inverness sound installation company John McDonald & Associates is providing power amplifiers for the sound system in the main hall, which expects to attract touring theatre companies. McDonald chose the 150WPC N300 and the 850WPC N1500 from Q-Max's Norton range +44 (0)114 234 8541

Boyz in the TASCAM digital zone

BoyzOne recently completed an arena tour which combined live performance and digital playback via two Tascam DA-88s and an RC-848 remote controller. Tour manager Mark Plunket commented: "The Tascams provided us with a very high quality and totally reliable bridge from DAT playback to live performance, allowing us to retain all the production elements like loops and samples and FX tracks. The DA-88s handled the task superbly, never once missing their cue." +44 (0)1923 819630

First GL4000 to The Music Room

The first order for Allen & Heath's new GL4000 multi-role sound reinforcement console, launched at PLASA, has been placed by London-based The Music Room, which has sales, installations and rentals operations under its wing.

Director Gordon Gapper said: "The specification and value for money of the GL4000 are the best in its class; it's a truly professional piece of equipment. We're the hardest people to sell consoles to because we sell them ourselves."



He added: "Looking at the GL4000, I've never seen a console with so much resale value. We'll sell loads of these; what everybody wants is quality and versatility in a mixer – they won't take compromises, but they don't want it to cost the earth either."

The Music Room's first GL4000 is destined for the 1,000-capacity Blackheath Concert Halls in southeast London, well known on the jazz circuit, having

hosted the likes of Courtney Pine and John Martyn. Commented Gapper: "The venue sometimes gets guest engineers who bring their own FOH mixer; the fact that the GL4000 can operate equally well in monitor mode gives it that extra flexibility. It's the same for anybody hiring or selling PA equipment: your consoles don't make any money sitting in the warehouse."

Dodgy's summer Big Top trip



As Dodgy's third album *Free Peace Sweet* rode high in the charts, and following a storming performance at Phoenix, their *Big Top Trip* summer seaside resort tour played to sold-out audiences – echoing Blur's small-town run last year before their arena dates. Tour manager and FOH engineer was Danny White from The Chaps PA, who provided a Floodlight system for some of the shows, along with a combination of Shermann Audio and Turbosound monitors,

with monitor engineer Chris Woods. The tour featured an amalgam of The Chaps' system, various house systems – and occasionally both.

LD Andy Moore, whose recent credits include *Cast*, also used a combination of locally-supplied equipment, together with specials from Manchester's DBN Lighting including eight Trackspots and strobes. Zig Zag Lighting supplied generics on several gigs.

White, who has worked with Dodgy for the last three and a half years in the combined TM/FOH role, commented that despite the 'mix and match' production: "the tour went smoothly for us. Dodgy are great to work for – they have a no-nonsense attitude and trust us to sort everything out for them." This autumn sees the band embark on a high-profile, full-production tour.

■ Louise Stickland

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Hi-Tech Audio sets up shop

Hi-Tech Audio Ltd is a newly-formed sales and distribution company based in Cheshire, England. Headed by Darryl Thorpe, who relinquished the post of Sales Director at Ohm Industries to concentrate on this new venture, Hi-Tech has already secured exclusive distribution of AB products from California in the UK and Eire. Thorpe commented: "We intend to build the company around a good set of principles, excellent products and a service second to none." +44(0)1625 526345

PLASA Awards

The 1996 PLASA Awards, in the Awards Committee's words, "reflected the diversity of the show as well as the originality and technical innovation of the products".

The five **Product Excellence Awards** went to **Altman** (Par Plus lamps), **Avolites** (ART dimmer), **High End Systems** (Studio Color), **Mark IV Audio** (Klark Teknik DN 4000 parametric equaliser and delay), and **Pioneer** (CDJ-50011 professional CD turntable).

Five **Product Commendations** went to **CCT Lighting** (Freedom profile spots), **Clarke & Smith** (television and sound receiver), **E.T.C.** (PIGI Universal Single Scroller), **Stage Technologies** (Acrobat 3D computer control system) and **Teatro** (Colour Box colour change system).

Stand Awards went to **Bygone Times** (Best Small Stand), **Lightfactor** (Best Overall Stand) and **Navigator Systems** (Most Imaginative Use of Space).

Stand Commendations went to **Abstract Design To Light**, **Electronic Theatre Controls**, **Owl Video Systems**, **Unusual Rigging** and **Vari-Lite Europe**.

Judges commented on the "impressive creative standards of the show generally, in terms of stand design" – adding that the overall quality "had made our final decisions extremely difficult".

■ Louise Stickland

Blackout unveils Brilliant motorised kabuki system

Blackout, sharing stand space with Triple E at PLASA, showed a new and highly flexible remote controlled motorised kabuki system. Designed by Brilliant Stages, Blackout says its relatively simple design makes it exceptionally reliable. Also on show was a new motorised Austrian drape system, designed and produced by Triple E. Blackout adds that its product range now extends far beyond simple blackout drapes and rigging. Their starcloths, for example, are made for indoor or outdoor use, and Blackout's artists can incorporate logos into the design.

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Clay Paky. The guiding light.

So powerful is the Clay Paky intelligent colour changer, a handful of these units will replace the job of dozens and dozens of conventional luminaires, creating an enchanting range of atmospheres with dynamic changes in colour. The perfect complement to moving mirror projectors, colour changers giving you the highest technology and reliability, and the right choice for all lighting situations, whatever your budget.

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Second colour wheel	—	6 colours + white	—
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Rainbow	—	*	*
RGB system	*	—	—
Max. No. colour combinations	Infinite	49	8
Gobos	—	1 fixed; 2 interchangeable E-size	—
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PROFESSIONAL SHOW LIGHTING

back to work**More Sound Contracts & Trade News****Midas XL4 for EML**

Belgium's EML has picked Midas XL464s for the main mix on its 24-date European tour of 'The Night of the Proms 1995'. The tour, featuring a cocktail of pop and classical music, will visit seven countries and play to a combined audience of over 350,000 with a classical orchestral section and a 'greatest hits' selection from an 8-piece rock band including Joe Cocker and Spandau Ballet's Tony Hadley. EML's head engineer Patrick Demoustier said: "The XL4, with its automation, gives us an undreamt of level of control over the most complex mix; it's the natural choice."

New DDA/EV sound system for Riverdance

Riverdance: The Show sound designer Mick O'Gorman has spec'd a complete upgrade to the show's sound system – including the purchase of 40-channel DDA Q11 and 32-channel DDA CS3 consoles, sourced by contractors The Mikam Sound from UK distributors PAG Direct. The show's engineers use the desks in L/C/R mode to assign featured instruments to the centre cluster to enhance their presence in the mix. The system employs EV DeltaMax speakers for FOH and EV Sx200s driven by EV Precision amps for foldback. EV S40s are used for stage front fill-in and surround sound, again powered by EV Precision amps. The show is playing in London at the Labatt's Hammersmith Apollo and opens in New York this month. PAG Direct: +44 (0)181 646 6060

RCF growth 'well under way'

Arturo Vicari, RCF MD since December 1995, was confident at PLASA – which he said had been "busier than ever" for the company – that the global expansion plans unveiled at Frankfurt Musikmesse earlier this year "are well under way". RCF relaunched its image and unveiled a host of new products at Frankfurt including new Event series loudspeakers. The full-range, long-throw Event 6000, said Vicari, has won a "substantial number" of key sales to installation contractors and rental companies. +44 (0)1268 570808

Klark Teknik for Canegreen and the Nite Klub

The Klark Teknik DN3600 dual-channel MIDI-controllable 30-band digital EQ has recently been specified by users as diverse as Canegreen and Autograph Sales. Canegreen's PAs for the Radley Lakeside Proms (with engineer Andrew Frengley) and other summer productions – including George Benson, Patti Smith, Van Morrison and Ray Charles – featured the DN3600 on both FOH and monitor duties. And Sunderland's Nite Klub, a £300,000 renovation of the old Locarno

Audio Technica AT4050 mikes up McGrath and Ebdon



Robbie McGrath (left) and Jim Ebdon

PLASA was the setting for a presentation by Audio Technica to two new members of its endorsee team – Robbie McGrath and Jim Ebdon.

The two have both this year been using the Audio Technica AT4050 large diaphragm condenser microphone on tour for guitar cabinets and various instrument

mic roles, along with other items from the AT line-up. McGrath has been FOH mixing of late for Simply Red's *Life* world tour, while Jim Ebdon is winner of the 1996 *Live!* 'Sound Engineer of the Year' Gold Award for his work with Wet Wet Wet.

The presentation was made by Paul Maher, MD of Audio Technica UK, and AT US President Philip Cajka.

Commented Jim Ebdon: "With the speaker technology and mixing desk technology and all the outboard, you have to have good micro-

phones for those items to benefit. The AT4050 is exactly that...it's a good, very low-distortion microphone which doesn't colour anything." Added Robbie McGrath: "I'd go along with that. It's robust, versatile, I've had them out on the road, in clubs and on big stages and I'm very impressed, basically."

PRS launches huge data review

The PRS has begun a complete review – one of its largest ever projects – of the way it obtains and processes information about the performance of copyright music, and how it pays out the money it collects.

The PRS is undertaking an independent study of music use in the UK. A pilot study will define the practicalities and design of the survey that will

review all types of performance of music whether broadcast, performed live or by mechanical means to establish what is being played in different premises. On completion of the pilot, full implementation will take place throughout 1997, and distributions using the resulting new system will begin in 1998.

+44 (0)171 580 5544

Batteries included: RPA's d&b at Notting Hill

Arguably the mass live event of the year, London's Notting Hill Carnival provokes two rather different reactions. The music, noise and revelry is a magnet to the capital's party animals – up to a million of whom pile into west London for the northern hemisphere's biggest carnival.

On Sunday afternoon, second day of Carnival, a van laden with d&b loudspeakers was parked by a large flat-bed truck on an industrial site beneath the concrete deck of the Westway. While equipment was transferred onto the truck a rolling, thunderous rhythm like a speeding express train suddenly struck up – it's the rehearsal space for the London School of Samba, an organisation dedicated to bringing Rio's carnival rhythms onto London's streets alongside the more dominant Caribbean

rhythms of the Mas, Soca and Steel bands.

For this year's Carnival, Southampton-based rental company RPA was deploying its recently-acquired d&b 402 System. RPA's Ian Grove said the process of selecting a new system "had not been quick or easy". The truck bed couldn't accommodate eight 402 stacks, two wedges, two B2 Infrabass cabs, racks, three performers and an MD – so a rapid system downsizing left two side-firing stacks plus a rear-firing 3 wide, 3 high stack. Ian quickly set to work arranging the loudspeaker load and equipment racks on the carnival float – the latter an appropriate term since the truck being used was decorated in a fetching, if somewhat watery, Sambaquarius theme.

...as Dobson's d&bs do a runner

Dobson Sound Productions recently suffered the theft of two d&b 602 speakers from a car belonging to one of their engineers, outside the White Rock Theatre, Hastings where *Barnum* was showing for a week. Any information regarding the whereabouts of the speakers (or indeed the engineer's car stereo and clothes) would be greatly appreciated.

The serial numbers of the missing 602s are: 01-46D-0164 and 01-46D-0159.

back to work

Ballroom, opened recently as one of the largest club sound systems in England's northeast, designed by Autograph Sound's John Adeleke in conjunction with Birmingham contractor 2007 Sound & Light. PAG Direct: +44 (0)181 646 6060

Shure Brothers names LaMantia as new President

Shure Brothers Inc has named Santo (Sandy) LaMantia as its new President from August 31. Previously VP of Engineering, he replaces President and CEO Jim Kogen, who retired after 34 years with Shure but will continue to serve on its board of directors. Chairman of the Board Rose L. Shure said: "Sandy LaMantia will continue Jim Kogen's leadership and vision," adding that "Shure is committed to extending its strong presence in the audio industry well into the 21st century." (1) 847 866 2542

SA Performer at Belgium Rhythm 'n' Blues

The annual Belgium Rhythm 'n' Blues festival is, besides Pukkelpop and Torhout/Werchter, one of Belgium's oldest festivals. Held in Europe's largest tent with a capacity of more than 10,000, this three-day festival brought in worldwide blues and soul acts, headlined by Little Richard, Bo Diddley and Lonny Brooks. Belgian rental company KO-sound provided a 60K Stage Accompany Performer system, consisting of a main rig of 28 P26 mid/high packs and 28 P16 subs, all driven by SA PPA1200 amps. The rig was controlled by a Soundcraft 8000 desk, with SA 1310 graphic EQs, 14 Stage Accompany L27 wedges and 4 C29 sidefills were controlled by a TAC Scorpion monitor desk, with SA 1310 and Yamaha graphics and Valley and Drawmer gates. KO sound: +32 14 427067

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Letter to the Editor

Letters, emails or faxes should be addressed to the Editor (see Contents page for details), marked "for publication", and may be edited for length and clarity. Please give a daytime phone number.

From: Mark Rowlands,
tow2000@radiomail.net
Sir,

I would like to correct your news item in the July/August issue entitled 'Virtual World of Martin': High End Systems beat Martin to the post on this score. Towards 2000 produced a multimedia catalog for High End for LDI 1995; this was also available for download from their web site and has since delivered the second updated version (Mac and PC Hybrid). Version 3.0 with High End's newest products will be available by LDI '96.

Towards 2000's media division (Media 2000) has also produced catalogs for American DJ and currently has available a series of CD ROMs called *The Manual Mill* which features digital interactive copies of Lighting Industry manuals. The first CD includes all of High End Systems' manuals. We would appreciate it if you would set the record straight on the above point.

MARK ROWLANDS, Towards 2000,
Los Angeles

15 Elephants, 10 Lions, 9 Musicians.

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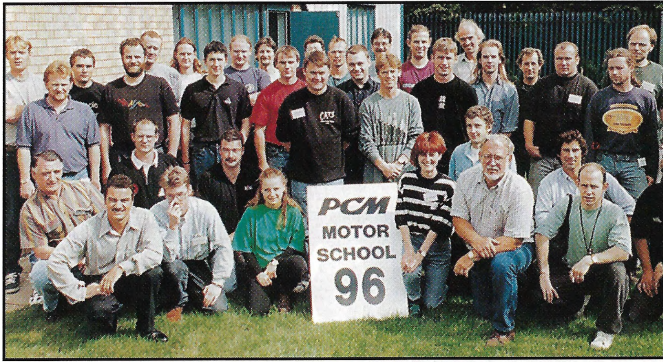
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Circus photography: Ringling Brothers



GARWOOD

PCM hosts motor school



The fifth PCM Motor School played host to 32 students, all eager to enhance their knowledge of the Columbus McKinnon Lodestar chain hoist and discover the uncharted virtues of this, arguably the most popular lifting gear in the entertainment industry.

The encyclopaedic knowledge and oratorical charisma of CM's Wally Blount ensured the experience was down-to-earth and comprehensible to those at all levels of expertise and

ability. Attendees included freelancers, employees from sound and lighting rental companies, theatre and venue riggers, flying system manufacturers – and the even the odd journalist, all with a vested interest in rigging, motors and safety issues.

The two-day course covered all aspects of motor philosophy and maintenance. Central to the tutorial was the complete disassembly of a standard 1 ton, 4 meters-a-

minute Lodestar. Apart from giving students a chance to "get dirty" as the equipment was stripped, this exercise illustrated the ease with which the modular Lodestar came apart, with the aid of just two tools, an adjustable wrench and a screwdriver. Much attention was paid to the many safety features of the motors.

PCM's John Jones is delighted with the results of this class of '96, and Motor Schools in general. He sees the success of the Schools, company and product as testament to PCM's commitment and enthusiasm to the entertainment industry. He explained that in 1992, "it was virtually impossible to buy a Lodestar motor in the UK", a situation that has been turned on its head with 50% of PCM's turnover now coming from the entertainment business.

He also commented that the Schools form "an important component" in PCM's concept of total ser-

vice – coupled with wider awareness of safe handling of equipment along with general safety issues in the professional rigging business. This is borne out by heavy demand for the 2-day courses, which are free of charge. Other benefits to PCM have included a noticeable reduction in the amount of service calls, as more and more people become conversant with Lodestars and the way work. "Not that they go wrong very often" Jones added, illustrating the point with the story of some 17-year-old motors which on arriving recently for an overhaul needed virtually no attention "apart from a good clean".

Columbus McKinnon has manufactured industrial lifting gear for 125 years, with the first Lodestar motor launched in the 50s – since when the basic design has changed very little; and spares are still available for these classic models.

+44 (0)151 609 0101

■ Louise Stickland

ATM Fly-Ware range grows with MEGS

ATM Fly-Ware has launched its new MEGS 3X4 modular loudspeaker flying system through European distributor Autograph Sales.

ATM's new system – a modified version of the popular AFMS 3X4 Series – is designed specifically for loudspeakers which have flying attachments on the side rather than on top and below. With side-fitting flying assemblies, the cabinet itself takes no extra weight.

The hardware of the system is based on a truss module at the top with steels extending from there down to the sides of the cabinets. One advantage of the new system is its great flexibility. Each truss module can support one column of loudspeakers, and several trusses can be joined together to form an array.

As well as being modular, the MEGS system can be adjusted to suit the required splay angle; and the column gap is also variable in order to accommodate serious downward tilts. There are also moveable suspension points for applications requiring a reduced number of pick-up points – for smaller venues, or those that are awkward to rig.

The truss sections are made from low profile, high grade structural steel tubing measuring 3" x 4". These truss modules are strong enough to negate the need for an

overall truss grid, with the truss module itself acting as the grid truss. Each truss module has a suspension point to attach the appropriate clip assembly for the loudspeaker.

Autograph's Richard Barman explained that Autograph has distributed ATM Fly-Ware for four years, during which time, he said, "there's been a trend towards more side-flying cabinets being produced by European manufacturers".

The system attracted much interest at PLASA, and one was sold to Norwegian rental company Scandec Systemer for their EV MT4 system.

Barman told *LIVE!*: "Versatility is the main selling point. You can adjust so many different components in the system." He added that certain parts can be adjusted whilst a rig is in the air. Another plus factor, he added, "is the system's reliability, safety and quality assurance". The liability issue is always a hot topic in ATM's home territory, and Autograph now confirms that the ATM equipment also complies with the stringent safety requirements of German standards authority TUV – specifically, the standards VBG70 and VBG9A, which cover safety on the stage and in back-stage areas of live performance venues.

In addition, all ATM products now carry the CE mark.

■ Louise Stickland

Bristol's sound of 96

A strong mix of national and local bands, along with some well-organised and informative business seminars, has put Bristol Sound 96 on the map as an annual event.

Main attractions Dodgy, P J Harvey, Zion Train, Divine Comedy and Three Colours Red brought big audiences into the city from October 12 and helped to throw the spotlight on local showcased bands such as K-Passa, Gee Baby I Love You, Erebus, Resinate, Strange Blue World and Sand.

While support and sponsorship were provided by local radio station GWR FM, Lloyds Bank and Stuart Leisure, event organiser Richmond Event Management is hoping for more funding from Bristol-based businesses next year.

The link with local organisation Bristol MusicSpace to promote awareness of its work with music therapy promises to be an ongoing feature of the event.

+44 (0)117 927 6614

■ Karen Faux

Spanish sound cos go for EAW

Spain has seen a flurry of EAW contracts recently.

Tango, a 1,500-capacity ballroom in Barcelona, is this autumn installing a new PA system consisting of six JF200s, four JF80s and SB180s.

Meanwhile, on the Spanish touring scene, hire company Imbox added four KF850s for its tours with local orchestras. Bilbao's Audiomix is adding eight KF850s, while Sorter, based in Madrid, is using a host of EAW KF Series systems along with SM200s, JF200s and KF300s. Their artist roster includes such names as Johnny Walker, BB King and Manhattan Transfer.

T2K offers LA lighting training

Towards 2000 (T2K) announces a new series of training seminars in conjunction with Los Angeles city college. The courses will include hands-on training in T2K's stage facility. Courses will include seminars on Status Cue, Whole Hog and Avolites consoles, and servicing, installation and maintenance of High End, Martin and Clay Paky lighting fixtures.

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Contact: Mark Rowlands at (1) 818 557 0903 or email t2k@t2k.Com.

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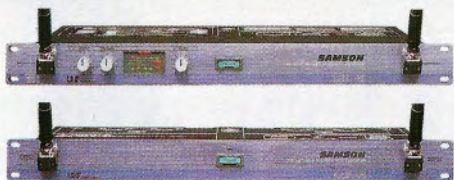
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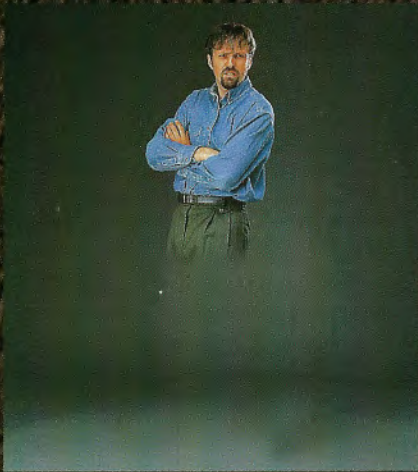
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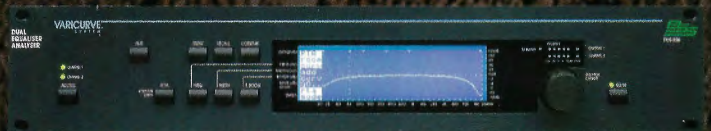
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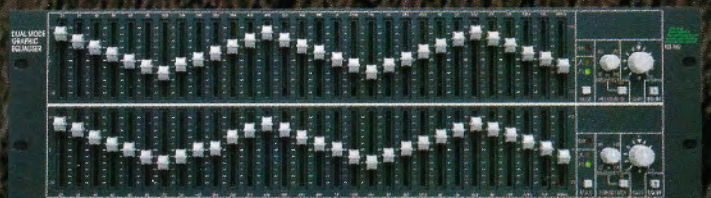
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Audio products news

EV DeltaMax II heads Shuttlesound's 40

Shuttlesound unveiled no less than 40 new products in its demonstration suite at PLASA, many for the touring pro market. The new **EV DeltaMax II** range heads the list. It comprises the DMS 1183 3-way concert sound system; the DMS 1181 18in subwoofer; DMS 1122 2-way 12in; DMS 1152 2-way 15in system and DMS 2181 dual 18in subwoofer. Mark IV Audio's Jim Long describes the new series as "a dramatic improvement over what were already great-sounding loudspeakers". Key improvements are in vocal clarity, increased overall output and reduced weight – achieved through almost totally-new componentry including new drivers and cabinet configurations, new rotatable horns in two models and redesigned electronic controllers. The **EV Sx200a** – a self-powered version of the Sx200 – contains a Class A/B amplifier with active analogue high and low end processing, rated at 350W continuous (600W dynamic), with a 80Hz-25kHz range. Through the 300W speaker this delivers 126dB sensitivity at 1m. Shuttlesound: +44 (0)181 640 9600

New Rane Graphics

Shuttlesound also showed Rane's new GE215 and GE130 graphic equalisers at PLASA. Combining the features of the GE14, GE27, GQ15 and GQ30, these new units are designed for professional sound installations. The GE215 is a two channel, 2/3 octave unit and the GE130 a single channel, 1/3 octave. Both feature 45mm sliders, constant-Q filters, level controls, overload indicators and fail-safe bypass and by-pass switches. Inputs and outputs have fully-balanced 3-pin (XLR) and quick-disconnect Euroblock connectors. Both units are double-space 19in rackmount devices with UL/CSA power supplies and CE certification.

d&b's new MAX Series arrives

d&b has unveiled its new MAX Series, designed for diverse applications – including powerful in- and down-fill tasks alongside the 402 system – and stage monitoring. The Series comprises the MAX cabinet, a 2-way 15in/2in coaxial passive box with 60 degree radial dispersion, and the bassMAX passive subwoofer. MAX can also be configured as a powerful active stage monitor to supply the additional vocal kick a monitor engineer often demands of a system. Wigwam Acoustics's Steve Levitt, who recently used them at Donington, commented: "With d&b these things do not materialise immediately, but when they do, they deliver all you want and more." +44 (0)1453 835884

Crest Audio Powers on

Crest Audio spotlighted its Power Processing system – shown only behind closed doors at last year's PLASA – which is based around the latest Version 3 NexSys software control system and aimed at the installation/contract market. Crest also unveiled two new amplifier ranges – the CKS low-impedance power

Projecting the EC

COVER STORY

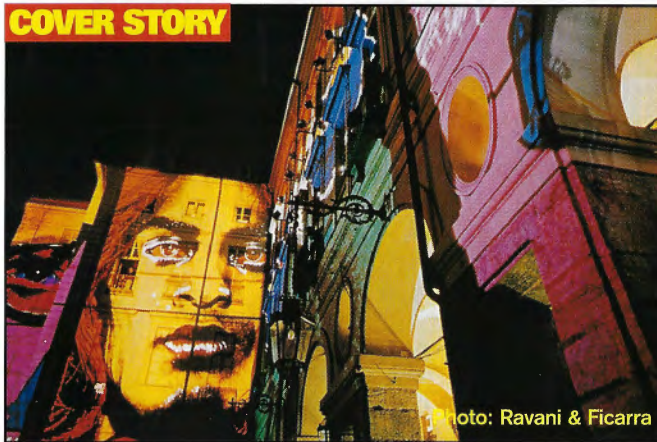


Photo: Ravani & Ficarra

Le Grandi Immagini, the specialist projection firm founded by Paolo and Raffaella Galdi, are no strangers to unusual events, having worked on rock concerts and operas, but also projected 'ghosts' at a mystery festival and on water screens in the sea at Genoa. They were also recently involved in projects held during EC meetings in Turin, Florence and Bologna. The largest of these, held at Piazza Palazzo in the centre of Turin, was an event by Grand Teatro Urbano and Grandi Immagini, produced by the city's Teatro Stabile: *Concerto para Voices und Colori* featured music by Les Voix Bulgares and Fiati Pesanti, a 40-piece brass jazz ensemble.

During the hour-and-a-half show, produced by Ricky Ferrero and Marco Giannini, Paolo was in charge of multivision production and the Grandi Immagini crew used no less than eight computer-controlled 5kW Hardware projectors and two Defileder systems to project over 400 slides of paintings by artists from all the countries participating in the Maastricht meetings.

Paolo's ops at the event were Beppe Benzi, Maria Elisabetta Marongiu, Maurizio Gusatto and Angelo Sita, and his sister Raffaella processed some of the slides so as to cover the facades of all four buildings forming the piazza's perimeter with one huge spectacular image made up of works by a single artist.

■ Mike Clark

New Barcos launched

Barco has announced the addition of three new products to its LCD projection range – the BarcoData 2100, the BarcoData 3000 and the BarcoGraphics 8100. The BarcoData 2100 is a compact machine with a high-light output, enabling it to display computer resolutions up to 1024 x 768, plus all world wide video standards on screen up to 6m wide, priced at £13,495.

The BarcoData 3000 is a light-valve projector delivering images on screens from 0.5 to 6m wide. Features include high light output, SVGA capability and a range of available lenses and accessories. Prices start at £18,495. The BarcoGraphics 8100 is the world's first graphics LCD projector, able to deliver images onto screens up to 15m wide. It is compatible with all video and computer standards up to 1280 x 1024 and beyond. Prices start at £64,495. +44 (0)1734 664611

CompuServe Go Reading

While music industry-related Internet and e-mail publishing has exploded this year into a tidal wave of cyberspace action, it is just a foretaste of what is to come. Even though Europe still lags behind the US in Net-awareness, publishers of everything from technical brochures and newsletters to live shows and music software are vying for the attention of surfers.

Following the live Internet broadcast of Phoenix Festival, the MFO's Reading Festival was taken up by CompuServe, in conjunction with the Virgin Megastores (this year's headline sponsor) with an onsite team bringing Reading '96 "from the field to your home".

CompuServe's broadcast of the festival, headlined by The Prodigy, Stone Roses, Garbage, Julian Cope, Rage Against the Machine and Kula Shaker, allowed fans to hang out in the 'virtual' backstage area of the UK Music Forum and download photos of the event as it happened – as well as saving money on world-wide special offers on CDs, games and videos in the Virgin Online shop. ■ Mike Lethby

back to load

modules and CKV 100V line amplifier which are designed to work as part of this system. PLASA also saw the first UK showing of the Century LMX monitor console. +44 (0)1273 693513

HW International shows Shure and QSC

HW International showed three series of **Shure wireless microphone systems** at PLASA – the T-Series at the budget end, the LX-Series mid-price units with the new 'half rack' receiver design, and the long-awaited 'state of the art' UHF Series, released in the USA earlier this year and now available in UK frequencies. **Wired microphones** on view include the new BETA Series, introduced to wide acclaim in Frankfurt earlier this year. **QSC's Powerlight** series of amplifiers range from the Powerlight 1.0 (up to 500WPC and weighing only 8.2kg) up to the Powerlight 4.0 (2000WPC and weighing 13.6kg) – giving portability with QSC's reliability and quality. At the budget end, new versions of the **USA** range were seen, and for sound contractors the new **CX** range. HW: +44 (0)181 808 2222

Nexo, Symetrix and Sabine new from Fuzion

Fuzion plc has launched a slew of new products including the **ARX AFW-1** Anti-Feedback Workstation (see forthcoming review in *Live!*); **Crown CM-700** studio/SR hancheld cardioid condenser mic; **Galaxy Micro Spot** compact voice monitor; controllers, crossovers and more from **Radio Design Labs**; plus upgraded **Sabine ADF 1201/2402** (12/24 filters) dual-channel Adaptive Digital Filter Workstations.

The **Nexo Alpha** arena PA system was previewed in *Live!* in July; while the **Nexo PS Series** is now boosted by a radically-improved LS 1200 MkII sub-bass cab, the option to bi-amp the PS-15 2-way system – and the new PS-10 amplifier, which combines the integrated PS-10 TD Controller with internal Sense connections and the PS-10 amplifier itself, for maximum performance from PS-10 and LSub 500 enclosures.

The **Symetrix 551E** 5-band fully parametric equaliser provides up to 12dB of boost and 20dB of cut, adjustable bandwidth (0.2 - 2 octaves) and a 10Hz - 20kHz frequency control range. "Abuse-proof" construction includes an all-steel chassis, gold-plated XLR connectors, a bypass relay and internal PSU with detachable cord. Among further quality features are a servo-balanced output to remove all DC offset and direct-coupled input/output stages. Fuzion plc: +44 (0)1932 882222

Cerwin-Vega! gets Intense with Lamba

Lamba plc – now an associate member of the PSA – showed its Intense! Series of pro SR cabs at PLASA, which includes the T-250 and T-250 F mid-high and T-36/750 bass cabinets. Both can be stacked, or flown with the optional MAN flying hardware. +44 (0)1727 840527

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Continues page 34



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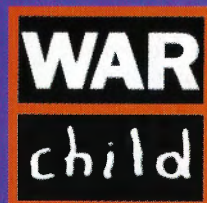
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Celebrating Celluloid

The Fall of The House of Usherettes is a celebration of 100 years of film. A 'comedy for those with active imaginations', it aims to make grand ideas and aesthetics work in intimate spaces – recreating the sense of the Magic Theatre. Louise Stickland reports from its opening dates at London's Hammersmith Lyric Theatre

Bernard von Earlobe, tomb-robber for the National Archive, stumbles across the misty, sinister surrealism of the Empire Picture Palace – or 'The House of Usherettes', as he will come to know it. Once in the heart of a city which has since been sucked into the ignominious, glooping wastelands surrounding it, the Empire is the last remaining building, teetering on the hungry abyss that beckons its impending doom.

The Empire is under the conspiratorial protection of Deirdre, Lucy and Nancy – the three Usherettes – of haggard, ghoulish appearance, but with acute sensibilities. They guard the last ghostly remnants of an anachronous technology – liquid film – with disembodied jealousy, keep the Empire's eccentric manager Roderick Lilyhair in pills and opium and 'loop' forever in film any undesirables or prying visitors...

Forkbeard Fantasy Theatre present a bizarre, zany, oblique comedy for those with active imaginations. The production is a mind-expanding interactive visual and cerebral experience, drawing on a rich, diverse selection of literary and cinematic sources as the performers dive in and out of the film, literally and narratively, to tell the story. An enormous sense of fun is complemented by an even larger helping of the totally unexpected; the production is designed to make ideas and aesthetics of gargantuan proportions work in intimate spaces.

Forkbeard, founded in 1974 by Tim and Chris Britton, produce some of the UK's most unique and original theatre. Their expressive vitality has often featured film as a primary interactive effect along with lighting and sound. *The Fall of The*

House of Usherettes, loosely parodying the Victorian melodrama of Edgar Allen Poe's *The Fall of the House of Usher*, was written as their own celebration of 100 years of film.

Tim Britton explains that they wanted to recreate the sense of the Magic Theatre and the turn-of-the-century world of illusionists like Méliès and Treway, some of the first people to be excited by the possibilities of film – the madness, creative energy and exhilaration that accompanied the first days of celluloid entertainment before it settled into its cosy, auditorium-based format that has altered little since.

Forkbeard's productions are a close-knit collaboration between the Brittons, Edmund Jobling, designer Penny Saunders and lighting designer Paul Dunaway. They conceive and produce all aspects of their performances: films, cartoons, animation, set, costumes, mechanics, sound, lighting, projection – and, of course, the actors.

Usherettes features nine film projectors, eight 16mm and one Super-8 loop, most of them highly visible and audible, giving a fabulously-authentic whirring, clicking, sound backdrop. Wide angle lenses are used to enlarge the image for short throws. The company collects projectors "as they go", preferring Elf or Bauer machines for their robustness and reliability

On tour with film

With a touring theatre show, film often gets damaged and the projectors can't be averse to dealing with a few broken sprockets! Penny Saunders says film cleaning sessions are a frequent event on tour "because every spec of dust will appear on the film soundtrack". As is common

in Forkbeard shows projectors are controlled manually (switched on and off) by the actors.

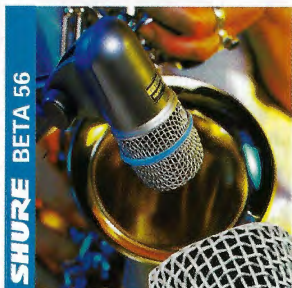
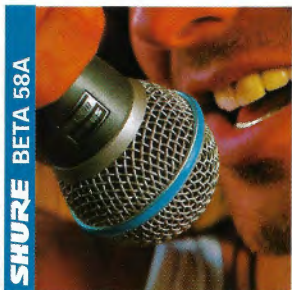
The filmatic element of the play added greatly to its pre-production time of six months from the original writing, as film content evolved organically between the Brittons and Saunders. Because the story is told both in film and live on stage there's an added dimension of dramatic integrity that neither of the two mediums alone can achieve. Forkbeard also likes to integrate technical film jargon and references into the play's dialogue – a constant reminder of the insidious links between real and celluloid image.

LD Paul Dunaway enthuses about film being "the ultimate intelligent lighting effect". He says: "You can spend fortunes on moving lights or laser systems, but you can do the funniest and most fantastic things cheaper and more effectively with a film projector." Unsurprisingly, considering the play's film content, lighting levels are extremely low.

A few lanterns are being toured with the rest picked up at each venue. Many lights are built into set pieces, with some visible on-stage. These are once-decrepit Patten 23s that Dunaway spent time sourcing from refurbished theatres and lovingly restoring for their classic antique shapes. Dunaway prefers to operate from a manual console or one with a manual override, simply because of the "easy buskability and good improvisational facilities of these boards". If something changes on stage, he says, he is then able to respond immediately.

The central set piece is a revolving cage structure which serves as a myriad of different locations, from Lilyhair's bedroom and the cinema to the crypt containing the mysterious liquid film. This is ➤ p30

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Nine film projectors provide a 'fantastically authentic' backdrop

← p28 flanked by two large Greek-esque statues which collapse at the end as the Empire finally crumbles into the abyss.

Saunders says "portability" was a governing factor in the set construction. The revolve has a slip ring in the centre to avoid cables twisting. It was the first time that Saunders had designed a touring set in this way and he says, intriguingly, that the slip-ring research "proved to be highly educational!"

The statues are pre-hensile skeletons made of wood and ball and socket joints, wrapped in Plastazote, a foam common to the puppet industry, with an epidermis of latex and fabric. Plywood knee joints had to be replaced with aluminium joints to take the enormous strain as the torsos topple, manipulated puppet-style, by the actors for the finale.

Britton elucidates that "sound predates film as a sensory medium" in Forkbeard Fantasy. They like to create a sense of 'rhythm' for the performance via sound, even though it's always the last element to receive attention. The sound in *Usherettes* is a vital contributor to the murky, moody, atmospheric ambience. It's played from cassette tapes, some of which run contin-

uously throughout the performance. All sound cues are executed by Edmund Jobling (*aka* Deirdre, the first Usherette) with three cassette players – two Sony Professionals and a Marantz. A Soundcraft Spirit console (which also gets a mention in the play) is a concession to modern technology and the company has its own Ramsa amps and speakers. Source material for the soundscape, meanwhile, is a provocative montage of classical and modern music, film scores and effects.

Usherettes is touring until December. Anyone fancying a bit of liquid film, comic illusion, imaginative fantasy and abnormality should get down to The Empire Picture Palace... **live!**

THE FALL OF THE HOUSE OF USHERETTES

VENUE: Lyric Theatre, Hammersmith
September 1996

Deidre (1st Usherette and 78 Gramophone Operator): Edmund Jobling

Lucy (2nd Usherette): Tim Britton

Nancy (3rd Usherette): Chris Britton

Bernard Von Earlobe (Tomb Robber for the National Archive): Tim Britton

Roderick Lilyhair (Manager of the Empire): Chris Britton

Extras (film sequences): Peter Thorburn, Jasmin Thorburn, Gail Britton, Penny Saunders

Main sets, costumes and caryatids: Designed and built by Penny Saunders

Box Office, Monster and film set of crypt: Chris Britton

Lighting Design and four poster bed: Paul Dunaway

Script, Sound Recording, Animation, Editing: Tim Britton

Sound: Edmund Jobling

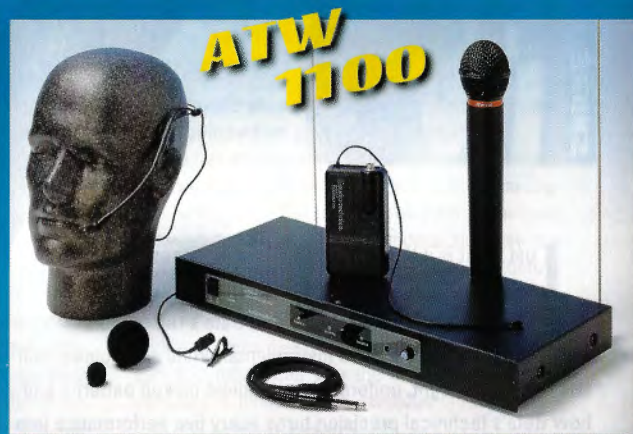
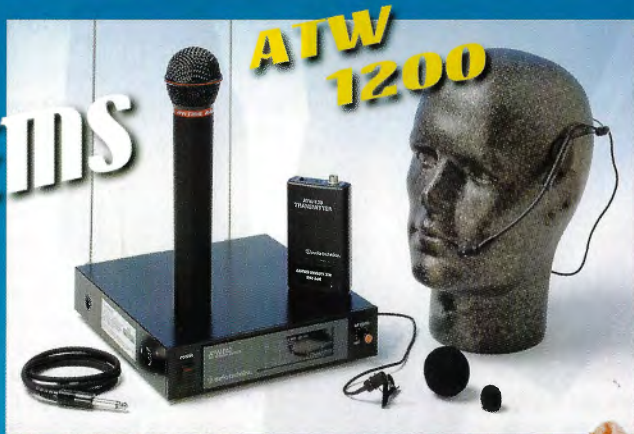
Lighting Camera: Robin Thorburn

Hammond Organ: Gail Britton

Production Manager (Lyric): Chris Harding-Roberts

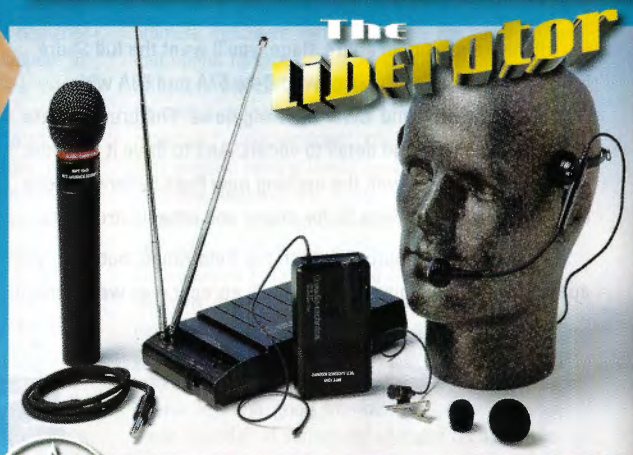
Stage Manager (Forkbeard): Cassie Arundel

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RECALL

by Langley

and
Rob 'Cubby' Colby



Automation in Live Sound ...

'Since having the RECALL out here on the BOB SEGER 'IT'S A MYSTERY TOUR' I've had hands-on experience mixing on the console & watching the support band's engineers mix on the console. I can tell you that the support band's engineers love it, they ask me, "What do we get to use on the console?" My reply is, "Anything you want. Set it up the way you want it. VCAs, groups, matrix, MIDI to effects, and so on. Set up your own scenes for each song if you want."

The next show day, I recall their settings after our sound check and Presto! - there's the support band's settings, EQs, VCAs, GROUPS and DYNAMICS. The bands just love that. They get much more time to do the sound check rather than spending time re-req'ing their inputs and resetting their Gates and Limiters or whatever their Dynamic of choice was.

On a more personal note, the console is working and sounding great for me. My recalls have been spot on. The software and hardware have travelled very, very well. So, as I'm nearing the end of my first tour with my RECALL by LANGLEY console I can honestly tell you that after 70 shows I have really enjoyed mixing on it, both from an engineer's point of view and a listener's point of view.

Well done AMEK for helping the live sound part of the industry with this product.

Rob 'Cubby' Colby

AMEK



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AMEK Systems & Controls Ltd

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Fax: 0161 834 0593

amek@console-city.com

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amek@pacifinet.net

Nashville: AMEK US Operations

Tel: 615 662 8939

Fax: 615 662 8782

Amek Germany/Mega Audio

Tel: 06721 94330

Fax: 06721 32046

AMEK Systems & Controls Asia

Tel: 65 251 1629

Fax: 65 251 1297

A live show not to make light of?



The Lighthouse Family's 'Ocean Drive' UK Tour 1996

The cool melodic grooves and loungey jazz pop of the Lighthouse Family have made them an instant success with wide popular appeal.

The live line-up for their first tour included some of the finest musicians in the land and therefore the lightshow had to reflect the quality of their performance. Four Golden Scan HPEs, four Golden Scan 3s, six colour changers and four bars of ACLs constituted the flexible rig that had to contend with a variety of venues from small clubs to large capacity halls. The theme of the lightshow was moody, evocative and thoughtful, with crystal



**Take another look at Masterpiece
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clear image projection using the latest technology glass gobos.

In total control of the spectacle was the Masterpiece 108, its first major road test using the live/ theatre software. It was also Lighting Designer Nigel Monk's touring debut with the controller and he was more than pleasantly surprised with its overall performance. He commended the Masterpiece, saying it does a lot more than many other comparable desks and is great for running a tightly structured show. For a cost effective control board of this size, it is extremely powerful!

Dr Music

A Spanish Summer Holiday



Escalare, in the Pyrenees west of Andorra, is a place of spectacular beauty – and now the home of the Dr Music Festival. Britannia Row's **Mike Lowe** wrote down his impressions of this fine festival and its breathtaking setting

Fthose gregarious types who like to meet up with old friends on holiday, I've got just the place for you. It is called Escalare; it is in the Spanish Pyrenees, and Madrid-based promotions company Doctor Music held their first annual festival there this summer.

For all you non-gregarious types, who have just cringed at the thought of spending part of your holiday listening to rock bands and bumping into more old lags, there's something in this for you too: you'll be able to impress your normal-world friends and relatives with this holiday hot tip.

Escalare is in the Pyrenees to the west of Andorra, about a three-hour drive in a fast car from Barcelona, or six in a truck or crew bus – overtaking in the mountains is difficult. Amidst stunning mountain scenery, Escalare in the Valls D'Aneu has one of the few flat areas upon which to hold a festival in that area of the Pyrenees. The area is unspoilt, with a fledgling tourist industry centred around skiing, white water rafting and paragliding, while the water pouring from the mountains is so plentiful that hydro-electricity production seems to be the major industry; its climate is southern European. Many still eek out a living from raising cattle, sheep and goats, and the bars are inhabited by small stringy men in black berets, their faces and necks looking like dark, deep cracked mud on a dried-out river bed. The whole place oozes character.

To this idyllic place, Dr Music brought its first annual festival on July 12, 13 and 14, and did a great job with an excellent festival. They have

secured the site for the next twelve years, and I believe it will become one of the world's major festivals. Most of the audience this year were Spanish, but it will become international. Glastonbury does not have hundreds of thousands of Northern Europeans going to relatively nearby

places on their annual holidays, but Escalare does, which is why the Dr Music Festival is going to be a biggy, and deservedly so.

I said 'Doctor, Doctor'

Ned Sala, head of Dr Music, grew up a hundred kilometres from the site and knew about it as a small boy. He seems to have harboured the ambition to put the festival on for a long time. He bided his time until he was in a position to make a good job of it, which is, in my experience, in keeping with all Dr Music promotions.

For such an out of the way place, the level of sophistication achieved in year one was amazing. Car parking and campsite areas were well laid-out. The site had five stages, and many other performance areas for theatre groups and other activities such as hot air ballooning. Shops, bars and restaurant tents were plentiful and easy to find thanks to excellent signposting on the site. The restaurants served good Spanish food, and there wasn't a hamburger joint in sight. They also kept Spanish hours and seemed to close for a couple of hours just before sun up. The bars were always lively despite being named after dead people – The Jimi Hendix Bar, The Janis Joplin, The Charlie Parker and so on.

A mobile phone antenna was installed on site which could handle up to a thousand calls at one time; cash point machines were dotted around and paid out on all major credit cards. Security was excellent. The attractiveness of being a long way from a major town was not paid for by giving up any of the conveniences of modern day living.

On top of all this, the Dr Music people appeared to be very nice people, a fact which made life pleasant for artists and technicians working the Festival. I am a firm believer that attitude comes from the top. A miserable tour can usually be traced back to a miserable artist. If this theory is correct, Ned Sala is a hell of a good guy. He certainly put on a hell of a good festival.

The Hendersons will all be there...

I attended because Britannia Row was providing the main stage sound – an honour as all the other supply companies were Spanish. It was only on the plane back that I realised there had been no British journalist present to inform you *Live!* people that this was the start of something big. I started to jot down some notes and in doing so realised that I simply do not listen to the songs artists perform on our shows. Instead, I listen to *sound* – to each instrument in turn and then the whole mix; this curious aural

behaviour was a revelation to me and not in the least bit helpful when it comes to reviewing a concert.

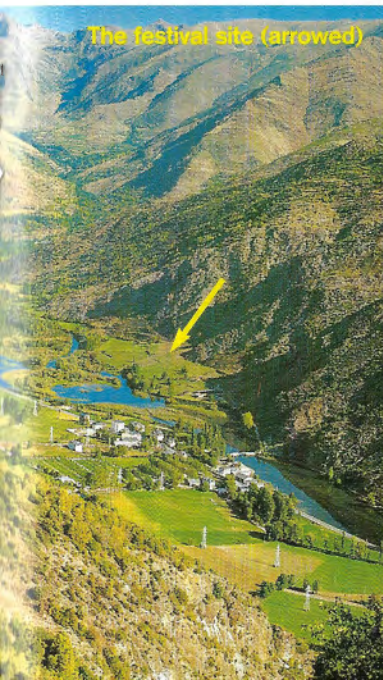
The line-up included **Echobelly**, **Suede**, **Iggy Pop**, **Lou Reed**'s taste of NYC and, by complete contrast, **Blur**'s south England Britpop – both lapped-up by this appreciative Catalonian arena.

They all had a couple of things in common. The first is that backline crews look like the artists that they work for. This is very confusing in a festival situation and can lead to vacant musos who have wondered on stage during a changeover being coerced into moving drum risers about. Sensitive stage managers then crawl with embarrassment a few minutes later to see who he thought was a backline tech playing keyboards with the band. These cases of mistaken identity are quite common – and interestingly, few musicians disobey orders when barked at in such circumstances. Stage manager embarrassment is far less common as sensitivity is a rare trait in that occupation. The second common factor is all these acts have understated stage presence, going for the 'natural' look and taking a somewhat anti-showbiz stance.

David Bowie changed all that. A crew of Americans first hit the stage – larger and louder than the crews we'd seen and heard before. The Brit stage crew began to belly-laugh at the tirade of unanswerable one-liners; the Spanish stage crew looked confused. (Incidentally, we had two Spanish techs, Xavier and Perri, on the Britannia Row audio crew. I tell you this so I can thank them for doing a great job, and that they became known as Hose 'A' and Hose 'B' (after the two famous Spanish firemen). Anyway, back to the Americans. I am developing a theory that wisecracking is linked to the American diet and the bigger the American, the bigger and funnier the wisecracks. Charlie Hernandez, David Bowie's production manager and the biggest boy on the crew, certainly bears out the theory. When David Bowie and his band hit the stage, it electrified with presence and triple-factor star rating. Nothing was understated about this performance, which resulted in the best Bowie show I've ever experienced – and I've seen quite a few.

This was a great festival in a great setting. The audience were there to party with each other and with the bands. They succeeded fabulously in giving the bands a good time. This was fiesta time! The bands, in turn, rewarded the audience well. Congratulations to all at Dr. Music. Do check it out next year.

■ **live!**



The festival site (arrowed)

back to load

Sound Products (from page 25)

Garwood unveils System 3 IEM and ADA8

Garwood has launched its new mid-priced in-ear monitoring system, System 3, aimed at performers and installers. Priced at around half the cost of a Garwood Radio station, the fully-featured rack-mount UHF package comprises a 1U transmitter unit, beltpack receiver and Garwood IEM earpieces. The beltpack receiver is a high-sensitivity unit with on-board noise reduction plus a compressor/limiter for safety. Range is up to 300ft and 9V battery life is quoted as around 6 hours. Other features include mono/stereo switch, input level control, volume indicators and XLR or 1/4" jack inputs. Also debuting at PLASA was the ADA8 antenna diversity distribution system, designed for use with any radio mic system. +44 (0)181 452 4635

ARX strike with Thunderbolt

ARX has released its new Thunderbolt loudspeaker system, featuring dual 15-inch LF drivers and a two-inch throat compression driver on a constant directivity flare. Operating mode is switchable between internal passive crossover or external active crossover, and the cabinet features Speakon or optional EP connectors. +44 (0)181 742 0350

Out Board launches Octopus

Out Board Electronics' Octopus is an eight input, multiple output automated

WMS 300 stars for AKG

Harman Audio's PLASA show AKG spotlight was focused firmly on the low-cost WMS 300 UHF radio microphone system, which following a busy summer on the European festival circuit with various bands is currently out on tour with The Prodigy, Black Grape and The Cure. The WMS 300, launched earlier this year in a press presentation at London's NOMIS Studios, is based on the top-of-the-line WMS 900 model but sells at a considerably lower cost.

JBL unveils Control Contractor for venues...

A host of loudspeaker and associated products were unveiled on JBL's PLASA stand, with particular emphasis on the new Control Contractor Series - making its European debut at the show. Control Contractor speakers are aimed at indoor or outdoor background music and paging system applications, and comprises Control 23, 25 and 28 speakers and the SB-2 subwoofer.

A PLASA bonus for the Harman crew was the *DI Award* for 'Most Innovative Product', presented to JBL's Mark Terry for the JBL EON at the *DI Entertainment Technology Awards* at the Park Lane Hilton on September 8.

However, according to Harman Audio's Sound Reinforcement sales manager, Bruno Wayte, the most impressive "and by far the loudest" product on the Harman stand was the waist coat worn by C-Audio's international sales manager, Richard Moore.

...and sports in Shanghai

Following its winning of the Shanghai Theatre installation contract, JBL Professional has won the contract to kit out a new 80,000-capacity multi-function stadium complex adjacent to the existing Shanghai Stadium. It forms part of the largest infrastructure project currently under way in the city.

back to load

sound control system designed to give the operator eight 'extra hands' to help with repetitive setting and re-setting of levels, signal routing to loudspeakers, effects insertion and sound effects triggering. The system is 19" rack mountable onto telescopic draw slides and fully modular in construction with all channel connections made via the motherboard. It can be supplied in three formats, All Input for applications that do not require routing; All Output, recommended when more outputs are needed; and Split Format which offers eight inputs and eight outputs. +44 (0)1223 837827

Deltron: alright, jack?

At PLASA Deltron exhibited its new range of 1/4 inch jack plugs including the silent plug, and a channel identification system for XLR multi-pole connectors which adopts the international resistor colour-coding system. The company has added a modular stage box to its existing range of 19 inch rack panels, boxes and stage boxes, to allow configuration of I/O panels, with four or eight universal XLR connector cut-outs or blanks to meet individual designs. +44 (0)181 965 4222

RDL launches Pro Mix range

RDL Audio, the UK-based mixer, amplifier and loudspeaker manufacturer, launched its Pro Mix range of mixing

back to load continues on page 36

FBX FEEDBACK EXTERMINATOR®: The Industry Standard in Automatic Feedback Control

4 Most Frequently Asked Questions

WHY: Feedback is the number one problem in most sound systems, and the old graphic equaliser solution to feedback doesn't make sense anymore. The FBX controls feedback automatically, without taking a big chunk out of your sound. Digital FBX filters are ten times narrower than graphic EQ filters, so you get more gain before feedback and a dramatic improvement in your sound.

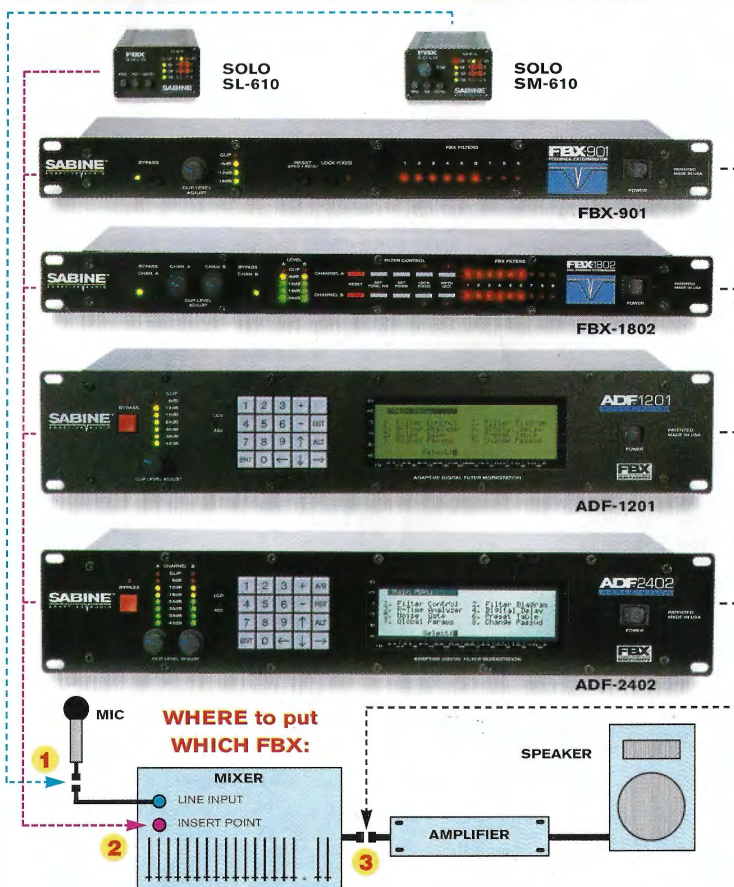
HOW: The patented FBX digital signal processor detects the feedback frequency and precisely places a super-narrow filter directly on the ringing tone. FBX filters are automatically set just deep enough to remove feedback. You control filter widths on the FBX-901 & 1802, and filter widths and depths on the ADF Workstations.

WHERE: FBXs are providing more gain before feedback in mains and monitors around the world. Theatres, concert halls, churches, conference rooms, and sporting venues all sound better with the FBX. Teleconferencing and distance learning centres also benefit from automatic feedback control and increased intelligibility.

WHICH: **FBX-SOLO Feedback Exterminators** — Choose the FBX-SOLO for targeted feedback control— one SOLO for one input channel: the SL-610 for insert points only, the SM-610 with a built-in mic preamp for mixers without inserts or direct connection to acoustic/electric guitars, and the SMG-610 for low level connection to guitar amps. **FBX-Feedback Exterminators** — Use the FBX-901 for single output channel feedback control, or insert one on an input or sub-group; choose the FBX-1802 for two-channel applications, or when you want more control.

The new ADF-Workstations — The ADF-2402 is the ultimate feedback controller and digital parametric filter set. You control all aspects of the FBX algorithm, and you can program each of the 12 filters per channel as precision parametric or adaptive FBX filters. New features include graphic filter editing and Windows™ Remote Control Software. The ADF-1201 is the single channel version.

FBX and FBX Feedback Exterminator are registered trademarks of Sabine, Inc., and are the brand names of its line of automatic feedback



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AFM Lighting launches Movie Star



A new crane-mounted automated fresnel lighting head from AFM Lighting, designed as 'safe, versatile crane-mounted lighting for the film and TV lighting industry', has possibilities for concert, festival and event LDs.

The system's heart is the Movie Star automated fresnel head, available with 12 or 18kW HMI and 20kW incandescent light sources. The Movie Star crane can accommodate one, two or three heads, with a maximum mast height of 55m (178 ft). Alternatively, the heads can

Turbo HiLights club scene



Turbosound's Sean Martin and the new HiLight

HiLight, Turbosound's new installation series, received its world launch at PLASA '96. Effectively replacing the TXD Series, HiLight is, says Turbosound, "a new generation of horn-loaded products in a compact and cost-effective format, designed to bring Turbosound arena technology into the clubs and beyond".

The new modular mid-high enclosure features a custom 10" driver on a new generation TurboMid device, giving wider bandwidth and smooth, controlled dispersion characteristics, coupled to a unique 1" HF device "of far lower distortion than conventional compression drivers". A 'skeleton' (cabinet-less) version of the high pack is available, featuring simple flying facilities.

Two new bass enclosures form the LF sections of the bi-amped systems: a single 400W 18" horn-loaded enclosure sharing an identical 'faceprint' with the high pack, ideal for flown clusters; and a double 18" bin designed to handle dance music's LF energy.

A one-box full-range cabinet, available in 55° and 90° variants, completes the range - while controller options include a new dedicated 2-way stereo plus mono sub analogue management system, as well as a new software issue for Turbosound LMS-700 users.

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back to work

be mounted directly on to fixed structures.

Movie Star heads can be positioned and focused remotely - from either the simple custom AFM hand-held pendant remote, or any standard lighting controller - so the units can easily be integrated into general moving light scenes. Full radio remote control is currently being developed.

AFM: +44 (0)181 752 1425

Sound Products (from page 25)

consoles, available in standard 16/2 and 24/2 formats. Specifications include 3-band EQ, gain, mic lines inputs with balanced line XLRs, balanced line outputs, a total of four auxiliaries, insert jacks, 48V phantom power, bargraph metering, 100mm faders, 16 built-in digital effects and LED display. +44 (0)1353 698589

TOA launches amplifiers

TOA's new DPA Series of dual-power amplifiers is aimed at the pro-SR sports stadia and leisure centre markets. Forced-air cooling, says TOA, makes them particularly suitable for high-density rack installations. +44 (0)1277 233882

back to work

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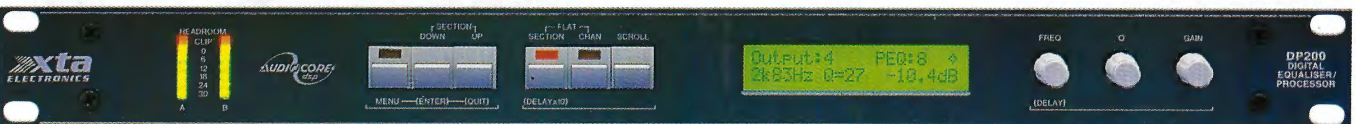
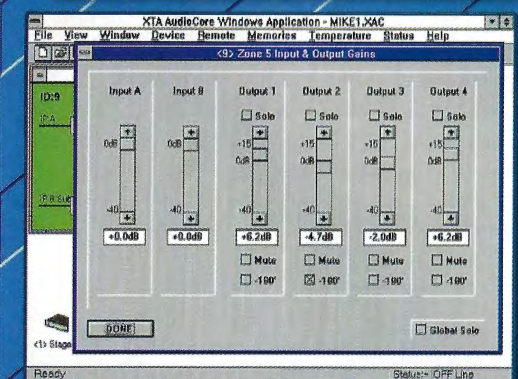
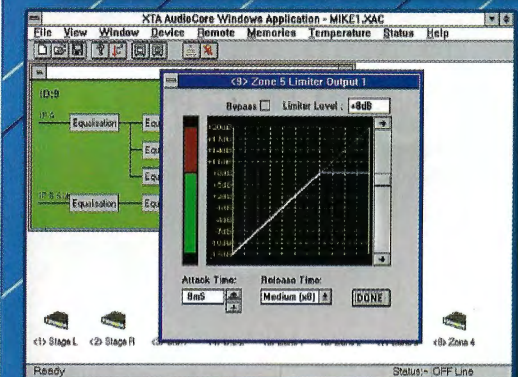
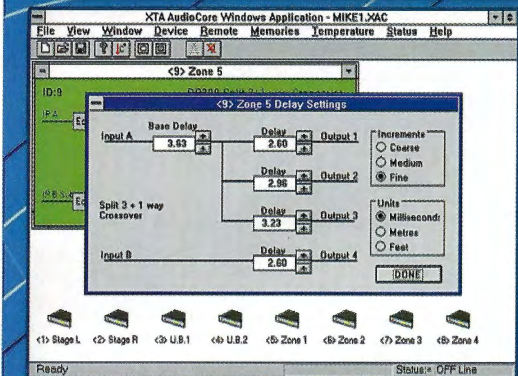
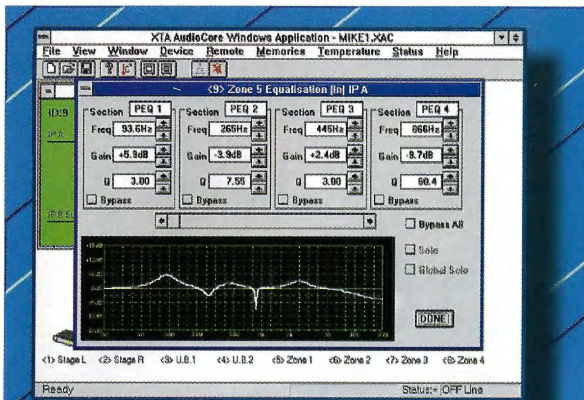
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G-MEX goes gay at 'world's biggest dance club'



August bank holiday saw a frenzied celebration of lesbian and gay culture at Manchester's Mardis Gras Festival, culminating in what has been billed as the "biggest dance club night in the world" at Manchester's G-MEX Centre.

The Freedom Gala, a 15-hour spectacular, took place on Sunday, August 25 and featured artists including Marc Almond, The Beloved, Manchester's very own M People and a series of DJs who carried thousands of revellers through the night. The event raised in excess of £100,000 for the Village Charity in support of victims of HIV and AIDS.

Commenting on the success of the event, G-MEX general manager David Mallard said: "The G-MEX is truly one of the most versatile event centres in the UK, and the Mardis Gras proves that our reputation as the number one choice for exhibition and conferences is closely followed by our growing reputation for being a unique live music and sporting event centre." The G-MEX is large enough for Gala organisers to be able to house a ferris wheel and other fairground attractions inside the venue.

Lighting and staging were supplied by local company M/c Sound & Light. Rigging was taken care of by Unusual Rigging and a 250K sound system was supplied by Britannia Row. FOH engineer Eddie Mulrainey and monitor engineer John Gibbon used a combination of Flashlight and Floodlight speakers, a Midas XL3 and a Soundcraft 500. Crowd management was organised by Manchester based Major Events Security Ltd.

■ Robyn Pierce

UK Sales Exec for Turbosound

Turbosound has appointed James McKeown as UK Sales Executive, responsible for retail sales throughout the UK and specialising in club installations. He brings several years' experience in the field from his time with Squire Sound and Light, Envotech and recently, his own consultancy. UK Sales Manager David Brumfi will focus more strongly on the rental market, systems engineering and key installations as well as concentrating on market development within Europe.

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TWM: CDs off the planet

TWM Records has set up a low-cost CD publishing deal designed, they say, to help unsigned artists release and promote their own music on CD without the complications of compromising copyrights or setting up their own label. Artists' songs are compiled on a planetary system, with the song appearing on the 'planet' most suited to their style of music. The artist receives 50 copies of the CD album for a once-off fee of £179.50 without having to assign any copyright. +44 (0)181 240 0044



Mounsor and £3m of new kit for PSL

Chris Mounsor has joined video services company Presentation Services Ltd, a division of Gearhouse Group plc, as head of its music and concert touring division for Europe. Chris comes to PSL after four years with Britannia Row Productions. Commenting on his appointment, Chris said: "While I had four great years with Brit Row I am delighted with this opportunity to get in, at a relatively early stage, to an industry that will play a major role in shows of the future."

Meanwhile, PSL announced as we closed for press that a £3m investment programme is being spearheaded by the acquisition of 42 super-bright BarcoData 9100 projectors, worth £2.4m, bringing their LCD projector fleet to 132. The company says that another tranche of Barco products is scheduled for early 1997. And PSL has spent £1.1m with Sony UK in buying 150 Sharp XG-3795E LCD projectors, which will be offered at £150 per day including delivery and collection.

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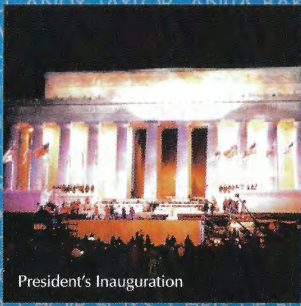
DI Tech Awards



The nightclub industry gathered at London's Park Lane Hilton on September 8 for the 1996 *Disco International* Entertainment Technology Awards. The evening was hosted, and the awards presented, by *DI* editor Paul Fowler who commented: "The evening was an overwhelming success and made an amazing debut into PLASA."

Congratulations to this years winners:

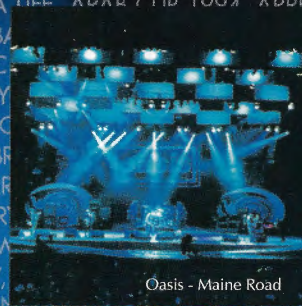
- Club Lighting Effect: Clay Paky Golden Scan III
- Lighting Control Console: Pulsar Masterpiece
- Innovative Lighting Product: Martin Professional PAL1200
- Budget Lighting Effect: MAD Lighting MADscan
- Laser Systems Supplier: Laser Innovations
- Club Loudspeaker: Martin Audio Wavefront Series
- Amplifier: Crest Audio V-Series
- Club Mixer: Formula Sound PM-90
- Club CD Player: Denon 2000-F
- Innovative Sound Product: JBL EON
- Turntable: Technics SL1210
- Stylus: Stanton Trackmaster
- Mobile Mixer: Numark DM1100X
- Microphone: Shure SM58
- Equipment Retailer of the Year: Orange Discotheque Centre
- Manufacturer of the Year: Martin Professional



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Jean-Michel Jarre at Wembley Stadium

Wembley profits turnaround

The Wembley Group, whose Stadium hosted key games in the Euro 96 football championships, has made a dynamic financial recovery with profit before tax reaching £7.7m in the first half of this year compared to a £5.5m loss during the same period in 1995.

Improved trading performances from the Conference and Exhibition Centre, the Stadium and the Arena contributed £2.1m to operating profit while a further £2.4m resulted from refinancing and expiry of leases. Wembley is currently locked in a head-to-head battle with Manchester Council for £100m of National Lottery funds to build a new national stadium. If it wins, Wembley will be rebuilt at a cost of £150m and completed by the millennium. A decision on the Lottery award is expected by the end of the year. ■ *Karen Faux*

MFO sells Grand

J.D. Wetherspoons has bought The Grand in Clapham Junction, London from the The Mean Fiddler Organisation. Contracts for the 1,000-capacity venue have been exchanged and Wetherspoons is currently applying for planning and licensing permissions for the change of use to a public house.

Business insiders say the venue had been on the market for at least six months. Vince Power's office declined to comment on the sale.

Wetherspoons spokesman Eddie Gershon told *Live!*: "The owners came to us and asked if we were interested in buying the site." He added: "Wetherspoons has made its name in music-free pubs. Our pubs have no live entertainment, no jukeboxes."

Although no price was named, Gershon said the company has never paid more than £300,000-£400,000 for any site in the past.

• The Mean Fiddler has purchased a pub, Powers, in Kilburn High Road, north London, which opened on September 19. ■ *Fiona Harley*

Worship Temple of Music

Coinciding with *In The City* was the opening of a new venue in Dublin on September 9. The Temple Theatre has a total capacity of just under 3,000 and will function as a multi-purpose venue. Built as a church in 1802, many original features have been retained, with bars and VIP room in one of the underground vaults. Director Jason Denham, director and part of the management team, said a programme of con-

certs has been lined up for the autumn season, booked both in-house and by outside promoters. ■ *Fiona Harley*

Glasto '97 dates set

Glastonbury Festival will go ahead next year on June 27, 28 and 29. Band negotiations have already started, with Supergrass the first act named. Improvements in on-site drainage will result in more flush toilets. Promoter Michael Eavis also aims to repeat the success of the classical event he staged this year. Dates are August 15 and 16; all being well, it will be staged as before in Glastonbury Abbey. ■ *Fiona Harley*

Roundhouse saved

Camden businessman Torquil Norman has rescued London's Roundhouse Theatre after the Royal Institute of British Architects pulled out of its proposed purchase following the failure to gain Lottery funding.

Norman, the man behind Bluebird Toys, now retired, has bought the property through the charity The Norman Trust and intends to use the Roundhouse for young people's arts initiatives.

The trust is currently working on feasibility studies and talking to architects. He told *Live!*: "There's a lot of money got to go into rebuilding it," and said it will be "for the benefit of young people". More detailed plans should be ready next spring. Events already booked in, such as the Chinese State Circus in December and the *Live!* Show on January 30-31, will go ahead as planned. ■ *Fiona Harley*

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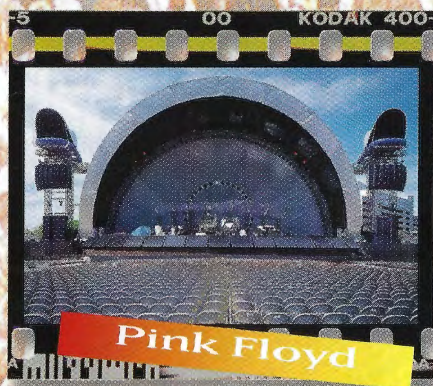
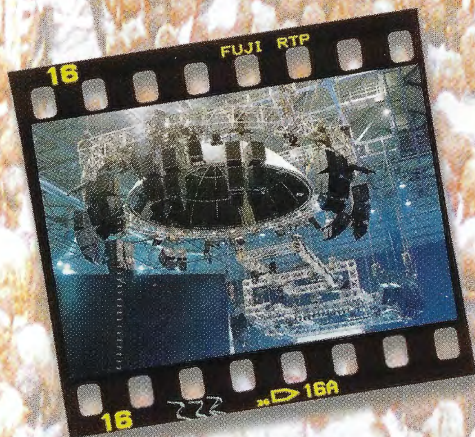


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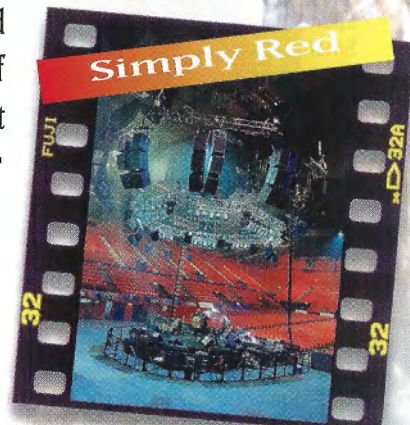
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Cadac F-Type



The F-Type, aimed at an audience from repertory to rock'n'roll, is Clive Green's most 'affordable' desk to date. **Zenon Schoepe** got his hands on one of the first, and was suitably impressed

Significant in being practically affordable by Cadac standards, the F-Type combines compactness with a range of pricing options and facilities that will do for repertory theatres and rock'n'roll touring. It was born of a requirement for a desk that was cheaper and less sophisticated than the J-Type, but also quicker to build for Cadac; and the savings have been made in one-piece module and back panel construction and surface-mount technology. While it's electronically a derivative of the J-Type internally, it will be very similar to the Cadac Monitor board when that eventually arrives – although the latter's strip will, for obvious reasons, be slightly deeper.

Smart inclusions number two inputs per channel, which can be used individually or combined together on their gains, plus the ability to route to 12 subs and a maximum of 16 auxes.

It's the first time Cadac has used space saving dual concentric pots in the fully parametric 4-band EQ section, which can be applied to either or both inputs, although it's puzzling why they didn't choose to share Q and frequency (as the collar) on the dual concentrics. Another first for Cadac is the use of fan cooling.

There's a direct out option and all the desk's momentary switches can be controlled by the CGC automation system. Comms and oscillator functions are combined, and the Central Control Module (CCM) which controls the automation from the desk is presented slightly differently to that on the J-Type – but still takes care of the automation for such things as switch snapshotting and dynamic cues when moving faders are fitted. An external PC adds editing and visualisation of show

cue lists while two MIDI outputs are tied in to the cues along with eight event relays.

Groups have master VCAs physically part of them along with a fader for the sub and pots for matrix outputs and there's a variety of input and group modules available. In fact there are five types of input module which can be combined in the same frame and three types of Group module – with or without a VCA master fader (which can be motorised) and with a VCA alphanumeric display. These permit the construction of the configuration of your choice drawing from 12 subgroups, 24 matrix outputs, up to 16 auxes, 12 VCA masters and balanced everything.

If want to taste the best that the F-Type can offer then it'll be the Super input and the display group modules that you'll be most interested in, as all others are effectively less well-featured versions of these.

Super inputs modules have two identical mic/line inputs with +10-60dB gain, 20dB pad, phase reverse, phantom, PFL, an automated On switch and sourcing from the oscillator followed by 12-sub routing via a pan pot which can be switched via automation.

This module also has eight pairs of aux sends, each pair being pre/post switchable and cuttable but can be switched globally and individually from the CCM to act as eight stereo auxes. Other input modules only have eight mono auxes. Aux masters have PFL, mute, level pot and bargraph metering.

Automation can control the switching of sweepable high and low pass filters and switching of the EQ. The 4-band fully parametric offers +/-18dB per band with variable Q from 1.0 to 3.5 covering 1.5-15kHz, 400Hz-4kHz, 60-600Hz and 20-200Hz.

Automation extends to switchable insert, channel VCA influence on postfade auxes, and VCA muting. The fader section is rounded-off with bargraph input metering, 100mm fader with mute and PFL, and VCA group assignment to a single digit LED display.

The display group module contains a mono subgroup with bargraph metering, sends to the matrix plus two matrix outputs, VCA master fader and alphanumeric display. Matrix output inserts, subgroup inserts, subgroup to matrix pre/post switching and VCA master mute are all automated. Matrix outputs and subgroups additionally have PFLs and Mutes.

Impressions

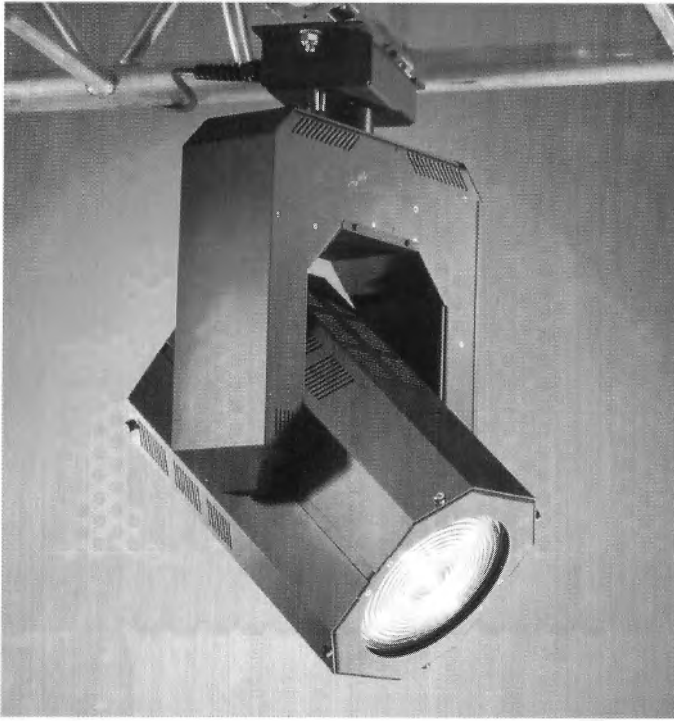
The build quality is exemplary – and this is not just some stripped down J-Type as it has worthy tricks of its own. Matrix configuration and size are strong selling points while the neat inclusion of two inputs per input module means you can double up on mics or lines that really don't warrant channels of their own, or you can look at it as a means of accommodating extra signals in a compact space. 64 channels of F-Type would seem to be about the upper limit.

Spec-wise it's on a par with the J-Type, and in some respects fractionally better, so you're presented with a desk which at around a third less is a viable alternative for less money.

There will always be an upper echelon of customers for top-flight Cadacs which means that the market for the cheaper F-Type should be bigger. It's still not cheap by most standards – but it is practically affordable by Cadac standards. Part of a strong and growing range, it's a great desk.

■ **live!**

SOME **MOVING** FACTS...

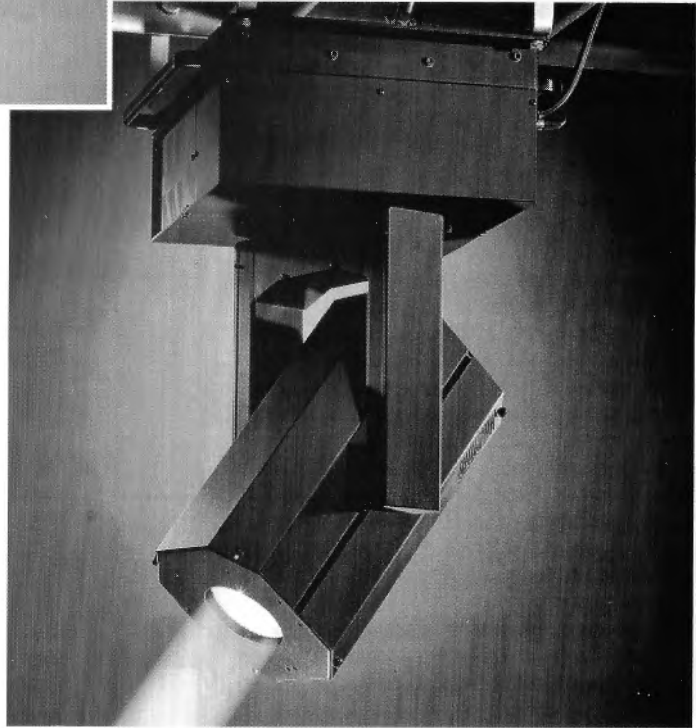


ControLite Washlight

- Movement : 340°/270° (Pan/Tilt)
- Lamp: GKV 600W (230/115V)
- Optics: Elleptical Reflector
- Colour: Dichroic Colour Mixing
- Focus: Motorised High Speed
- Beam Angle: 9°-36°
- Dimmer: Electronic 0-100%
- Control Signal: DMX 512/7Channel

ControLite PML

- Movement: 355°/270° 16-Bit
- Lamp: HMI 1200W
- Gobos: 6 Rotating And Positionable
- Colour: 12 Dichroic Filters
- Focus: Motorised Focus
- Beam Angle: 8°/12°/16°
- Dimmer: 0-100%
- Iris: Variable Beamsize
- Shutter: Blackout/Strobe Effect
- Control Signal: DMX 512/12 Channel



ControLite Washlight & PML are available in:

France from SONOSS Tel. 20-925091/Fax 20-923377

Hong Kong from The Creator Ltd. Tel. 852-26936238 /Fax 852-26064189

Japan from Technical Supply Japan Ltd. Tel. 03-37917501 /Fax 03-3791 7656

Norway from Artlight a/s Tel. 22-220005 /Fax 22-713616

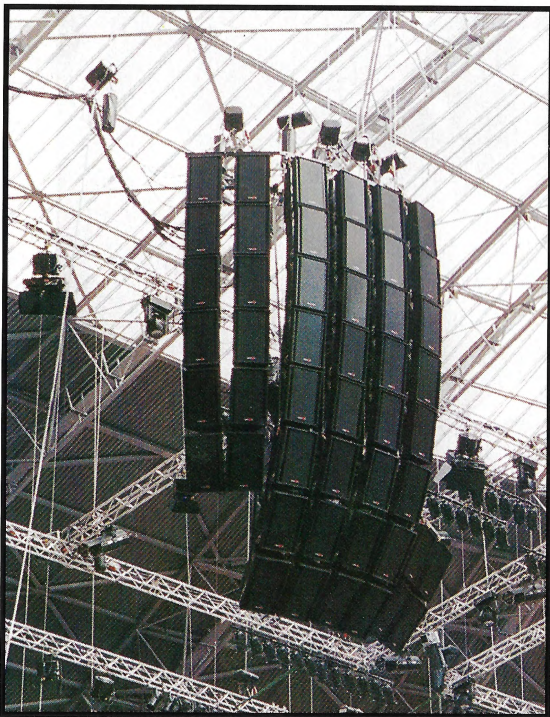
United Kingdom from The Moving Light Co. Tel. 0171-371 0885 /Fax 0171-371 0806

and from the manufacturer



amptown lichttechnik gmbh - wandsbeker straÙe 26 - 22179 hamburg - germany
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Amsterdam Arena, August 1996: system by Ampco Pro Rent

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back to work

PLASA '96 had an extensive array of new lighting, effects and staging products to show the live performance world. For our *Live!* round-up, **Louise Stickland** and **Chris Everard** relate some of the 'high' lights of the show



AC Lighting's stand showed the **WholeHog 2**, complete with its new expansion wing that gives the desk up to 42 playbacks and also allows you to bolt two desks together and run them as one. Also new for Hog lovers is **Real Time Effects Generation** that enables the user to apply a wave-form to any parameter, thus creating virtually any look by moving just three wheels. AC Lighting have formed **Lane Lighting** to sell the **Starlite Mk 5** 'Automated Robotic Spotlight' – a distant descendant of the original TASC0 Starlite. The Mk 5 offers moving mirror-type effects in a small DMX controllable moving yoke profile with a bright 1200W GS HMI lamp. The Starlite features full CMY colour mixing, a six-position colour wheel, two sets of five fully-indexing, variable speed rotating lithographic gobo wheels, fully-indexing variable speed rotating prisms/effects and variable frost.

Avolites won a *Product Excellence Award* for its new **ART** (active rise time) dimmer. This new generation of Avolites dimmers is designed to maintain the company's reputation for touring industry-standard dimming. Avol also revealed its new **Diamond III** moving light console that sits in between the **Sapphire** and **Diamond II**, and all Avol consoles were running on its powerful and definitive new software, **Sapphire** and **Pearl 96**. The Sunday night saw them co-hosting the *Avo/Live!/Martin Pro/Spot Co Party* at the *Shepherd's Bush Empire*.



Celco revealed its new **Ventura 1000** moving light console which has a streamlined, high tech appearance and features 1000 channels and full theatre playback or hands-on programming facilities. (See *Live!* News, September). The company also announced a slew of international distributor shake-ups in Germany and the Far East. Korea's newly-appointed Celco representatives, **Myung-Do Electric**, placed the first Ventura order in April. Meanwhile, seven **Fusion digital dimmer racks** have been specified for **The Works** club in Aberdeen by developer Ian Harding, installed by The Warehouse of Edinburgh around an EAW sound system and designed by Steve Mackie of The Creative Lighting Company.

Cirrolite showed off the 'explosive' new 250kW ATT Lightning Strikes – more than twice as powerful as the Academy Award-winning 70kW unit used on so many major live tours and events. Also in display were Kino Flo's Walk-O-Lites, as used by Roy Bennett on David Bowie's recent dates.

DHA's space-efficient stand featured its latest technical innovation – the **Digital Beamlight**, building on its hugely-successful **Digital Light Curtain**. The ultra-narrow

The lights of PLASA



"It's not only Rock'n'Roll...": At a reception to celebrate the 15th anniversary of the first tour to use VARI*LITE luminaires, Vari-Lite Europe's Brian Croft, Vari-Lite Inc public relations manager Tom Littrell and Patrick Woodroffe, pictured for *Live!* at the Theatre Projects stage at PLASA. Monday's keynote seminar on the stage (titled "It's not only rock'n'roll...") was chaired by Brian Croft, along with Sensible Events' Andrew Zweck, designer Paul Staples, ESS's Tim Norman, Bryan Grant of BRP, Tom Littrell, VLE group production co-ordinator Jon Cadbury and Steve Connolly, head of VLE's Vari-Imaging department

Beamlight utilises a 24V 500W crown silvered GES lamp. It can pan and tilt through 360°, and has an **integral high-speed scroller** for colour variation.

Hardware for Xenon showed off its latest **high power xenon slide projectors** with 60% more light output on the slide, added luminance distribution and the ability to use the full potential of a 7 kW lamp on an 18 x 18.5 cm slide without damaging it.

Howard Eaton Lighting Ltd (HELL) showed off its short-to-medium throw miniature ripple effect, two new DWM/DC format radio control dimmers, a fluorescent batten and the DMXport Inject. Also there were SoftCueSix and Byecraft's solution dimmers.

JEM, now under the wing of Martin Professional, had its new **Hydrosonic Hot Technology (HOT)** machines on show – which can create a near invisible water based haze full of cavernous microscopic water bubbles. Senior executives have already visited Martin Professional to oversee the production line which will start producing Hydrosonic machines shortly.

Light Processor's touch panel-based **QCommander** was another prominent compact lighting desk, which also offers generic and intelligent lighting control plus a quick and simple programming structure. Offering 256 channels of DMX control and a backlit LCD panel that gives a host of programming prompts to make the process very easy, this desk should be a winner for clubs and smaller rental companies.

Lightfactor Sales – which won the *Overall Best Stand Award* – featured a huge projection surface for Cyberlights and Studio Color, the latter shown for the first time in at PLASA. Spirits were doubly high as High End Systems collected a *Product Excellence Award* for **Studio Color**. They also debuted **Version 3** of their **Status Cue Software** (this version enhances the console with improved Cuelists, and enables separate clock sources for up to 8 Cuelists simultaneously. It also provides drag-and-drop cues, scenes and sequences, plus support for more intelligent lighting fixtures), and the environmentally-friendly, heat-free, water-based **Nebula** diffusion hazer.

MAD Lighting revealed its new plastic scanner – and quickly whipped it away again! They also dis-

played the entire MAD range with **MAD Scans** and **MAD Stars** now featuring rotating gobo facilities.

Martin Professional's huge Danish contingent entertained everyone on a double-tiered stand complete with its own pub and merchandise shop. The MAC 1200, on view for the first time at PLASA, has a fully-motorised, DMX assignable yoke and many more powerful facilities. Martin brought along a truck load of their own-brand lager and celebrated the launch of a new contract hire initiative which allows venue operators to lease/buy lighting systems in exchange for monthly payments. The new Imagescan and Lynx luminaires were also on show as were the recently launched Roboscan 812 and its controller, the 2504.

Optikinetics, represented on several stands at this year's show (and having been contracted to supply Trilite structures and lighting for around a dozen exhibitors), the new Optikinetics K4 projector was on demo loaded with the familiar Series 80 fx wheel cassette gobo auto changers and some K2s with DMX controllable Solar Systems. The aluminium casings of these new K series fx projectors are very versatile – one of the latest innovations is a bolt-on directional mirror which enables the lamp filament to stay within a safe +/- 30 degree orientation from the horizontal.

PCM reported its busiest PLASA yet, with enormous interest in its new **load-arrest harnesses** and **back-support belts**. They were also exhibiting the full range of **Lodestar** motors.

Pulsar/Clay Paky's stand this year followed a more open-plan scenario, while still offering a spectacular **Golden Scan** orientated light-show, with beautiful projection walls displaying all the flexibility of Golden Scan MRGs and HPE 1200s. CP&P Gold Card holders were treated to a spectacular rotating gobo fest in the Pulsar auditorium programmed using Masterpiece 108s by Skippy and their in-house team of light jocks. The company was also proactive on the social front, kicking off PLASA with the **Light Jockey of The Year** competition at the **Ministry of Sound** on the Saturday night; followed by lighting the **DI Entertainment Technology Awards** at the London Hilton on Sunday night; the **DI Awards** at the Hippodrome on Monday night and its own **Illuminate Club Party** at the Limelight Club on Tuesday.

back to work

Robert Juliat's new products included a **2.5 kW Fresnel** and the **Digitour**, a new **enlarged-choke dimmer** that can run a full 3kW load over 24 hours. Another neat and compact product was the **Sajem Copernik projector**, a compact 7 bulb assembly with dichroic filters which generates colours by additive mixing and fits on to the back of a par can.

Stage Technologies caused a stir with the **Revolution**, a compact, plastic-toothed belt system designed to move revolves, trucks and scenery. Also new were the **Acrobat 3D** and **Juggler 3D** programmable scenery moving consoles. Three-dimensional graphics allow the user to view from the operator position – and any other angles as desired.

Stagetec displayed a host of new **Complite** products, the most important being the **Sabre moving light console**, heir to the **Animator**. This gives control of up to 96 moving lights (either DMX or proprietary protocols) and 512 channels via 6 output ports. **CompuCAD** is a new design software based on clear graphics and a comprehensive fixture and colour database.

Theatre Projects and Concert Production Lighting had plenty to talk about, from the new price list (some prices up, some down) to TP's appointment as main lighting contractor for the new musical *Heathcliff* – plus its new CAD / WYSIWYG lighting design service.

Thomas Engineering were busy scaring younger visitors – displaying their fabrication virtuosity by bringing along a full size model of HR Gieger's *Alien*. Above on their two tiered stand, was a cuddly semi-inflatable spaceman.

Total Fabrications, enjoying another excellent year, revealed its **Serious** series of trussing which comes in Light, Medium and Heavy duty forms. The beauty of this trussing system is its quick erection and dismantling via the new **turn-buckle connector**, without compromising any of its structural efficiency.



Unusual Rigging put together an enormous 40ft-high puppet, with flying points connected to chain hoist motors. The puppet was part of a complete larger-than-life stage set which featured custom made candlestick holders as tall as young trees.

White Light revealed the **WaveFX**, using the latest VSPX technology, which projects realistic travelling waves and flag ripple effects – useable with all existing effects projectors – and features a variable speed drive system plus a plethora of different effects, for theatre and architectural markets.

Zero 88 previewed its new **Sirius 250** at the show, prominent among smaller new lighting desks, offering control of both generic and intelligent fixtures. This desk retains the familiar two-preset format of the Sirius 24 together with the most popular features of that console – and integrates them with new functions. The Sirius 250 will control up to 48 instruments of any type, of which up to 24 can be automated units. The 256 control channels are automatically assigned to match the control requirements of the selected fixtures.

• There were many others – too many to mention – but it should be noted that the event was so busy that even the expensive bars missed the hack's checklist!

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Roundhouse revival



This year's brief renaissance of London's Roundhouse Theatre as a live music venue – and the venue for next January's *Live!* Show – stirred nostalgic memories for music industry folk whose careers started at (or just briefly careered around) the former Camden engine shed. Its place in music history was sealed by Pink Floyd, Hendrix, The Doors and the pioneers of punk. *Live!* recalls the glory days...or were they?

Today, the Roundhouse is a complete shell with only the barest of facilities. Power is by generator (yours), and the toilets and dressing rooms are festival-style thunderboxes and cabins. But the unique 'vibe' that attracted 60s and 70s promoters still has its drawing power.

From today to yesterday... by Louise Stickland

It was recently licenced to the Mean Fiddler for Elvis Costello's shows – Costello had played one date there at the beginning of his recent UK tour and felt the atmosphere was such that he should return for another one. He'd also played the venue during the 70s' twilight years.

Lighting contractor Peter Clarke from Supermick, who says he spent much of his glorious youth lighting bands and events at the venue, commented: "The recent shows weren't anything spectacular or technically dramatic, but there was definitely a good and very special vibe." Sound for Costello's shows was by Will Power PA, with Electrotec Audio Lease supplying the touring system.

Back in the late 60s and early 70s, Clarke says he used to enjoy lighting Sunday's *Implosion* events, promoted by John Curd and featuring four or five bands, which ran from mid-day to 10 pm. The admission price was £1. Lighting was heavy on psychedelic projection effects – and the favourite recreational substances of the day doubtless played a role in audience appreciation. "It was all a bit cosmic in those days," says Clarke, who recalls seeing The Ramones, The Flaming Groovies, Hawkwind, The Clash, The Pink Fairies, AWB, The Stranglers and a host of others.

Another Roundhouse maverick to have fond memories of the building and performances therein is Jon Cadbury, now at CPL. He started as assistant carpenter and then served as stage manager in two stints from 1967-1970 and 1973-76.

He recalls a variety of events which reached "far beyond just gigs" to include theatre shows (including Steven Berkoff's early shows and *Oh Calcutta*), political rallies and speeches, trade union gatherings and art exhibitions.

The Roundhouse was originally opened as an arts and performance community centre by the Trade Union movement as part of their 'bringing art to

the people' initiative, inspired by socialist playwright Arnold Wesker and Lindsay Anderson.

In the early days Cadbury lit shows with an array of old theatrical lanterns. By the early 70s the original steel square par cans were making their debut, and with that came the dawn of a differentiation in style and approach between theatre and rock'n'roll lighting. Says Cadbury: "What was so great about the place was that it gave everybody an opportunity to

learn about any aspect of putting on a show: lighting, sound, catering, promoting, box office, set and management." He remembers Harvey Goldsmith working there as a steward – and who then began promoting occasional shows. Cadbury's Roundhouse highlights include seeing 3,500 people turn up to California band Love's concert, licensed for 1,000, and memorable experiences of bands like the Rolling Stones, The Who, America, Pink Floyd and Elton John – all of whom played there in their formative years.

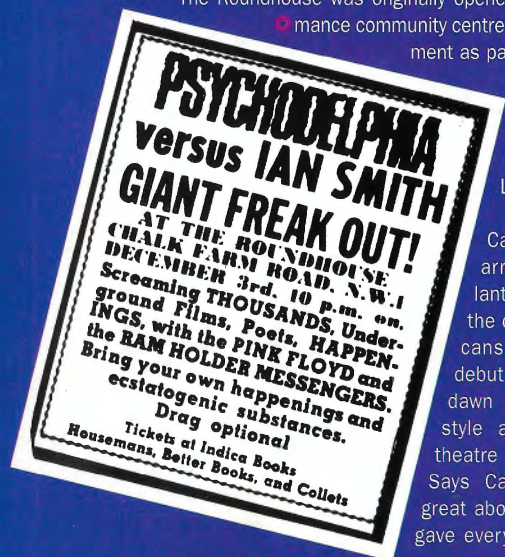
We were there... by Fiona Harley

Gerry Bron, owner of Roundhouse Studios, had his studio next door to the Roundhouse for over 21 years, but was not formally connected with it. He is not so enthusiastic. "As a manager in those days, of Osibisa and Juicy Lucy, we did gigs there. We had close-circuit TV in the Roundhouse, the idea was to record some of the shows – I don't think we ever did though. Everyone else thought it was a vibey venue but I thought it was pretty grotty...I worked next door for 21 years and it seemed to me it was doomed. I have a very jauncied view of it. Nobody ever made a go of it. I hate being so negative but no-one ever found the right thing."

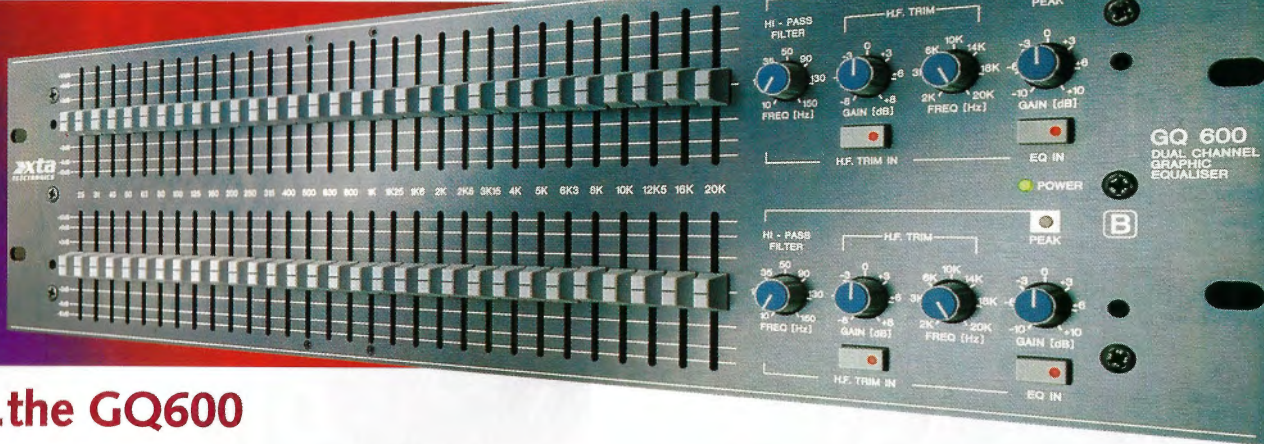
Peter Wynne-Wilson was lighting designer for Pink Floyd in 1966/67, and worked at the Roundhouse with them. He remembers: "It was an engine shed – very dirty, very musty. The gallery was wooden and went right the way round. The stage was an arbitrary thing – there was no fixed stage. It had not been converted for use as an auditorium in any way and there were various bits of railway detritus lying around. But it was ideal for projection; whereas normally we'd build a scaffold for the projector, we could fix it on the balcony and project onto the stage and the whole of the venue. They were only 1K units then; not very powerful, but it was very dark so anything showed up really well. I only used my own equipment – not suspended from rigs because there was no such thing. Lights were stage-mounted or we used the scaffold tower. The advantage of stage-mounted lights, of course, was dramatic colour and the shaded effects – you could get a lot of uplit shots. I always enjoyed the Roundhouse gigs. I think that it's still got potential as a venue. It's certainly better to do something with it rather than it languishing there."

Brilliant Stages' Charlie Kail was another early participant: "I swept the soot out in 1966 – that was the first time it was used as a venue. There were a bunch of local artists, Binder, Edwards and Vaughan, who were doing psychedelic art and they took one of their painted cars over to America. They fetched up on the West Coast when light shows were just starting and thought it would be good to do it over here. They had a venue right on the doorstep and they employed local people, such as ourselves."

Kail did three shows there: Pink Floyd and Soft Machine, Jimi Hendrix and Cliff Bennett and The Rebel Rousers. He would do everything from sweeping out, to taking money on the door and operating either an epidiascope or scratch film projection. Being the local expert on plastic, he adds: "We had these lovely girls who'd dance furiously, as they did then; I made tunics for them out of projection screen material fixed together with sellotape which, as they heated up, would start to unglue and the costumes fell off." Kail declines to continue that story, but adds: "We got ousted fairly quickly by someone who thought they'd run it better! It's a great building, stacks of atmosphere – even when it was just a shell – and amazing things have happened there." ■ **live!**



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all access

Carmen Allestun gets to grips with those autumnal tour schedules

Tours, events and hire company activity is gathering velocity as we crank into the autumn season of new terms, trials, tribulations, technology, trips, trains, toothache, tedium and turbulence. With **Kahren Williams** now settled in to **Creative Technology**, the company is busy having just won the contract to provide projection for **Riverdance** in the **US**. Other CT work includes projection for **Heathcliffe**, currently rehearsing in Earls Court, a **Pepe! promotion** in **Russia**, the **Paris Motor Show** and the despatch of a **digital O.B. truck** to **Poland** for a show entertaining 5,000 troops.

Ad Lib Audio are on tour with the **Bootleg Beatles** (FOH **Alan Lynch**, monitors **Steve Cole**) and various Ad Lib engineers are out on tour including **Marc Peers** (FOH for the **Corns**, on tour with **Celine Dion**), **Steve Beesley** (FOH for **Space**), **Dave Kay** (tour manager for **Proper**) and **Roger Kirby** (FOH for **Heavy Stereo**). Ad Lib have also recently supplied their own custom designed and built speaker cabinets for a **Romers PA** installation at **Manchester City Football Club**.

The Spot Company are supplying full lighting production for **The Prodigy** (LD **Ian MacEwan**), **Rockers Hi Fi** European tour (LD **Svend Pederson**) and the **Chemical Brothers** (via projection artists **Vegetable Vision**); plus they have assembled moving lights on the following tours – **Sting** (via **Meteorlites**), **Eros Ramazzotti** and **Tina Turner** (via **LSD**) and **The Cure** and **Cliff Richard** (via **CPL**). Rave and club work includes design and supply of three tents for **Big Love** with LDs **Gerry Caulderhead** and **Onkar Narang**, as well as supplying **The Colour Sound Experiment** with additional gear for the two tents that they are lighting.

Talking of **The Colour Sound Experiment**, **Haydn Cruickshank** has the **Megadog** tour kicking off in October and featuring a constantly changing line-up of space groovers including **Banco De Gala**, **808 State** and **Spooky**. Haydn himself will be LD'ing that, while **Will Shaw** takes care of the **CJ Bolland** tour also happening for CSE in October. The company also light two tents at **Big Love** including the main tent in which **Underworld** are headlining, and provide operators for **Pulsar** who are sponsoring the **Mix Mag** tour.

SSE provide sound for all tents at **Big Love**. They also have a humungous system out on **Metallica** (FOH **Mick Hughes**, monitors **Paul Owen**) – the tour has two stages and some phenomenal PA cable runs... and are also busy with **Tori Amos** (FOH **Mark Hawley**, monitors **M Van Limbeek**), **Power Station** (FOH **Jim Ebdon**, monitors **Nick Davis**), the **Longpigs** (FOH **John Martin**), **Cast** (FOH **Dave Isherwood**), the **Quantel Conference** (FOH **Graham Thornton**) and the **IMF Managers' Forum** (FOH **Barry Bartlett**).

Entec Lighting are on tour with **Eddie Reader** (LD **Adam Stevenson**) and the **Bootleg Beatles** (LD **Mike Adams**), and also have a plethora of **TV shows** and the **Alton Towers** end-of-season firework display. **Simon Howarth** (BOFF) makes a welcome return to Entec as Technical Service Manager to look after all the new technology. **Entec Sound** are also involved in **TFI Fridays** with **Chris Trimby** as the main engineer and **Eddie Reader** (FOH **Kevin O'Dwyer**, monitors **Matt Butcher**) plus **Freddie Starr** (FOH **Phil Tame**, monitors **Gavin Wright**) and a theatre production of **20th Century Musicals** at the **Beck Theatre**.

LSD are recovering from the **Cardiology Conference** that has just finished as well as the seasonal spate of **Classical Spectaculars**. Touring-wise the company is as busy as ever with the **Cranberries** (LD **Cary Richter**), **Deep Purple** (LD **Dino de Rose**), **Def Leppard**, **Eros Ramazzotti** (LD **Billy Biglard**), **Let Loose** (LD **Beamer**), **Michael Jackson** (LD **Peter Morse**, operator **Merle McLain**), **Pearl Jam** (LD **K Wisemar**), the **Quantel Conference**, the **Lighthouse Family** (LD

Andy Liddle), **The Who** in the **US**, **Tina Turner**, **The Cure** ongoing (all designed by **Roy Bennett**) and **Tori Amos** ongoing in the **US** (LD **Simon Sidi**).

Capital Sound are touring with **Ocean Colour Scene** (FOH **Tony Keach**, monitors **Yaron Levy**), **Sony Conference** shows featuring cabaret by **Micha Paris** with production by **Chris Hey**, a monitor system on the **Lighthouse Family** via **Tour Tech**, a Wavefront 8 system in **Marbella**, Spain (subbed to **Dimension Audio**) and a monitor system out in **Germany** for a **Status Quo festival**. Another system is doing a show for **Paul Young**, performing at the opening gala of the **Fashion Caf** opposite Planet Hollywood in London's Leicester Square. This performance takes place in an adjacent theatre that's been derelict for years. They are also servicing the latest **Take That** clones, **Worlds Apart** (FOH and monitors by **Paul Timmins**, mixing all from the front) – starting at the end of September.

Electrotec Audio Lease are out with new sensations **Kula Shaker**, old sensations **Def Leppard** and older-still sensations **Motorhead** who crawl out of the woodwork for another bash at the end of October.

The Blue Box Company are sounding out the **K – R Warehouses** in **Docklands** for a dance event by **East London University** as well as **Renaissance** at **Allerton Castle**, Yorkshire.

Tour Tech have systems on the **Levellers** (FOH **Mark Jones**, monitors **Eds**), the **Lighthouse Family** (FOH **Dick Rabel**, monitors **Simon Thomas**); they have built more TFR boxes and bought more BSS graphics and another Midas XL200.

Tours with gear from the **Var-Light Europe/CPL/TP/Brilliant** emporium include **The Cure** (LD **Roy Bennett**), **Club MTV** (LD **Alex Gurdon**), **Metallica** (LD **John Broderick**, set designed by **Mark Fisher**), **Heathcliffe** (LD **Andrew Bridge**), **Mary Chapin Carpenter** (LD **Cathie Berbena**), the **Paris Motor Show** (LDs **Mike Sobotnick**, **Steve Latham**), **Lords of the Dance** (LD **Patrick Woodroffe**), **Tina Turner**, **Evita**, **Martin Guerre** (LD **David Hersey**), **Tommy** (associate LD **David Grill**) and many more.

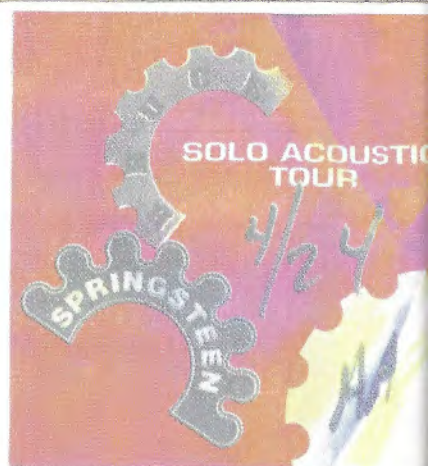
Meanwhile, up-country in **Nottingham**, **Panda Hire AV** have just acquired a Penn Fab ST250 'System 700' ground support truss system which will be added to their ever-expanding stock of Slick Litebeam and Trilite trussing. The new metalwork had its first outing on the **Radcliff Music Festival**.

Britannia Row Productions (as with **LSD**) are not doing the non-going **Oasis** tour, but are doing **Heathcliffe** (FOH **Colin Norfield**, monitors **John James**) and **The Cure** (FOH **Jon Lemmon**, monitors **Bryan Olson**), **George Michael** (FOH **Roger Lindsay**, monitors **Alden**), **Pearl Jam**, **Jamiroquai** (FOH **Martin Harrison**, monitors **Chris Barton**), the **Manic Street Preachers**, **James Last** (FOH **Paul Addison**) and the **Chemical Brothers** (FOH **Jacko**).

Mushroom Lighting are recovering from building **17 stands** at **PLASA**, including their own, plus the **Rock 'n' Roll Ball** at **Effingham Park**, stands at the **World Travel Market Show** and several more at the **LIVE '98** consumer electronics show – which will as usual be widely confused with the original, and this year far more vibrant, show of similar name hosted by your very own **Live!** magazine next January...yes, folks, **Alka-Seltzer** time looms again...

And last but not least, LD **Gordon Roberts** rang the **Live!** office rather pissed-off that he wasn't credited for the **Check Point Charlie** and **Bump and Hustle** dance parties in last month's column. Gordon was also omitted from the **WOMAD** credits, and all I can say is: I do rely on certain information to be supplied by my sources, and I'm not telepathic – please give *them* a bollocking instead!

Well, dudes, **Carmen** is off for lots of magical, mystical adventures in India for the next month and is virtually guaranteed to return **less full of shit** than when she left – if bowel action lives up to anecdotal expectations!!



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live! update from the PSA OCTOBER 1996

Two new associate members join PSA

A warm welcome to the PSA to both Fender Musical Instruments Europe Ltd and Lamba PLC.

Caro Lawrence, Fender's Business Manager, says: "I am very excited by Fender Europe's new association with the PSA. I see it as the first step towards building a stronger relationship between the "Live" side of the music industry and the musical instrument trade.

"Our association with the PSA will mean that backline and PA techs will have a direct point of contact with the manufacturer. I will be able to help in locating product world-wide, give product advice and training on specific areas in the Fender range".

Anna Webb, Marketing Manager at Lamba, similarly appreciated the benefits of the



links with the production industry afforded by P S A Associate Membership. Lamba is both manufacturer and

distributor of pro-audio products with their own brand KAM concentrating on the professional DJ market. Alongside this Lamba has recently set up a new department for its Professional Division. Headed up by National Sales Manager Damon Crisp they will be concentrating on developing the Cerwin-Vega! brand by targeting installation and hire companies alike.

Anna commented: "Lamba is pleased to have joined the PSA, and looks forward to building up Cerwin-Vega!'s name within the touring and live production markets."

PSA makes major breakthrough on structures issue

The PSA-led challenge to change the content and implementation of the Institution of Structural Engineers (ISE) report on Temporary Demountable Structures (TDS), was seen by some as a near-impossible task. With the ISE report already published and circulated to all local authority licensing departments, it seemed that little could be done.

Now, the alliance of the PSA with TESA and the CPA has brought about a fundamental change in approach by the ISE and Department of the Environment.

A meeting convened by the Department of the Environment (DoE) on August 27 1996 saw new proposals made to the PSA about how progress could be made towards satisfying industry concerns. These were clearly laid out in "The Response" document published by the PSA with TESA and the CPA earlier this year.

For those of you unfamiliar with the background to these problems, the ISE report, published in October 1995, resulted from questions being asked in Parliament about the safety of temporary grandstand seating

in the UK. These questions were prompted by the collapse of a seating grandstand in Bastia, Corsica, in 1992 which resulted in loss of life and hundreds injured.

As there was no specific guidance available in this country, the DoE asked the ISE to prepare a new guide.

This new ISE guide was published, and without warning, included stages alongside temporary seating structures. Apart from some other serious contradictions and suspect criteria contained in the report, the PSA remained adamant that staging should be treated as a completely separate item and ideally should be withdrawn from the guide.

The meeting at the DoE on August 27 was chaired by Mr Paul Overall, Head of Building Regulations Division (DoE) and attended by Dr S Thorburn, (President Inst.SE) and Dr S B Desai, Principal Civil Engineer (DoE).

The PSA was represented by Roger Barrett of StarHire (author of "The Response") and Keith Ferguson, PSA General Manager.

The main agenda item was to examine new proposals from the ISE and DoE regarding the way ahead for the ISE report in the light of industry concerns.

The new proposals from the DoE were to:

1. Treat staging as a separate item.
2. To ask the PSA to use a 'clean sheet' approach and produce a framework document for a new chapter on staging, both indoor and outdoor.
3. To ask the PSA for its written proposal on a new method of 'system approval' that might be adopted by the industry.

These proposals have been accepted by the PSA and work has commenced already in compiling an industry consultation list. The target is to deliver our industry proposals by the end of October 1996. This will allow time for consideration prior to a full meeting of the ISE Implementation and Monitoring Group in early November, where it will be a main agenda item.

What we are seeing is common sense prevailing and changes being made - only because a challenge was made by our own industry associations promoting a well-presented and valid case, backed up by persistence.

I feel that every member of the PSA can take some pride in the way that their association has handled this issue. Through the untiring efforts of Roger Barrett and his team in producing "The Response", and latterly sitting on the ISE Implementation and Monitoring Group, our interests have been well served.

We have become a truly effective industry voice in a very short space of time. Now, having earned recognition at the highest levels, we expect that more legislators and bodies with responsibility for issuing guidelines will consult with us on industry issues at the formative stage. We only wish to be proactive and not re-active!

Keith Ferguson (General Manager)

Diary dates

Thursday 10th October: Council/Open meeting @ Wigwam Acoustics,

Heywood, Greater Manchester

For existing and potential members (6.30pm)

Thursday 14th November: (3.00pm)

Council meeting Venue TBA

Thursday 12th December:

Council/Open meeting Venue TBA

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More details next month.

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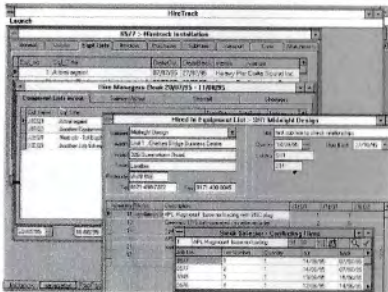
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Jose Carreras	UK	Wigwam Acoustics	Charlie Jones		Meyer	Yamaha PM4000	Amek Recall
Copacabana	UK	TP Sound	T Stevens		Meyer	Cadac J/PM3000	
Cranberries	UK/Europe						
Deep Purple	Europe	EML Sound & Light	Moray McMillin	Rob Hodgkinson	Martin F2/Crest	Yamaha PM4000	Midas XL3
Def Leppard	UK/Europe	Electrotec Audio Lease		Phil Wilkie	Electrotec Lab Q/Crest	Gamble EX56	Midas XL3
Fugees	UK/Europe	Canegreen	Horale	Seamus Fenton	EAW KF850/Crest	Midas XL3	Midas XL3
Galliano	UK/Europe	Canegreen	Stewart Kerrison	Chris Peters	Meyer MSL4	Midas XL3	Midas XL3
Heathcliffe	UK	Brit Row	Colin Norfield	John James	Flashlight/Floodlight	Midas XL3	Yamaha PM4000M
James Last	Europe	Brit Row	Paul Addison		Flashlight/Floodlight	Yamaha PM4000	Midas XL3
Jamiroquai	UK/Europe	Brit Row	Martin Harrison	Chris Barton	Flashlight/Floodlight	Midas XL3	Midas XL3
Jethro Tull	UK	Canegreen		Mike Downes	Meyer MSL3/Crest	Yamaha PM4000	Soundcraft
Kula Shaker	UK	Electrotec Audio Lease	Graham Pattison	Martin Walker	Audiorelease A2	Amek 501	Midas XL3
Let Loose	UK	Canegreen	Brandon Reese	Martin Kearsley	Meyer MSL4	Langley Recall	Midas XL3
Lighthouse Family	UK	Tour Tech	Dick Rabel	Simon Thomas	Tour Tech TFR/Crest	Soundcraft Europa	Midas XL200
Longpigs	UK	SSE	John Martin		EVMT2/Crest/Crown	Midas XL3	TAC Scorpion
Lord of the Dance	UK/Europe	Wigwam	Simon Honeywill	Chris Wade-Evans	d&b	Yamaha PM4000	Midas XL3
Manic Street Preachers	UK	Brit Row	Robert Allen	Roland Oliver	Flashlight/Floodlight		
Maurane	France/Belgium	EML Sound & Light	Nicolas Habert	Hervig Broekmans	EML EMT/Crest	Yamaha PM3000	Ramsa LWS840
Metallica	Worldwide	SSE	Big Mick Hughes	Paul Owen	EV MT4/Crest	Midas XL4	Midas XL4
Night of the Light	Belgium	EML Sound & Light	Patrick Demoustier	Leendert Freyten	Martin F2/Crest	Yamaha PM4000	Midas XL3
Ocean Color Scene	UK	Capital Sound	Tony Keatch	Yarron Levy	Martin F2/Crown	Midas XL3	Midas XL3
Pearl Jam	UK/Europe	Brit Row	Brett Eliason		Flashlight/Floodlight		
Pepsi Max Tennis	Germany	Blue Box	Jim Mills		Turbosound		
Perfecto	UK	Concert Systems	Colin Meek	Neal Sellars	EAW/Crown		
Prodigy	UK	Concert Systems	Nick Warren	Joe Campbell	EAW/Crown	Midas XL3	TAC SR6500
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Suede	UK/Europe	Wigwam	Steve Phillips	Graham Lees	d&b	Yamaha PM3000	Midas XL3
Riverdance	UK* + NYC	The Mikam Sound	K McGing*/C Ahearne	TJM Tutty*/JC Campbel		DDA Q2	DDA Arena
The Cure	Europe/America	Brit Row	Jon Lemon	Bryan Olson	Flashlight/Floodlight	Midas XL3	Yamaha PM4000
Tour De Sites	Belgium	EML Sound & Light	L Fristers		Martin F2	Crest	
Tina Turner	UK	Clair Brothers					
Don Williams	UK/Eire	Canegreen	Matt Rosser	Phil Cochran	Meyer MSL3/Crest	Yamaha PM4000	Midas XL3
Worlds Apart	Europe	Capital Sound Hire	Paul Timmins		Wavefront 8/Crown	Midas XL3	



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LSD	Johnny McCulloch	Icon Show Controller	Icon/Washlight		Luckings		
LSD	Carey Richter	Icon Show Controller	Cyberlights/HMI Spots	Popcorn			
LSD	Dino de Rose	Icon Show Controller	Icon/Washlights	ETT			
LSD	Butch Allen	Icon Show Controller	Colourmag/Icon/Celco	Popcorn	Transam		Brilliant Stages
Neg Earth	Jim Pettinato	Mini Artisan	Conventionals, 2Cs				Stardes
Neg Earth	Steve Hall	Sapphire	Rainbow/Source 4s				Stage Truck
Theatre Projects	A Bridge/A Grant	Artisan/Wholehog 2	VL2C/VL4			CT	Brilliant Stages/VLE
Neg Earth	Carl Burnett	Diamond I	Conventionals				
Neg Earth	Phil Freeman	Diamond II	HPE				
Meteorlites	Martin Brennan	Celco					
CPL	Rob Gowler	Pearl	VL5				
LSD	Antony Austin	Jands	HMI Spots/Lekos		Eurotrux		
LSD	A Liddle	Icon Mini Console	Colourmags/HMI Lycian	ETT			
Lite Alternative	Max Conwell	Pearl	VL5				
Meteorlites	Patrick Woodroffe	Whole Hog	Cyberlights/Vari*Lites		Fly By Nite		Jonathan Park
Art of Darkness	Bryan Leitch			Popcorn	Stardes	PSL	
EML Sound & Light	Flor Vandenberg	Mini Artisan II	VL5/VL6				
Obies/Neg Earth	John Broderick						
EML Sound & Light	Michiel Mildou	Sapphire/Artisan	Conventional/Vari*Lites				
Neg Earth	Pete Wilson	Diamond II	HPE				
LSD	Keith Wissmar	Sapphire	Colourchangers/strobes				
Spot Co	Ben Sullivan/Theo Cox	Jands Hog	HPE Scans		KB		BFP/Spot Co/Serious
Lite Alternative	Paul Normandale	Sapphire	VL5/VL6				
Spot Co	Ian Mac	Sapphire	Cyberlights/Dataflash II		KB		Hangman
CPL	Pat Marks	Diamond II		Popcorn	Trans AM		
Lite Alternative	P Wiffin	Sapphire	VL6				
Neg Earth	Patrick Murray	Wholehog II	HPE/Source 4/theatricals			CT	
CPL	Roy Bennett	Artisan	VL5/VL4		Redburn		Brilliant Stages/VLE
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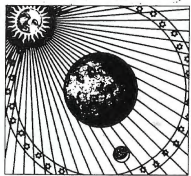
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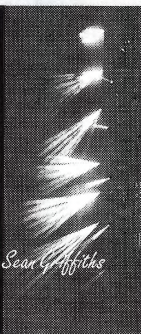
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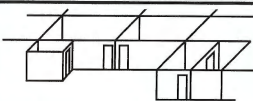
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free crew listings

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FREELANCE SOUND ENGINEER/production manager/experienced UK and world. previous: Goldsmith, SJM, MCP. Currently Touring and require future contacts due to re-location in north west. Mark 017048 70239

HARDWORKING BACKLINE TECH/stage crew seeks work, recent major European tour experience, CV available. Rich 0115 9785964/0973 864441 21.8.96

LIGHTING DESIGNER/Production LX, available for theatre, concerts, festivals and installations. Short or long term contracts. Roger 01225 483527/0589 385883

SOUND ENGINEER/LX technician – comedy, conferences, dance, drama, live music. Experienced, good humoured, reliable. Freelancer or otherwise. Nick 0181 674 5762

EXPERIENCED FOH ENGINEER seeks employment with exciting new band. Mark 01252 522396/0421 391109 7.8.96

LX DESIGNER/TECHNICIAN, recently graduated, experience includes Three Tenors/Riverdance/Segaworld, freelance. Jason 0181 692 7681/0956 165603 29.7.96

STAGE MANAGER (at top venue) seeks work on tours UK and worldwide, can drumtech/crew/forklift, CV available. Tony 01603 628267/01895 230118

SOUND/LIGHTING ENGINEER with extensive experience in concert, theatre, conference and television. Seeks new project. Call Steve 01939 251213 24.6.96

SOUND ENGINEER seeks contract/retainer with major guitar band – previously Ed Collins, Dreadzone, Wildhearts, Elastica B.A.D and Courtney Pine. Wayne 0181 452 1752 18.6.96

STAGE MANAGER/light/sound engineer/cameras/projectionist/rigger/programmer/remixer. Live/studio tours. CV samples. Saffron 01767 682106/0589 142226

LIGHTING DESIGNER/production LX/operator/follow spot/theatre/conference/exhibitions/concerts/cruise lines! Glen 01473 719148

FREELANCE TOUR/production/stage management. Experience world/knowledge. (Bands) Wet Wet Wet, UB40, Desiree. Robert 0121 449 1185

HELP! BEFORE I go completely barking. Work required for a budding LX. Experienced and excellent followspot op. J.J. 0181 530 7773/0585 096658

SEEKING F/T EMPLOYMENT: LX designer/technician/operator. Many years experience in all theatrical productions, including shows throughout the West End. ALD & ABTT member. CV available. Steve 0181 467 5079/0860 863 978 18.6.96

FRONT OF HOUSE/monitors – Pulp, Teenage Fanclub, Elastica, Longpigs. Jon: 01142 552526/0374 138299

EXPERIENCED FOH sound engineer wants new challenge, preferably from an exciting new band. CV available. Ash 01273 601580/774288

LX DESIGNER/ENGINEER/OPERATOR experienced in rock, theatre, classical, conference. Any work considered. Kris Nuttall 01225 484642/0585 104186 25.4.96

EXCELLENT, THE BEST: so say Jimmy Sommerville, Courtney Pine, Sleeper, Tina Turner, Rod Stewart (Sowoalikes) For what they had contact Martin: 01284 753443

EXPERIENCED STAGEHAND, rigger, crewman. Good knowledge of lighting and sound operation. Requires pre-university employment for summer. Any work considered in Ireland/UK. John 01265 832227

LX DESIGNER and operator – generic moving – most popular boards and extensive touring experience as production manager and LX designer/production LX. James 0171 252 3903

LIGHTING DESIGNER/technician theatre/dance/festivals/touring/conferences/exhibitions. CV available. Paul 0850 832273

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Name:

Telephone:

listing: (no more than 20 words)

Address:

PLEASE POST TO: Robyn Pierce, LIVE!, Nexus Media Ltd, Nexus House, Azalea Drive, Swanley, Kent BR8 8HY

live!

up the truss



with Tim Roberts



Last month I was whingeing about September being the Back-To-School month that depresses everyone – even if you haven't been to school for well over a decade. Now we're into October and things have got worse. The students have arrived back *en masse* and it's impossible to get served at my local pub. Yes, even The Snatch & Tackle is doing brisk business with their Student Specials: a pint of Pernod and Mackeson, soup-in-a-basket and a plate of banana-flavoured pork scratchings for only £34.99. Not only this, but the nights have drawn in to the point where it's still bloody dark when I get up in the morning. The only solution, as far as I can see, is to *stop getting up in the mornings* – after all, this seems to work for everyone else in the industry...

There is, however, one pleasant side-effect to Autumn's seasonal adjustment. It comes in the form of a couple of faxes from people just like yourself, dear Reader, who have decided to bite the bullet and send themselves *Up The Truss*. One of these brave souls is Henry from STAPOCO – The Indoor Exhibition and Outdoor Event Electrics Company, according to their notepaper. Despite this rather grand title, it seems that on occasion the actual job description boils down to putting power into mobile toilets. Strangely enough, it is on just such a job that we find our friend...

Loo rôles: what do you do with yours?

The generator for the toilet in question has just been put in place and connected up. Henry has left everything ready for the generator to be started up once the Turd Wallah's finished doing whatever Turd Wallahs do. Despite being on the other side of the site when power went to the toilet in question, Henry was instantly aware that things had gone very pear-shaped indeed. A piercing, screaming siren could be heard over the entire showground, and almost immediately Henry received a call on his radio to alert him that the toilet generator was about to explode. He pelted across site, fearing the worst. Near the toilet the sound was deafening, and taking his life in his hands he lifted the inspection door of the generator – only to realise that things were actually *quieter* inside the generator housing. Hmm. Swiftly deducing that the noise was coming from outside (no dullards, these site sparkies) Henry tracked it down to the toilets themselves. Being a kind of on-the-case geezer he soon located the offending siren as the emergency assistance alarm for the disabled loo – which for reasons known only to the designers operated as soon as the unit was connected to mains! No doubt the Turd Wallah had to nip home for a spare pair of trousers following the incident.

The boy stood on the revolving deck, whence all but he had fled...

This month's *Truss* winner is Mr Chris Aston, a sound engineer from

“The Turd Wallah had to nip home for a spare pair of trousers following the incident...”

A.A.E. in the West Midlands. He relates a couple of events which occurred earlier in the year when he was on tour with bhangra band Achanak. One involved a gig at a hotel in the Middle Eastern state of Dubai. As is often the case, the PA guys had arrived before the stage was built. On this occasion it was to be no problem; the promoter was on hand to show them where the stage was going and they duly built the stacks as directed. It was

clear that the erection of the stage would take some hours so the noise boys retired for a spot of lunch. On their return the stage had indeed been built. Sadly, it was at right angles to and fifty feet away from the beautifully-arranged PA wings...

Things went even further *Trusswards* when our Chris did a gig with the same band at a well-known floating nightclub on a converted ship somewhere Up North. The load-in was along a narrow steel gangway above the murky waters of the Tyne, but it went smoothly enough. The band sound-checked

and popped out for a spot of dinner (do you detect a pattern emerging here?). They returned to find a goodly number of highly energized punters being whipped into a state of frenzy by the DJ, who promptly announced that this was to be the last number before the band came on. Everyone went ballistic.

At this point the DJ flicked a switch. As soon as he did a number of other things went ballistic in sympathy, for this was no ordinary switch. It wasn't the speed select on the Technics decks; it wasn't the On/Off on the power amps; it wasn't even the 1kHz test tone which can be extremely harrowing when played at volume in a packed

club. Oh no, this was the switch that revolved the dancefloor, the self-same dancefloor around which the sound multicore had been meticulously gafferred!

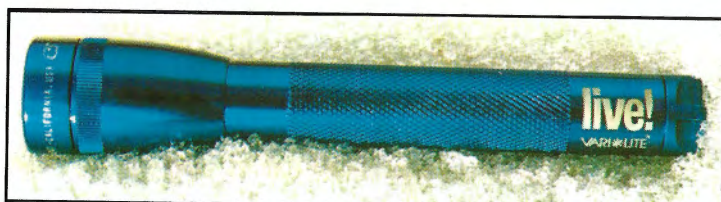
In an instant 32 channels of Soundcraft, FX rack and auxiliaries sped away from our hero at alarming velocity. As with many previous *Truss* stories the multipin connectors proved their worth as load-bearing appliances, but the multicore rapidly exceeded its elastic limit and things went spectacularly unpear-shaped. By some extraordinary stroke of luck the PA company had actually brought a spare (top marks to you, whoever you are) and the gig went ahead, somewhat delayed but without further incident. Without incident, that is, until the get-out – when Chris had to suffer insult as well as injury on discovering the tide had gone out and the load-out was now up a narrow steel gangway that was practically vertical!

Unlucky, Chris. At least we got a laugh out of it, and now you'll have a T-shirt to prove it, and maybe even a MagLite – you never know your luck...

Keep the stories coming geezers, there's a long, hard winter ahead...

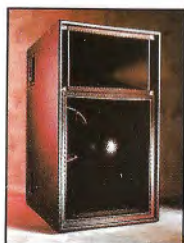
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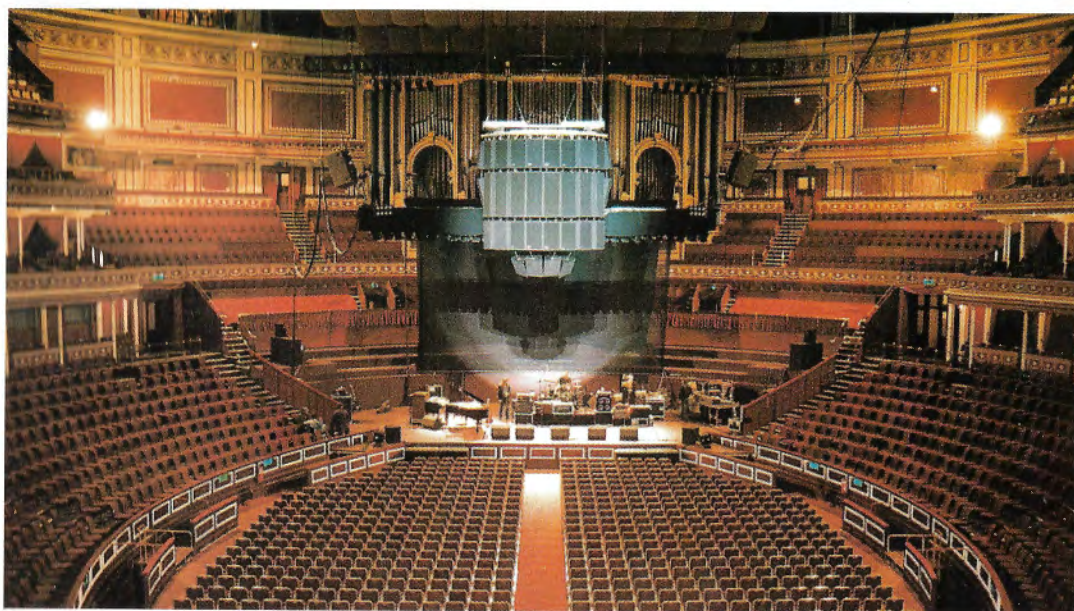
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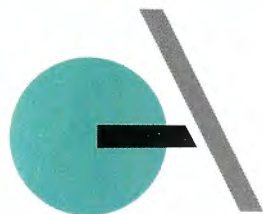
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