

INTERNATIONAL PERFORMANCE PRODUCTION

LIVE!

Videozone

Boyzone on the big screen



**Five Star
Superstar**

A brilliant revival

**THE 1997 LIVE! SHOW AND AWARDS
GETTING HOTTER BY THE MINUTE**

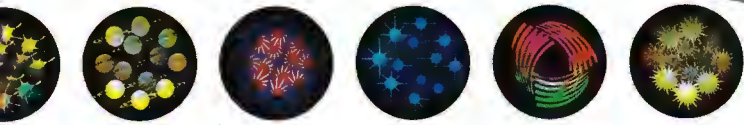
Performance Technology • European Business News • Live Production Reviews • Venues & Installations • Agency & Promoter News

NEWS

● More Theatre News ● Inside Megadog Productions
● Dodgy ● Live! Awards – the nominations and your Voting Form

**JANUARY
1997**

STAGE SCAN



THE NEW STAR OF

The only limit is your imagination.

STAGE SCAN - the brand new luminaire for lighting designers working in the concert, television and theatre sectors. This new fixture joins **GOLDEN SCAN HPE** and **SUPER SCAN ZOOM** to create an absolutely matchless trio, setting industry benchmarks in terms of performance and reliability in the professional lighting sector.

With Stage Scan there's no need to hang around for the bulb to cool before switching on again: the built-in **hot-restrike igniter** means that the luminaire is always ready for action. You won't even be left in the dark after momentary power failures, so there's no need to keep your fingers crossed during thunderstorms! And when the shutter is closed, you can either power down the luminaire direct from the desk or select automatic power-down.

Stage Scan's innovative **MSZ (Multi Step Zoom)** system provides apertures from 13 to 25 degrees by selecting the most suitable of the fixture's 6 lenses - directly from the lighting desk. You'll also have fingertip control



of any colour you can imagine, thanks to the **RGB colour mixing** system and to the special frost filters including the **exclusive Clay Paky "frou effect"**. Want to repeat a particular graphic effect on several luminaires?



No problem - Stage Scan features a **rotating prism indexing** system in addition to **gobo wheel indexing**.

Then there's the **independent access to the effects section** that allows you to change gobos, etc. even when the lamp is on, without burning





THE STAGE

your fingers or getting dazzled. That's just one of the details that make Stage Scan particularly suitable for professional applications.

Further examples include: **easy access to the electronics**, mounted on the inside of the conveniently hinged back cover; conventional fuses replaced with

the more efficient and safer **circuit breaker**; totally simple **mains voltage/frequency changeover** system, making Stage Scan fully compatible with all world electricity grid standards. Noise? Hush! - every Stage Scan luminaire features a carefully designed **silencing system** that will meet the tacit approval of even the most attentive audience. So if you're into stage lighting, you've probably realised by now that Stage Scan has absolutely top-level credentials - just take a glance down this features checklist:

- HMI 1200 lamp, 110,000 Lumen, for uniform color temperature and extended life;
- Hot-restrike igniter;
- Gobo unit with two separate wheels controlled independently or in combination;
- 4 M-size metal gobos - static position and interchangeable;
- 4 interchangeable rotating gobos (indexed positioning), including two dichroic glass gobos;
- 10 additional gobos supplied as standard in a special housing in the body;
- RGB colour mixing with ultra-pure dichroic filters for an infinite range of colours;
- Special effects filters (bi-colour concentric beams, four colour beams, colour temperature conversion and ultra-violet);



Clay Paky offers a wide range of metallic, photographic and dichroic gobos. The fascinating catalogue full of new high-definition images satisfies the creative flights of fancy of even the most demanding lighting designers. Also your black-and-white or multicolour images can be turned into original Clay Paky gobos.

- Prism unit with four rotating prisms (indexed positioning) and one static prism;
- High speed iris;
- 0-100% dimmer with instantaneous blacking out of the light beam;
- 1-7 flash/sec strobe, 70 msec black-out time;



- Three frost filters including the exclusive Clay Paky "fou effect";
- Multi Step Zoom (MSZ) for beam angles of 13°, 14.5°, 16°, 18°, 21° and 25°;
- Electronic focus;
- Independent access to the effects, to the lamp and to the electronics sections;
- Input signals protected against accidental application of mains voltage;
- Circuit breaker replacing fuses;
- Voltage / frequency changeover system;
- 16 control channels plus one optional channel for the remote lamp on/off;
- Self-test routine for diagnostics;
- Re-calibration possible from the control desk;
- Compatible with the most widely used digital control signals: DMX 512, RS 232 (PMX).

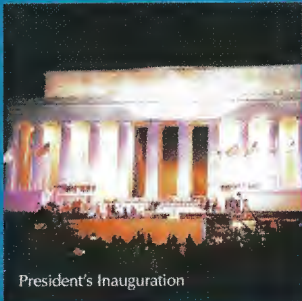
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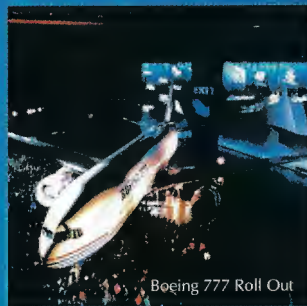
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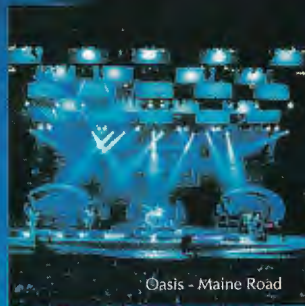
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live!

INTERNATIONAL PERFORMANCE PRODUCTION



Boyzone at Wembley Arena. See page 30

HOW TO CONTACT US

Editorial and Advertisement offices:

Nexus House, Swanley,
Kent BR8 8HY

Tel: +44 (0)1322 660070

Fax: +44 (0)1322 615636

e-mail: 101363.1505@compuserve.com

Editor Mike Lethby

Editorial Assistant Robyn Pierce

Domineditrix Louise Stickland

Production Robyn Pierce

Advertising Manager Andy Lenthall

Classified Daniel Jago

Christmas Hols: Betty Ford Clinic

Regular Contributors

Carmen Allestun, Tim Roberts,

Fiona Harley, Steve Moles,

Karen Faux, Zenon Schoepe

Overseas Contributors Mike Clark

(Italy), Joanna Gardetta (USA),

Patrick Morin (France)

Marketing Teresa Pilgrim

Group Circulation Manager

Sarah Fellows

Divisional Managing Director

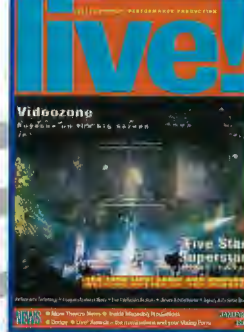
Tony DeBell

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Itinerary

Itinerary

January 1997 Issue 52



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live! 1997
show & awards

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AND TABLE

ONLY A MONTH TO GO... HAVE YOU BOOKED?

Cover and Contents photographs

*Boyzone at
Wembley Arena*

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live!

NEWS

JANUARY 1997

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Quadrophenia's return to London



The Who's *Quadrophenia* show has just completed a run of shows in the US and UK, returning to England's Earl's Court 1 in early December.

The tour was premiered in the summer at the Mastercard Masters of Rock concert in London's Hyde Park. The show presented music and narrative from the *Quadrophenia* album followed by some favourite Who hits at the end, reuniting the band after seven years off the road.

Lighting was originally designed by Roy Bennett for the New York shows. Tom Kenny was brought in to operate and direct the tour together with Andy Gibb who took care of Icon and Wash Light control, and together they turned the show into more of a rock 'n' roll event. Lighting contractors for the US and UK were LSD.

Video played a large part in the visuals, with lighting and moving image interacting to unfold the story. The video footage was directed by Aubrey Powell, with equipment provided by US based BCC Video, featuring a Sony Jumbotron screen in the centre, flanked by two screens either side.

Sound was provided by a flown Clair Brothers Audio custom S4 system, controlled with Yamaha desks. Front of house engineer was Dave Cobb, with Andy Sottile on monitors.

Production manager was Mick Double and stage manager was Ian Day. Catering was by Eat Your Hearts Out, trucking by Transam and bussing by Phoenix. The UK dates were promoted by Harvey Goldsmith.

■ Louise Stickland

A Unique kind of Hogmanay

Edinburgh's population is set to swell by up to 300,000 as revellers descend on the city for its Hogmanay celebrations.

Overseen by Unique Projects' Pete Irvine, with Regular Music's Barry Wright as director/producer, the five days of live music and events start on December 28 and continue until January 1. The ticketed Concert In The Gardens on the 31st has Runrig, Horse McDonald, Scottish Fiddle Orchestra and Ashley MacIsaac. One of the other, free, live stages features Ocean Colour Scene, Baby Bird, Stereophonics, Geneva and Space Monkeys. Other events include the World Party at the Meadowbank Sports Centre, again on Hogmanay, a jazz programme with Carol Kidd, Suzanne Bonnar and Fiona Duncan, as well as the more traditional Torchlight Procession. Rab Randall

is Unique's production manager for the festival. He is using SSE for the main stage sound, The Ross Theatre Bandstand, where Runrig play, lit by the Cambridge-based lighting company DLD, with whom the band is currently touring.

On the other two main stages, local sound company EFX Audio is supplying sound, with lighting from Glasgow-based Total Quality lighting. Serious Stages is providing 60 foot and 40 foot Orbit stages.

Randall says that after problems with radios last year, they have appointed Motek to handle all the mobiles and radio communication. In conjunction with the police, and Motek, Unique1 has devised a comprehensive public address system, and police can selectively override the main PAs in case of emergency.

■ Fiona Harley

MCP is Wembley Arena's Promoter Of The Year

For the third time in six years, MCP has won Wembley Arena's Promoter of the Year title.

MCP won with 20 performance dates including The *Top Of The Pops* weekend, Kiss, Def Leppard and Status Quo.

MCP's Tim Parsons commented that their very successful year has "in part been due to the commitment of venues like Wembley". He also applauded the excellent relationship they have with the Wembley management team.

Close runner-up was the 1994 winner, Kennedy Street Enterprises, with 18 dates, including Meat Loaf, Barry Manilow and The Giants Of Mowtown.

■ Louise Stickland

1996 TEC Awards listed

The 12th Annual Technical Excellence and Creative (TEC) Awards were held on the Saturday night of the show at the Los Angeles Regal Biltmore Hotel.

The following live production favourites are recognized amongst the USA's most prestigious performance technology honours:

Outstanding Institutional Achievement

Sound Reinforcement Company: Clair Brothers
Remote Recording Facility: Westwood One Mobile Recording Division

Outstanding Creative Achievement

Sound Reinforcement Engineer: Robert Scovill

Outstanding Technical Achievement

Mic Preamplifier: Focusrite Red 7
Microphone: Shure Beta 58A
Sound Reinforcement Loudspeaker: JBL Professional EON System
Signal Processing: Lexicon PCM90
Sound Reinforcement Console: Mackie 24.4
Small Format Console: Yamaha O2R

NEXUS MEDIA PRESENTS

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awards

VOTE NOW!

LIVE! AWARDS NOMINATIONS LIST PAGE 14

LIVE! AWARDS VOTING FORM PAGE 16

CLOSING DATE FOR ENTRIES

FRIDAY JANUARY 24TH

Healey leaves FAB

Matt Healey, agent at FAB, has left the company to pursue his own projects. At time of going to press, Healey said he was looking at a couple of potential new agency homes, but has made no firm decision as to his next step. Healey joined FAB in late spring 1996. He takes with him acts he represents including Real TV, Pullover, Space Maid, Orphic Soop, Redwood, Conewood and The Hormones. Although FAB was believed to have looked at a new agent joining, managing director Rob Challice says he is quite happy to keep the present team as it is.

■ Fiona Harley

Templine's first lady powers through blockade

Templine rookie Liz Darnell was one of the first truckers to find their way around last month's French lorry blockade back to England. Liz, Templine's first woman driver, by-passed the monstrous queues at Calais to catch a ferry from Cherbourg with her cargo of generators which were needed urgently for the premier of the Disney film *101 Dalmations* in London.

Having never driven abroad before Liz, aged 23, set off on November 21 to collect two generators from Madrid. She recalls: "The journey down wasn't too bad but I kept hearing horror stories about French drivers dangling bricks off bridges to smash windscreens and forcing English lorries off the road."

Templine transport manager Kim White said: "Liz did a brilliant job. At times we were frantic wondering where she was but she got the generators back in time and we're delighted with her."

■ +44 (0)117 923 5950



Patrick Woodroffe joins key industry figures at 1997 Live! Show

Leading LD Patrick Woodroffe is the latest top name to join the action at 1997's *Live!* Show and Awards. Patrick will be guest speaker at the ALD Seminar on Friday January 31 during the afternoon.

MORE AT THE LIVE! SHOW

The Association of Lighting Designers is the latest trade body to sign up for the Show. The ALD will host two special sessions on Friday morning. The first will be a keynote speech on theatre, rock and roll and theatrical lighting, from one of the industries most eminent lighting professionals, Patrick Woodroffe. This session will be open to anyone attending the Show. The second session will be an ALD Members' meeting/Open Forum for ALD members only. More details in the next issue (out December 19).

The Nation Union of Students Ents Officers and Managers will be taking part, too. On Friday afternoon we host a special seminar / Open Forum on their behalf with a panel of top production and promotion figures. PLUS the presentation of the winner of the *Live!*/NUS Competition, sponsored by Spirit, LightProcessor and John Hornby Skewes.

Thirdly, the team behind *London Music Week* will be revealing details of the capital's forthcoming musical extravaganza, scheduled for May 1997.

A VENUE OF LEGENDS

The *Live!* Show is taking over the fabulous Roundhouse Theatre – voted Best Venue in the 1996 Time Out Awards – for exhibitors across the whole spectrum of concert and event production, promotion and management.

The world's only in-the-round Show is built, uniquely, around a central bar and features a separate seminar/conference area.

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 and video, flooring, fencing – and more – will be showing what

they've got.

Day 1 sees the PSA's 1997 Annual General Meeting and Conference, bringing the industry's top production people to north London for a day of discussion and sessions.

Day 2 sees special seminars – featuring the ALD and NUS Ents officers and venue managers.

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

MORE AT THE 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 balcony seats at discount prices for freelancers via the PSA and other industry bodies, with a buffet supper.

PLUS we've signed up the SAS Band featuring Peter Green and Splinter Group, Cozy Powell, Roger Chapman, Chris Thompson and Tony Hadley for an all-star guest slot to kick off the party...

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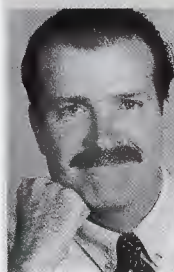
For Show & Awards details and bookings, please contact

Andy Lenthall or Dan Jago on

• Tel: +44 (0)1322 660070

• Fax: +44 (0)1322 615636

PEOPLE NEWS



Group One growth continues
Group One, US distributor of audio and lighting products, has expanded with the

addition of Paul Murphy as Marketing and Sales Manager for the professional lighting division. Murphy will be working in conjunction with the lighting division sales staff with responsibility for Clay Paky, Elektralite and Pulsar sales. +001 (516) 249 3662

Lee for Litestructures

Litestructures has appointed Emma Lee as marketing manager. She will take care of all aspects of the company's UK and overseas marketing, including the launch of Litestructures' latest innovation, the Litedeck 20/20. +44(0)1924 240800

Soundcraft hires Adams

Tim Adams has joined Soundcraft as PR Manager. A professional musician, specialising in keyboard programming, sequencing and computer music annotation and recording, his new role will be to maximise world-wide exposure of Soundcraft's range. +44(0)1707 665000

Mackie appoints Ripp

Mackie Designs announced the appointment of Stephen J. Ripp as Chief Operating Officer on November 4. Ripp, most recently President and CEO of Corimon, a publicly-held holding company, has over 22 years' experience in manufacturing and consumer electronics-related businesses. "Stephen's international and domestic manufacturing and distribution expertise, and his financial acumen and strategic marketing skills will benefit us as we grow our business and implement our long-term plans for diversification," commented Mackie CEO and President Greg Mackie. "He will be instrumental in achieving our company goal of being a global leader in the professional audio products industry."

Lee Takes on role at C Audio

With the launch of C Audio's new SRX range, Lee Basham, who has been with the company with the company seven years, has taken up the newly-created position of Product Support Engineer. +44 (0)1223 211333

Le Maitre's new Pro Stage II: for pros only



Le Maitre is introducing a new range of professional pyro effects aimed squarely at the experienced pyro user.

The Pro Stage II series, which includes a selection of standalone, hand-wired effects, is designed for LDs, set designers and pyrotechnicians. The new range, in common with Le Maitre's existing Air Burst, Flamé Projectors and other standalone effects, will only be available, Le Maitre's Rick Wilson told *Live!*, "through controlled direct sales to experienced end users".

Unlike the company's Pyroflash system which uses plug-in pods to house and trigger effects, Pro Stage II effects are supplied for individual mounting – to maximise their flexibility – and so must be hand-wired. Le

Maitre sees the US and European touring markets and film and TV as the range's likeliest major customers, which will compete, says Wilson, "very strongly" on price with US-derived equivalents.

Pro Stage II is designed primarily for indoor use, and the gerbs themselves are all-black in finish. The extensive range runs from 1/4 to 1 second and from 6 to 20 feet, with different colours available in the near future, and features Le Maitre's 'low smoke' technology.

Says Rick Wilson: "These are a high-performance but economical new alternative to American brands – great effects for the professional rock & roll pyro user at the sharp end of show design."

■ +44 (0)181 646 2222

CompuServe launches 'Interactive' 3.0.1

CompuServe has re-launched its UK service with a new name, new software and a new logo.

An on-line message to subscribers on November 29 announced a change of name to CompuServe Interactive (CSI) to accompany the release of its CompuServe 3.0.1 software in early December.

A new globe logo marks, said the company, "an appropriate change for the world's only truly global ISP with access and members in over 185 countries". With over 400,000 UK members and five million worldwide, CompuServe is the UK's most popular ISP, quoting growth of over 100% per year for the last

five years.

Martin Turner, General Manager of CompuServe UK, said: "We don't buy the idea that everyone just wants to get out onto the web alone, trying to track down information and fellow human beings in its labyrinth of servers and menus. Our vibrant

Forums...demonstrate that Internet users like being part of a community, able to quickly find the places where their interests and needs are met, and an easy-to-navigate service with a wealth of information and resources."

CompuServe Version 3.0.1 is being sent to members with the latest issue of its *GO...* magazine.

PCM's new record

PCM, who say they are always beating their own records of speedy turnaround times between order and delivery, last month excelled themselves by setting a new record. Unusual Riggings ordered 22

half ton CM hoists at 5pm on a Tuesday – which were delivered by midday two days later thanks to what the company called "remarkable teamwork from everyone at PCM".

■ Louise Stickland

WEB NEWS

Westminster teams up with HMV for music database

The University of Westminster, sponsored by HMV, has appointed a researcher to examine the music business as part of a plan to set up a new database on the World Wide Web. The HMV Music Business Research Site will provide what is believed to be the first detailed look at how the music business operates across international boundaries. Norton York, Head of Commercial Music at UoW, explained: "We're making it available on the Web to make sure as many people as possible have access to it. Our own students will obviously benefit, but I'm positive there will be many others studying or involved in the industry world-wide who will visit this site." The site is currently under construction at: <http://www.x-static.co.uk/hmv/>. +44 (0)171 911 5902

Allen & Heath on line

Allen & Heath's Web site is now on-line with technical information, a user forum, product information and news updates. <http://www.allen-heath.com>. +44 (0)1326 372070

Production Services

Production Services has launched its new Web page and introduces itself on the Internet. The site, says Al Macleod, displays the speaker systems that they manufacture for all professional needs, from massed arrays to small PAs. <http://web.ukonline.co.uk/Members/ps/>. E-mail: sales@ProdServ.octacon.co.uk

T2K in Las Vegas

Towards 2000 Inc has opened a new Las Vegas office (general manager Tim Brennan). T2K Las Vegas will be an expansion of the LA office and will focus on providing specialty lighting, effects and nightclub sound, lighting and video systems. E-mail: T2KLV@Aol.com. Web T2K.com

Audio-Technica get E-ed up

Audio-Technica has announced its E-mail address: sales@audio-technica.co.uk

BANDIT LITES OPENS NEW CALIFORNIA OFFICE

Bandit Lites opens its newest office in San Francisco on January 15, 1997. Dizzy Gosnell, former general manager of Bandit Lites Nashville, becomes GM of Bandit Lites California. The aim is to improve service for West Coast clients and to assist the Hong Kong office in their work. +001 (423) 675 0880

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heatsink/reflector
combination

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temperature

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tilt is user selectable
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Eros Ramazzotti



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Shaking the Tree

AGENCY & PROMOTER NEWS BY FIONA HARLEY



With the festive season coming to a close, the 'party of the year' badge has yet to be pinned on the appropriate cardigan. So far, the Tree was very impressed by **Break For The Border Group's** Christmas party in Battersea Park. Inside a huge Owen Brown temporary structure, a Russian fairy land was created, aah, under the largest star cloth the Tree has ever been winked upon by... A mixture of corporate and music-related attendees ate and drank the night away to the strains of **Russian cabaret** before getting down to the annual disco boogie. In the spirit of things were some of the **Primary Talent** team, staff from **LPO**, **FAB's Nigel Morton** and those nice **Metropolis** people... Glaring absence of the evening was **Martin Creaney**, **BFTB's** meister-booker, who was tucked up in his sick bed – shame.

J.D. Wetherspoon is appealing the council's refusal of planning permission to turn **The Grand** in South London into a pub. In what could be one of the last live concerts at the venue, **ITB** act **Me'shell Ndegeocello** turned in a spankingly brilliant set, only to run up against 'Club Curfew', where early live music revellers are tossed out for the entrance of the Saturday night club regulars. Responding to an audience who wouldn't leave, the band returned for an encore, but found the sound had been switched off. Wot a swizz. **Mean Fiddler** promoter **Nick Hall** explained that build-ups of people outside the venue raised safety concerns, and somewhat sheepishly admitted: "I've never had to turn the sound off at a gig before..."

Neil Warnock is taking a special interest in **The Agency's** new band **Manbreak**, "because it is so good", he says. The act is one of the few artists remaining on **One Little Indian**, after its 'rationalisation', (or whatever they want to call it), along with **Bjork** and **Skunk Anansie**. New tours for **The Agency** in the new year include **Paul Rodgers** starting February 14 at **Portsmouth's Guildhall** and ending on March 16 at **Biscuithalle, Bonn**. **Johnny Cash** is also making a welcome return to Europe beginning April 7 in **Prague**, continuing till the end of the month, and dropping into the **Royal Albert Hall** on the 25 for his only UK date. The Agency's **Russell Warby** has three January dates with **The Wedding Present** and **Geoff Meall** has added new **Space** dates in January and has **Gene** touring the UK in February and March.

Eileen Mulligan, long-time right hand of agent **Pete Elliot** at **PTI** is not only using her experience to book **Wireless** and **Manta Ray** for **Elliot** but is also now the agent for two new acts, **Space Monkeys** and **Groupie** (no, not a gurl band). **Groupie** has its first single, *I Threw A Brick*, out on **Martin Hall's** label **Sacred**, on January 27, with dates booked around the release, and Mulligan is pretty chuffed that, alongside **Asgard** acts **Ocean Colour Scene** and **Baby Bird**, **Space Monkeys** (signed to **Factory** a year ago) has been added to the bill for the **Edinburgh Festival Street Party** on December 31. "Barry Wright saw them on the boat at *In The City* and really liked them", she told the Tree. **Elliot** has taken on two new dance acts **Dirty Beatniks** and **Akasha**, both on **Wall Of Sound**, who will be doing (separate) tours in February/March. **Project 23**, **Cleveland Watkiss'** outfit is out in March, and another new act for **Elliot**, **Antonina** on **East West** records will be playing live soon. **PTI** also has a long European tour with **The Roots** starting this month and continuing through till end of March, agented by **Nigel Hassler**.

Over at **Fair Warning-Wasted Talent**, **John Jackson's** three month European tour of **Joaquin Cortez** will debut in Paris, during the **Paris Fashion Week**. Jackson has **Soundgarden** headlining **The Big Day Out** in Australia in January. The band will also do some of their own shows, and Jackson says he'll stay down-under for a month-long holiday with his family. It will also give him a chance to talk to his Antipodean band **Midnight Oil**, due to come back to Europe next summer (as are **Megadeth** and **Helmet**).

The **Big Day Out** festivals will be taking a hiatus in '1998. The Sydney venue used by the festival has been bought (apparently by **Rupert Murdoch**) so it can't be staged there. Organisers **Ken West** and **Vivien**

Lees are understood to be considering an alternative event next year, and, contrary to rumours that this is the last ever, should return to **Big Day Out** in 1999.

FW-FT's Paul Bolton is busy will a major **Reef** tour for next year. The band will be touring its second album, due out at the end of January, with 12 dates in the UK, starting end of February, before going on to the rest of Europe. **Faithless** will be touring Europe and is being booked into summer festivals. Bolton is also working with **David Devant & His Spirit Wife**, "the hobby which might make me some money next year!", and the 'when and not if they are stars' **My Life Story** experience will be doing a European tour starting March 10, when the band's album is due out.

Asgard has **Steve Earle** touring in January, **BR549** returning in March and **Wilco** (ex-members of cult band **Uncle Tulepo**) touring Europe in April. **Mick Griffiths** is believed to be working on tours for **Ocean Colour Scene**, **Baby Bird** and **Tindersticks**, but as yet no shows have officially been announced.

At **FAB**, **Nigel Morton** has a number of artists on the road next year including dates with **Waterstone-Carthy**, featuring **Mercury Prize** runner-up **Norma Waterstone**, with **Martin Carthy**, starting on January 12 at **The Empire** in London. **Bruce Cockburn** starts a tour of UK/Europe in March and **Arlo Guthrie** tours Europe in March and April. **Nine Below Zero** continues touring Europe from January through May and **Whiskey Priests** tour January until March. Morton also has shows with **Eliza Carthy**, **Christine Collister**, **Doctor Didg**, festival dates with **Kate & Anna McGarrigle** and, a new act for him, Hungarian musicians **Muzsikás**, play London's **Barbican** on April 27.

Up-coming shows in the UK promoted by **MCP** include **The Black Crowes** tour in January and February, three dates with **Bush**, **Bryan Adams** dates from March 29 at **Bournemouth International Centre** and including the major arenas before finishing with three dates at **Wembley** from April 10 to 12. **Christy Moore** is back with six shows in March and **Erasure** does arenas in April. **Fun Lovin' Criminals** is due to play **Wolverhampton Wulfrun Hall** on March 29, with other dates understood to be pencilled for the UK. **MCP** also promotes **Korn** this month, **Gene** next month and into March. **MCP** also promotes **Paul Rodgers** in February, and **Placebo's** tour in February, with **dEUS** on most shows.

We're still trying to get the pictures, but even without visual aids we can imagine what the only **Kiss** show in Italy this tour, on December 18, looked like. **Barley Arts'** promoter **Claudio Trotta** had still not decided which one of the **Kiss** loveables to make up like, as per the contract which said promoters *must* wear the same mask and makeup as one of the band. With admirable verve, **Barley Arts** decided all the security people on the night would also be in **Kiss** makeup. (Bet they loved that.) Just so the audience didn't feel left out, **Barley Arts** arranged makeup artists at the gig to be 'at the public's disposal'. Just wait for the **Kiss** museum. No, really, **ITB** and **Barley Arts** are creating one, for the best known glam band in the world, ever. Honestly, **Kiss** was also the first sold-out show for the newly-opened **Oberhausen Arena** in Germany on December 12.

Also in Germany, **Marek Lieberberg** has gone on sale with **Rock in the Park** and **Rock at the Ring**, from May 16 – 18, with **Supertramp** one of the headliners along with **Kiss**, **Aerosmith**, **Neneh Cherry**, **Kula Shaker**, **Live**, **Corrosion of Conformity**, **Die Artze** and others.

Serious is going to repeat its **Oris Jazz** festival next year, after this year's successful event.

In Spain, **Neo Sala** has taken a leaf from **Roskilde's** book, and put tickets for his festival next summer on sale, without having announced a bill. We hear **Glastonbury** is doing a similar thing. A call to their offices ascertained that this year's policy is to not announce the headline acts until a short time before the festival, and all publicity will focus on the variety of different performances and acts the festival is home to. Sounds fair enough to the Tree, who can't really remember having ever seen a headline act at **Glasto**... In fact, last year is a complete blank. Wonder why?

■ **Fiona Harley**

Die Soldaten breaks new ground for ENO

The stunning recent production of Bernd Zimmerman's *Die Soldaten* (Soldiers) at the English National Opera was a moving and dramatic portrait of human behaviour in the face of situations that dehumanise and strip the individual of power.

This was the first UK staging of this epic, grim and provocative masterpiece directed by Zimmerman, who, terminally ill, committed suicide in 1970. Directed by David Freeman, naturally a production of such emotional depth threw down a glove of enormous technical challenge to bring Zimmerman's war-torn collage of situations to life and death onstage.

The many complexities of staging *Die Soldaten* included the simultaneous enactment of several scenes on stage, skillfully building up to a deafening, nail-biting crescendo of chaos and destruction in the last act – where 12 scenes are staged concurrently.

The production utilised over 100 orchestral and instrumental players, 16 singers and 10 actors in an expressive multimedia fusion.

Sound was designed by Ian Dearden in conjunction with Sound Intermedia. The ENO were assisted by Yamaha, who were approached to help with audio provision on a tight budget. Three Yamaha 02R

consoles provided FOH and surround sound automated mixing. Each console was configured with a meter bridge and a Yamaha MLAB 8 channel mic pre-amp to supplement the balanced mic inputs to each desk. A total of 40 inputs were required, plus inputs from an Akai DR16 hard disk recorder and S3000 sampler.

The 02Rs were cascaded apart from the six auxes on one console which remained independent in order to provide the surround sound fields. *Die Soldaten* saw the first public use of 'The Localiser' sur-

round sound plug-in for the 02R 'Project Manager' programme. Automated surround sound programming was replayed from the 02R consoles via an on-line Mac computer. A combination of 02R 'snapshot memory' scene recalls (for general mic balance changes) and real-time automated mix playback to control the balance between on-stage singing and orchestration, surround sound effects and additional orchestral and vocal pre-recorded playback from the hard disk recorder was used in the sound design. The full symphony orchestra, minus the percussion, played in the pit unaided by reinforcement. The only mic'ing was to provide foldback feed to other players scattered throughout the auditorium. The percussion section was distributed among seven separate locations high above the stage in the 'black store' and mixed in isolation for accuracy. The mixed percussion signal was then fed to stereo PA speakers projecting from the pit with the mixed percussion, there-

fore apparently playing out from the orchestral position. Six more percussionists onstage were also miked and a separate onstage jazz combo was locally amplified. Two electronic harpsichords, two organs and an upright piano were also fed to the FOH mix from different off-stage positions around the auditorium.

Lighting was slightly less high-tech but no less effective, with plenty of big moments and opportunities for rich, powerful colours and changes. It was lighting designer Peter Mumford's debut at the ENO, although he has worked extensively at the Royal Opera House and the National Theatre. For *Die Soldaten*, he used the ENO's house rig – some of which dates back to the Sadlers Wells days – but is still active and frequently specified by LDs. The lighting board is a Galaxy 2, now in its 12th season, operated by Andy Bell and Graham May for the run.

A simple set capable of staging a variety of scenes and situations was designed by Sally Jacobs. The lighting, set, sound and music all came together in a fluid, hard-hitting narrative dialogue as the story was told. Three GE P50/55 projectors were hired from Creative Technology to show the compelling video footage. While not state-of-the-art, these were again squeezed in to a very tight budget for such an ambitious project. The moving images were co-ordinated by Fiona Morris with visual design by Chris Laing.

In all, the production took a week from fit-up to opening – the usual ENO repertory timescale. Chief Electrician Dewi Evans commented: "We actually had the luxury of five lit rehearsals and a dress before opening instead of our more usual three."

■ Louise Stickland



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Aden Gregory
Monitor Engineer

Soundcraft
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late '96, was probably the most ambitious live sound project ever.

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and in-ear monitors required two 40 channel SM24s. The sound was flawless and just as well - George has a well deserved reputation for demanding *and getting* the best.

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VOTE NOW!

LIVE! AWARDS VOTING FORM PAGE 16

CLOSING DATE FOR ENTRIES FRIDAY JANUARY 24TH

It's time to cast your votes for the 1997 Live! Awards.

We realise that for some of you 1996 may well already be a blur of gigs, rigs and industry ligs – so to help you remember the people, products and events that have impressed you the most, the team here at *Live!* have put together a list of suggested nominations.

Please note: These are *suggested nominations only* – feel free to vote for any person, show or technology that you wish.

1996's TOP PEOPLE & COMPANIES

- 1 UK PROMOTER:** *Harvey Goldsmith, SJM, MCP, Mean Fiddler Organisation, Metropolis*
- 2 AGENT:** *David Levy, Andy Woolliscroft, Geoff Meall, Mick Griffiths, Paul Boswell, Clive Underhill-Smith, Barry Dickins*
- 3 PRODUCTION MANAGER:** *Mick Kluczynski, Bill Martin, Mick Double*
- 4 LIGHTING DESIGNER:** *Haydn Cruickshank, Andy Moore, Amanda Garrett, Mikey Howard, Susan Sasic, Roy Bennett, Patrick Woodroffe, Willie Williams, Paul Normandale, Brian Leitch*
- 5 SOUND ENGINEER:** *Jon Lemon, Jim Ebdon, John Martin, Mick Hughes, Marcel van Limbeek, Jody Perpick, Benji Lefevre, Simon Honeywill, Steve Guest, Colin Norfield, Huw Richards, Robbie McGrath*
- 6 MONITOR ENGINEER:** *John Ormesher, Chris Wade-Evans, Chris Trimby, John Roden, Paul Owen, Bryan Olson*
- 7 SET DESIGNER:** *Roy Bennett, Jonathon Park, Joe Vanek, Ian Knight, Mark Fisher*
- 8 SOUND DESIGNER:** *Martin Levan, Rick Clarke, Paul Groothius, Chris Hey, Patrick Baltzell, Andrew Bruce, Steve Kennedy, Tony Meola, Otts Munderloh, Richard Ryan, Bob Schindel, Thorny*
- 9 LIVE VIDEO PRODUCTION:** *Dick Carruthers/CT (Oasis), Chris Hilson/PSL (Boyzone)*

SUPPORT SERVICES

- 10 LIGHTING RENTAL COMPANY:** *LSD, CPL/Vari-Lite, Theatre Projects, Lite Alternative, Colour Sound Experiment, Art Of Darkness, Neg Earth, Meteorlites, Supermick, The Spot Co, Bandit Lites*
- 11 AUDIO RENTAL COMPANY:** *Ampco, Brit Row, Cangreen, Capital Sound, Clair Brothers, Concert Systems, Electrotec Audio Lease, EML, Showco, SSE, The Mikam Sound, Wigwam, TP Sound, New York Sound, Autograph*
- 12 CATERING COMPANY:** *Eat To The Beat, Popcorn, Eat Your Hearts Out, Cat'n'Mouse, Flying Saucers, Saucery, Snakatak, Went Hungry, Suger & Spice, Catch Up Catering, Home Cooking, Fish & Chips*
- 13 TRUCKING COMPANY:** *Transam, Stardes, Stagetruck, Redburn Transfer, EST, Fly By Nite*
- 14 TOUR BUS COMPANY:** *Phoenix, Wharfedale, Len Wright, Berryhurst, Bandwidth, Star Rider, Nova, Motts, Stardes*
- 15 SET FABRICATION:** *Brilliant Stages, ESS, Total Fabs, Stageco*

THE PRODUCTS

- 16 NEW AUDIO PRODUCT:** *Turbosound HiLight, 3G Fireball, Soundcraft K2, Spirit Live 8, EAW KF850, AKG WMS300, ARX Feedback Eliminator, d&b MAX, A&H GL4000, Martin W8 Compact*
- 17 NEW LIGHTING PRODUCT:** *Studio Color, PAL 1200, MAC 1200, Starlite Mk V, Avo Diamond III, Celco Ventura 1000, Irideon AR500, Wybron Autopilot*
- 18 NEW PRODUCTION TECHNOLOGY:** *Giantre Spiralift, Fold Flat Truss, ESS Tower System*

VENUES AND PRODUCTIONS

- 19 STUDENT VENUE:** *UEA, Sheffield, Manchester*
- 20 UK/EUROPEAN VENUE (up to 5000 cap.):** *Brixton Academy, The Roundhouse, Sheffield Leadmill, RAH, Paradiso, Vega*
- 21 UK/EUROPEAN ARENA VENUE:** *Sheffield Arena, NEC, Wembley Arena, Manchester NYNEX Arena, Amsterdam Arena, SECC, Bercy, RAI, Ahoy*
- 22 THEATRE PRODUCTION OF THE YEAR:** *Lord Of The Dance, Heathcliffe, Fall of the House of Usherettes, Martin Guerre, Tommy, Jesus Christ Superstar*
- 23 DANCE EVENT OF THE YEAR:** *Big Love, World Dance (Lydd), Megadog, Freedom Gala, Pride '96, Rezerection, Hacienda Tour*
- 24 FESTIVAL OF THE YEAR:** *Chelmsford V96, Phoenix, T In The Park, Lowlands Festival, Roskilde, Dr Music, Womad*
- 25 TOUR OF THE YEAR:** *Leftfield, The Cure, Metallica, Patti Smith, Tina Turner, Cast, Manic Street Preachers, The Lighthouse Family*
- 26 NEW LIVE ACT:** *Kula Shaker, Super Furry Animals, Beck, Garbage, Leftfield, Dharmas*
- 27 OVERALL LIVE ACT:** *Oasis, The Prodigy, Chemical Brothers, Underworld, Skunk Anansie, Alanis Morissette, Neil Young, Pulp*
- 28 UP THE TRUSS AWARD:** *For rock and roll experiences beyond the call of duty*

NOW TURN TO PAGE 16!

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UT-5 BELTPACK TRANSMITTER

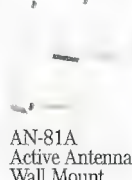
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The 1997 awards poll form

The Categories

In each category there will be one **Gold Award** (presented onstage) and three **Silver Certificates**.

1996's TOP PEOPLE

Please also state which show, festival or tour you are nominating each individual for.

- 1 PROMOTER
.....
 - 2 AGENT
.....
 - 3 PRODUCTION MANAGER
.....
 - 4 LIGHTING DESIGNER
.....
 - 5 SOUND ENGINEER
.....
 - 6 MONITOR ENGINEER
.....
 - 7 SET DESIGNER
.....
 - 8 THEATRE SOUND DESIGNER
.....
 - 9 LIVE VIDEO PRODUCTION
.....
- SUPPORT SERVICES**
- 10 LIGHTING RENTAL COMPANY
.....
 - 11 AUDIO RENTAL COMPANY
.....
 - 12 CATERING COMPANY
.....
 - 13 TRUCKING COMPANY
.....
 - 14 TOUR BUS COMPANY
.....
 - 15 SET FABRICATION
.....

THE PRODUCTS

Please note: These categories are for products which began their working life on the road in the last 12 months - trade show preview models or development prototypes are not eligible

- 16 NEW AUDIO PRODUCT
.....
- 17 NEW LIGHTING PRODUCT
.....
- 18 NEW PRODUCTION TECHNOLOGY
.....

VENUES AND PRODUCTIONS

- 19 STUDENT VENUE
.....
- 20 UK/EUROPEAN VENUE (up to 5000 cap.)
.....
- 21 UK/EUROPEAN ARENA VENUE
.....
- 22 THEATRE PRODUCTION OF THE YEAR*
.....
- 23 DANCE EVENT OF THE YEAR*
.....
- 24 FESTIVAL OF THE YEAR*
.....
- 25 TOUR OF THE YEAR*
.....
- 26 NEW LIVE ACT
.....
- 27 OVERALL LIVE ACT
.....
- 28 UP THE TRUSS AWARD
.....

* Nos. 21-24 reflect those gigs that in your opinion gave their audiences the best deal - including performance and production.
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LIGHTING TRADE NEWS

Fashion conscious White Light

White Light recently supplied over £10,000-worth of Lee colour filters for use in back-drops and displays in the windows of some of London's most prestigious fashion chains and department stores. Bryan Raven commented: "We are surprised and pleased that the fashion industry is taking advantage of a traditional lighting product." +44 (0)181 759 0005

Lighting Technology supply B&H

B&H Production has recently purchased EAW SM122 and SM155 stage monitors from Lighting Technology Projects. B&H Managing Director Andy Callin said: "We were looking for a compact, mid priced monitor that had a respectable brand name and the EAW stage monitors fitted the bill." +44 (0)171 631 1223

AUDIO PRODUCT NEWS

Breakthrough from QSC

How do you add computer-control routing and signal control to an audio system, even if the amplifiers aren't already computer controlled? One possible answer is the new NSC-8 Networked Analog Signal Controller from QSC Audio Products. The NSC-8 is an eight-channel audio processor managed remotely from a computer running Windows-based control software via an RS-232 connection. Output gain has a range of +27.5dB to -100dB in 0.5dB steps. Each channel also has an RMS-based compressor/limiter with selectable ratios of 2:1, 4:1, 8:1 and ∞:1. Threshold level is programmable from +20dBu to -44dBu in 1dB steps, with three selectable time constants. +001 (714) 957 7155

SOUND TRADE NEWS

Mikam takes Mark IV on US Riverdance tour

Riverdance sound designer Mick O'Gorman spec'd a massive Mark IV-dominated sound system, sourced through Dublin-based contractors The Mikam Sound, for the show's four-city US tour which began in the autumn. Illinois-based db Sound provided Electro-Voice cabinets and controllers, while sound mixing is through 40-channel DDA QII and 32-channel DDA CS3 consoles.

Live! Show UK launch for Clay Paky Stage Scan

The Live! Show in January will see the UK launch of Stage Scan, Clay Paky's latest scanner, unveiled at LDI in Orlando. Positioned between the Golden Scan HPE and the Super Scan Zoom, Stage Scan offers a new three-way choice at the top of Clay Paky's product range with new facilities include colour mixing, extra control channels, more flexible optics and silent cooling.



'Hot Restrike' heads the list of new features. This eliminates the waiting time (often at least 10 minutes) between loss of power to a fixture and when it has cooled down enough for the lamp to be re-struck. Stage Scan can be

powered back up straight away – and higher electricity bills through having to leave fixtures on all night is, adds Clay Paky, a thing of the past. The operator can choose to either have the fixture power itself down after five minutes, with all channels at 0, or use channel 17 to switch the lamp on and off as required.

Indexed prism rotation adds another dimension to the established concept of indexing wheels. You could, for example, put out a company logo, add in the infinity prism, line up all the multiple images where you want them or put out a triangle, add in the four image prism and line it up with all the others. The Golden Scan HPE's two beam sizes are also expanded upon here with six beam angles available via the new MSZ (Multi Step Zoom) system.

16 control channels are provided (17 when auto-shutdown is not used); the extra four over the HPE's 12 are for the colour mix – prism rotation/position is now separated out for finer control. A full RGB colour mix system includes an extra single wheel for impossible-to-mix rich saturated colours, along with bi-colour possibilities, quad-split and colour correction.

Another useful attribute is Stage Scan's silenced cooling system which reduces fan noise to a muted level suitable for theatre and TV studio environments.

Both casing and electronics have also been made more accessible. Electronics are now easier to get at via a hinge-down back panel; fuses have been replaced with a more efficient (and safer) circuit breaker; and there's a simple mains voltage changeover system for international use. Clay Paky's standard case design has been improved with independent access to the effects section, allowing gobos to be changed even when the lamp is on without burning fingers or being dazzled by the lamp.

■ *Stage Scan's first UK and European showing will be at the 1997 Live! Show on January 30-31 in London.*
Pulsar Light of Cambridge: +44 (0)1223 3661798

ILMC 9 meet: dates set

The ninth annual ILMC meeting is set for March 7, 8 and 9 1997 at The Inter-Continental Hotel, Hyde Park Corner, London.

The ILMC, a meeting place for the world's concert and contemporary music industry, attracts over 600 people each year from around the world. Attendance is by invitation only.

The ILMC's HQ is located within the offices of agents Primary Talent International. This year the organisation is

joined by tour and production management company True North, who will be co-ordinating this year's conference.

The ILMC was established to improve co-operation between various elements of the industry, improving the live concert experience for both audiences and performers.

At the conference, the ILMC will unveil The Axis, its Internet information and communication facility.

■ *Louise Stickland*

Adlib Audio opt for EV

Liverpool rental company Adlib Audio have re-equipped 16 floor monitors and a FOH system with Electro-Voice DL12X 300W 12" drivers. For the wedges, these are combined with the DH1A compression driver and HP81630 horn flare. Contracts for the uprated gear include the Bootleg Beatles, Space, Billy Bragg, Texas, Gene, Heavy Stereo, Joyrider, Longpigs, Deepend and Skinny. +44 (0)151 486 2214

Ministerial approval for EV

The Ministry of Sound in London has installed 12 EV EXV 150A bass drivers as part of an upgrade to their legendary main room sound system. Acoustic engineers from US sound designers GSA undertook a thorough re-evaluation of the system, retaining the original GSA enclosures, designed and built especially for the Ministry by the late Richard Long, but upgrading and replacing most of the drivers.

Cyberlogic in Spain

Cyberlogic's high power multi-channel amplifiers have become a regular feature on the Spanish rock'n'roll circuit, touring with leading rental company Twin Cam during their hectic 1996 season. 3 more NC-812 systems were recently supplied to the new National Theatre of Catalonia. +001 (415) 453 1520

Lemmy cuts with DPR-901

Dave Hilsden has been tour managing and engineering Motorhead for 13 years and has hired BSS DPR-901s since their launch in 1990. "It's the only EQ we've found that will get Lemmy's voice to cut through the wall of sound, so I decided it was time to buy," he said. The band recently played four festivals in South America. "This is an example of where it was useful to own my own DPR-901 because in some territories it's not always available to hire and I find it indispensable." +44 (0)1707 660667

Cadac in Pretoria

The State Theatre in Pretoria, South Africa has installed a Cadac F Type console in one of its main theatres. The State Theatre's repertoire encompasses concerts, gigs and tours from drama to jazz.

ATM meet TUV and CE

ATM Fly-Ware recently achieved full conformity to German TUV safety requirements, applied to all staging and studio situations. All ATM products are also CE marked, and are available in the UK and Europe through Autograph Sales. +44 (0)171 485 3749

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.

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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.

SPIRIT

- 8
- 12
- 16
- 24



LIVE 3²

LIVE 4²

APPLICATIONS

Any Live situation where 4 groups are required:

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- 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.



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

LIVE 4²

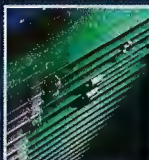
MAIN FEATURES

- 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 ■ 6 x 2 Matrix section ■ New UltraMic+ Preamps ■ Phase Reverse Switch on every mono channel ■ Independent Phantom Power Switching on every channel ■ Direct Outs on every mono channel, for individual effects or multitrack tape sends ■ 4 band EQ with two swept Mids ■ EQ In/Out Switch ■ 18dB/Octave High Pass Filter on every mono input ■ End cheeks removable to reduce road case size ■ 8 Channel Expander Option

PRICES FROM **£1305** +VAT

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.

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By Soundcraft

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live!

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THE PRIZE...THREE GREAT PIECES OF PERFORMANCE TECHNOLOGY



Spirit Live 4/2 sound console

This 24-channel sound console is a model of compact versatility – with a thoroughly professional spec. Features include 4 group buses, extra quiet UltraMic preamp with up to 66dB of gain range plus 4-band EQ with two swept mids on every mono input, 6 aux sends with up to 4 pre/post fader, 4 stereo inputs, 4 mute groups, matrix and much more.



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The LightProcessor QCommander offers simple control of moving and generic lights. It has 256 DMX outputs, can

drive up to 16 intelligent fixtures and will accommodate all multiple channel fixtures. Lamp personalities can be uploaded from a PCMCIA card and stored in the desk. Programming is so straightforward that the basics can be grasped in 15 minutes.

WIN ALL THESE!

Scanner II Radio Microphone

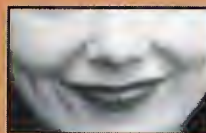


The Scanner II Diversity Wireless Microphone System S2 is a high quality VHF hi-band quartz-locked fixed frequency dual diversity receiver, plus hand-held microphone transmitter. The mic incorporates a high quality Audio Technica capsule, while the receiver is housed in a neat 1U half rack case. Give your performers the freedom of the stage!

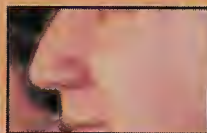
HOW TO ENTER

On your Student Union letterhead, simply answer the following questions and post or fax it back to us along with your name, telephone/fax and Student Union details.

1. IDENTIFY THE FOLLOWING ARTISTS:



A



B



C

2. WHICH OF THE FOLLOWING STATEMENTS IS FALSE?

- A. The man who makes James Bond's special weapons is called "Q".
- B. A spirit is a distilled alcoholic liquor such as gin, whiskey or rum.
- C. Radio killed the video star.

TIE-BREAKER

Complete the following sentence, explaining what kind of event you would produce using our fabulous prizes, in no more than 40 words:~

If our Student Union wins the NUS/Live! competition we will...

COMPETITION RULES 1. Any NUS-affiliated educational establishment venue is eligible to enter. 2. One entry only per venue. 3. The prize of a Spirit Live 4/2 console, a Light Processor QCommander and The Scanner II Radio Microphone System S2 will be presented to the correct entry which, in the judges' opinion, gives the most creative answer to the tie-breaker. The winning venue will also be featured in a future Live! article by mutual arrangement. 4. There is no cash (or beer, or anything else) alternative. 5. Competition entries must be received at Live! by 5pm Friday January 17 1997.

Post your entry to Robyn Pierce, Live!, Nexus House, Swanley, Kent BR8 8HY. Fax: 01322 615636

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The MAC 1200 is the ultimate professional color mixing spotlight. Designed solely with international lighting designers in mind, the MAC 1200 is a precision driven-yoke mounted projector offering 440° of pan and 306° of tilt.

The MAC 1200 incorporates Martin's own (CMY) full color mixing system, which uses Cyan, Magenta and Yellow to create numerous color choices and shades. Additionally the MAC 1200 is fitted with a four dichroic color wheel plus open white.

The source of the MAC 1200's immense power is its intense MSR 1200 lamp in conjunction with the radical optical design.

Beam apertures are available in six different angles - 2°, 5°, 9°, 15°, 21° and the standard 32°.

Naturally, control for the MAC 1200 can be from any industry standard DMX 512 lighting desk or the Martin 3032 controller.

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Dynamic and rational the Martin MAC 1200 is the definitive industry colorchanger.

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- MSR 1200 lamp
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- Plus a four color wheel
- Six beam apertures plus washes
- Ultra-smooth full-range dimmer
- DMX-512 control
- Modular construction

Martin Global Network

The MAC 1200 is the second Martin product, along with the PAL 1200 to enjoy the benefits of the Martin Global Network, the unique, international, rental structure for performance lighting professionals. This scheme ensures that wherever Martin's high performance products such as the PAL 1200 or MAC 1200 are in use, designers can always be certain of substantial support and back-up.



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bulletin board

JANUARY 1997

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Website:
<http://www.psa.org.uk>

Happy Christmas... You Bet!

With 1996 coming to a close and everybody looking forward to Christmas and the New Year, Keith Ferguson reports that the PSA has received some early presents.

This year has seen some tremendous strides forward for the PSA. Membership has increased steadily to over 700. Freelancers and companies alike recognise that the PSA is acting as an effective industry voice.

This year has seen some tremendous work done by our own membership, some of which I would like to mention.

We have seen the first PSA publication on Health and Safety matters.

Chris Hannam, so long under the H&S microscope as stage manager of the NME stage at Glastonbury, has written A Guide to Health and Safety Management for the live music industry. It has received favourable endorsements from Environmental Health Officers and H&S consultants

as: "A user friendly publication that gives a comprehensive introduction to managing H&S requirements in the live music and events sector."

We have seen the creation of our own Website (<http://www.psa.org.uk>). PSA Council member and Wets' production manager Dougie Souness has spent countless hours constructing, updating and maintaining the site with help from SSE's Chris Beale.

Council member Mike Lowe has become one of only four Directors of a newly formed NVQ 'lead body' that will, in due course, provide accreditation of skills for our members through the NVQ system. This is representation for the PSA at the highest level. (Members will recall the recent NVQ

questionnaire in the November issue of Backstage. If you haven't done so already please complete it ASAP and return it to Keith Flunder at LaserHire. IT IS IMPORTANT!).

Council member Roger Barrett successfully lead the industry assault on the Institution of Structural Engineers report on Temporary Demountable Structures. This has not only protected companies from having to trade under unworkable regulations, but has also helped protect the future of our staging companies and freelance jobs they generate. More importantly, this major political success has earned the PSA recognition at the highest levels of government (inc. the DoE, DNH, HSE and Home Office). We are now seen as

a credible association representing sectors within the live events industry. The PSA will now "sit at the table" at the formative stages of preparing legislation or industry guidelines.

These are some examples of early Christmas presents delivered by members to the association. Thank you all (those mentioned and other contributors not mentioned here) for your magnificent contributions to making Christmas '96 such a memorable one.

May 1997 see more exciting progress in building a stronger and even more effective PSA.

A very happy Christmas and a prosperous 1997 to all our members.

■ Keith Ferguson

NEW PSA ASSOCIATES

Active Associates Ltd, specialist in sports massage therapy bring a new dimension to safer working techniques in our high pressure work environment. Production crew members working on the TV show The Gladiators received sports massage therapy that proved effective in reducing muscle fatigue and general tiredness. As we know tiredness is

the major cause of accidents. Active Associates MD Anne Baddeley says: "We observed crew members working using bad lifting techniques and were able to advise them about using better practices to help avoid muscular strain. In combination with the massage therapy the crew were able to enjoy a more comfortable and safer working day. The work rate of

some crew members can be as high athletes seen on the show. We hope that our expertise will be used to reduce the risk of accidents by reducing tiredness at work through proven sports massage techniques for which training is available."

Contact Ann Baddeley 0121 744 0598
M.A.N. Flying Systems Ltd have been developing sophisticated flying systems for sound equipment over

several years. Based on Canvey Island, M.A.N. has it's own manufacturing set-up that takes design concepts through to the finished item. MD Mick Nash-de-Villiers is always available to discuss the high-tech aspects of this specialist rigging area. Clients with problems or special requirements can make contact at any time.
Contact: Mick Nash-de-Villiers on 01268 695201

Best New Year's Resolutions

These will be made at the PSA AGM and Conference on January 30th 1996 at the Roundhouse at Chalk Farm. Tickets are £50.00 plus VAT per head and includes refreshments and lunch. The direction of the association will

be set by the election of new council and the membership reviewing progress to date and setting the agenda for 1997. Do you want to be involved in the development of the PSA? Have you considered standing for Council? Would you like to input by being a part of a team working on a particular issue? Don't for-

get that the progress made to date is due to the work of members (like you!) who have taken the plunge and become involved. Nominations for the new council are being accepted NOW! For more information contact Keith Ferguson on 0181 335 3323.

PLEASE BOOK YOUR PLACES NOW. IT HELPS SAVE MONEY ON CONSTANT REMINDERS.

PSA Web Site

<http://www.psa.org.uk>

Diary Dates

COUNCIL MEETING

Thursday 20th December:
12pm @ Music Bank Studios
PSA CHRISTMAS BASH

Friday 20th December: 8 till
Late @ Music Bank Studios.

PSA AGM/CONFERENCE

Thursday 30th January
The Roundhouse, Camden
Put these dates in your diary
NOW.

More details next month.

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JESUS CHRIST SUPERSTAR AT THE LYCEUM, LONDON



STEVE BALSARD AS JESUS

Andrew Lloyd-Webber's greatest original hit shared its rebirth last month with another of London's musical landmarks, the Lyceum Theatre in the Strand. The theatre which once hosted, among other historic events, the recording of Bob Marley & The Wailers' iconic 'Live' album, has been substantially re-engineered for modern productions.

Steve Moles watched the new interior taking shape, and talked to some of the key figures on this justifiably-acclaimed Really Useful Group production

It's been a very long time since the Lyceum on the Strand opened its doors to the public. As a theatrical venue, almost 60 years, according to the Daily Telegraph – though by the late seventies it was still staggering along, suffering the ignominy of hosting rock concerts, finally closing in 1984.

I was there, then; and in that dying era its booze-sodden carpets were rotting away and the splendour of its high Victorian decor, all opulent red velvet upholstery, gold leaf and wild mural splendour, were a drab sad sight to behold. Even in its final days, though, it did have its moments: watching 2,000 London skinheads joyously

bounce the night away to Madness was entrancing – if a little intimidating – but it was hardly what the venue's founders had in mind. How appropriate then that as Apollo Leisure complete a major undertaking to restore the theatre the opening production should be a resurrection itself, the ultimate story of re-birth, *Jesus Christ Superstar*.

It's an obvious allusion to cast, and I make no bones about that, but as debate rages in the media over social responsibility, public behaviour, drugs guns and combat knives, it seems all the more apt. Tim Rice and Andrew Lloyd-Webber's first commercial success – restaged now – points to a canny apprehension of social trends by producers The Really Useful Group.

History tells us that *fin-de-siècle* madness is a predictable disease amongst Christian societies, and clamouring for moral and theological certainties the symptoms. Were one to don a cynical hat, one might wager under such circumstances that this production is likely to outlast its original, taking us at least to the century's end. We shall see.

Before moving on to the many elements of the show's production, one quick note on the refurbishment which gives a flavour to the astonishing pressures of time imposed upon builders and installers alike to ensure the Lyceum's doors opened on time this November.

As main contractors, Willmott Dixon were still finishing the structural work

and only beginning to think about second fix and furnishing as July dawned and Unusual Rigging began moving in to install a flybar system over a stage still littered with scaffolding. The 74-bar manual counterweight system went up in just 21 days; the fire iron took a little longer. No small achievement when you consider everything including the many tons of cast-iron weights were hand-balled in, the stage lift not yet commissioned to carry equipment down to stage. This only points to the hurdles that were to be overcome when the RUG's production proper began to arrive.

Under normal circumstances the scheduling of fit-ups, despite their apparent chaotic nature, do follow some logic. Not for the Lyceum. As parts of the building were signed off by Willmott Dixon, whatever part of the production appropriate to that area was installed. This situation was exacerbated by John Napier's imposing set design which put 70% of the performance area in front of the proscenium arch: virtually an in-the-round show plonked in a black box theatre. Thus it was that before much of the sound, lighting and rigging could be installed, the huge back wall element of Mr Napier's design went up. In essence the performance takes place in a re-creation of an ancient Judaic theatre. Resembling an amphitheatre, the enclosing rear wall rises some forty feet and effectively cuts off the backstage area to all but pedestrian access.

Digging and rigging

The steel frame structure built by Metzine is of substantial weight and involved the ➔ p27



DAVID OGILVY

AMEK

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← p25 installation of extensive RSJ reinforcement beneath the main stage to support it. The shell and decorative elements, by Terry Murphy Scenery Ltd, are dark, sand-faced, almost adobe like in finish, and give definition to the curving back wall rising in three tiers around a central portico. Herein lay a secondary problem. The tiers fulfil their authentic purpose containing some 80 audience seats (possibly a modest salvo to the lost rows forced by the stage thrusting out into the stalls). The ramifications of this has been the need to build extensive temporary public entrance and fire exit corridors. Of breeze-block construction, these thread their way through the backstage labyrinth of steel reinforcement further complicating the access situation. Thus it was that Colin Raby, who headed up rigging team from Unusual Rigging, found his responsibilities for fit-up were more than simple suspension equations: "We ended up putting in a three-way motor bridle and literally lifted every major element of set, lighting and sound up and over the back wall and out into the auditorium."

With the majority of the lighting, and still some major elements of set to be built out in the hall, the entire stalls area was decked-over to provide some semblance of sanity to the working conditions. One of the ironies of having so much of the production in the house is that where it touches the roof and walls, the just-restored murals and

decorative plaster-work have, for reasons of consistency, been treated with the adobe finish. In fact the attention to detail is acute. Lighting bridges, set elements – wherever something is suspended, in fact – the wire rope holding it has been thoroughly disguised by winding it in 22mm hemp.

To each side of the proscenium what appears to be timber-built (though actually steel-framed) narrow scaffold staging extends out to the first balcony's edge. Following the auditorium walls and rising up two stories the scaffold, in such close proximity to the audience, fully justifies the detail work – making it all the easier to be transported to another place.

David Hersey's lighting design has taken full advantage of these side scaffolds, neatly tucking-away lamps among the scaffold, although the Digital Beamlights by virtue of their size are a little obtrusive. The bulk of the lighting system is divided between an extensive grid installed out above the auditorium and a bridge upstage of the proscenium arch. An unusual departure for David Hersey, there is no front light rigged off the circle at all. Lighting and set in the house is hung beneath spreader beams hung off the main roof through ports in the decorative plaster ceiling. The largest beams are 11 meters long; to support the side scaffolds, they weigh in at 470kgs each. We can only imagine the fun Colin Raby and his team had getting them in. One aspect that will be unseen by the audience – but is interesting for its historical value – concerns the roof structures which support the side spreaders.

Because the Lyceum is a listed building as much of its original fabric as possible was retained in the refurbishment. The relevant roof beams turn out to be old Victorian bridge beams modified for use by the theatre's original builders. Six foot deep 'I' beams strung in a trellis like lattice, they have cast flanges top and bottom that took three days to drill

"Six-foot deep 'I' beams took three days to drill through for anchors – they don't build 'em like that anymore"

for point anchors. As the saying goes, "they don't build 'em like that anymore".



LIGHTING BY DAVID HERSEY

White Light, tight deadlines

White Light are the lighting contractor, and like everyone else they worked hard on a tight schedule to deliver the first shipment of an extensive system on September 29. There's 176 of what is established as the favourite new lamp of every West End LD, the Source 4 profile; plus there's 30 of the S4 Pars, 80 regular Par 64s – and White Light have lost count of the number of one and half kW floods they've sent down the Strand.

Ten VL5s and 17 of Mr Hersey's DHA Digital Beamlights comprise the automated part of the system, and there are six Juliat followspots (2 Aramis, 4 Korrigan). The pervasive flavour of the lighting is monochromatic, almost sepia-toned; the actors and set look like they've just stepped out of an old B&W movie. Yet the lighting and set combine to provide an elemental atmosphere, and in direct terms seem to evoke the Old Testament elements of fire, earth, air and water.

It's beneath the stage from where most of the literal interpretations of this ethos emanate. A central 1.5m circular lift (by Delstar) is ringed by effects and lighting. Thirty Alto PCs fitted with Rainbow scrollers encircle the superstructure that encloses its mechanics. The Altos are set horizontal to keep heat off the scrollers, and so have beam diverters to send their light up vertically through small perforations in the stage floor. A further six Altos are positioned immediately beneath the lift platform. For reasons of size alone (space is acutely limited beneath) these six are fitted with the new Chroma Q scrollers, AC Lighting's own-brand device, which White Light's Brian Raven is happy to report are performing perfectly. Woven-in amongst the lamps is a one and a half inch steel pipe domestic gas ring main installed by Howard Eaton, the purpose of which is to feed 14 gas flares on the stage floor. Live flame always attracts the interest of the H&SE, and rightly so, but HELL have all the bases covered so well that bar-cued punter is unlikely to appear on the menu. Each flare is a diffusion burner (gas-oxygen mixing only takes place at the nozzle so that flashback is impossible), and a twin set of solenoid-controlled valves feeds both burner and pilot flame. The two valves are interlocked to a flame fail device plus back up the main gas feed line another seven solenoid valves, activated by panic buttons → p28



SHOW STEALER: NICK HOLDER AS KING HEROD

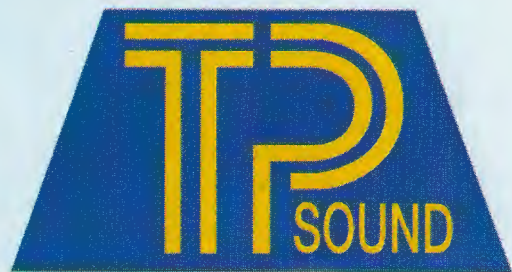
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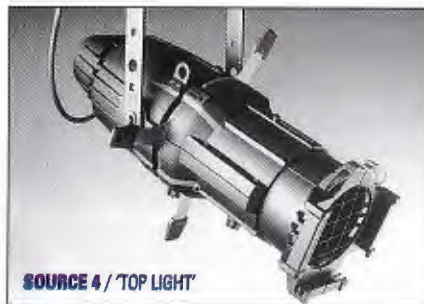
“Jesus Christ-Superstar”



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five star superstar



← p27 at the SM desk and several other locations about the stage, cut off the feed to each pair of burners. Just to make trebly sure, a series of gas sniffer sensors also rings the under-stage area which are linked to an automatic valve cut-off system. In fact it's a miracle the bloody things light

at all, but they do, and provide gentle foot-high flames above stage.

HELL also provide the water element of the show, a fine mist of rain from a simple spray nozzle head which falls gently on the central crucifix. Used for approximately two minutes, the rain effect dumps just 4.5 litres of water which HELL have managed to limit to the immediate area of the stage-lift and which is safely collected in a purpose-built catch tray they managed to squeeze under this already-confined area. So it is that, confined in a space approximately three meters in diameter, are an exposed water system, 72kW of lighting, a large electro-mechanical lift device and numerous gas burners. Good job Christ's on top of it, really.

Audio: top technology, but where are those frequencies?

For the sound system, sound designer Richard Ryan was given access to the very latest technology. Speakers alone comprise an extensive system of over 110 EAW cabinets (indeed, this is EAW's first major exposure in a West End production) with a main PA of 14 KF300i enclosures arrayed around the proscenium, on the bridge and to the rear, with eight SB625s deployed beneath the stage.

Throughout the house no corner has been neglected, with a comprehensive placement of JF60 and JF50s, while the bass is augmented by a further six SB120 compact sub-woofers around the balcony areas.

The system is driven by 60 Yamaha H Series amplifiers (all 5000s) with nine EAW MX electronic processors used (six 200is for the two-way KF300 cabs, a pair of 100s for the subs, and an MX300 for the three-way KF650s, the surround system EQ'd from Yamaha DEQ5s and DP2006 Yamaha digital parameters).

The entire PA, plus all desks and outboard systems – an investment in excess of half a million pounds – has been supplied by TP Sound Services. The KF300 is a familiar sighting on American theatre productions, which led to the marque's specification by Richard Ryan (who has worked extensively there with Martin Levan). Commented TP Sound's Dave Perry: "Richard was already impressed



with EAW; he asked EAW for the appropriate speakers to do specific jobs here and auditioned them. We supplied to his tender list...they're very well-made products."

For the cast, Sennheiser radio microphone systems are *de rigueur* with 33 running UHF but, to the team's regret, another five channels of VHF. TP Sound's Dave Perry was at pains to point out: "Quite frankly, having to run two thousand quid's-worth of Sennheiser on VHF is *laughable*. It's very disappointing – there's no way we can guarantee interference-free reception." Strong words indeed, but the debate over the UK's arcane waveband allocations, and the restrictions they imposes on the use of stage show transmitters and receivers, must wait for another day.

Ryan chose a mixture of Sennheiser MKE2s, Sony ECM77s and a new mic capsule from Morton at Danish Pro Audio, B&K's designers, some 60 in all. "The Sonys are for the heavy sweaters," Ryan commented. "Their resistance to sweat is unbeatable. I was offered the B&Ks as a demo; they are of a good size and sound excellent." Perry explained the choice had been based on sound quality, adding: "Now some other theatre sound designers are interested in trying them out – they could be on to a little winner with this."

Not to be outdone, 15 members of the cast are on Garwood In Ear systems, all using the LV1 lightweight standard receiver (affectionately known as the 'luvvie*') on five frequencies, broadcast from three of Garwood's new System 3 transmitters. Each cast member uses the standard ear mould – but with the higher-quality professional driver fitted. Even the 18-piece band are all on head-

phones: there's no other foldback system on stage, bar a pair of EAW MS20s for the conductor.

The band, meanwhile, could have been one of his thornier problems. They are positioned immediately behind the central portico of the rear stage wall approximately 10 feet above the floor. In such close proximity to the stage, their direct sound could have overwhelmed both performers and the punters sat close by. But by good fortune, and without the addition of any extra sound treatment, the nature of the set construction, particularly the fire proofing, turned out to baffle them most effectively.

Richard mixes the band largely through the proscenium system, "Trying to find that balance between rock and theatre," he said, and uses the extensive house system as a surround sound for ambient choral effects. This works well, extending the atmosphere and drawing actors out amongst the audience. The effect is to put everyone in the theatre actually in the midst of the drama.

With a multiplicity of outputs and inputs to control, Richard is using two Cadac Consoles. A 'J' type (comprising a 44 and a 30 module frame; 50 inputs in total, 44 with manual VCA and 6 motorised faders) and an 'F' type (comprising a 46 module frame with 39 'Super' dual input modules). He cites the VCAs and automated functions of the Cadac as primary requirements for influencing his choice of desks.



The set design and stage position has also impacted upon the sound in much the same way as it has on the lights. One particularly unusual element is the creation of a false floor throughout the stalls area, designed to raise the seating in line with the extended stage. The large void beneath, at its deepest some three feet, not surprisingly creates some resonance around the low end, hence the relatively modest system of subwoofers.

Overall, though, a complex and comprehensive sound delivered in a way that makes this a much more theatrical presentation than the more rock & roll staging of the original nearly a quarter of a century ago. Now that the show is open, the trials and challenges of this more than usually awkward fit-up will soon fade away.

However, some important lessons have been learned, especially by TP Sound who have had to come to terms with an entirely new PA system under very exacting circumstances. But all have worked hard – and a simple statement from David Hersey best reflects the achievements of all those involved in the production, most especially the expertise and sheer nerve of the Really Useful Group in managing all these resources under such tight time constraints.

"You know, it's not unusual in the West End for the first preview night to be cancelled, in fact it's quite common," said Hersey. "Here, despite having to do things like bag up all the lamps when we first installed them to keep out the concrete dust, we still previewed on time." And amen to that.

■ *Steve Moles*

Jesus Christ Superstar

The Lyceum Theatre, London

ARTISTIC CREDITS

Lyrics: Tim Rice

Music: Andrew Lloyd-Webber

Design: John Napier

LD: David Hersey

Orchestration: Andrew Lloyd-Webber

Musical Director: Simon Lee

Associate Costume Designer: Sue Willmington

Sound Design: Richard Ryan

Musical Supervisor: Mike Dixon

Choreographer: Aletta Collins

Director: Gale Edwards

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Boyzone in videozone

At 7.30 pm on the second of Boyzone's two shows at London Arena on December 4, the entire production team was still living on its nerves. While the band signed autographs and posed for photographs with a throng of excited fans backstage, the crew were dealing with the multifarious implications of last-minute set changes, two hours before what was not only their second tour date but effectively their second production rehearsal.

Since there'd been no advance production rehearsals, a show had been brought together the night before in double-quick time. For this second night, the band had craftily decided to re-order their set. This firstly entailed a rapid re-shuffling of backing tracks by Steve Levitt among Wigwam's rack of three Tascam DA-88s (not hard disks: when you're in a hurry, real time recording takes a *long* time). For PSL's video crew, it meant the cues they'd programmed the night before went out the window and manual control was the order of the night. Lite Alternative's Paul Normandale had some quick re-thinking to do, too. But at least everyone got to get very familiar with the set very quickly.

By the time our photographs were shot, a week and a half later at Wembley Arena, the early teething problems and experimentations had been largely resolved. Still, the London Arena show itself worked out quite impressively, and the show looked the part all round. Chris Mounsor said that Wembley was "an order of quality ahead again", I'm sure the fans must have been pretty satisfied with their night out.

Normandale's rig contained 16 Vari*Lite VL5s, 14

VL2Cs and nine VL6s, run off an Artisan Plus, with a Celco 90 for the rest. But it was the eye-catching video component that *Live!* was primarily there to see, and video director Chris Hilson explained the creative approach and technical set-up.

Live action

As far as his creative brief is concerned, Hilson simply says the show had to be "Bigger and better than the last tour" – which he also directed.

He continues: "On the last tour we had just two screens, two projectors and three cameras; this time they've gone for three centre screens and two side screens. We've also got five cameras, and the Dataton computer which allows us to switch, at different times, five cameras to five different screens.

"It also allows us to put video clips into the programme – and basically to put any video or camera source to any screen, at any given time that's written in to the programme. So the screens are very busy; they don't stay still for very long: there's people coming up here and video clips there, and so on."

This show consists of a mixture of live action to screen and pre-recorded material.

Hilson: "It's mainly live. But we've also got a headcode switcher that allows me to switch the TX, so the Dataton might be putting up, for example, camera 3 to the centre screens while TX will be going to the side screens. With the headcode switcher I can then switch *another* camera to the side screens. That's as long as the cameramen are aware that their tally lights are on – that they are in fact live! It all gets very hairy, but we're getting our heads round it."

PSL's hardware spec is headed by a pair of Barco Data 9100 LCD Projectors – the first time these super-bright and ultra-sharp projectors have been seen in the UK – onto front projection screens. Added to those are three Barco Graphics 8100 Projectors, rear-projected onto three 12x9 ft screens.

In the PSL racks, mixing is done through a Fora 300 Vision Mixer with built-in DVE effects. A Dataton computer controls a 16x16 matrix switcher, which is switching all five cameras plus two Betacam machines into the five screen outputs, plus two CRV video disc machines. There's also a single 5k Xenon projector at FOH with eight slides, manually slide-changed by Mark Clay.

The five cameras consist of three Ikegami HC390s in the pit and two hand-held Pulnix lipstick cameras for musician shots. Says Hilson: "The show is very well choreographed; they do a lot of moving about. The extra movement you get with the handheld, down to the feet and up and so on – especially when you're splitting screens – is very nice."

Since the show is so highly choreographed, the ability to pre-programme key shots and angles via the Dataton is a powerful tool in the video director's creative armoury.

"Normally we just look at what they're doing and decided which camera is best to get which shot – obviously; there is usually a 'main singer'. So it becomes very obvious. Then you just polish the show every night. Each camera knows where he's going, and I call the shots from here, where to go, when to lose their shots, how to frame, when to mix, and tell them to hold shots if I'm suddenly

Boyzone's winter arena tour is but the latest production to incorporate live video as a major and fully-integrated element of the concert experience. Mike Lethby talked to video director Chris Hilson about how the multi-screen concept helped bring the band closer to arena fans, which features the latest Barco 9100 projectors

going to go beserk and cut very very fast. It sounds simple...but if you listen to the show going when I'm screaming down the cans it's a bit different!"

I asked Chris if he feels there's been a change in perception from tour managements and band managements about using video live.

"Most definitely yes," he replies. "I think the main reason being that so many bands now are doing arena tours, and screen are almost expected by the punters. It's also becoming a more overall design thing with the LD involved. For instance, on this show we've got the three centre screens and I've been talking to the LD about how they're used. The centre screens aren't so important for showing the boys to the audience - they are more part of the overall thing, which is also why they're smaller. They're more like effects. It's obviously live action, but we don't expect people to look up and watch them constantly, whereas for the side screens we shoot as tight as possible - because their function is to show people at the back what they want to see...which is their heros as big as possible. So I'm trying to cut it in such a way that the side screens have the big shots, and maybe there's wider shots on the smaller screens, just to get an overall feeling of movement which works in with the lighting."

As to whether lighting was specifically adapted to suit his cameras, he says: "The spots have lot of colour correction in just to warm them up a bit. Apart from that I don't know because I've never sat out front and seen the show!" (He's directing from backstage using a PSL Portable Production Unit.) "I see it in black and white up here. But obviously when there is video on a tour we do talk to the LD and he would be aware that we do need light, more than you'd normally have, for the sake of the cameras. There's no point in having screens if you're just going to have a dingy image that looks rubbish."

I wondered if there was any requirement to link stylistically with what the band had done with its previous promo videos?

"Not really. We just take each track individually. Obviously the pace of the track and the mood of the track dictate how I try to direct the cameras to reflect that on the screens."

Chris Hilson concludes with the observation: "This is only the beginning of video on rock & roll. So much more could be done with it, as opposed to it just being a camera relay, but it does need people to sit down and talk - rather than just turning up on site and going 'Right. What are we going to do for the show tonight?' which still," - he laughs - "does sometimes happen."

■ Mike Lethby

BOYZONE
VENUE: London Arena
DATE: December 4 1996

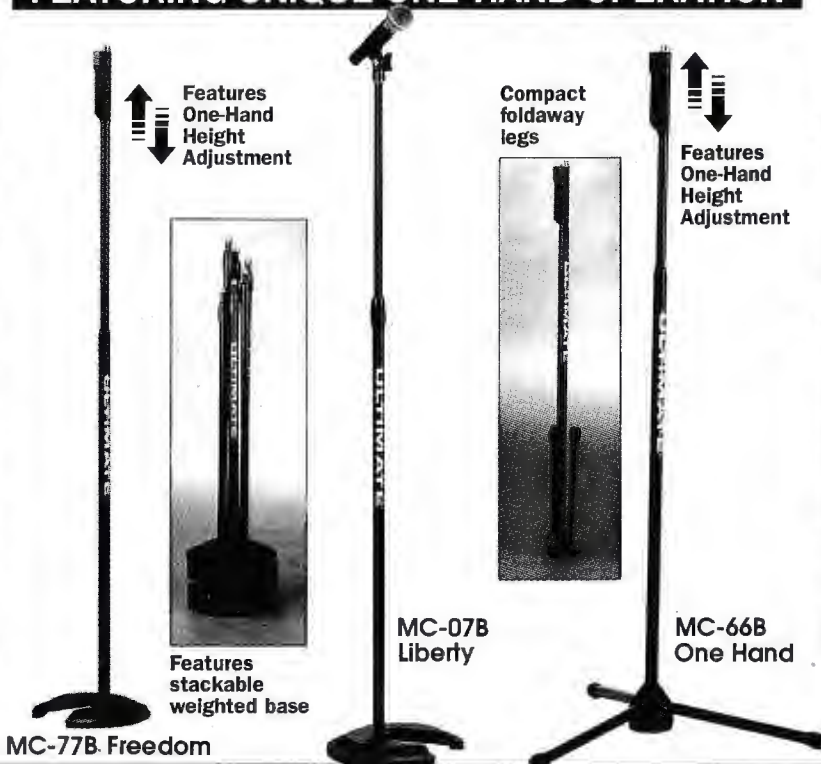
Boyzone: Keith Duffy, Stephen Gately, Mikey Graham, Ronan Keating, Shane Lynch
With: Richard Taylor (keys); Jamie Little (drums); Paul Turner (bass); Diamond (guitars); Tracy Ackerman, Nick Clow (BVs)
Tour Manager: Mark Plunkott
Production Manager: Steve Lavitt
Asst PM: Louise Doyle
Stage Manager: Iain Whitehead
Video Director: Chris Hilson
LD: Paul Normandale
FDH Sound Engineer: Pete Turner
Monitors: Paul 'Moose' Dee
Stage Set: Mark Jackson / Matrix
Choreographer: Moinda McKenna
Stylist: Sam Harvey
Wardrobe: Maxine Kear

Video Production: PSL
Projectionist / Camera: Ed Mall
Slide projectionist: Mark Clay
Cameras: John Shrimpton, Louise Doyle
Hand held cameras: Gary Tepper, Mark Wilkinson
Racks Engineer & Dataton operator: Richard Burford
Sound Production: Wigwam Acoustics
PA Techs: Matt Rossar, Steve Greenwood
Lighting Production: Lite Alternative
Vari*Lite: Fraser Elisha
Lighting Techs: Dave Cox, Ben Van Grutten
Rigger: Jes Craddock
Catering: Home Cooking
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Give a dog a concept



INSIDE MEGADOG PRODUCTIONS

Megadog, in various evolutionary stages, has been at the conceptual forefront of dance, party and underground culture for over ten years. Louise Stickland talked to the team to find out what's next for Megadog Productions

Fronted by the enthusiasm of Bob Dog, this particular brand of chaotic canine craziness has been responsible for some of the most creative, humorous and successful parties of the last decade.

During this time Bob has surrounded himself with a valued team of people who share ideas and vision. They are very much self-defining individuals who can work as collaborators to ensure that Planet Dog is constantly growing, expanding and seeking out new horizons in terms of producing events and atmosphere.

This year Pete Howard (formerly of Skan PA), lighting impresario Haydn Cruickshank of The Colour Sound Experiment, performance artist Louise Rennie of The Curious Company and Bob Dog himself decided to formalise, organise and market themselves as Megadog Productions – although they have been effectively operating as such in all but name for the last three years.

The new company will work on any aspect of any event, offering an impressive array of the usual plus the more idiosyncratic production services on a collective or individual basis according to client needs.

The roots and influences of the Dog tribe are far-flung (and far-fetched) musically, imaginatively and spiritually. The amalgamation these elements is a unique blend of idealism and fun that has also proved to be a commercial success.

Megadog can claim to have broken the crème de la crème of live dance and techno acts – Orbital, Underworld, The Chemical Brothers, Goldie, Leftfield, Prodigy, Apex Twin, System Seven, Eat Static and more. The phenomenon that started with producing club nights in small spaces grew organically to larger venues, the touring of multiple band and DJ packages – and eventually to holding their own self-contained events within major music festivals such as Glastonbury and Phoenix.

Their expertise and experience in running dance events ensures they can cover virtually every aspect of producing a show. This includes stage and scenery design, decor, lighting supply and design, sound supply and design, theatrical, circus and visual performance artists, booking acts, promoting, budget consultancy, accounting, running order scheduling – a vital element and one that can easily fall flat when planning 12 hours of solid entertainment, stage management, production management, site management, health and safety and press.

Consolidation of the new company came about earlier in '96, when Bob Dog became production manager for Underworld. That tour that continued throughout most of the year – with Pete designing sound and Haydn designing, oper-

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ating and supplying lights – made it seem a timely and logical step forward.

Louise Rennie is responsible for co-ordinating the theatrical department that has been such a key in making the Megadog environment that little bit more special, stimulating and provocative than an ordinary rave. This includes performance and circus acts such as stilt-walkers, trapeze artists, clowns, jugglers cyclists...or anything else that might make the environment more extraordinary or specifically themed. Does anyone remember the big Techno robot at Phoenix 96? That was Louise...

It ain't rock & roll

The approach to production at Megadog is clearly different from the rock & roll norm. A laid-back attitude is inherent to their style of working – in part, their

decision to form the company emanated from frustration with rock & roll attitudes, and with those who'd tried and failed to accommodate and understand dance acts as part of the bigger picture at festivals.

With dance now an element of youth culture that mainstream promoters can't ignore, all are keen to incorporate that musical genre into their existing structures. Yet both Bob and Pete have encountered much negativity, misunderstanding and what they

feel is insensitivity from promoters who, they say, simply don't understand the essential differences in quality and personalities between techno and rock & roll. "We aim to offer a broader canvass to dance acts working within a rock 'n' roll framework, says Bob Dog. "They can also retain their own identity and have all their specific needs attended to." He sees the organisation as the "translators" between rock & roll and dance. Megadog have the advantage of first-hand knowledge of the techno world's acts and foibles, plus the ability to apply them to a rock & roll show timescale.

Pete Howard elaborates on the basic psychology of letting people, as he says, "Do what the fuck they like...without bullshit," but with a guarantee that the show goes up on time, with all elements ready. He maintains that the best way to get results from people is to give them the space to be responsible for themselves rather than push them around: "We can be mellow because we are confident that all our pre-production work is covered." He illustrates the flexibility of attitude fostered at Megadog with the familiar example of the annoyance at having to mic up in the dark if he's overrun his theoretical 'PA time'. "If that happens we extend things to accommodate one another or any hiccups that do inevitably arise from time to time. We help each other out rather than getting precious about it, shouting and jumping up and down."

This slightly softer-edged but nonetheless efficient approach to production has worked for Megadog in the past. Promoters have been known to comment that so much has been taken care of with Megadog events and tours that there was nothing left for them to do. However, Megadog Productions are keen to point out that they are not restricting themselves to working in dance alone. They're just as keen for rock & roll work, corporate parties and launches.

The company already has an active schedule for 97. Megadog work is of course lined up, likely to consist of a club a month in Manchester, Leeds and London. The team have also been approached by several different drum 'n' bass organisations and record labels, keen on getting their acts on the road. Following their past involvement in many European dance festivals, they're already confirmed to work with the Dance Valley Organisation in Holland and the Sonar Festival in Barcelona in July, with more to follow. Megadog Productions are also heavily involved in a big dance event planned for the end of May starting in Brockwell Park, Brixton and continuing through the night in several local venues. Watch this space for more details.

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■ Louise Stickland



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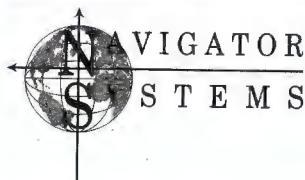
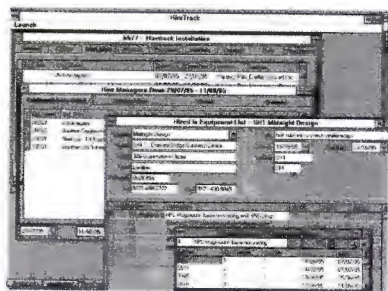


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A pretty Dodgy Christmas

Christmas presents and snowflakes at a sweaty Dodgy date with London...DBN Lighting and The Chaps PA delivered the goods for a festive fiesta, with Louise Stickland in attendance.

There's nothing like a bit of pre-Christmas madness and mayhem to get vibed-up for heavy festive hedonism – and where better place to start than Dodgy's Christmas shows at Brixton Academy? Renowned party animals, Dodgy are celebrating a year of chart success, critical acclaim for their third album *Free Peace Sweet* and consolidation of their place at the forefront of contemporary live performers.

Attitudes are distinctly laid-back and friendly on this tour, which has been going in an assortment of forms for most of the year. The summer saw the adventurous Dodgy *Big Top Trip* tour of tentage at quirky and quaint seaside resorts, followed by an autumn UK and European tour and culminating in five dates of large shows – of which the two Brixton dates were the last.

A freezing, inhospitable, drab December evening was transformed into a seething meltdown of sweaty bodies, superlative pop and positive energy as Dodgy took the stage. They played four numbers of an orderly acoustic set before a kabuki drop revealed them exploding into their noisily assertive power chords while the crowd dissolved into surfers' paradise.

Prima facie on stage was an ample portion of Christmas silliness. Balls of different sizes were hung from the trusses and scattered over the floor; gauze Christmas presents were spread amongst the backline and floor lights and dangled off the flown PA – and we didn't have to wait long into the set to get the snowflake gobos strewn across the pros arch and 'village' above.

Lighting designer Andy Moore remarked that yet more festive props would appear for the final night – fir trees painted white complete with their own lights and giant icicles, plus more balls. Balls and presents alike were UV-painted to glow radioactively during the blackouts, the suspended balls taking on a particularly planetary/galactic look.

It turned out that theatre design students from London's Central St Martins School of Art (yes, the one that features in *Common People*) had been invited



by the band to come up with festive set enhancements for the Brixton show. Andy Moore picked the best elements of three final designs and incorporated them into his visuals. He commented that "things did get very bizarre at one point, and I had to draw the line at giant penguins and snowmen on-stage! However, having let the students loose with decorating once the lighting was fully rigged, I thought the creative results were brilliant."

He has worked with Dodgy for six years. He toured with the band to promote the last album, and also worked with Cast earlier in the year before commencing the *Free Peace Sweet* tour. This has meant no effective break for two years, so he is looking forward to a rest despite the fact that working with Dodgy is such fun.

Other brushstrokes on the optical canvas included a three-truss lighting rig with 20 Trackspots, pars, Molefeyes, strobes and ACLs, arranged at a variety of heights and positions to give an integral depth to the stage. Trackspots and strobes were tucked inside the parcels – providing a touch of the unexpected. Dodgy's music has plenty of contrasting highs and lows, so Moore was able to flip effortlessly between

moody and punchy up-tempo styles and colours with much aplomb.

He says he prefers to operate a multi-desk set up out front, happy and comfortable to react spontaneously and 'zap' between three desks plus a strobe controller. He had the Trackspots, generics and six Golden Scan HPes separated onto two MA Lightcommanders and a Jands Event. He also ran five Kodak Carousel projectors from one of the Lightcommanders, which projected onto five screens flown just below the trusses.

Dodgy sound

FOH sound engineer and tour manager Danny White has been with the band for three and a half years. His company, The Chaps PA, is also providing a Turbo Floodlight rig. Some of the boxes were subbed in from GPA, while the flown system at the Academy was from Tour Tech.

Being so familiar with both band and gear, he aims "not to do anything too complicated or interfere too much – just let the band make their sound and get it sounding as real and fluid as possible within the constraints of the room."

The cold, echoey cavern of sound-check turned into a decent if boomy warm bass trap during the show. Vocals were loud and clear and the overall volume pleasantly powerful and distinct. A brass section and keyboards gave the band a silky fullness that's absent from some of the more jangly guitar music.

A Soundcraft Venue desk was employed on FOH – "more than adequate to do the job," said White, with a Delta for the monitor mix. The stage system also included some of Shermann's new bi-amped wedges.

At this point our conversation veered away from sound-speak, interrupted by the ribbing of crew members and the call of his tour managerial business. But here, at the end of the day, he added: "doing the two jobs concurrently is the way I like to work and as the tour had expanded, combining both roles actually became easier."

■ Louise Stickland

DODGY

Brixton Academy
December 12 1996

Tour Manager/FOH:

Danny White

Monitor engineer:

Chris Wood

Sound crew: John Underhiay

Lighting designer:

Andy Moore

Lighting crew:

Pete, Eds and James

Production Manager/drum & keyboard technician:

Ricky Houlihan

Guitar technician: Matt

McWhirter

Set and decor: students of Central St Martin's School of Art

Sound: The Chaps PA

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Driving the whole show is the same integrated movement system developed last year for the MAC 1200 luminaire, which the smaller and lighter MAC 600 is designed to complement, both artistically and technically. The system in the MAC 600, therefore, also uses a precision-driven yoke design offering a wide-ranging 440° of pan and 306° of tilt.

Ian Kirby at Martin Professional UK told *Live!* that they expect to take their first delivery of the new luminaires in February 1997.

■ Martin Professional UK:
+44 (0)1622 755442

Leif Skov and Vega...

Oops: "Thanks for a great piece on our new venue..." begins Lisbeth Moellegaard on behalf of new Copenhagen venue Vega, featured in *Live!* last month. She then goes on to point out that that the oops-factor had invaded our edit of Fiona Harley's copy. So we're happy to confirm that, in her words, "Leif Skov is indeed a busy man...but many will be relieved to know that he has not been leading a double life for all these years." Instead, the lawyer is Hans Habiistrøm; the trend-setter and fashion / café entrepreneur is Mads Nørgaard and the fund-raising PR is actually Nanna Kalinka Bjerke. All that put right, Ms Moellegaard continues: "December 30 1996 is indeed Mr Skov's 50th birthday - and the same day he also celebrates his 25th jubilee with the Roskilde Festival (it's paaaaarty time in Roskilde!)." Apologies to Leif and Fiona, and we look forward to an invite! ■ Mike Lethby

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Ascon for Midas in Denmark

Danish distributors Ascon Trading A/S has become the exclusive distributor for Midas consoles in Denmark. +45 9818 5066

Nokia teams up with Raycom

Scandinavian-based Nokia Telecom has granted Raycom UK distribution rights for the Nokia HD75 hand portable communications unit. The new unit will be supplied for use in the UK as both a walkie-talkie and a duplex radio system with headset – but unlike conventional systems which can either talk or receive, the HD75 does both simultaneously. +44 (0)121 622 4666

Venuetech installation

Venuetech has won an order to supply the Nuffield Theatre, Southampton with a TOA sound system as part of a Lottery-funded refurbishment. The system was demonstrated in-house to technical manager Gregg Head by Venuetech's Bob Woods and TOA's John Ellis. Head said: "The system was compact and powerful with great clarity and intelligibility." Venuetech also supplied Electrosonic with an EAW system for the new Capital Radio restaurant in London's Leicester Square, and completed two earlier EAW installations for Sarner at Lego Land,

Windsor and Football Football, London. +44 (0)1202 300748

DDA sales up down under

Coda Audio, Sydney's largest theatre audio supplier, has bought a 34 channel QII with stereo group modules. Sound Solutions in Lismore, NSW has recently supplied a 24 channel CS3 console to upgrade Alstonville Baptist Church's sound system. And Canberra's Sound Advice has supplied Queenbeyan Town hall with a CS3. +44 (0)181 646 6060

Aussie venue gets boost from C-Audio

A new £1.3 million Australian theme restaurant and discotheque is powered throughout by several drive racks of C-Audio equipment. The sound in the restaurant and cafe bar is driven by a combination of two C Audio SR 606s, seven SR 707s and an XR 3801, whilst the upstairs function room boasts two further SR 606s. The mighty Martin Wavefront and EM speaker configuration in the 400 capacity Surfers Paradise disco is powered by a meaty combination of two XR 5001s, two XR 38011 and two SR 606ss. +44 (0)1223 211333

Smart award for Out Board

Having been successful in its application for a Department of Trade

and Industry Smart Award, Out Board Electronics will launch TiMax early next year. Described by the company as: "The most significant new product release in the sound reinforcement market since the invention of the radio mic", TiMax is an audio matrix system that allows manipulation of time delay and level, allowing the use of the Haas effect to improve the localisation of the audio image. +44 (0)1223 837827

Trés bon for Turbosound

Guillard Musiques, one of the leading players in the French music industry, is expanding its retail business into the areas of lighting and sound reinforcement with the acquisition of Turbosound's French distribution company, Edge Sarl. +44 (0)1403 711447

Yamaha for S. the Hedgehog

Yamaha Professional Audio equipment has been exclusively chosen to provide sound reinforcement at Segaworld, the world's largest futuristic indoor theme park. Marquee Audio supplied the equipment with Sega's own engineers responsible for design and installation throughout the complex. Three MX200 8-channel mixers handle the music tracks plus computer generated sound effects. Two MM1402 rack mount mixers take care of zoned public

announcements and preshow instruction. A total of 21 Yamaha amps are incorporated within the installation. +44 (0)1908 366700

Emmy for Sennheiser

Sennheiser electronic was recently awarded the American Film Industry Emmy for its pioneering work in the field of wireless microphones and radio frequency technology, by the National Academy of Television Arts and Science. +44 (0)1494 551551

Repairs on Cue

Cue is a fast-response 24-hour repair service for a wide variety of audio equipment. The company also carries out complete installations and is an authorised service centre for Denon-Pro, Sony, Carver, Crest Audio, Groove Tubes, Omniphonics, Furman, Renkus-Heinz, RTS and Hartke Systems. +44 (0)171 336 6050

TOA plans for new era

TOA Corporation plc are set to begin construction of their new British headquarters in Brentwood, Essex. Due for completion in September 1997, TOA's new facility will house the technical and sales/marketing departments of the company with the warehousing and distribution operation being run from a separate location. +44 (0)1277 233882

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"Live, you get one pass and it's done. Gone forever. I like people to hear every single thing that happens."

Billy Huelin, FOH Engineer for *Hootie & The Blowfish*, talks about the mix, the music and the right equipment.



Billy Huelin began mixing *Hootie & the Blowfish* in 1992, working mostly in small clubs throughout the Southeast. Today he's mixing in sheds and arenas. Together with Jim Brammer of *Special Event Services* and EAW engineers, Billy and the band have developed a state-of-the-art Stadium Array system for their 1996 tour.

Several different EAW Stadium Array loudspeaker systems make up this array including KF853 high "Q" mid/high systems on the top row, prototype KF855 downfill systems for the bottom row and KF850 full range systems.



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Choosing a loudspeaker I need a PA for these guys that emphasizes intelligibility in the high end. Not just Darius, but all of the guys sing and they all sing together, as many as six at once. I remember very well at the first big show we did with *Special Event Services*, Jim Brammer said, "I think you're going to like this PA." Of course, it was the KF850 rig. With an inherently good sounding rig, I wasn't looking to solve problems within the system, I was looking to solve problems within the mix. That makes a big difference. For me personally, the high end in the KF850 is very smooth — I just love it.

Prototype downfill systems This had everything to do with the audience member. What the KF855 has done is eliminate that feeling of walking under the PA where you lose the intelligibility you've worked so hard to get. As you walk from the mix position right up to the stage, you get all that vocal clarity right up to the actual barrier to the stage. The difference is like night and day. You can sit right down front and enjoy the show as much as somebody sitting 40 rows back.

The Mix The band really likes that intimate feeling that the audience is close to them. The idea is to take 20,000 people and make them feel like there's 2,000 people. I like to think that at anytime during the show, you can concentrate on anything on-stage and you can hear it. If it's a shaker or congas or whatever, I want you to be able to hear it and feel that it's right in front of you.

KF853 High "Q" modules In some of the larger venues, you have to push the sound right out the back of the shed so you don't get swallowed up by it. We found that at some shows, the KF853s overran the house's lawn delays. To me they're just amazing. I've taken a hike up to the top of the hill. It's all right there: your intelligibility in the vocals and everything in the mix is just as clear as it is down front. I can't give people at the back that physical closeness of sitting down front, but I can let them hear everything the people inside are hearing.

Working with EAW It's great to have a good product, but it's even better to know that the people behind the product are genuinely concerned with what you're doing. We never could have made the improvements to this year's tour with the long throw and downfill systems if the people from SES and EAW hadn't taken the time to come out to the shows and ask us what we needed. That means the world to know that they care as much about what we're doing as we do.

Visit our World Wide Web site at <http://www.eaw.com/> to view or download a complete transcript of our talk with Billy Huelin. For more information on Virtual Array[®] Technology and the Stadium Array Series, contact EAW today.



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In which Carmen Allestun gladly consigns Slade, Roy Wood, Greg Lake – and the other familiar ghosts of Christmases past – to the stuffing in the 1970s' musical turkeys

It's get-your-money-out time every which way for us little lemmings trapped in the salivating jaws of capitalist consumer culture as we battle with Festivitis here...and one thing that really insults the aural intelligence of most human beings is the way all those appalling old **70s Christmas songs** (which were shite the first time around) get dredged up again and again – ad infinitum! Are Radio DJs and shop-music-policy-makers really stupid enough to think it takes some sad old fart music to get the credit cards melting down? Thank you for the creation of **drum 'n' bass**...

Now, on to more serious business matters as the crazy chaotic months of 1996 draw to a manic conclusion. **Creative Technology** have projection systems on tour with **Gary Glitter** and **Tom Jones**. **Orbital** and **Mazzy Star** in the US and **Quadrophenia**. In the theatre they have 5Ks on **Heathcliff**, **Tommy** and at the **ENO**, CT's **OB trucks** have been engaged in shoots for **Sheryl Crow** at Shepherd's Bush Empire, **Erasure** at Oxford Apollo, **A Tribute To Gershwin** at the Albert Hall and the **Evening Standard Drama Awards** and **Hogmanay** in Edinburgh.

Aztec Enterprises, run by **Lance Buckland** and based near Oxford, celebrate 10 years in the lighting and sound rental business. Their business ranges far and wide; recent projects include a sound and lighting installation for the **Woodstock Social Club**, lighting and power design and installation in the new Oxford **Brookes University** Student Union Building and several projects in **Indonesia**.

Back 2 Front are manufacturing dressing kits and supplying teams of dressers for the **Red** promotions happening in various bars throughout the UK. 17 bars had to be dressed in the two weeks before Christmas with fabrics such as glossy PVC, velvet, chiffon and satin. They are painting another huge **Orbit** stage as branding for **Ballantines** whisky who are sponsoring the **European Snowboarding Event**, currently on tour in Scandinavia. For the same production, **Back 2 Front** are painting six enormous backdrops, a feat engaging 15 people in locations up and down the country.

DBN Lighting have gear out on **Dodgy** (LD **Andy Moore**) – see review – and are lighting the **British Ice Hockey Championship** finals in Sheffield Arena as well as continuing on a cool front with the skiing stand at the **Clothes Show**. The company have no less than 22 jobs booked for New Year's Eve.

E\T\C UK have a month of festive projections on **Birmingham City Hall** in Victoria Square, part of the city's Christmas illuminations extravaganza. Two projectors with **PIGI double image scrollers** project a 25x25ft wide image. The job will be featured on an up-coming BBC1 **How Do They Do That?** programme. Operator is **Tony Ford**. E\T\C have also supplied equipment to **Singapore TV** for a spectacular starring **Sarah Brightman** and **Shirley Bassey**. The two PIGI units will be used for scenic projection and operated by **Peter Wilms**.

Chromatic Productions are busy with the continuing **Joaquin Cortes** world tour, scheduled to move up to arena status in the new year, and Chromatic's **Steve Nolan** is production manager on the **Gary Glitter/Mike Flowers Pops** Christmas tour. Other recent projects for the company include the **Red Cross Ball**, **A Tribute to Ira Gershwin** and a **Capital Radio** event – all at the **Albert Hall** within days of each other – plus ongoing classical spectaculars. Chromatic's **Rachel Holmyard** travels to Australia in the new year where she will work on **The Big Day Out** for **Serious Structures**.

An Arc Light are snowed-under with corporate Christmas parties and exhibitions, and LD **Jenny Caldwell** goes out with **Sentence** and **Depressive Age**, two German death-metal acts with a "satanic sense of humour" – so I'm told!

Blue Box Company is full-on with the party season.

Recent events included the **Smash Hits** party at the **Groucho Club** and the **101 Dalmations** après-premier at the National Geographical Society. There's also a full calendar of corporate festive bashes – now back in vogue after the financial prudence encouraged by the early nineties' recession! Blue Box's New Year's eve commitments include sound for three of the grooviest parties – **World Dance** at Wembley, **Renaissance** at Colwick Hall, Nottingham and **George's** at Park Royal Studios.

Neg Earth's long-term hires continue with **Riverdance** (LD **Rupert Murray**), the **Blues Brothers** and basketball. Other touring work includes the **Ballantine's European Snowboarding** tour (LD/operators **Carl Burnett** and **Tom Lesh**), **Motown Legends** (LD **Tom Halpain**), **Chris de Burgh** (LD **Andy Doig**), **Zucchero** (LD **Vince Foster**), **Sepultura** (LD **Marcelo**), **Clannad** (LD **Liam McCarthy**) and the **Black Crows** (LD **Stan Greene**). They are also supplying extra gear via dry hires for **Cirque du Soleil** at the **Albert Hall** and the **Kirov Ballet** at the **London Coliseum**.

Skan PA are out with **Sleeper** (FOH **Clive Goodwin**, monitors **Justin Gready**) and **Reef** (FOH **Gerry Wilkes**, monitors **Simon Higgs**), **Ash** at Dublin's **The Point** and have new year rave events with **Megadog** and **Return To The Source**. Skan are also in the throes of moving warehouse.

In a dramatic move, **Lite Alternative's Paul Normandale** puts his creative surrealist cool on the line as LD and operator for **Boyzone**, joined by **Fraser Elisher** on **Vari*Lite** duties. Lite Alternative also provide rigs for **Suede** (LD **Phil Wiffin**) and the **Lightning Seeds** (LD **Derek McVay**) plus a quota of industrials and trade shows. They, too, moved warehouses, now residing at 4 Southgate, Green Lane, Heywood, Lancs, OL10 1ND. The phone numbers remain the same...rumours abound that the abuse from Wigwam's **Chris Hill** had become too much...

GPA supply sound systems for **Return To Samsara** at Brixton Academy (the main room and foyer) and also parties for **Polygram** and **London Records**. They have just finished the **Divine Comedy** tour (FOH **Snake**), and **Gary Young** himself has been doing FOH for **Arkana**, supporting **Dreadzone**. More **Leftfield** work is planned for the New Year and new gear includes the purchase of a **Yamaha PM3500** and a 48-channel **Soundcraft SM24**.

Ad Lib Audio continue with the **Bootleg Beatles** (FOH **Alan Lynch**, monitors **Steve Cole**) and **Billy Bragg** tours. Two new faces join their busy hire department – **Emma Barwell** and **Alan Lynch**. **Andy Docherty** is still doing FOH for **Texas Media** shows including TFI Fridays and regional club dates at Manchester Roadhouse, Birmingham Q Club and Glasgow Townhouse Hotel. He also has some festive dates with **Del Amitri** with **Dave Kay** on monitors.

SSE have a rig going to the US for **Metallica** (FOH **Mick Hughes**, monitors **Paul Owen**) and in Europe and the UK have systems out with **Sepultura**, the **Lightning Seeds** (FOH **Simon Machan**, monitors **Eds**), **Terrorvision** (FOH **Paul King**), **Ballantine's Snowboarding** (FOH **Charles Bradley**, monitors **Mike Stewart**) plus the **Antiques Roadshow** and the **Clothes Show**, both at the **NEC**. Their festive work continues fast and furious with **Hogmanay** in Edinburgh, where they cover the main bandstand which features **Runrig** and a cast of thousands. Other new year's eve contracts are the **Mean Fiddler's** New Year dance event at **All Pail** and **Birmingham Council's** Centenary Square celebrations.

Britannia Row have equipment and crew on **Heathcliff** (FOH **Collin Norfield**, monitors **John James**), **The Cure** (FOH **Jon Lemon**, monitors **Bryan Olson**), the **Manic Street Preachers** (FOH **Rob Allen**, monitors **Roland Oliver**), **Chris de Burgh** (FOH **Johan Griesel**, monitors **John 'LJ' Evans**), **Squeeze** (FOH **John Garrish**, monitors **John Roden**), **Barbara Dickson** (FOH **Dee Miller**, monitors **Steve Flewin**) and **Zucchero** (FOH **Dave Kirkwood**, monitors **Gareth Williams**).



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January 1997 theatre NEWS

EDITED BY CARMEN ALLESTUN

The new LIVE! monthly round-up of major theatre musical and theatrical productions

The response to the first *Live!* Theatre Page was so overwhelming that I wasn't able to fit everyone in, something I will rectify here. But please keep the flow of information coming. This page isn't confined to productions within the four walls of a theatre building; it can include theatrical-style productions or performances in any space, venue or location. Similarly, although we are starting off the contacts list with hire companies, we would also love to hear from theatre companies and performance artists about forthcoming work and productions. We are focusing on the UK and Europe, but aim to include details of productions in other regions soon. Fax information to +44 (0)181 567 0072 or call on 0831 329888.

It's been burning down in **HELL**, or rather the Sussex heartlands of Cooksbridge, where resides **Howard Eaton Lighting Ltd**. HELL specialise in design and supply of special effects for theatre and are constantly involved in many off-beat and interesting projects. For the current production of **Jesus Christ Superstar** at the **Lyceum** they designed, built and installed 14 gas burners – which produce the largest amount of naked flame seen on a West End stage for decades [makes a change from naked flesh!]. HELL installed all the relevant pipe-work and safety systems for the gas as well as control electronics. They also supplied the hand-held flaming torches and apostle bowls that are set alight using **Brandmasse** flame paste manufactured by Safex Chemie in Germany – for whom HELL is UK distributor. Their other effects on *JCS* are detailed in this month's review of the show. Their newly-enhanced **DMX dry ice machine** is also doing great business from musicals to rock & roll; and the company has just completed the installation of spectacular lighting and sound effects for the **Visions of Earth** section at the London **Natural History Museum's** new Earth Galleries.

Vertigo Rigging's current theatre work include rigging Chekov's **The Cherry Orchard** at the **Alberty Theatre**, **Miss Saigon** in Holland for the Really Useful Group, and the **Arabian Music Awards** in the **National Theatre**, Abu Dhabi, UAE. Vertigo have also just won the coveted contract to rig the up-coming Disney production of **Beauty and the Beast** that opens at the **Dominion** in May. The fit-up commences early in the new year, and pre-production work includes revamping of the 5-ton stage lift, which will be carried out by **Dellstar** while Vertigo undertake the careful process of lifting and balancing the machinery. And they've rigged and installed a false ceiling in the **Duke of York's Theatre** for the **Royal Court Theatre**. The former will house the latter for a two-year period while their Sloane Square building is refurbished.

With festive season activity high on the agenda, **Wigwam** have sound rigs out on eight **pantomimes** around the country, as well as systems on **Pickwick** at the **Oxford Apollo** and **Scrooge** at London's **Dominion**.

Hardware For Xenon have six 5K projectors on **Riverdance** at **Hammersmith** and seven on the **US** production. These feature their new **OLS lens system**, launched at PLASA '96, which takes the hot spot out of the lamp and spreads 60% more light over the slide. Hardware's new wide angle 105mm lens gives a 16m image at 10m distance, ideal for theatre productions. Hardware 'went to the dogs' recently at the **101 Dalmatians** premiere at the **Albert Hall**...ten 5K projectors covered the entire interior of the building with spots...I hope they were all house-trained! The job was handled by **Gareth Llewellyn** from **Labyrinth**, operated by **Jason Bridge**, with technical co-ordination by **David Tate**.

DHA have large quantities of **Digital Light Curtains**, **Pitching Digital Light Curtains** and their new **Digital Beam Lights** on **Martin Guerre** (LD **David Hersey**). Hersey also designed **Jesus Christ Superstar** which features 20 Digital Beam Lights – he is also using them on the new production of **Guys and Dolls** at the **National Theatre**. The National have now purchased several Light Curtains from DHA as part of their permanent lighting installation. Other productions using these unique and versatile products include **Scrooge** (LD **Hugh Vanstone**), Michael Flatley's **Lord of the Dance** (LD **Patrick Woodroffe**) and the **Sting** tour (LD **Nick Sholem**).

White Light are main lighting contractors for the **JC Superstar** show, which

features an impressive list of technology – see our feature this month. Production electrician is **Gerry Amies** and **Rob Halliday** is moving light programmer for the show, with sound design by **Richard Ryan** using an **EAW** rig supplied by **LTP**.

Keylight have just completed an enterprising installation at **Buile High School** in Salford, joining forces with **Marquee Audio**. Two performance spaces – a drama studio and a theatre – have undergone massive refurbishment and both are now presided over by one master control room for sound and lighting. An Avolites **Pearl** desk runs the lighting in both spaces and a **Soundcraft** 16-channel console deals with the sound. Keylight have also put Pearls into two other recent installations – at **Hyde Clarendon College** and at the **Arden School of Theatre** in Manchester. The latter is part of the Manchester College of Arts and Technology. They offer degree courses in theatre technology as well as acting, run in conjunction with the **Royal Exchange Theatre** in Manchester.

Stage Electrics supplied lighting rigs to no less than 17 national Christmas shows and pantomimes from **Cinderella** at **His Majesty's**, Aberdeen (LD **Lena Dowl**) to **Dick Whittington** at the **Theatre Royal** in Plymouth (LD **Graham McClusky**).

Other **Marquee Audio** theatre-based projects include the **Young Vic**, which has bought a **Yamaha** SPX 1000 and **Crown** 1200 amplifiers. This follows their purchase of the first **Soundcraft K3** desk from Marquee last year. The **Sinodun Players** in Wallington, Oxford have bought a **Spirit Studio 16/8** console, and other Marquee Spirit sales include 8-channel stereo **Power Stations** to the **Southwold Theatre**, Suffolk and the **Epsom Playhouse**; while the **Barn Theatre Company** in West Moseley and **Theatr Clwyd** have both acquired Spirit Folio 12/2s.

Playlight are as frenetic as ever, currently supplying lighting to the following **Bill Kenwright** West End productions: **Blood Brothers** at the **Phoenix**, **Cash On Delivery** at the **Whitehall**, **Night Must Fall** at the **Haymarket** and **Staying Out**, which will shortly be touring. They also service **Joseph and his Amazing Technicolour Dreamcoat** at the **Thorndyke Theatre** in Leatherhead which will also be going on tour for the next year, and have gear out with **The Roy Orbison Story** (LD **Joe Atkins**) tour. Their ever-growing inventory includes new **Source Fours**, purchased for **School For Wives**, on tour prior to moving in to the West End.

Lancelyn Lighting in Oxford are dealing with a myriad of dry hires to cope with the explosion in popularity of **nativity plays** in the Oxford area this Yule...All that just when the church establishment would have it that we are becoming a nation of heathens? Lancelyn also specialise in lighting many industrial shows that demand extra elements of drama and theatre. Recent projects include stands at the **Motor Show** and the **Bike Show**, both at the **NEC**, and the company looks forward to a busy new year...

Sound designer **Martin Levan** specified a **Cadac J-Type** console for the latest production of **Sunset Boulevard** that kicked off in Australia at the newly-revamped **Regent Theatre** in Melbourne. **System Sound** installed the theatre's impressive equipment inventory including the 72 channel J-Type. The long-running US tour of **Sunset** also uses a J-Type, with audio from New York's **ProMix Inc**. The J-Type also features on **Phantom of the Opera**, **Beauty and the Beast**, **Tommy** and **Martin Guerre**.

■ More next month – keep your news coming.



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TOUR	WHERE	SOUND CO	FOH ENGR	MON ENGR	PA/AMPS	FOH DESKS	MON DESKS
Oletta Adams	Holland	Ampco Pro Rent	Milko van Liesthout	Rob Kamer	Renkus Heinz CE-3	Midas XL3	Ramsa
Beck	UK/Europe	Ampco Pro Rent	Craig Overbay	Luc Suèr	Renkus Heinz CE-3	Midas XL-200	DDA
Bluetones	UK	Concert Systems	Stephen McEldon	Darren Scully	EAW/Crown	Midas XL4	Midas XL3
Bootleg Beatles	UK	Ad Lib Audio	Alan Lynch	Steve Cole	Ad Lib DFI/Amcron	Midas XL3/Spirit Live4	Soundcraft
Boyzone	UK	Wigwam	Pete Turner	Paul Dee			
Jose Carreras	UK	Wigwam Acoustics	Charlie Jones		Meyer	Yamaha PM4000	Amek Recall
Neneh Cherry	UK/Europe	Wigwam Accoustics	Kevin Pruce	Billy Ellison			
Chris De Burgh	UK/Europe	Brit Row	Johan Griesel	John Evans			
Deep Purple	Europe	EML Sound & Light	Moray McMillin	Rob Hodgkinson	Martin F2/Crest	Yamaha PM4000	Midas XL3
Def Leppard	UK/Europe	Electrotec Audio Lease	Brad Madix	Phil Wilkie	Electrotec Lab Q/Crest	Gamble EX56	Midas XL3
Richard Digence	UK	RG Jones	Alastair Woods	Bill Birks	Renkus Heinz	Yamaha PM3500	Yamaha PM3500
East 17	UK/Eire	Wigwam Accoustics	Mike Dolling	Graham Blake	d&b	Midas	Midas
Gloria Estefan	Europe	Clair Bros Audio					
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
Peter Green	UK/Europe	Phantom Power	Howard Menzies	Squid	Floodlight	Midas XL3	Soundcraft 500
Gary Glitter	UK	Capital Sound Hire	Dave Pringle	Paul Timmins	Martin F2	Yamaha PM4000	Midas XL3
Incognito	UK	Skan	Dennie Vidal	Alistair Nelson	Floodlight/C Audio	Midas XL200	Midas XL3
Michael Jackson	World	Clair Bros Audio	Trip Khalef	Randy Weitzel			
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
Kiss	Europe	Showco	T Francis		Prism/Crown	Amak Recall	Harrison
Kula Shaker	UK	Electrotec Audio Lease	Graham Pattison	Martin Walker	Audiolase A2	Amek 501	Midas XL3
Let Loose	UK	Canegreen	Brandon Reese	Martin Kearsley	Meyer MSL4	Amek Recall	Midas XL3
Lighthouse Family	UK/Europe	Tour Tech	Dick Rabel	Simon Thomas	Tour Tech TFR/Crest	Soundcraft Europa	Midas XL200
Lighting Seeds	UK	SSE	S Macham	Eddie Hallam	Crown/Nexo Alpha	Midas XL4	Midas XL4
Longpigs	UK	SSE	John Martin	Nick Davis	EVMT2/Crest/Crown	Midas XL3	TAC Scorpion
Manic Street Preachers	UK	Brit Row	Robert Allen	Roland Oliver	Flashlight/Floodlight		
Maurane	France/Belgium	EML Sound & Light	Nicolas Habert	Herwig Broekmans	EML EMT/Crest	TAC9000	Ramsa LWS840
Metallica	Worldwide	SSE	Big Mick Hughes	Paul Owen	EV MT4/Crest	Midas XL4	Midas XL4
Motorhead	UK/Europe	Electrotec Audio Lease	Dave Hilsden	Ian Dobbie	A2 System/Crest	Midas XL3	Midas XL3



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Flashlight	Dennis Haagen	Avolites	Conventional/Cyberlights	(local)	Kassing		
LSD	Susan Sasic	Celco	Intellabeam/Leko/Lycian HMI	Popcorn	Stardes		
Art of Darkness/VLE	Dave Morris	Artisan	Vari*Lites	ETT	Stardes		
Entec	Mike Adams	Jands Event/Celco	Conventional/HPE	Cat & Mouse	Stardes/Trathens		Entec/John Henry
Lite Alternative	Paul Normandale	Celco	Vari*Lites	Home Cooking	Stardes/Trathens	PSL	Matrix
LSD	Johnny McCulloch	Icon Show Controller	Icon/Washlight				
Neg Earth	Simon Tutchner	Artisan/Mini Artisan	VL6s	ETT	Stardes/Selwyns Travel		
Neg Earth	Andrew Doig	Wholehog II	VL5s	Home Cooking	EST/Wharfedale/Team		
LSD	Dino de Rose	Icon Show Controller	Icon/Washlights	ETT			
LSD	Butch Allen	Icon Show Controller	Colourmag/Icon/Celco	Popcorn	Transam/Phoenix		Brilliant Stages
Meteorlites	John Fyfe	Animator Spark	Golden Scans/Vari*Lites		EST/KB Events		Technocrane/Powerhouse
LSD	Pete Barnes	Wholehog/Icon	Icon/Molephay/S Troupier		Stagetruck/Phoenix	PSL	Brilliant Stages
Morpheus Lights Inc	Michael Ledesma			Flying Saucers	EST/Phoenix/Wharfedale	Nocturne	Magicraft/B&R
Neg Earth	Jim Pettinato	Mini Artisan	Conventionals, 2Cs	Went Hungry	Stardes		
Neg Earth	Steve Hall	Sapphire	Rainbow/Source 4s	Saucery	Stage Truck/Len Wrights		
Phantom Power	Simon Rogerson	MA Light Commander			Phantom Power		
CPL/VLE	Sean Nugent	Artisan	Vari*Lites			CT	
Lite Alternative	Max Conwell	Celco 60SE		ETT	Stardes/Motts		
LSD/VariLite	M McLain/P Morse	Artisan, Hog II, Avo	Mags/I-Beams/Cyberlights	EYHO	EST/Wharfedale	Screenco	ESS/Planview
Neg Earth	Phil Freeman	Diamond II	HPE	Cat & Mouse	Trans Am/Phoenix		
Meteorlites	Martin Brennan	Celco		Flying Saucers			
LSD	Brian Hartley	IconShowCon./Sapphire	Icon/Washlights/Molephay				
CPL	Pete Barnes	Pearl	VL5	Popcorn	EST		
LSD	Antony Austin	Jands	HMI Spots/Lekos		Eurotrux		
LSD	A Liddle	Icon Mini Console	Colourmags/HMI Lycian	ETT			
Lite Alternative	Derck McVay	Sapphire	VL6/VL5		Stardes		
Lite Alternative	Max Conwell	Pearl	VL5				
Art of Darkness	Bryan Leitch	Sapphire	VL5/VL6	Popcorn	Stardes	PSL	
EML Sound & Light	Flor Vandenbergh	Mini Artisan II	VL5/VL6		EML		
Obies	Johh Broderick			Snakatak	Transam/Phoenix		Tait Towers/Brilliant Stages
DLI Lighting Designs	Tony Beaton	Jands 60/120	Pars/trusses		Transam		








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Tours, Festivals and Events /CONT

TOUR	WHERE	SOUND CO	FOH ENGR	MON ENGR	PA/AMPS	FOH DESKS	MON DESKS
Night of the Light	Belgium	EML Sound & Light	Patrick Demoustier	Leendert Freytens	Martin F2/Crest	Yamaha PM4000	Midas XL3
Alexander O'Neal	UK	Canegreen	Max Bisgrove	Robin Fox	MSL4	Midas XL3	Midas XL3
Pearl Jam	UK/Europe	Brit Row	Brett Eliason		Flashlight/Floodlight		
Perfecto	UK	Concert Systems	Colin Meek	Neal Sellars	EAW/Crown		
Eros Ramazzotti	Europe	Milano Music Service	Maurizio Maggi	David Bryson	EAW/Crown	Midas XL4	Midas XL4
Skunk Anansie	UK	Electrotec Audio Lease	Paul Ramsey	Dave Guerin	A2 System	Midas XL4	Midas XL3
Status Quo	UK/Europe	Capital Sound Hire	Andy Taylor	Tim Franklin	Martin F2/Crown	Yamaha PM4000	Midas XL3
Sting	UK/Europe	Clair Bros	Michael Keating	Vish Wadi			
Suede	UK/Europe	Wigwam	Steve Phillips	Graham Lees	d&b	Yamaha PM3000	Midas XL3
Reef	UK	Skam	Clive Goodwin	Simon Higgs	Floodlight/C Audio	Soundcraft Venue	Midas Pro 2M
The Cure	Europe/America	Brit Row	Jon Lemon	Bryan Olson	Flashlight/Floodlight	Midas XL3	Yamaha PM4000
Unesco	France	Ampco Pro Rent	Dieter Van Denzel	Peter Schmidz	Renkus Heinz CE-3	Midas XL3	Midas XL3
Worlds Apart	Europe	Capital Sound Hire	Paul Timmins		Wavefront 8/Crown	Midas XL3	

Theatre Musicals

TOUR	WHERE	SOUND CO	SOUND DESIGN	SOUND OPS	PA/AMPS	FOH DESKS	MON DESKS
Blues Brothers	UK/Holland	John Henry Ents		A Robinson	Turbosound	Yamaha PM3000	
By Jeeves	UK	TP Sound	Richard Ryan		Tannoy/JBL/BOSE/Yamaha	Yamaha PM3000	
Cats	London	Autograph	Abe Jacob	Mike Clayton	Meyer/Crown	Cadac	
Copacabana	UK	TP Sound	John Del Nero	G Pinit	Crown/Meyer	Cadac J-Type	Yamaha PM3000
Crazy For You	UK	TP Sound	Rick Clarke		Community/Meyer/Crown	Amek Recall	
Evita	UK	MAC		M Tempest	QSC/Meyer	DDA Q11	
Heathcliff	UK	Brit Row	Colin Norfield	John James	Flashlight/Floodlight	Midas XL3	Yamaha PM4000M
Jesus Christ Superstar	London	TP Sound	Richard Ryan	David Ogilvy	EAW/Yamaha	Cadac J&F	
Martin Guerre	London	Autograph	Andrew Bruce	Bique Haddelsey	Meyer/BSS	Cadac	
Oliver!	London	Autograph	M Walker/P Groothuis	Richard Brooker	Tannoy/Yamaha	Cadac	
Riverdance	UK* + NYC	The Mikam Sound	K McGing*/C Ahearne	TJM Tutty*/JC Campbell	Crown/EV Deltamax	DDA Q2	DDA Arena
Smokey Joe's Cafe	UK	Autograph	Tony Meola	Nicky Matthew	Meyer CQ-1	Cadac	Midas
Sunset Boulevard	London	Autograph	Martin Levan	Nick Sagar	Tannoy/Meyer/Yamaha	Cadac	
Tommy	London	Autograph	Steve Canyon Kennedy	David Ogilvy	Meyer/EAW/Crest	Cadac J-Type	Cadac

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EML Sound & Light	Michiel Mildou	Sapphire/Artisan	Conventional/Vari*Lites				
Supermick	Rob Jones	Avo Rolacue	Pars/Martin scans				
LSD	Keith Wissmar	Sapphire	Colourchangers/strobes				
Lite Alternative	Paul Normandale	Sapphire	VL5/VL6		Stardes		
LSD	Billy Bigliardi	Icon/Diamond II	Icon/Washlights/Cyberlight	EYHO	Redburn/Phoenix	Video PAC/All Access/European Staging	
Neg Earth	Mick Thornton			EYHO	Stagetruck/Wharfedale		
CPL	Pat Marks	Diamond II		Popcorn	Trans AM		
Meteorlites	Nick Sholem	Wholehog II	Cyberlites/VL5B/VL6	Snakatak			
Lite Alternative	Phil Wiffin	Sapphire	VL6		Stardes		
Fineline	Reuben Pinkney			Fish & Chips	Skan/B&M		
CPL/LSD	Roy Bennett	Artisan/Icon	VL5/VL4/Icons	EYHO	Redburn/Phoenix	Brilliant Stages/VLE	
Metam Lights/Flashlight	Peter Dranning	Celco	Conventional/Cyberlight	(local)	Kassing Trucking		
CPL	Richard Garrod	Artisan	VL2C/VL5		Stage Truck	PSL	

LIGHTING CO	LD	LIGHTG DESKS	LIGHTS & FX	VIDEO	SET/STAGING/TRUCKING/BUSES
Neg Earth	P Woodroffe	Celco	V*L/Colourchangers		Maltbury/Steeldeck/Stagetruck/Trathens
TP Lighting	Mick Hughes		ETC Source 4, Strand Cantata		Luckings
					Luckings
					Luckings
Stage Electrics					
Theatre Projects	Howard Eaton	Strand GSX	CCT Minuette/Starletta Fresnels		
Theatre Projects	A Bridge/A Grant	Artisan/Wholehog 2	VL2C/VL4/PAL 1200/Source 4	CT	Brilliant Stages/VLE
White Light	David Hersey	Strand 550	Source 4/Scrollers etc.	Production Arts	Paul Mathews/HELL (gas flames & rain)
White Light	David Hersey	Strand 530/550	Source 4/V*L/PAL 1200	Production Arts	HELL
White Light	David Hersey				
Neg Earth	Patrick Murray	Wholehog II	HPE/Source 4/theatricals	CT	
White Light/VLE	Paul Galloway	Wholehog II	Source 4/Scrollers/V*LS		
Theatre Projects	A Bridge/A Grant	Artisan/Lightpalette 90	VL2B/VL2C/VL4/VL5		
White Light/VLE	Chris Parry	Mini Artisan	VL2C/VL5	CT	

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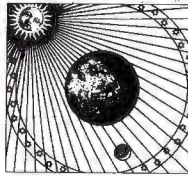
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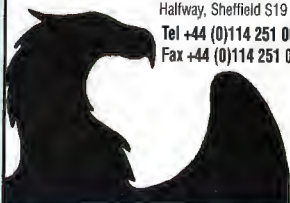
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TOURING ENGINEER/worldwide experience, bands/events too numerous. IEM specialist, also FOH/production management, TM. Now Booking 1997. CV available. Mark Portlock 01704 870239

DATATON TRAX PROGRAMMER & LIGHTING DESIGNER/available for pre-production/touring. Extensive experience, good sense of humour. CV available. Andy 0181 946 3215/0860 868929

FREELANCE SOUND DESIGNER & TECHNICIAN/theatre sound effects/contemporary dance/modern dance/world music/roots. Details/CV available. Paul 0116 231 4227/0374 223314

TOUR MANAGER/experienced UK and world. Live work includes: Paul McCartney, Little Steven, Skunk Anansie, INXS & Rolling Stones. Jamie 0181 960 8950

FREELANCE SOUND, MONITOR, DRUM TECH/seeking tour. Experience: Shirley Bassey/Gene/Toy Dolls/Desree and many more. Chris 0116 287 1182

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LIGHTING DESIGNER & OPERATOR/ Generic, moving lights, many years experience, numerous world tours seeks work with interesting and exciting new bands. Patrick 0171 274 6405

LIGHTING TECHNICIAN & DESIGNER/ experience in England/Italy. Based London. Speciality theatre/music. Available immediately for freelance work. Giuliano 0171 265 0393

LIGHTING ENGINEER/ extensive experience in rock theatre, conference. Skills include board op, moving lights, follow spot op. CV available. Andy 01483 771587

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up the **NEW YEAR** with Martin Bradley

news

Two plane-loads of journalists were flown to the South of France earlier this month to attend a press conference with the Board of Directors of audio monolith **Deafening Row**, who this month celebrate 21 years of ceaseless expansion and ruthless elimination of the competition. In a brief ceremony, each director was photographed with his weekly bonus cheque and a cavalcade of new company Masorans swept majestically along the sea front boulevard before, in true rock & roll style, being consigned to the hotel swimming pool, which had been filled with vintage champagne.

New World Digital Techniques PLC have announced **Dicky Bottom** as their new Head of International Acquisitions and Marketing Strategy. Interviewed by *Live!*, Bottom spoke of his position as one of "acquiring" and "examining the strategy of marketing in the new world of digital, er, things." When invited to explain the differences between a 56-channel Yamaha PM4000 and half a roll of garfa tape, Dicky promised us he would consult Head Office and issue a press statement by next Friday latest.

Danish microphone manufacturers B&Q have invented a mic that can hear what you're thinking. Applications for this innovative piece of kit have yet to be identified.

Digital Audio Domain Analysts (formerly Ted's PA of Enfield) have announced that since they sacked Dicky Bottom, they have doubled their stock exchange value. They plan to call in the Fraud Squad.

Miass, manufacturers of the world's leading sound desks, introduce their latest offering, the **Zippity Doodah**

Mk6. It boasts facilities that have not yet been invented, audio concepts that no-one comprehends, more channels than there are musical instruments on the planet, and its own nuclear power plant. *Live!* magazine was quite impressed by its technical advances, but has reservations as to its practical applications as it weighs 290 tons and will only fit lengthways in Wembley Arena. And it doesn't have a pad.

Meanwhile, competitors **Soundsdaft** have revealed their successor to the **Roadway**, to be known as the **Spook**. *Live!* was granted a sneak preview at the factory. Comprising discrete components to reduce FOH space, we were shown only the operator's console, which has been reduced to a black device about 7" by 3", with a number pad, earpiece and microphone. Communication is effected by specially coded verbal commands issued by the operator to a secondary engineer backstage who manually adjusts various sound parameters on the 'mother' board. When we suggested that the 'console' was in fact a mobile phone with a Soundsdaft sticker on it, we were shown the door...

British processing system manufacturer B.S. have released what they describe as: "The ultimate piece of outboard gear suitable for both the studio and the live concert domain." The **Zero**, as the new device is known, can be introduced into the signal chain at any point, between mic and pre-amp, on a channel insert, pre- or post-EQ and before or after the amp stage. The most advanced test equipment available has confirmed a total absence of noise, distortion, compression, expansion, gain, loss or effect, hence the name. The Zero, which retails for £10,000, is expected to become the new 'must have' in sound designers' palettes. *Live!* Magazine warmly applauds B.S. for their nomination for the **Queen's Award for Industry**.

Elsewhere in this issue: Sir George Martin in a very rare interview. We

ask him to review three different makes of jackplug.

Benelux News: Peter van der Poope, of Peter van der Poope Associates, has sold his controlling interest in the company to Zop Lights. In turn, Zop Lights is to be sold to Antwerp Audio. Intriguingly, this company has been the subject of speculation that it will be taken over by Eva von Zeppelin's Eva von Zeppelin Technical Services, themselves absorbed last week into the Pyelles de Wonger Group, part of the Bonk consortium. Bonk (a Harman company) was taken over last week by Maastricht Theatre Systems, who have announced plans to merge with Crazy Rockin' Sounds, the studio equipment giant that rose from the ashes of the Luxembourg pub rock band of the same name. Ex-lead guitarist and now managing director of Crazy Rockin' Sounds, Peter van der Poope, has expressed confidence in the move, which he anticipates will result in his acquiring personal control of umbrella company Peter van der Poope Associates. The shake-up, estimated to cost £350m, is being administered and sponsored by the EU Business Development Agency.

Catering news: Veteran touring company **Eat My Shorts** have achieved an unenviable first. After years of vicious price wars between caterers, the 'Shorts have finally broken the who-pays-who barrier and are now in the prickly position of owing their latest client a five-figure sum for their recent tour. During the quiet season owner Annie Creosote is to take a business studies course, while the nameless band and their crew are in a health farm suffering from cholesterol poisoning.

Web Net News (By Hugh Lettpackard – the *Live!* magazine hitchhiker with the cardboard sign beside the information superhighway.)

Here in the centre of the cybergrid on the rim of technology's cutting edge, it's our job to surf on the lip of the wave of all communication developments. We're excited to hear of a brand new data exchange system utilised by **Retro Audio**, the only company still saving up to get a **Wem Audiomaster**. Proprietor **Norman Ludd** uses **GPO**, a network of 'Mailboxes' into which he 'posts' what he calls 'letters'. Unbelievably, no multi-thousand pound hardware or software is used, the information transfer being somehow carried out within the 'Mailboxes' for just pennies; the original hard copy reaching the recipient within hours. This timelag and the fact that the 'letters' are downloaded onto the floor by the front door* are only two minor glitches in this revolutionary global comms web system grid complex. Watch *Bed Wet News* sorry, *Web Net News*, for more exciting technodata.

* Front door: Internet fans may not remember this feature of their homes – it was the access panel in the wall where the courier used to deliver new programs from Microstiff. Our advice: try to get out more.

And finally... A salutary story for us all: A member of a crew (who wishes to remain anonymous for reasons that will be come apparent), currently touring the States as second drum roadie for one of the bands supporting the Dingleberries, e-mails us with a story of amazing incompetence and stupidity. It seems that on arrival at the band's hotel he was obliged to carry his own bag from the limo to the reception desk. "These hotel staff," he remarks ruefully, "They'll be expecting us to unpack our own clothes next!"

Makes you wonder what rock & roll's coming to, eh? Cheers, and keep those nutty stories coming in!

■ **Martin Bradley**

While Tim Roberts is up his own truss

on holiday this month,

Martin Bradley reports on the hot

New Year news that, amazingly, has escaped the

rest of the trade press's attention

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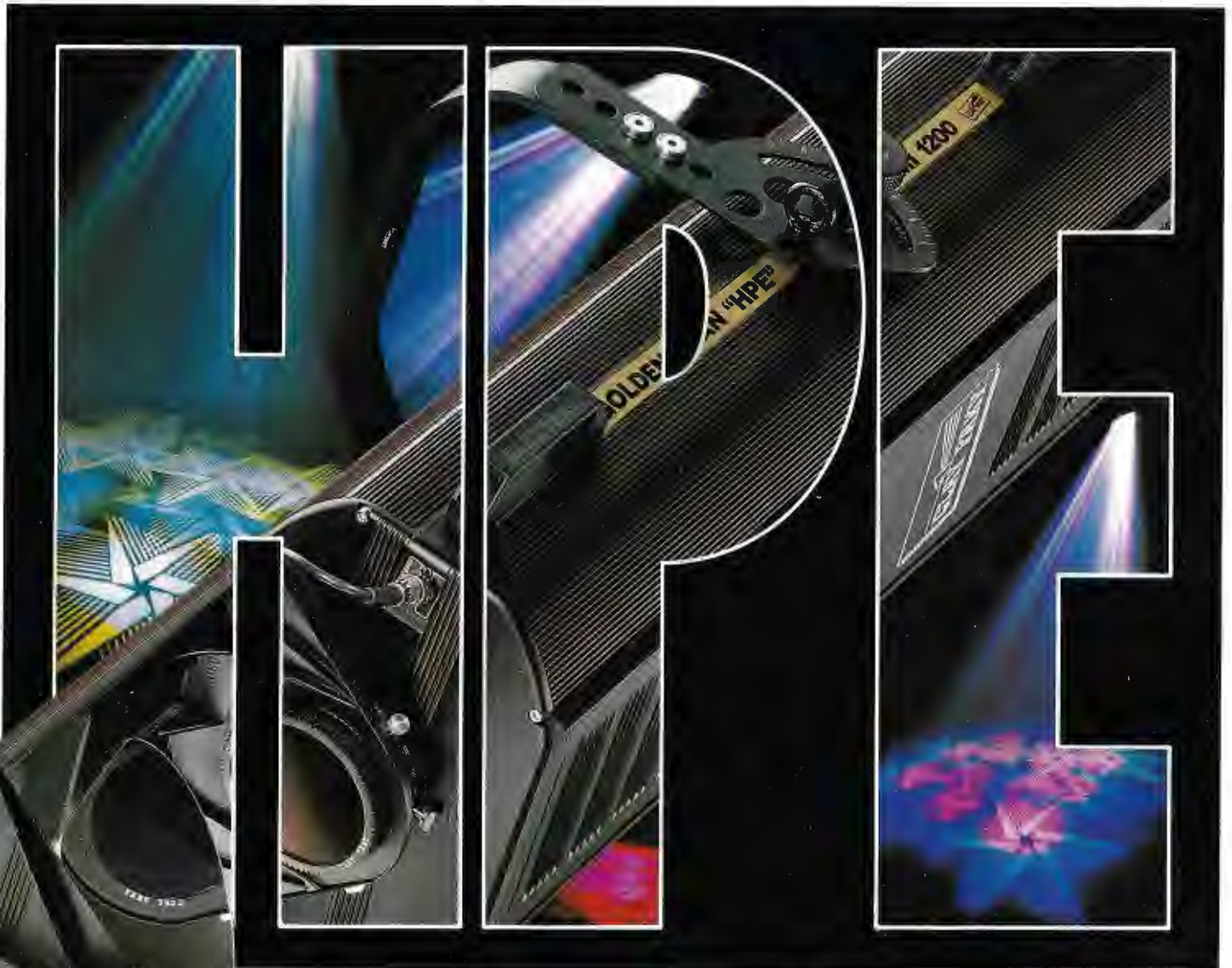
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