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**January 1995**



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# LIVE!

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● **Cover Pic:** Suede at Southampton Guildhall. Photo by Mark Thompson

## JANUARY 1995 • ISSUE THIRTY

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Since making the decision last year to schedule the *Live! Show* for the second week in January, Christmas has never quite been the same. Throw into the mix a November change of ownership, location and underpants — a disruption of gargantuan proportions to we sedentary, village folk — and you will gain some idea how early into the year we had to set the industry's alarm call. *The LIVE! Show* takes place over Tuesday, January 17 and Wednesday, January 18, with the Awards Dinner, hosted by Jim Davidson on the night of the 17th.

Polling this year was unusually (and gratifyingly) high — perhaps because we broadened the categories to recognise all levels (and types) of touring. The fax machine started buzzing on January 3 — and have not stopped since.

First, we attempted to wake the industry from its seasonal stupor on the 5th — when we helped Countrywide Communications launch the *Wayne's World 2* video at the Marquee Club, via a Roadie's Convention. Yet rather than being the pleasant, innocuous affair we thought it would be, we failed to awaken *The Independent's* sensibilities to the realities of touring in the '90s, judging from "arts reporter" Marianne MacDonald's account, and the furore that followed. Entirely bypassing the sense of irony and deliberate stereotyping with which highly skilful contributors like Dave Smith and Coral Cooper had imbued the event, the message they took to their lay readership was of the old hellraising rock 'n' roll marauder spirit of the '70s ... the scourge of backstages and hotel rooms from Max's Kansas City to the Roxy, from the Marriott Essex House to the Continental Hyatt.

The debate, having raged in the pages of *The Independent*, then took to the airwaves via BBC Radio Scotland's Colin Bell programme, the argument nicely stoked by Coral Cooper (an absolute gem at the Marquee; may she sell at least three ScanCommanders at the *LIVE! Show*).

Now let's bury that issue, so that we can get on with our 1995 agenda. Our schedule of feature articles for the year opens with the first instalment of Ian Haley's exhaustive look at the industry's lighting desks — what they do and who favours what. Part two will appear next month, alongside product surveys on chassis loudspeakers and spatial enhancers, which are gradually assuming a higher priority on touring inventories.

Finally, unorthodox though it may be to headhunt through the Leader box, it is time for me to hang up my keyboard, concede the editorship of this journal and gaffa some other poor ... I mean offer the all-conquering power that the position demands to someone er ... *different*. Journalists with *real* jobs only need apply, but make it soon as my new plush, middle-management office beckons.

All the usual fringe benefits apply — including the chance to be lammed up backstage with the roadie of your choice — and who knows what that might lead to?

*Jerry Gilbert*

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## In Brief

More than \$500,000 worth of **Turbosound's** Flashlight and Floodlight systems, comprising enclosures, complete with all control, amplification, rigging hardware and speaker cabling and 12 TCS-612 enclosures, have been ordered by **Enterprise West**, based in Las Vegas ... PA hire company **Eurohire**, has taken delivery of a **Soundcraft SM16** stage monitor console, supplied by **LMC Audio Systems**. Debuting with the Joe Longthorn tour, the SM16 was selected to handle foldback for the 14-piece band, which includes brass, percussion and two grand pianos. Since Christmas it has been in constant use with Eurohire, who handled tour sound for Aswad, Terrorvision and Kool and the Gang during 1994 ... **Villa Audio** have recently re-engineered the sound system Sheffield's Leadmill, installing a new 7K **Electrovoice Deltamax** concert system, with **Soundcraft 8000** house console, **Soundcraft 500** monitoring, **Amcron** and **C-Audio** amplification. The system was designed and built by Villa Audio in conjunction with **MAN Flying Systems**, with a view to reducing the environmental noise problem ... Two **Soundtracs SR** consoles, a **Sequel II** and **Solo 8 Live**, were used at the 1994 BBC Royal Variety Performance at London's Dominion Theatre when guests included Take That and Shirley Bassey. The **Sequel II** was used at FOH while the **Solo 8 Live** provided the sub-mix for the orchestra ... For the tenth anniversary celebrations for the Scientology Church of Saint Hill, near East Grinstead, LD Ted Mizrahi from Cinema Services, Las Vegas, transformed the Hall using eight each of **VLS, Cyberlight** and **Trackspot**, all run from a **Complite Animator 48**; conventionals were run from the house analogue desk ... Burnley-based **Phantom Power** have purchased four more **Turbosound Floodlight** stacks, bringing the total to 12 ... **Shuttlesound's** recently-launched **System 200** has been touring as part of **JHE Audio's** hire stock. The company, responsible for the first UK purchase of the system, currently own ten pairs of Sx200s and a pair of S6120 subs ... **Sensible Music** have had the new **Soundcraft SM24** providing the monitor mixes for Page & Plant, Alison Moyet, Holly Johnson and indie stars Elastica and the Cranberries, as well as at the AIDS benefit, *Live at the Lighthouse* ... **Allen & Heath's GL4 40** debuted at the London Music Show for FOH duties with **Q-Audio's 20K JBL** rig in the Live Music Hall. Sound engineer was Lez Patterson ... In addition to their **Barco** fleet of 18 BD5000 and nine BD8000 projectors, **Presentation Services** have taken delivery of two **Barcodata 8100s**. With the addition of two **Barcodata 3100** projectors early next year, this will take PSL's total **Barco LCD** projector fleet to 31 — the largest in Europe ... We recently gave an incorrect address for **Fisher Park**. It is: 12 Whielborne Street, London WC1H 8EU. Tel: 0171-837 8238 ... **Soundcraft** has

delivered the first **SM12** monitor console (40-input) to PA hire company, **Blue Box**, purchased through **LMC Audio Systems** ... **Tube Tech LCA2B** valve compressor limiters have been bought by PA rental operation **SSE** in Birmingham — one of the first SR companies to use valve dynamics control in a FOH rig. Distributors, **Systems Workshop**, have also been appointed dealers for Lexicon.

**Meyer Sound** has announced the appointment of **Jim Cousins** to the post of European co-ordinator. The announcement follows closely the establishment of a **European Service Centre** in Holland. The seventh **Pro Audio & Light Asia '95** will be held at the World Trade Centre, Singapore from July 12-14, 1995. The second **Pro Audio, Light & Music China '95** will be held at Beijing Exhibition Centre from May 9-12. Details on both from **Business & Industrial Trade Fairs Ltd**, Hong Kong, on + (852) 865 5513 (fax), and + (852) 865 2633 (telephone) ... **Skam PA** have ordered more **Turbosound Floodlight** enclosures, bringing their inventory to 22 tour packs and four trapezoidal cabinets, plus 30 2 x 18in Festival bins. The purchase reflects a busy Autumn schedule for the Aldermaston-based PA company ... **RB Lighting** of Middlesex-based lighting supplier, have acquired the **Mittel** theatre and TV gobo business. Call 081-977 9665 for details ... Lancashire-based **Phantom Power** has purchased 12K of **Turbosound Floodlight PA** coupled with a 40/8/2 configured **Soundcraft Vienna FOH desk**, **Soundcraft 500B 40/12** monitor console and 16 1K bi-amped wedges ... **White Light** announced its exclusive UK dealership for sales and hire of the **Cumulus** dry ice machine at **PLASA** ... **Clay Paky** and **Pulsar Light** have appointed **Animatec**, owned by **Silvio Cibien**, as their exclusive distributor for Switzerland ... **Front Line Production Services** of Falkirk have been appointed main Scottish distributor for the **ADB** range of theatre and TV lighting products. Call (0324) 612367 for details ... **The Tavistock Repertory Theatre** report the burglary of their Zero 88 Sirius 48 lighting desk (serial no 283402) from the **Tower Theatre**, Islington. Islington Police are seeking information that may lead to the desk's recovery ... **Coemar** have expanded their NAT range of fixtures. Featuring the same 360° head, the **DX1200** comes with dimmer, iris, focus, rotating gobos and proportional colour wheel, while its big brother, the **ZX1200** comes with the above plus double-rotating gobo and additional effects wheel with prisms and split colours. Products are priced (respectively at £4,995 and £5,995) to suit the installation market ... **Winterland Productions** has expanded its European operations, moving into new 18,000ft<sup>2</sup> HQ in West London. Address is: 20 Church Street, Isleworth, Middlesex TW7 6BP. Tel: 081-568 6400. Fax: 081-568 6304 ...

## CPL HEAD OVERSEAS EXPANSION PLANS

Concert Production Lighting (CPL) has set up a Dallas-based operation, Concert Production Lighting Inc, to service the North American and international touring market, following successful US stints with the Rolling Stones' Voodoo Lounge tour, and then Pink Floyd's Division Bell.

CPL Inc will operate from the HQ of its parent company, Vari-Lite Inc, and will be managed locally by Wayne Boehning, who has now been joined by Bill Martin.

Star Hire have opened an office in Argentina with their Buenos Aires partners. Already they have shipped a portable StarStage and 40 tons of scaffolding.

Managing the operation is Daniel Panebianco, well-known stage builder and production manager, who is fluent in English, Spanish and Italian. UK employee Graham Thomas will also be based in Buenos Aires to operate the StarStage. In a further development Star Hire Argentina is to form a joint venture with three local companies to provide a complete production service

## MARTIN/STRAND PACT

Martin Professional and Strand Lighting have formed an alliance whereby Strand will market a range of Martin scanners through their traditional theatrical and television outlets. The key product will be an adapted version of the **Roboscan Pro 1220**.

## CREST TO ANNOUNCE NEW STRUCTURE AT LIVE! SHOW

Crest Audio Inc has announced the launch of Crest Audio UK Ltd.

Set up to handle distribution of Crest products in the UK, the company is headed by Andy Simmons, former professional markets manager for Crest Audio Europe. Assisting him in sales is George Thorn, who brings many years of sales experience in the pro audio field.

Utilising existing personnel and resources of Crest's European offices in East Sussex, the two operations will be moving soon into new premises in the Brighton area that will also house a service department and warehouse facility.

The official launch of the company will be on the Crest Audio UK Ltd stand at the Live! Show (stand 39) on January 17.

## NEW TRADE ASSOCIATION CONFIRMS NAME CHANGE

The Entertainments Services Bureau, set up in July '94, has now formally changed its name to the Production Services Association (PSA).

They are addressing a number of vital issues and have appointed Mark Robertson of

package, known as El Techno srl. They will debut with a three-month run of outdoor shows for Walt Disney in Buenos Aires, providing over 8,000ft<sup>2</sup> of covered floor, with the main production area being 66ft x 58ft. Conforming to BS and Pop Code guidelines, AutoCad computers in the UK are modem linked to provide El Techno srl with access to all of Star Hire's design and analysis resources in the UK.

High End Systems have announced the opening of a South-East Asia office for sales and technical support of Lightwave Research equipment.

The operation will be spearheaded by Anthony Goh from Source One, having previously been sales director of Hawko Trading.

According to High End Systems' international operations manager, John Adams, "Anthony is extremely knowledgeable of not only the marketplace and the major players, but also of the cultural and business practices of many different Asian countries. He also possesses great communication skills with his mastery of Asian languages and dialects."

Touche Ross as PSA accountant and Nigel Parker of Lee & Thompson as PSA lawyer, who will provide members with free advice through helplines.

Details from Amanda Crane at the PSA on 0171-793 1117.

## TOP VENUES UPGRADE

The National Bowl at Milton Keynes has had its capacity increased by 5,000 to 6,500.

Said managing director Andy Phipps: "We have worked hard to maintain an excellent working relationship with the local council and police; the result was an overwhelmingly positive reaction to our increase request. We already have the first major concert for 1995 on sale, which is REM."

The increase initially spans two concerts for 1995 and is the first step towards a capacity of 70,000 is already being considered.

Also undergoing an upgrade to increase capacity is the Labatts Apollo, Manchester, who are planning a £350,000 upgrade.

The entire stalls of 1936 former cinema and variety hall will have all 1,655 seats removed and replaced with new removable seats. With the addition of two new fire escapes and 40 new toilets the capacity (with the stalls seats removed) will be 3,486 (2,500 unreserved standing in the stalls and 986 seats in the circle). Apollo Leisure also plan foyer refurbishment and re-carpeting throughout the auditorium.

The removable seats are being provided by Warrington-based Hussey Seating, and removable barriers will be placed at the front of stage and half way back across the auditorium.

# Thank you

to all our friends who have supported us

## We wish you all a great 1995



# THE PRODUCTION SERVICES ASSOCIATION

For information and membership of the  
Production Services Association

contact Amanda Crane

tel: 0171 793 1117

fax: 0171 793 0431

## APPOINTMENTS

**David Cooper** has been appointed as Midas sales co-ordinator by Klark Teknik after spending the last six months in the company's R&D department. He will be reporting to Bob Doyle. The position has been created due to the continuing growth in sales, and coincides with the launch of the XL4 and XL200.



**Giles Woodhead** has joined SSE Hire, working alongside Chris Beale. Having graduated from Birmingham University with a B.Eng (Hons) in electronic and electrical engineering, Giles spent two years on the road working with bands

including Brian May, Steve Vai and Rage Against The Machine, as well as on the Phoenix and Reading Festival production.

**Fiona Esmarch**, formerly of Cat 'n' Mouse and most recently Cat's Whiskers, has returned to Eat To The Beat as director in charge of touring.

**Meyer Sound** has appointed Jim Cousins to the post of European co-ordinator, following the establishment of a European Service Centre in Holland.



**Vari-Lite** has expanded, with a number of internal promotion, including David Alley as executive VP of International Operations and Loren Haas as executive VP of North American Operations. Vari-Lite also welcome Lee Magadini, formerly director of sales and marketing for Vanco, to its New York sales staff.

## MOVES

**Dutch Michaels** and **Nunu Whiting** have moved Music Bank (Hire) Ltd to Building C & D, Tower Bridge Business Complex, 100 Clements Road, London SE16 4EF. Tel: 0171-252 0001. Fax: 0171-231 3001.

**Primary Talent International** have moved to new premises at: Africa House, 64-78 Kingsway, London WC2B 6PR. Tel: 0171-405 4001. Fax: 0171-405 4002.

**DLD Productions** are expanding in to new premises at: 66 Waldeck Road, Strand-on-the-Green, London W4 3NU. Tel: 0181-747 4747.

**BSS Ltd** have relocated to the following address: Linkside House, Summit Road, Potters Bar, Hertfordshire, EN6 3JB. Tel: (0707) 660667. Fax: (0707) 660755.

## LIGHTFACTOR SEMINARS

Lightfactor will be hosting a series of training and programming seminars in February, involving the range of Lightwave Research fixtures and controllers that they represent. These will run from February 6-10, and from approximately 10am-6pm at Lightfactor's Greenford HQ. The charge of £55 per day includes buffet lunch and refreshments. The Status Cue open days (on the 9th and 10th) will be free of charge.

Contact Louise Stickland or Mick Hannaford at Lightfactor on 081-575 5566.

## GARWOOD APPOINTS FRENGLEY AS NEW MD

Garwood's success with the Radio Station in-ear monitoring system has necessitated a corporate restructuring. The company has acquired the interests of its European distributor, PRS Ltd and will trade directly with customers in the UK and via agents in continental Europe.

The new managing director is Andrew Frengley, pictured (top left) with Martin Noar, and Chrys Lindop (seated).



## HI-TECH LOOK FOR FORMER STREATHAM LOCARNO

The former Streatham Locarno has reopened as Caesars cabaret/club restaurant, now under the direction of a consortium, including the owners of the nearby Coliseum in Croydon, who also designed and project-managed the £1 million venture. Lightfactor's Dick Carrier undertook the light and sound design, and the technical specification also included four video cameras and production mixer for relaying live action onto two large screens.

An over-stage grid forms the lighting superstructure that also carries three curtain mechanisms. It was the first installation of Cyberlight CXs and also the first outing for the Allen & Heath GL4-40 FOH sound console.

One of the main acoustic design parameters was that the room should require no in-fill speakers - in effect a touring-style system in an installation, providing a mixture of rock 'n' roll and theatre techniques. The resulting hybrid system used custom boxes designed by Court Acoustics, based on their TR250 and TR750. Court's Dave Bearman also designed the stage patching system. The FOH rig is flown in two clusters either side of the stage, with four DSB 2000 sub-bass units under stage. Amplification is provided by 19 Citronic PPXs. Monitors consist of 11 Court SM750 wedges and another GL4-40 desk, chosen for their ability to multiplex between FOH and monitor duties, so that at Caesars, monitors can be mixed from the front if desired.

The opening night saw the Three Degrees topping the bill, along with Gerard Kenny, Peter Sarstedt and the original Tiller Girls, the whole evening under the press coordination of PR guru Max Clifford, with proceeds donated to the Roy Castle cancer charity.

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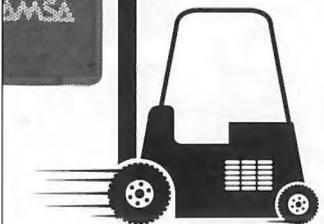
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## STARDES MINI BUS

Stardes have added new VW LT35 mini buses to their fleet. The vehicles have turbo diesel engines, power steering and a high specification (including video, CD and stereo system). The rear cabin comprises either nine or six seats, with one of the

buses offering different livery and exterior. There are six swivel captains seats with a table, the seats with lilac velour and the body with a grey trim. The vehicle also has curtains.

▲ *Stardes Ltd., Ashes Buildings, Old Lane, Holbrook Industrial Estate, Halfway, Sheffield S19 5GZ. Tel: (0742) 510051. Fax: (0742) 510555*



## SOUNDCRAFT'S K1

The introduction of Soundcraft's latest four-bus console, the k1 – pictured above – took place at the new Camden Palace in September.

Commented product marketing manager, Mike Mann: "In the last few months we have seen contractors, installers and engineers getting more work as the industry moves out of recession.

"As sound for small productions becomes more complicated, professional users are finding that fixed-format semi-professional mixers don't have the kind of facilities or construction they need in a high-pressure job. With the k1 we have anticipated the market's revival."

Designed for multi-purpose SR work, the k1 is available in 8-, 16- and 24-input frames, with two stereo inputs as standard. Modular in blocks of four inputs, the mono

sections may be replaced with stereo channels for line level sources. Six aux sends (pre/post switched), wide-range, low-noise input amp and four-band 'mid-sweep' EQ complete the package.

▲ *Soundcraft, Cranborne House, Cranborne Ind. Estate, Potters Bar, Herts EN6 3JN. Tel: (0707) 665000. Fax: (0707) 660482*

## MIDAS GOLDEN DUO

Midas' two new audio consoles are the XL4 (pictured below) and XL200.

The XL4 live performance console, launched at November's AES Convention, has been designed for FOH or stage monitoring, achieved by controlling the analogue sound path in the digital domain via a high degree of signal routing and integral moving fader automation.



Midas already claim a full order book, with customers including Brit Row, SSE Hire and Capital Sound in the UK.

The XL200 is a mid-spec, mid-priced console, bringing Midas' performance into the reach of cost-conscious theatre and rental companies. The XL200 has a standard 40 inputs (expandable to 48), eight auxiliaries, eight VCA sub groups, six mono plus two stereo audio sub groups and a 14 x 8 matrix.

▲ *Klark Teknik plc., Klark Industrial Park, Walter Nash Road, Kidderminster, Worcs DY11 7HJ. Tel: (0562) 741515. Fax: (0562) 745371*

## TRACE EVOLUTION

The success of Trace Elliot's new pro audio range has induced a massive expansion of the company's manufacturing operation. Worldwide



delay for the Evolution line, launched at last year's Frankfurt Music Fair, along with other Trace Elliot products, has necessitated an extra 102,000ft<sup>2</sup> of factory and warehouse space to meet demands.

Evolution has evolved from a pre-history as custom PA specialists. The company has been involved with several tours as part of the final consolidation process for the range, with legendary Deep Purple drummer Ian Paice now joining the growing roster of PA users.

The Evolution 1, 2 and 3 enclosures provide the basis of three system concepts. The three-way Evolution 1 houses a custom Trace Elliot 15in kevlar bass driver in a specially-developed bandpass configuration, alongside a 10in Precision Devices midrange unit and an RCF HF horn.

The Evolution 2 expands this integrated theory, while the Evolution 3 concept offers separate bass and mid/high enclosures, with expandability to suit larger venues.

The systems are complemented by a range of ruggedly-engineered power amplifiers, crossovers, wedge monitors and accessories to suit 2, 3 or 4-way system variations.

▲ *Trace Elliot Ltd., Maldon, Essex CM9 7XD. Tel: (01621) 851851. Fax: (01621) 851932*

You spoke, we listened.

It's been three years in the making and the new Midas XL4 is a live sound console you can truly call your own.

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For monitor mixing, 16 independent mono and 4 stereo mix buses are standard – and if you need to route around the house, the XL4 has a 20x8 matrix, 10 VCA groups and two Grand Master VCA faders.

There's much more to discover about the XL4, so call us for information or a demonstration. After all, it's the ultimate in live performance consoles and you designed it.

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Mark IV Audio Canada, 345 Herbert Street, Gananoque, Ontario K7G 2V1, Canada. Tel: (613) 382 2141 Fax No: (613) 382 7466.



# Production ROUND-UP

BY CARMEN ALLESTUN

## IN 1995, EVEN THE DINOSAURS ARE COOL

It's 1995 and you can stock the freezer up with **Ben and Jerry's**, get *Definitely Maybe* blaring out of that stereo, have deep, cerebral encounters with your friends about the linguistic coolness of *Pulp Fiction* or go net surfing on the machine next door ... if you've never heard **Oasis** or seen *Pulp Fiction*, you think **Ben and Jerry's** is another tacky brand of psychedelic toothpaste and you've never fancied fishing or surfing — then never mind, just keep playing the **Phil Collins** albums ... There are plenty of good bands who'll be touring this year, lots of talent bubbling under and some hot tips for success, including **Eat Static** and **Shed Seven**, even the dinosaur tour of 1995 is cool (**REM**) ... Major news in the first week reveals that **Wigwam** employee **Dale Longworth's** band, **N-Trance**, made their debut on the national charts at #6. Could **Dale**, also poised for his first *Top of the Pops* appearance, be following **Noel Gallagher** to superstardom? **Wigwam's Chris Hill** also reveals that he, **Steve Levitt** and other members of the crew have formed a band. Rumour has it that they will be running a naming competition and are also looking for a monitor engineer. **Chris** commented: "I'd rather parade naked through **Harrods** than have to do monitors for us." On the work front they are busy with **The Rankin Family**, **Suede**, **Shirley Bassey**, and in theatre, *Scrooge*, *Pickwick*, *Singing In The Rain* and *Great Expectations*, with four arena conferences, five pantos, and three systems covering the *Celtic Connection Festival* in Glasgow to boot ... Although January is traditionally quiet many companies report steady work. In general, lighting companies seem to be busier than sound — perhaps because it gets darker earlier in the winter! Those that are quiet are seizing the opportunity to recover from the festive fracas and overhaul their systems. One such company is **Concert Systems**, who have just purchased 32 **EAW** cabinets and are upgrading all their J stock to E stock (!) as well as servicing their regular shows.

**Kevin Bannerman** is "definitely optimistic" about 1995 ... Another person who is looking forward to an evolutionary year is **John Tinline**, who announces that he and former partner **Pete Kellet** have gone their separate ways, with the former contemplating 1995 at the helm of **Encore** ... **The Spot Co** emerged from one of their busiest festive seasons ever with **Ben Sullivan** and **Peter Miles** taking to the snow-laden ski slopes of France for a well-earned rest before returning for the *1995 LIVE! Awards*. On the tour front they have **Intellabeams** and **Trackspots** sub-hired to **Neg Earth** and **Jamiroquai**, a **Fluke** tour going to Denmark and **Killing Joke** and **The Grid** going out shortly with projection and moving bits. **Torvill and Dean** continue to tie up eight of their **Cyberlights** and 36 **Cyberlight CXs**. Conference and exhibition work is also high on the **Spottie** agenda as are dance parties and other one-offs. Those of note include the 50th *Rezerrection* (LD **Gerry Caulderhead**), their regular club nights at the **Astoria** and **Bar Rhumba**, and the *LIVE!* dinner. Rumour has it that they will be holding a party in West London on April 1 ... **Skan PA** reckon that they did the best of the New Year parties in **Megadog** at **Brixton Academy**. **Pete Howard** recalls the mind-boggling lighting and projection effects produced by the creative dynamite of **Hayden Cruickshank** and his **Golden Scans** (the **Colour Sound Experiment**) and **Jasper of The Fruit Salad Lightshow**. **Skan** provided 50K of **Turbo** and 10K of **Black Box** for the event, and bands appearing included **Eat Static**, **System 7**, **Dread Zone** and **The Grid**. Coming up for **Skan** is **Baaba Maal**, the **GMB Dance** tour and rescheduled **Senser** dates ... **Entec's Paul Weber** reveals that **Entec** are providing gear for a **Honda** car launch and are

deep in negotiation for a future major TV awards show. *Don't Forget Your Toothbrush* continues for them (LD **Mike Sutcliffe**) as does a **Lee Jeans** promotion in Tenerife. On the performance side they have kit going out on the hotly-tipped-for-success-in-95 band **Gene** (LD **Pip Rhodes**). Next door, **Entec Sound's** **Bunty King** reveals that *The Word* continues until March and they are also doing the launch party for *Interview With A Vampire* and the **NME Brat Awards** ... One of the longest-running shows on the road — the **Blues Brothers Revue** — loaded out of the **Neg Earth** warehouse for a further eight months. **Neg Earth** also have the **Joe Jackson** tour going out as well as ongoing work for the **London Towers** basketball team. **Bryan Ferry** departs again



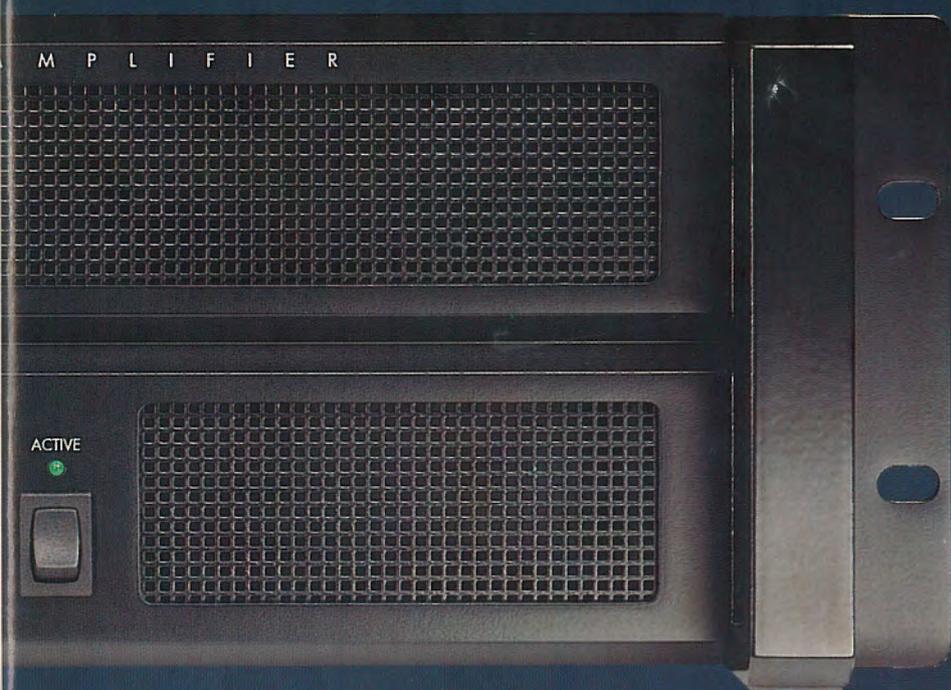
Wigwam's Dale Longworth: chart success

towards the end of the month with **Liz Berry** and **Dave Gibbon** operating lights (design was by **Jonathan Smeeton**) and **Jamiroquai** is also on the road again, with LD **Ian MacEwan**

and his former boss from **Chameleon** days, **Colin Jones** teching. With more gear out on the **Black Crowes**, **Dave Ridgway** thinks "It's not dead out there by any means." ... **LSD** are looking after **The Cranberries** and **Suede**. They did the hugely successful **Oasis** tour (LD **Mike Howard**, Icon op **Frank Shields**) over Christmas, a rave at **Wembley** and the **Centenary Square** junket in Birmingham ... **Tiger Hire** regroup with the redoubtable **Jim Parsons** himself off to Japan with **Ride**. The accident-prone **Auteurs** restart their tour, which will keep cheeky tour manager **Mick Brown** out of mischief for a few months ... **Tour Tech's** **Duncan Marlowe** says they partied so hard over the festive season that they are pleased not to be overstretched, but they do have **Billy Connolly** loading out shortly. **Capital Sound**, who had an excellent year last year, are also easing their way into 1995 with control equipment out on a dry hire for **British Gas** in Athens (no

comment!) ... **The Moving Light Company** have **Faderbeams** and **Pro Spots** on the *Live Bed Show* (featuring **Paul Merton**). They have *Oliver!* continuing *ad infinitum* and a new show at The Cambridge, *Mama I Want To Sing*, a gospel musical featuring **Chaka Khan**. Their first West End show of '95 is *Dangerous Corner*, that has gone into the Whitehall, and **Bryan Raven** is "looking forward to a busy 1995" ... **Avolites** are up to their eyeballs as their new desk, **The Pearl**, goes into production. **Avolites** consoles have also been specified for **REM** and one of the first orders of 1995 was for a Spanish public TV station who want eight customised TV spec dimmers and a **Diamond II** that will be controlling dimmers and **Vari-Lites** ... **Eat To The Beat** are out with **The Black Crowes** and **Joe Jackson**, and having done their first shoot at **Millenium Studios**, will be doing the *Brit Awards* next month. **Tony Laurenson** won't be tempted into any predictions about the fortunes of the year, but says "two of our big acts are planning to be out for a long time this year so it should keep us off the dole." ... **Meteorites** start the year quietly on the music tour front but have the jewel in the crown of '95 — **REM** (LD **Willy Williams**, operator **Bruce Ramos**... **Villa Audio** have been appointed to provide full production for the forthcoming **Indigo Girls** 14-date UK tour. Tour production manager is **Geoffrey Trump** and FOH engineer **Martin Stansfield**, who will use **Lab Gruppen** amplification, **Soundcraft** boards and a 12K **Electrovoice** Deltamax PA ... **CPL** ended the year with a string of major shows such as **Status Quo** (LD **Pat Marks**, VL op **Fraser Elisha**), **David Byrne** (LD **David Arch**), **Cliff Richard** (LD **Mick Healey**, VL op **Derek Jones**), **Gary Glitter** (LD **Chris Clow**, VL op **Mark Payne** and **Elkie Brooks** (LD **James Judge Loudon**). Other pre-Christmas shows involving **CPL** were **Sarah Bernhard**, **ZZ Top** and **Take That** at **Wembley Arena** in aid of **Princess Diana's Concert of Hope** charity. They have also been illuminating the *Magic Night In America* season, a massive ice spectacular, in Moscow's **Sports Palace** for 14,000 people per night.

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## LETTER FROM ITALY

**G**enerally speaking, 1994 was definitely not the rosier year of the century as far as concert attendance figures (and consequently production budgets) were concerned, but to get to the point of view those living with the problem all the year round, I spoke to sound engineer Vittorio de Amicia, director and founder of Aquila-based Agorà, one of the country's leading rental and production companies.

The firm, founded just five years ago, has a permanent staff structure made up of three 'work groups', each made up of a Team Manager, Stage Manager, Artist Assistant, PA Manager, Lighting Manager and Sound Engineer, responsible for selecting the remaining staff for the various tours the firm works on. As far as the general recession is concerned, Vittorio said: "If an outsider was to judge this by the amount of work we did in 1994, then apparently things went very well for us, since we handled both equipment rental and production for tours by some of Italy's top artists, including Riccardo Cocciante, Umberto Tozzi, Gianni Morandi, Enrico Ruggeri and Laura

Pausini. The problem stems from the fact that budgets available for tours were lower, so to avoid coming to any compromises on safety of staff quality (which some firms don't hesitate to do!), the company itself has to resign itself to a very low or in some cases, non-existent profit margin to get a contract.

"This situation is aggravated by the fact that we are obliged to constantly up-date our equipment, so as well as maintaining four full tour rigs complete with staging, our 'shopping list' has recently included a Midas XL3 / 48, Lexicon gear, more monitors for our Meyer Sound PA systems and added to our ear monitor systems. As these are all imported products, the Lira's poor exchange rate doesn't help matters either, and this is also badly felt when the tours we work on go abroad."

Another complaint frequently heard from all concerned in the Italian concert sector is the country's lack of venues, and Vittorio has no hesitation in expressing his opinion on that as well.

"Rather than being faced with a complete lack of venues, the situation is that suitable venues do in fact exist, but are managed in such an absurd way as to make their use for musical events virtually impossible! As well as that, nobody apparently takes into consideration the fact that concerts could be held in venues when they're at the drawing board stage, so even the newer facilities we're able to use are anything but ideal as far as both acoustics and access are concerned."

**"IF I HAD A MAGIC WAND,  
THE FIRST THING I'D DO  
WOULD BE TO WIPE OUT THE  
TRADE'S COWBOYS"**

Although Agorà already has contracts for the whole of 1995, there's plenty of room for improvement, apart from the economic situation, one of the reasons behind the drop in overall standards and cashflow in our market – totally unreliable and unprofessional, they're often at the head of organisations which only exist on paper and have no structural back-up as far as equipment is concerned. To make a fast buck, they run the risk of ruining the market by compelling the real pros to lower their rates dangerously."

**MIKE CLARK**

## 64-BOX COENTRANT SYSTEM FOR MOSCOW

Renkus-Heinz has made its biggest sale to date of the new CoEntrant arena system – to Moscow's second-largest PA company, Autograph Sound.

The 64-box rig, comprising 16 CE-3T, 12 CE-3T MH, 12 CE-3T LOW and 24 C-3 SUB cabinets, along with 16 racks of controllers and amplifiers, was delivered in time for a Red Square concert for 100,000 people in December. Renkus-Heinz international sales manager Robert Lingfield flew to Moscow to assist in the set-up. Afterwards Autograph's spokesperson said the event had given Muscovites "The sound best sound they've ever heard".



## TOURING AWARD FOR ROCKSOUND

Rocksound, the Hannover rentals company, became the first European firm to win the Live Sound! award for Best International Touring Company.

The gong was handed over to Rocksound's Olaf Schröter (pictured, above, with Ralf Ambrosius and Gerd Knüttel) in a ceremony at AES San Francisco in November.

Among Rocksound's forthcoming projects is a stadium tour of Westernhagen as well as sound for several VW Polo presentations, Die Toten Hosen, currently on tour in Europe, and the NUR Gala.

## LOBO AWARD

Lobo were the only German company to win accolades at this year's American ILDA Awards and they won two prizes – the first for the laser show 1250 Jahre Fulda (for product presentations), and the second for the beam show Mission, in the beam / atmospheric display category.

**PATRICK MORIN**

## FRANCE

### CLAY PAKY & PULSAR OPEN NEW PARIS SHOWROOM



### GSL GEARS UP IN PARIS

Gemini Sound Products has announced the formation of GSL, a Paris-based office through which the company will import and distribute Gemini and LiteQuest products in France.

The new facility will be run by the well-known and experienced figure of Patrice Vandebussche (pictured above), former marketing manager of J Collins. Patrice Vandebussche can be reached on (1) 69 56 92 02.

Clay Paky & Pulsar France – who distributed the eponymous brands as well as Le Maître and Eurotruss – have opened a spacious new showroom in the Parisian suburb of Villejuif.

Their full product ranges are on show at Villejuif and the building is equipped for the free seminars which the company intends to offer in future.

Meanwhile, the management remains as before: Bruno Souchart, Michel Lameyse and Pierre-Louis Delaby.

Clay Paky & Pulsar can be contacted on Tel: (1) 49 58 86 86. Fax: (1) 49 58 86 87.



### DIABOLO DÉBUT

French manufacturer Ariane has launched Diabolo, a twin-head dichroic beam affect, including gobos and strobe, fitted with two 120V 250W ENH lamps. The second model in the new low budget range, it incorporates dichroic filters, powerful axial fan, thermal protection, high-reflection mirror and aluminium case. Diabolo is sound-activated by an inbuilt microphone, and is available for distribution. Contact: Patrick Boyer on (33) 50 68 18 12 or by fax on 50 58 25 27.

**PATRICK MORIN**

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## AKG

UHF radio microphones will be the mainstay of AKG's exhibit at this year's show, with particular emphasis on latest product additions to the WMS 900 radio microphone system which has been utilised so successfully on major world tours with Rod Stewart and Peter Gabriel. New items include the PR900, the R901 and the SR800.

The PR900 is a small, portable, non-diversity receiver for professional mobile applications, switchable to any of the 12 sub-channels of a fixed TV channel. A diversity strapping cable allows configuration of a true diversity receiving system and the PR900 can be used in conjunction with the R901, a 19" mainframe receiver rack unit which will house two PR900 units.

The SR800 is a UHF true-diversity receiver for use with WMS 900 handheld and bodypack transmitters.

AKG will also show live performance microphones from the popular Tri-Power series including the C5900 condenser vocal mic which has recently been on tours with Rod Stewart and Bryan Adams.

A comprehensive range of dbx product will be on display including the dbx 160A, the new, improved version of the classic 160 compressor/limiter.

AKG, Harman Audio, Unit Two, Borehamwood Industrial Park, Rowley Lane, Borehamwood, Herts WD6 5PZ. Tel: 0181 207 5050; Fax: 0181 207 4572. Stand No. 68. Contacts: Justin Frost, Ian Oakland and Paul Mason

## ALLEN & HEATH

Allen & Heath's GL4 has recessed mode switches, enabling the desk to be used for both FOH and monitoring. The GL4 is an 8-bus FOH and 10-bus stage monitor mixer, with full capability for stereo, mono and eight-track recording. Other key features include dedicated mono bus with sub-grouping from left and right;

# THE LIVE! SHOW 1995

## THE EXHIBITORS

OUR COMPREHENSIVE GUIDE TO THE  
PRODUCTS AND PEOPLE YOU'LL FIND AT THE  
LIVE! SHOW 1995

The third LIVE! Show takes place at the Royal Horticultural Halls, Greycourt Street, London SW1 on January 17th (11am-6pm) and 18th (11am-5pm). The LIVE! Awards Dinner — the largest yet — will be held at the Park Inn International Hotel, Lillie Road, London SW5, on January 17, with arrival at 8.30pm for 9.00pm start (carriages strictly not before 2am). As everyone surely knows, Jim Davidson will be hosting the Awards. Some other thanks are due lest we forget in the excitement of the night: Paul Butler and his truss-ty team from Mushroom Lighting have worked tirelessly to create our sets and staging, rigging up both events, while Andy Graves and the boys from Pulsar/Clay Paky have provided the effects illumination, working under Baz, the productikon manager. SSE Hire have again come to our aid with the sound reinforcement for the Awards while Redburn Transfer have taken care of our trucking requirements. Templine are supplying the additional power at the Royal Horticultural Halls, while we are due thanks to video experts PSL and Pro-Quip for agreeing to trap the event — warts and all — for posterity. Finally, the casual workforce ... with humping supplied by Stage Miracles. Finally, we owe thanks to the exhibitors, whose profiles are set out over the following pages — for their belief in the LIVE! Show. Whether at the Convention or the Dinner — we look forward to seeing you and wish everyone a successful and enjoyable two days.

eight aux returns with fader control; two matrix outs and two-track record and replay, with an intermission playback, channel direct outs, eight group outputs, eight mute groups with channel safes and MIDI.

The GL4 offers +27dB of headroom on the left and right outputs, a frequency response of 20Hz to 30kHz at ±1dB, silent FET mute circuits and mic pre-amps offering an EIN of -128dB. Specific attention has been paid to a reduction in signal path, enhancing its sonic performance.

The GL4 is available in 24, 32 and 40-channel versions and has a

VU overbridge option.

Extending the range of A&H multi-purpose live mixing consoles, the GL4 is as multi-functional as the GL2 and GL3.

Allen & Heath, Harman Audio, Borehamwood Industrial Park, Rowley Lane, Borehamwood, Herts WD6 5PZ. Tel: 081-207 4572. Fax: 081 207 5050.

## ALPHA AUDIO

At press time Alpha were hoping to showcase an original BBC sound mixer, complete with Bakelite knobs on their stand to emphasise that, for them, the emphasis will be on networking rather than product sales.

Alpha Audio, Unit 5, Brooklands Close, Sunbury-on-Thames, Middx TW16 7DL. Tel: (0932) 765550.. Fax: (0932) 788512. Stand No 50. Contacts: Steve Farr, Jim Davidson.



## AMEK

Amek's principle products will be the computer-assisted Recall and 501 by Langley consoles.

In different price ranges both products can be used in FOH or monitor applications.

Amek's Showtime software provides snapshots of faders, mutes and some automated console switches, as well as external events triggers via MIDI. Both products are also equipped with recall facilities, which allow the positions of knobs and switches to be stored and recalled for resetting later. Amek Virtual Dynamics gives software control over console VCA circuitry to provide a choice of one from nine gain devices on each input.

Both consoles have advanced audio specifications, with multiple aux sends, audio and VCA grouping and matrix outputs. EQ is the renowned Amek standard.

Also displayed will be two rack-mounting mic amp units designed by Rupert Neve and manufactured by Amek. The System 9098 Mic Amps contains four of the ultra-quality devices with front-panel manual operation. The Amek Rupert Neve RCMA (Remote Control Microphone Amplifier) contains four mic amps, each with up to three transformer-balanced outputs, and can be operated remotely, either using the controller or software running under Showtime. Multiple units can be ganged to provide onstage mic sources of high performance. Optional digital outputs will be available.

# ...how times change ...



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► The System 9098 EQ, a rack-mounting mic amp/EQ combination by Mr. Neve, will also be on show. *Amek Technology Group plc, New Islington Mill, Regent Trading Estate, Oldfield Road, Salford M5 4SX. Tel: 0161-834 6747. Fax: 0161-834 0593. Stand No: 54/55. Contacts: Mick Brophy and Geoff Muir*

## AUTOGRAPH SALES

We will be exhibiting selections of the following products:

Meyer Sound Reinforcement Loudspeakers; ATM Speaker Rigging Hardware; Clear-Com Intercom Systems; Micron Wireless Microphones - NEW handheld version; Lab Gruppen Lightweight Power Amplifiers; Cyberlogic Multichannel Power Amplifier System; EMO Electronic Accessories; K&M Microphone and Loudspeaker Stands; BSS Signal Processing; Klark Teknik Signal Processing

*Autograph Sales Ltd, 102 Grafton Rd, London NW5 4BA. Tel: 0171 485 3749; Fax: 0171 485 0681. Stand Contacts: Graham Paddon, Richard Barman, John Adeleke. Stand No 34.*

## AVOLITES

Avolites, always at the forefront of innovation in the lighting world, will be showing the Rolacue Sapphire. This is now established as one of the most versatile, popular and user-friendly consoles in professional lighting markets of all disciplines world-wide.

We will also be exposing the newly launched Rolacue Pearl, that combines all the features of reliability with an amazing amount of power for the small size and competitive price tag of the desk.

The Pearl allows simultaneous control of 30 intelligent instruments and has three-dimensional tracking for easy control of moving lights. With 512 channels, 450 memories, 30 pages and 60 high quality channel faders and 15 simultaneously active playbacks, there is little chance of running out of channels or storage space.

The Pearl is a truly multi-purpose

desk, intended to cover as wide a base of lighting applications as possible. Fully-featured 'Theatre Playback' gives access to any step in any sequence. Steps are numbered in theatre style, and can be linked, run out of sequence and smoothly terminated while running.

The accessibility, intuitive and familiar feel of the roller, use of high quality components and the ruggedness of the Pearl allows creativity of which you previously only dreamed.

*Avolites Ltd, 184 Park Avenue, Park Royal, London NW10 7XL. Tel: 0181 965 8522; Fax: 0181 965 0290.*

*Stand Contacts: Steve Warren and Tony Shembish*

## BEYERDYNAMIC

Products on display will include the new Soundtracs Sequel 2 and Megas 2 live consoles, the Optimizer and Vitalizer from SPL, the XTART1 Real Time Spectrum Analyser, the DS400 Mic/Line Distribution System and GQ600 Dual Channel Graphic Equaliser as well as beyerdynamic's new MPC65 compact Boundary Effect Mic and NE700 UHF Diversity Wireless Receiver, along with the popular TG-X range of microphones which, with their excellent gain-before-feedback capabilities and sound, are ideal for use in any live situation.

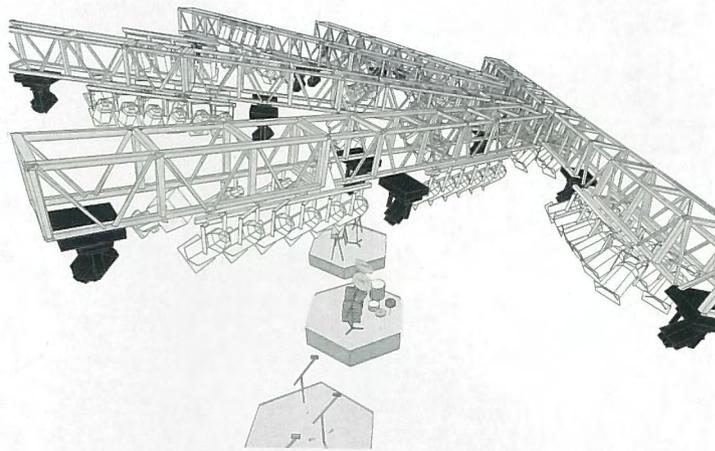
*Beyerdynamic (GB) Ltd., Unit 14, Cliffe Industrial Estate, Lewes, Sussex BN8 6JL*

*Contact: Neville Wake*

## BSS

BSS's new OMNIDRIVE™ Loudspeaker Management System makes its UK debut at the LIVE! '95 show in London. At its launch in San Francisco, this digital system has a tremendous reception from touring sound companies, studio designers and loudspeaker manufacturers.

OMNIDRIVE™ is a two channel, four way crossover system with integral limiters, delays and 2 sections of parametric equalisation on each band. This means that in its compact 2U chassis,



STAR DRAW

OMNIDRIVE™ can replace the discrete components and interconnection that traditionally comprise the drive rack in a PA system. OMNIDRIVE™ also has 60 user memories for complete system set-ups, meaning that touring sound rental companies can now use one system manager for any type of loudspeaker system, simply recalling the set-up from memory during system preparation in a matter of seconds.

BSS are also demonstrating the acclaimed VARICURVE™ Equaliser/Analyser system, winner of two awards for its innovation. The VARICURVE™ system will be shown with its FPC-900 Remote Controller, capable of handling up to 16 VARICURVE™ equalisers and operating via a wireless link. Equalisation can now be carried out from any listening position in the house.

The DPR-901 Dynamic Equaliser has really established itself as an indispensable tool in both live sound and recording. The ability to compress or expand precise frequencies means that vocals and instruments can be controlled or given higher or lower profiles within the mix.

Also on show is the rest of BSS's signal processing range, including the MSR-604 II Active Signal Distribution system, the DPR-402 and DPR-404 Compressor/Limiters, DPR-502 and 504 Noise Gates, FDS series of Crossovers, the FCS-930 and 960 Graphic Equalisers,

and the EPC-760 and 780 Power Amplifiers.

*BSS Audio Ltd, Likside House, Summit Rd, Potters Bar, Herts EN6 3JB. Tel: 01707 660667. Fax: 01707 660755. Stand No 28. Contacts: David Haydon and Richard Rowley.*

## CEREBRUM LIGHTING

Cerebrum's stand will be featuring a number of products including the Celco Aviator, ShowCAD, the Powerdrive Superhoist and Scanstands, Andolite portable staging, the Anytronics ANYtest DMX transmitter and for the first time, a new range of DMX test and interface equipment from Maris Ensing Ltd including the PICO DMX, the world's smallest DMX lighting controller and input/output tester.

*Cerebrum Lighting, Shannon Commercial Centre, Beverley Way, New Malden, Surrey KT3 4PT. Tel: 0181-949 3171. Fax: 081-949 3649. Stand No: 33. Contact: Robin Whittaker*

## COE-TECH:COEMAR

As Coemar's exclusive distributor in the UK and Ireland, Coe-Tech:Coemar will be showing the revolutionary NAT range of products, including the award-winning TM 2500 lantern with the unique 360° x 360° moving head (available for hire from The Spot Co).

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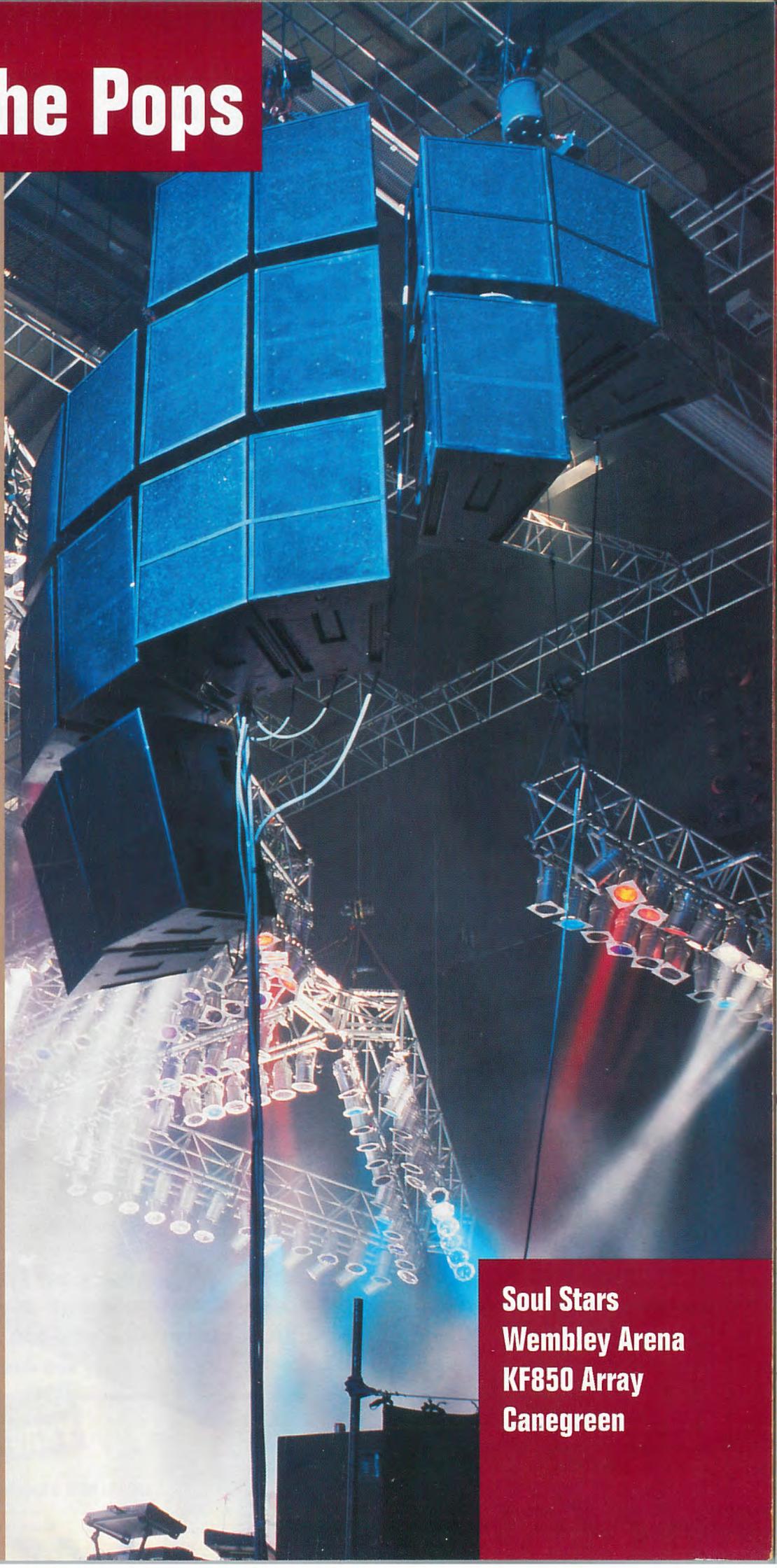
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► will be taking this opportunity to demonstrate the NAT range of colour changing luminaires - designed to replace the standard par can and scroller. The PC 1000 and PC 1200 go much further with unique image sizing facilities and dichroic colour systems, and replace all types of traditional lanterns - profile, fresnel and even floods. Without the need for special dimmers or separate colour changers, a single power cable and any DMX 512 lighting desk will operate these versatile and compact lighting machines.

*Coe-Tech:Coemar Ltd, Hartburn Close, Northampton. Tel: 01604 785878; Fax: 01604 786606. Stand No 64-65. Contacts: Ian Brown, Graham Barron and Chris Rolphe.*

## CREST AUDIO

The official launch of Crest Audio UK will take place on stand 39 at 4pm on Tuesday, January 17.

Crest consoles will also give a UK launch to the Century GTx. Like the GT it is a thoughtfully-conceived, sonically-pure FOH console, but with more features. These include eight audio groups; four scene mute system; comprehensive meter bridge; two matrix outputs as standard; true LCR panning; balanced internal bussing; switchable EQs.

Crest will also be launching the new V and Vs series of amplifiers. Incorporating many of the features found in Crest's Professional Series the new V and Vs Series are for the user who requires Crest quality at a lower cost. With five models in each range, covering different power levels, the V Series comes with LED metering, with peak hold facility and front panel attenuators whilst the Vs Series has rear panel attenuators; both series have TRS and barrier strip inputs, a mode switch and Speakon output connectors. Protection features include ACT Clip Limiting, Auto Ramp and IGM.

Also on the stand will be additions to the CA range of amplifiers, the new models being the CA4 (450W/ch at 4ohms) and

the CA22 (250W/ch at 4ohms). *Crest Audio UK Ltd., 5a Wilbury Grove, Hove, East Sussex BN3 3JQ. Tel: (0273) 325840. Fax: (0273) 775462. Stand No: 39. Contacts: Andy Simmons, George Thorn*

## DLD PRODUCTIONS

DLD Productions exhibit for the first time at the LIVE! '95 show. 1969 has been a very active and successful year for DLD, commencing with the launch of the light, bright and tough Maxilight, the revolutionary reflector that produces more than double the light output of a CP 60 bulb. The variable focus Maxilight is now in full production, and this year looks set to be another frenetic year as the Maxilight establishes itself in the rock 'n' roll market.

Also on show at the DLD stand will be the Maxstar par 36 pinspot. This offers incredible value for money with a 2000 hour lamp life per bulb, ideal for the discotheque and club industry.

DLD will additionally be revealing their new HP 1000 bulb. This is the definitive axial mounting lamp for profile spots, offering considerable increases in light output and a vastly more rugged design than the currently available lamps.

In their capacity as dealers for Altman, DLD will be showing off the many virtues of the new Shakespeare range of profile spots. They feature the new DLD HP 600 240V lamp, a unique design of compact-filament bulb, combining greater output with smaller size, lighter weight and enhanced optical train.

DLD is fronted by the irrepressible Andy Neal. Whilst dedicated to producing state-of-the-art technology, DLD are also keen to preserve their individuality and progressive philosophies that include producing the latest technology combined with innate affordability. Andy Neal comments: "Our products have only recently been introduced to the professional lighting and sound industry, and the LIVE! show will provide us with an ideal platform to consolidate these in the rock 'n' roll sector."

*DLD, Unit 4, 2nd Floor, 1-4 Christina St, London E2A 4PA. Tel: 0171 613 3825. Fax: 0171 613 1254. Stand No 51. Stand Contact: Andy Neal.*

## GARWOOD COMMUNICATIONS & HAND HELD AUDIO

Garwood will be announcing several enhancements to its top-of-the-range in-ear monitoring system, The Radio Station.

Currently in use by a large number of top performing artists (Rod Stewart, U2, Peter Gabriel, Aerosmith and many more), the Radio Station is the market leader in this genre.

The latest additions include an active antenna which enables the RF components of the Radio Station transmitter to be optimally sited without cable length restrictions and without any concurrent loss of transmitted power. This is particularly relevant for large venues where it is desirable to site transmitters at some distance from the performers; a multiplex output option to be provided on all systems, designed to feed Garwood's remote aerial system; compander circuitry, which is used by extensively by the radio mic industry to reduce the background noise of the system. However, many professional musicians don't like the processed sound they experience when using a companded system — for this reason the compander circuitry now included in the Radio Station transmitter can be enabled/disabled by the user, as can the built-in compressor/limiter.

*Garwood Communications Ltd., 136 Cricklewood Lane, London NW2 2DP. Tel: 081-452 4635. Fax: 081-452 6974.*

*Hand-Held Audio, Unit 2, 12-48 Northumberland Park, London N17 0TX. Tel: 081-880 3243. Fax: 081-365 1131. Stand No 70. Contacts: Ginny Goudy, Mick Shepherd.*

## H W INTERNATIONAL

At the centre of audio excellence, H W International will be showing their latest range of professional audio products.

The world famous range of Shure microphones, including the Award Winning Beta 87, Beta 58 and not forgetting the SM58 plus the latest wireless versions, will be on display.

The improved range of 3G Mynah audio mixers and the new Silk audio console will be on the stand offering exceptional value in sound engineering.

The unsurpassed QSC range of power amplifiers on show, confirms their position as the market leaders with continuous development in amplifier design and power.

For absolute audio power and clarity the GAE range of loudspeakers cannot be equalled. A representative range will be on display for LIVE! '95 visitors to admire. For a sound appreciation make an appointment with our stand personnel to listen to our mobile rig at your favourite site.

*H W International, 167-171 Willoughby Lane, London N17 0SB. Tel: 0181 808 2222; Fax: 0181 808 5599. Stand No 60. Stand Contacts: Peter Barnard, Phil Spurling.*



**JBL ARRAY SERIES 4891**

## HARMAN AUDIO

Needing no introduction after the successful Ministry of Sound tour, JBL's Soundpower Touring system will dominate the Harman stand. It's supported by the JBL SR range which provides the same technology at an economical price.

A selection from JBL's vast component range will include the new J2020H 12in High Frequency Mid Range driver, J2243HPL 18in 650 watt, J2227EPL 15in 600 watt, J2447 & J2451 low distortion drivers and the Soundpower horn.

The JBL electronics rack will include the MPA and MPX ►

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► amplifiers. The UREI Platform signal processing system complete with the new Digital Signal and Computer Controlled modules.

C-Audio's latest addition to the RA family, the RA 40001 - 1000 watts into 4 ohms - will be launched at LIVE! '95. More power is available from C Audio's new heavy weight amplifiers, the XR5001 - 1900 watts into 4 ohms - and XR3801 - 1200 watts into 4 ohms.

*Harman International Industries Ltd, Borehamwood Industrial Park, Rowley Lane, Borehamwood, Herts WD6 5PZ. Tel: 0181 207 5050; Fax: 0181 207 4572. Stand No 56/57. Contacts: Paul Dunkley, Dean Davoile and Mark Cogswell.*

### KLARK TEKNIK

Klark Teknik will be exhibiting a whole range of signal processing equipment, including graphic and parametric equalisers, noise gates and compressors, delay lines, crossovers and spectrum analysers. *Klark Teknik, Walter Nash Rd, Kidderminster, Worcs DY11 7HJ. Tel: 01562 741515; Fax: 01562 745371. Stand No 53. Stand Contact: David Webster.*

### LIGHTING TECHNOLOGY GROUP

Pride of place will be given to the EAW KF850 touring system, which will be joined by associated audio brands represented by the company.

*2 Tudor Estate, Abbey Road, Park Royal, London NW10 7UY. Tel: 081-965 6800. Fax: 081-965 0950. Stand: 22. Contacts: Andy Stone, Richard Maunder*

### LMC AUDIO

The theme of the stand will be hi-tech, as LMC major on products that they think will excite the industry in 1995 — such as the Yamaha ProMix, BSS Omnidrive and other leading edge technology "as representation of a leading-edge company."

*Unit 10, Acton Vale Industrial Estate, Cowley Road, London W3 7QE. Tel: 081-743 4680. Fax: 081-749 9875. Stand: 69. Contacts: Dave Wiggins, Sean Hames, Richard Feriday, Paul Sayer (Beyma UK), Steve Hall, Paul Hinckley and John Ridley (celebrating the birth of a baby daughter).*

### MARTIN AUDIO

On show will be the reconfigurable,

high powered F2 touring system. Recent tours include the tremendously successful Take That European tour, and of course the Status Quo and Gary Glitter tours.

The industry standard LE400 and LE700 wedge monitors will also be exhibited along with the recent newcomer, the LE350 low profile monitor. (Did you know that nearly 5000 LE400s are in use world-wide?)

New to LIVE! Show '95 is the W3 trapezoidal high power full range cabinet. As part of the Wavefront series, the W3 offers constant directivity from an enclosure that uses one 15in, one 6.5in horn loaded mid and a 1in horn loaded HF, and delivers 132dB - all from an enclosure only 28in high.

*Martin Audio Ltd, 19 Lincoln Rd, Cressex Industrial Estate, High Wycombe HP12 3DR. Tel: 01494 535312; Fax: 01494 438669. Stand No 17. Stand Contacts: David Bissett-Powell, Martin Kelly and Sara Kendrick*

### MIDAS

Midas will be launching the XL200 - a mid specification, mid priced console which, for the first time, brings Midas performance and profile within reach of the cost



MARTIN WAVEFRONT W3

conscious theatre and rental company. The XL200 has as standard 40 inputs (expandable to 48), 8 auxiliaries, 8 VCA sub groups, 6 mono plus 2 stereo audio sub groups and a 14x8 matrix.

Midas will also be exhibiting the XL4 live performance console for the first time in Europe. Launched at the AES San Francisco in November 1994, the XL4 has been designed to provide unparalleled performance and features for FOH or stage monitoring. This was achieved by controlling the analogue sound path in the digital domain via a high degree of signal routing and integral moving fader automation. The response to the XL4 has been ►

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phenomenal and Midas already has a full order book for the console - customers include Britannia Row Productions, SSE Hire Ltd, Capital Sound, Mercury Sound NY, Hi-Tech San Francisco, Bruit Bleu Canada, Jands Australia and The Aarhus Theatre Denmark.

Midas, Walter Nash Rd, Kidderminster, Worcs DY11 7HJ. Tel: 01562 741515; Fax: 01562 745371. Stand No 52. Stand Contact: Bob Doyle.

## MUSHROOM LIGHTING SERVICES LTD

Mushroom will play a central role in the show. On their own stand will be an Avolites Sapphire, Slick trussing, a Doughty Zenith stand, Clay Paky Superscan Zooms and Miscans as well as a JEM Heavy Fog and Cracker.

Mushroom will also be building a five-sided main stage for the exhibition and cantilevered Slick Minibeam with trussing, with 13m-long screen, Litebeam side thrusts and Concord snoot truss for the Live! Awards.

In addition, Mushroom are also providing mains distribution, design, drapes, staging and

production management for the event.

76 Tenter Road, Moulton Park Industrial Estate, Northampton NN3 6AX. Tel: (0604) 790900. Fax: (0604) 491118.

## OUT BOARD ELECTRONICS

Out Board Electronics will be launching the following new products:

The Octopus is a multi-channel, fully-automated sound control system for live productions, featuring signal routing with moving fader level control, automated inserts and eight programmable events relays. Octopus has been recently supplied to the second US national production of Miss Saigon.

The QP4 is a quadraphonic panning system designed for spatial effects to be created in an auditorium. The QP4 was used by FOH engineer Martin Walker on the recent Almighty tour.

ProShow for MIDI is a Mac-based software package for show control events management in a live environment. Recent ProShow-run shows include Jim Davidson's Sinderella, Rod Stewart and Phil Collins Both Sides Now tour.

Out Board will be showing the full SS2 range of stand-alone and retro-fit Fader and Switch automation systems. Now in its maturity, the SS2 is accepted as a world leading live sound automation system.

Out Board Electronics Ltd., Unit D, Copley Hill Farm, Cambridge Road, Babraham, Cambs CB2 4AF. Tel: (0223) 837827. Fax: (0223) 837798. Stand: 57. Contacts Paul Dunkley, Mark Cogswell, Dean Davoile

## PRO SOUND NEWS & STUDIO SOUND

Pro Sound News is the leading news title for the sound industry within Europe, covering all areas in the industry, from recordings to live sound, duplication to broadcasting and mastering. Studio Sound is the leading technical title for the entire sound industry.

Spotlight Publications Ltd., Ludgate House, 245 Blackfriars Road, London SE1 9UR. Tel: 071-620 3636. Fax: 071-401 8036. Stand No: 25. Contacts: Chris Bailey, Andy Lenthall

## PULSAR LIGHT

Pulsar will be playing a big part in this year's show, providing all the effects lighting, control system,

dimming system and mains distribution for both the stage area at the Horticultural Halls and the Awards Dinner at the Park Inn International.

For both events a total of 30 Golden Scan 3s, six Superscan Zooms, 60 Par Cans, two short-throw Shadows and one long-throw Shadow will be providing the lighting with three Masterpiece 108s keeping it all under control. 36 channels of dimming will be supplied via a Portapak 3, while a mains distribution system will supply power for all the Scans.

During the exhibition itself, Pulsar will have their own stand directly in front of the stage area where all products will be available for full working demonstration from the control point.

Representatives of both Pulsar and Clay Paky will be available throughout the show to offer their full support to all visitors to the stand.

Pulsar Light/Clay Paky, Henley Road, Cambridge CB1 3EA. Tel: (0223) 66798. Fax: (0223) 460708. Stand No 44/45.

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The image shows a person's profile in silhouette against a bright background. On the left, a rack of audio equipment is visible, including two 'grand masters A' units and two 'grand masters B' units. On the right, a stack of Klark Teknik equipment is shown, including a 'DN3600 PROGRAMMABLE' equalizer, a 'DN728 DIGITAL DELAY LINE', and a 'DN 80 REAL TIME SPECTRUM ANALYSER'.

"Over the last few years, the Midas XL3 live performance console has become accepted as the only choice for the world's leading sound engineers. With the launch of the XL4 offering an unparalleled combination of functions and sonic quality, plus a number of other new products in the pipeline, Midas is once again leading the way?"

*Bob Doyle*

Bob Doyle  
Sales Director



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*David Webster*

David Webster  
Sales Director

# ELTON: LIVE AND LOUD

DON'T SHOOT ME, I'M ONLY THE MONITOR MAN. KEITH CARROLL TELLS MARK CUNNINGHAM ABOUT WORKING WITH ELTON JOHN



**F**ifteen years on from their last world tour as a duo, Elton John & Ray Cooper were back at the Royal Albert Hall before Christmas for a residency of Claptonesque proportions. The formula of the 12 nights was pretty much the same as that '79 tour – the one that included the first rock performances in Russia – but with two major differences.

Firstly, Elton's grand piano never sounded so good, but then we didn't have MIDI 15 years ago. Secondly, one would not dare suggest that Reg is going a bit mutton in his old age, but his monitors never sounded so loud! To dwell on the latter point, I cornered Elton's monitor engineer of five years, Keith Carroll.

## HIGH LEVEL MONITORING - WITH A GRAND PIANO IN TRIPLICATE

hours wearing Garwood in-ear monitors and he liked their sound. But he claimed they made him feel too isolated.

He does like to feel the pressure of loud music; I've had to go up to Crest amplification on the wedges because at the levels that the instruments need to be, I was blowing speakers by driving the amps too hard. I was

"At the microphone position it's around 120dB, which is quite dangerous," said Keith, a Harrison SM5 user. "I got Elton to sit down in rehearsal for about five

creating square waves and taking speakers out."

Understandably, the amount of monitor spillage through the vocal microphone has been of considerable concern to Clive Franks, Elton's FOH engineer (Yamaha PM4000) since the early Seventies and co-producer of many of the Pinner pianist's greatest hits, including *Song For Guy*.

He said: "On some tours leading up to this there has literally been only a 5dB difference between the monitors and his vocal coming to me on the desk. I was almost riding the fader between each word. So a reliable microphone became crucial and after trying out Sennheisers and Beyers, we eventually found the Shure Beta 87 was perfect for us. Elton has to stay right on the mic for it to be most effective and fortunately his mic technique is brilliant. As soon as he moves off-mic, the rejection is great and I'm now getting a good 20dB headroom with the separation." There are not too many singer-pianists who can keep an audience mesmerised for nearly three hours, but it's not too much of a surprise when one considers the three main qualities of this show – some of the greatest songs of the modern era, the most eccentric rock percussionist in the world and Elton's piano.

Clive revealed the secrets behind its stunning sound: "Elton recently changed to a Yamaha grand after using a Steinway for 20 years. We have a couple of condenser mics sitting on the framework in there and we are hooked up for MIDI. What the audience hears is a combination of the natural piano and stereo digital sounds from a Yamaha Clavinova and Roland MKS-20, Technics PX107 and TG-77 string modules which Dale Sticha (keyboard technician) looks after by the monitor console.

"I use the condensers to get the high, breathy sound out of the piano. The Roland has an enormous, fat, bass-heavy sound that really accentuates the left hand bottom scale of the keyboard and the Yamaha gives us a general mid-range signal.

We also have strings fed to us all the time. Elton and I worked out where we wanted them and I ride them in and out at the places we agreed on. Individually, the three sounds don't totally work.

It's the blend of the three signals that sounds so unique and magical, particularly in an intimate venue such as the Albert Hall."



CLIVE FRANKS (L) AND DAVE KOB

## Credits

**Production Manager:** Keith Bradley

**Asst. Production Manager:**

George Hoadley

**Stage Design & Concept:**

Mark Fisher, Patrick Woodroffe

**Sound Design:** Clair Bros Audio

**Lighting:** Vari-Lite Europe

**Lighting Designer:** Patrick Woodroffe

**Lighting Director:** Shaun Richardson

**Sound Engineer:** Clive Franks

**System Engineer:** Dave Kob (Clair Bros)

**Monitor Engineer:** Keith Carroll

**Keyboard Technician:** Dale Sticha

**Percussion Technician:** Bill Harrison

**Stage Manager:** Denis McManus

**Rigger:** Eric Porter

**Technician:** Bobby Reid

**Sound Technician:** Jamie Connolly

**Vari-Lite Technician:** Rick Worsfold

**Trucking:** Transam

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# PIXEL POWER



PETER BARNES (L) AND DICK CARRUTHERS



DINA CARROLL'S RECENT SHOWS MADE EXTENSIVE USE OF VIDEO. MARK CUNNINGHAM INVESTIGATES THIS GROWING TREND

**F**irst there was sound, then there was light ... and now video is fighting for recognition as another vital piece in the concert production jigsaw.

Although Pink Floyd demonstrated the power of film projections at their *Dark Side Of The Moon* shows back in 1973, the integration of the moving image into the live scene has until recently eluded all but the wealthiest of acts.

Audiences who have witnessed many of the latest big budget concerts have been blessed by video screens showing magnified views of what would otherwise remain almost anonymous, pin-head characters bathed in light. But to freelance video director and mixer, Dick Carruthers, simply providing a close-up view is missing the point.

Dick, a veteran of four Take That tours, says: "Although the video that was used with Michael Jackson and, to some extent, U2 was great, the remainder was appallingly dull. I knew that there was so much more that could be done with this medium. People who watch *The Chart Show* and MTV have become so

accustomed to dynamic visual images that they'd be disappointed by boring images on the screens. They want action. With access to promo footage, purpose-shot scenes, video library footage and special effects, there's a whole world of possibilities that has largely been untapped."

**"THERE'S A WHOLE WORLD OF POSSIBILITIES THAT HAS LARGELY BEEN UNTAPPED"**

## BIG BREAK

A dead ringer for EastEnder Nick Cotton, Dick began his career in corporate video

production and his interest in developing the live video concept came as a result of his experiences on "the odd pop promo shoot". He identified LDs as the people to approach with his ideas because, even now, most managers will pay for video out of a lighting budget.

Dick was still covering conferences and car launches as a freelance director when his big break came on a Gary Glitter tour. He says: "Jef Hanlon, Gary's manager, had the wonderful idea of bridging the two halves of the show with a video, instead of having a support band. In the middle of a bunch of oldie footage and promos, there was a section where I would make a new video everyday in the location we were in to

screen that night. I would go out in the afternoon for a couple of hours and shoot a 'Rough Guide To' the city we were in. As soon as the audience saw their local landmarks on the screen, they'd just go 'Whoooooay!'. I'd return and frantically edit the stuff on the beat, then as the audience came in at about 7.30pm, we'd go out with a camera and get shots of some of the more animated members of the crowd. Of course, with Glitter, everyone dresses up in their appropriate finery and goes mad, chanting 'Leeeader!', so it was a doddle!

"When Gary eventually came on stage, we'd leg it back to our little edit suite and spool through all the audience shots to find the best bits for the middle video. That was my break into using live video in a different, entertaining way."

Dick has since worked with top chart acts such as George Benson, Michelle Gayle, UB40, D:Ream, East 17, Chaka Demus & Pliers, and, most notably, Take That. "Thanks to my work with Gary Glitter and Take That, people really began to take notice and I got asked to do a couple of big festivals where a lot of bands played. They were showcase opportunities for me and word got around. Consequently, a number of those bands wanted to incorporate live video into their production. Take That will always use live video because they appreciate the value of it. It's very important to me that the video interprets the music and adds a dimension to it. If it adds nothing to the show, it shouldn't be there" says Dick.

## WORKING WITH LDS

I met Dick at Wembley Arena during one of Dina Carroll's pre-Christmas tour dates where his positive relationship with LD Peter Barnes demonstrated how video works best when everyone is on the same side. Although most conventional lights are 32K, 56K follow spots are considerably more powerful. The video cameras are white balanced to 32K with a portion of blue removed to provide an extra stop or two and better depth of field.

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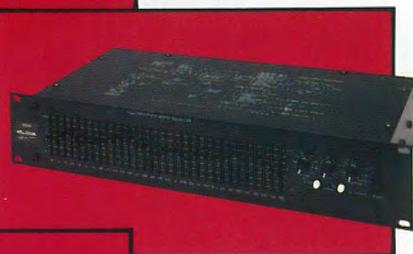
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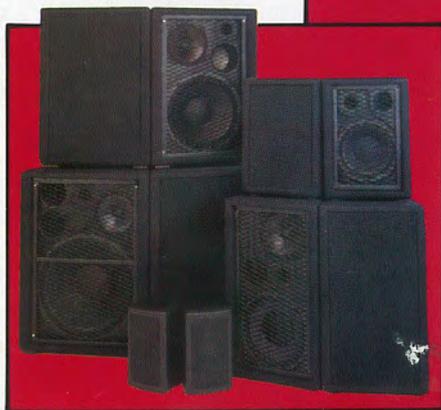
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## Feature

Dick says: "Peter has been very helpful by putting in at least one ND filter in the follow spots which brings down their level so that Dina will read to the camera. We can still see the set and singers behind her as opposed to them disappearing into black. That makes an immense difference to the video pictures. Unfortunately, this isn't always possible because, again, it's dependent on an LD's attitude. I like the situation where I am effectively shooting the LD's lighting show but he is also helping me out for the cameras. With Dina we are as crucial as the sound and light, as I believe we should be. Some LDs are adamant that I have to work around them, and don't want to assist by providing a little more light in certain places. Peter, however, is very attuned to what I'm doing and collaborates fully to deliver this visual feast for the audience. So instead of lighting the drummer in red or deep blue, which are horrible for video, he'll use yellow or magenta, which are great. I'm sure that understanding will improve as video is used more in the live field."

### DICK'S TRICKS

Although freelance, much of Dick's work comes through PSL. He enthuses: "What's great about them is that unlike most companies, PSL have a bespoke music division that understands the industry and this allows the development of new ideas and talent, rather than just getting a camera system out on the road."

On the Dina Carroll tour, PSL's crew consisted of Panasonic F700-armed cameramen Dogan Halil and Scott Russell ("Both talented and creative chaps who make me look good!"), with Dick sharing console duties with engineer, Craig Tineti. Other shots are courtesy of four Panasonic minicams (positioned on the sax horn and guitar headstock, for example) and two Beta players for promos and background material. The crew tours with Barco 8000 projectors which serve two 20ft x 15ft screens, and all the equipment is rigged by the four-man team. Dick's cockpit consists of two vision mixing units, one linked downstream to the other. A Panasonic MX-50 adds effects after an image has been sent from the main eight-channel vision mixer (FOR-A 300) which has full DVE (Digital Video Effects) to generate decay, mirroring, posterising, solarising and various other embellishments. To simplify an otherwise chaotic procedure, the console allows Dick to pre-programme and store 20 of his favourite wipes and up to 100 effects sequences.

Dick says: "After each show I always ask a few members of the audience what they liked about the video and they always remember the special effects and where they appeared. The important thing is to make sure that the effects are appropriate to the particular part of the music and show to tie the whole thing together."

By repeating one field of each video frame (25 per second), Dick effectively strobos all images to give them a filmic effect which, apart from looking expensive, adds more depth. "It's a very simple effect but very easy on the eye. Also, depending on the venue, we hang the screens in portrait format and compress or squeeze the picture horizontally. It's an abnormal effect because it elongates the face but again it's pleasing to the eye."

Both Dick and Peter Barnes collaborated on the approach to the live video for Dina Carroll's tour from the very outset. "Dina moves up and down the stage quite a bit, so we knew how important it was to have a dolly and track in the pit to capture her movements. To have a static camera in the pit can be such a waste and I'll always raise hell for a track.

"In looking at how best to enhance the show, Peter suggested we use some backgrounds so I obtained some footage from a video library. Cost dictated that we bought only a few seconds of each image and made loop edits. We decided on backgrounds that weren't going to detract from the live images but would add an extra dimension to what was happening on

# VIDEO

the stage. So we went for some moving time-lapse clouds which are ideal for the gospel song, *Heaven Sent*. Peter does a blue wash on the stage to which we chroma-key the clouds.

"The opening number, *Special Kind Of Love*, is a very upbeat, happy song and I suggested that we use firework footage. We screen part of Dina's black and white promo for *Don't Be A Stranger* as an intro for that song, where the stage goes to black and a blue-lit mirror ball bathes the arena. Then the live shots of Dina on stage are projected in black and white so that the whole section fits thematically."

## TV FEEDS

Having an in-situ camera crew set up for live vision mixing can provide economic and PR benefits aside from the main task. Take That's two major 1994 tours both coincided with their reign at No. 1 with *Everything Changes* and *Sure*. With European TV companies screaming for live performance videos, Dick was asked to record soundchecks and gigs, and provide a quality promo on both occasions in the minimum of time. "The same thing happened for D:Ream's *Things Can Only Get Better* went to No. 1," says Dick. "It has happened that I play a tape to a TV producer and when he realises just how good it is, he will automatically want a feed. That's OK with me as long as he shows me a signed disclaimer from the artist's management, because it's all good publicity and the company usually gets a credit."

## LIVE BUZZ

There are few people I have met in this big bad music biz whose enthusiasm for their job matches Dick's and it's clear that, for him, nothing could replace the instant creative 'buzz' of live vision mixing. "I won't reproduce the same shots night after night," he insists. "I always try to make the video different or better for the next show. It keeps the whole thing fresh and exciting for both the camera crew and myself. As I covered more bands, I realised that it was all about taking something that I love which is live music and interpreting the music visually in terms of the way you shoot it, where you put your cameras, how quickly you cut and mix, any special effects you put in to enhance the music, and do all of this live. You can be looking at anything from six to 24 things on the monitors at once and you end up incredibly hyper. The key to it all is to feel the music, relax into it, go with the flow and literally become part of the music."

## THE WAY FORWARD

Meanwhile, convincing non-sympathisers that video is the way forward will remain Dick's primary headache and objective. "I remember discussing with a well-known tour manager the benefits that live video would have offered a particular major solo artist's tour, and although it was on the cards at one time, they didn't fully appreciate the concept. If these people really knew how good video can be, how it can enhance a show from an audience's perspective and what I can provide for them creatively, everybody would want it. It's going to be an uphill battle but my personal opinion is that you should never plan an arena tour without video."

## Credits

**FOH Sound & Production:** Andy May

**Lighting Designer:** Pete Barnes

**Monitor Engineer:** John Callis

**Sound Technicians:**

Andy Russell / Ian Hopkinson

**Lighting Technicians:** Rob Lancaster / Tony

Maxwell / Tony Leighton

**Vision Screens Director:**

Dick Carruthers

**Vision Screens Cameramen:**

Dogan Halil / Scott Russell

**Vision Screens Technician:** Craig Tinnetti

**Tour Manager:** Ian Quinn

**Makeup & Wardrobe:** Nassim Khalifa



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# GOING UNDERGROUND

LOUISE STICKLAND LOCKS INTO THE TRANSGLOBAL GROOVE PIX: MARK THOMPSON VENUE: SOUTHAMPTON GUILDHALL



TRANSGLOBAL UNDERGROUND: A RAPTUROUS EXPERIENCE

**I**t was a dull, drizzly, uninspiring Thursday night that found the LIVE! on-tour team of Mark Thompson and Louise Stickland zooming down the M23 to Southampton University, where the former's navigational astuteness was the first of many assets bestowed upon the evening.

Having negotiated our way into the equally un fanciful West Refectory building at the Uni we approached the crew catering area. From half-way down the corridor, the unmistakable strains of lighting designer Skippy were resonating around the building. The Trans

Global Underground crew and band were in high spirits. Characteristically, Skippy was in full piss-taking swing, entertaining the creasing-up troops.

Having completed five weeks playing the dives of Europe, the often disastrous 'crew and band on one bus' budget philosophy had actually paid off, reaping the great bonus of fun for all. TGU's second album *International Times* has just been released and their unique, unaffected and subtle blend of dance and political correctness, with a host of culturally diverse traditional rhythms, notably Egyptian and Arabic, has captured the groove imaginations of 1994's hottest dancefloors.

It was a great tribute to the

aesthetic skills of all concerned in the production that, with a bit of imagination, they managed to transform the brick squashed, brick-angularity of the West into a pulsating club. TGU kicked off shakily for the first number, but thereafter everything flowed effortlessly into a powerful and infectious tribal groove. I'd challenge anyone to keep still for more than 30 seconds of this, and even security had to make a conscious effort to avoid becoming enveloped in the rapturous experience of TGU seeping into every joint! The visual and acoustic impact, even on a

small stage was compelling. From the striking, charismatic lead vocalist Natacha Atlas to the multiple fusion of sounds, TGU are a band that excel as a live act.

For the European part of the tour, LD Skippy rose to the ever-present challenge of using house rigs. A gritty realist, he acknowledges the fun of being in the "back to basics" situation where your ingenuity has to rise to the occasion. Having lit the Utah Saints and The Grid over the last two years, where the main idea was to light everything but the band, he has relished getting into lighting TGU as a band, not as a concept.

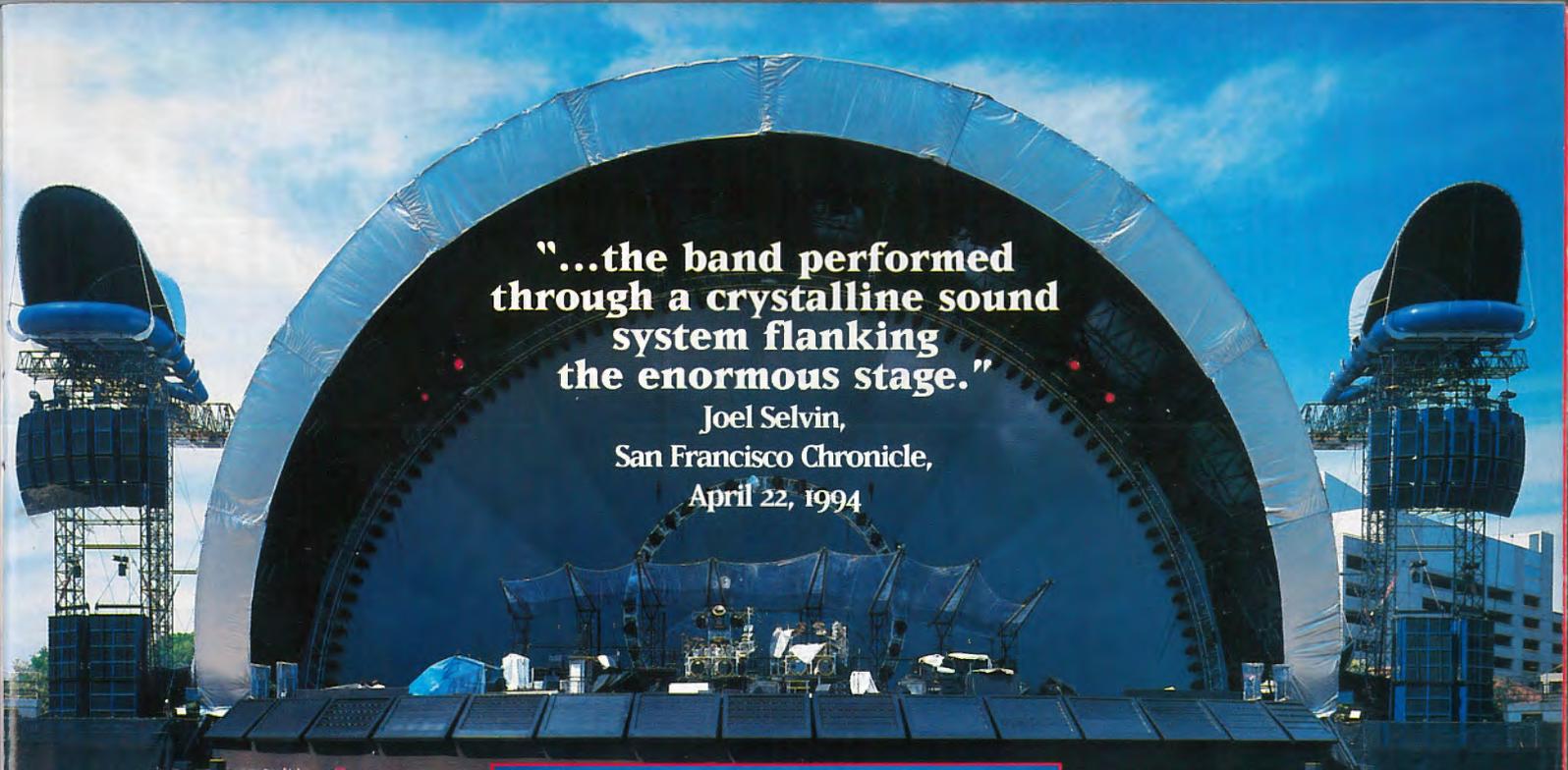
Now back from Europe, Skippy is spoilt. He has four Golden Scan 3's, six floor cans with scrollers and two strobes. All gear is from the Spot Co except the Rainbow scrollers that come from Neg Earth. This is theoretically augmented each night with 24 par cans provided by the venue, though with Southampton being so small, he has just six PARs a side for washes.

Skippy controls the lot from a



SKIPPY: HOUSE RIGS

Jands 24:48. This is only the third of the UK dates, so he is still operating much of the show live as opposed to pre-programmed. But there's no evidence of any shortage ➤



**"...the band performed through a crystalline sound system flanking the enormous stage."**

Joel Selvin,  
San Francisco Chronicle,  
April 22, 1994



**The Pink Floyd  
1994 World Tour**

**"...and the monstrous speaker system produced the delicate sound of Pink Floyd's thunderous music nearly to perfection."**

Gerald Defilth,  
Pittsburgh Tribune Review,  
June 1, 1994

**"...a quadraphonic sound system that was near perfection."**

Craig Marine,  
San Francisco Examiner,  
April 22, 1994

**"...a quadraphonic sound system that rendered the 27-year-old band's music with fidelity previously unheard in stadiums.."**

Sam Wood,  
Philadelphia Enquirer,  
June 3, 1994

Photos: On May 8, 1994, Pink Floyd played to a sold-out audience of nearly 50,000 at Vanderbilt Stadium, Nashville, TN. With Britannia Row & Turbosound, there wasn't a bad seat in the house.

**"Production ruled the performance, and the sound quality was nothing short of amazing. When Tim Renwick strummed his acoustic guitar to start 'Wish You Were Here', the strings snapped crisply and clearly, as if he was sitting in his living room in front of the fire."**

Joel Selvin,  
San Francisco Chronicle,  
April 22, 1994

**"...The sound may have been the true star of the show, however... No rock band can match Pink Floyd when it comes to making a stadium show come off sounding as if it's being held in your living room."**

Michael Norman,  
Cleveland Plain Dealer,  
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Jim DeRogatis, Chicago Sun-Times,  
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**NATACHA ATLAS: CHARISMATIC**

of ideas as the set unfolds. With thoughtful and creative precision, gentle rotating gobo mixes on the cyc, moody side washes, colour changing shadows from the floor lamps and the occasional burst from strobes and scans, the West Refectory melts into the background and we are in a wonderful world of colour and movement.

### SONIC DIVERSITY

Sound engineer and tour manager Gerry Wilkes has to wrestle with an assortment of very diverse instruments.

Along with the more orthodox drums, percussion, bass, guitar, keyboards and clarinet, there are some Eastern instruments, such as the Egyptian tablas, dharabuka, and an Indian wind instrument called the shenai.

"The most difficult of these to work with are probably the tablas," Gerry reflects. "They are multi-tone instruments — a bit like singing percussion — so you get loads of overtones because they are so touch sensitive."

This meeting of ancient Eastern instruments and Western technology can be problematic. "You can't really EQ the tabla because of all the variations in overtone depending upon how it's being played, so it's a case of the sound simply reinforcing those things, to get them over the top of everything else that's going on," says Gerry. For all that, he loves them as an instrument.

The PA is a Turbosound Floodlight from Skan. Its compact size is ideal for the venues TGU are playing and the ergonomics of the

rig also suits them well. Gerry explains that with plenty of open mics on stage, generally loud levels and five channels of sequencing, the flat response of the box at the top means he doesn't have to dig too deep with the EQ.

Tonight they are using four bass bins and two high-mid boxes per side, which easily fills the room. Although not the ideal sound conditions, once the band are up and running and the punters working up a healthy, if pungent, lather you couldn't ask for much more.

The powerful bass kicks in at lower abdomen level without being domineering and further up the scale there were no compromises in the subtleties of all those extravagant TGU sounds.

Gerry uses a Soundcraft 8000 desk and has his own toy — a Klark Teknik parametric which is used on Natacha and rapper Neil. "Neil is a big guy with a big voice. Having the high and low pass filters on there and all that extremely good EQ really helps me out."

Effects wise, Gerry describes his set up as "pretty much standard" — a couple of SPX900 reverbs for drum sounds and specials, a Rev 5 for vocals, one delay line and a fair sprinkling of compressors for the sequencers and keyboards. "There's a lot of difference in output levels between the various sequencers — some are from scratchy old Arabic records — so I run all the machines into a group and compress the group gently."

The basic tour brief was to make the TGU live experience something distinct from the albums, which are smooth, sequence based and sometimes very ambient, so the sound was raw and punchier without being harsh. Or as Gerry puts it: "Like Transglobal but with a touch of that BIG seventies funk sound." He admits that the combination of jobs was a bit

taxing in Europe; when he had a deluge of production grief the sound engineering didn't always receive its fair share of attention. "But I really want to see the band succeed, and that's why I offered to take on both jobs."

Gerry is quick to praise the crew, monitor man Al Jones being the fourth member of his team, as well as bringing to my attention that they are all doubling up on two jobs at times. He also states emphatically that the hire companies have provided excellent deals for the tour.

"Pople should be looking more at this level," he adds. "It's very well supported by the public and there's a lot of exciting acts coming up through it at present."

With a touch of irony I exited the gig, warm, glowing and very chilled to be confronted by the bizarre spectacle of a Chieftain tank that had appeared out of the blue opposite the entrance doors. Draped over the gun barrel was a banner advertising rag week! After a quick check with my consciousness for hallucinogens, I can only hope that this now impotent great lumbering hulk of destruction was put there as some surrealist art statement!

## Credits

**Tour Manager /  
FOH Sound Engineer:**

Gerry Wilkes

**Lighting Designer:**

Skippy (Steve Monk)

**Monitor Engineer:** Al Jones

**Backline:** Keith Dunn

**PA Riggers:**

Mick Brown / Mike Hornby

**Sound Equipment:** Skan

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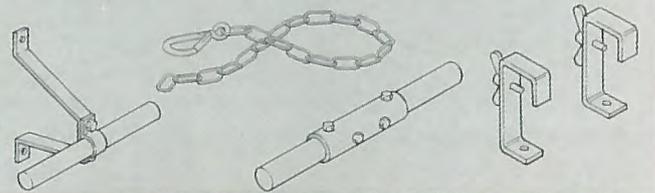
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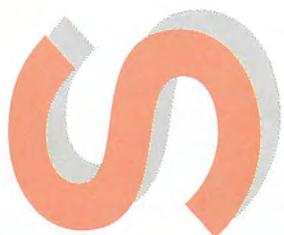
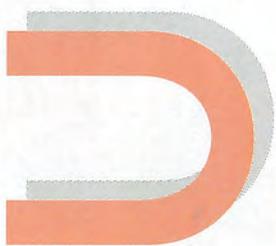
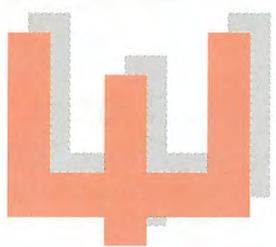
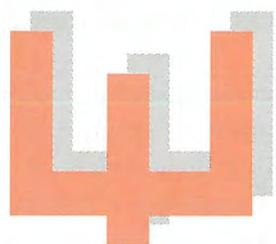
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LOUISE STICKLAND REPORTS ON AN 'IMAGINATIVE FUSION'  
 PICTURES: MARK THOMPSON • VENUE: SOUTHAMPTON GUILDHALL

**T**he end of Suede's set is marked by a statement in the last frame of the credit roll: "These films are dedicated to Derek Jarman". Accompanied by a massive Hollywood reprise of the final song *Still Life*, with the band off-stage, the closing moments of the show swelled into a lasting and moving reminder that Jarman's creative legacy is hauntingly alive, and will continue to evolve.

The films were directed by David Lewis and Andy Crabb and produced by Michael Christie (for the Believe Organisation), all of whom worked with Jarman. Eight provocative and captivating films run during the current Suede show. They crossfade between a diversity of subjects and emotions ranging from violence to abstraction to homo-erotica to ambiguity. They are simultaneously enticingly simple and frighteningly complex, from the dancers silhouetted against a pale green gas-like background to the stark black and white grimness and visceral horror of *The Killing Of A Flash Boy* where you feel every blow. Mike Christie comments: "We wanted variety in the subject matter. All the extremities are there from violence to direct narrative ... we've made lots of references to lots of things."

Although the images had the ability to dominate at times, the film never seemed a more relevant element than the band, lights or sound, although they did give the show an emotional intensity rarely seen at this level of

touring. It was a show born out the imaginative fusion of all components. Suede, one of the most-hyped bands of 1993, have been the subject of considerable conjecture in the music press of late. Now they are two months into their sell-out tour with new guitarist Richard Oakes. They are solid, concise and captured the hearts and minds of the young Southampton audience who danced away from the gig bawling slightly undignified choruses.

The band and the production exude a plucky confidence, as if they know that they have already surpassed the "Band most tipped to ..." phase, the critics and those awaiting their relegation to the one-year-wonder scrap heap. They have matured, risen above, are flaunting their identity ... and rocking out!

Lighting designer is Malcolm Mellows who is back on the road after an eight year break from touring culture. Most recently, Malcolm has been renowned throughout the business as being in the front line of PSL's video and music division. He is quick to pay tribute to his time there, although the opportunity to get in the artistic division of projects had been limited. He had offered to return to lighting throughout most of his two-year stint at PSL, but not until Suede came up did he feel it was an opportunity he just couldn't miss.

Unlike many bands that Malcolm had worked with in the past such as Toyah, Adam And The Ants, Fashion or Classics Nouveaux, Suede wanted to "be theatrical without actually taking part in the theatre". He explains they are very much into being their own people on stage,

**"SUEDE WANTED TO BE THEATRICAL  
 - WITHOUT ACTUALLY TAKING  
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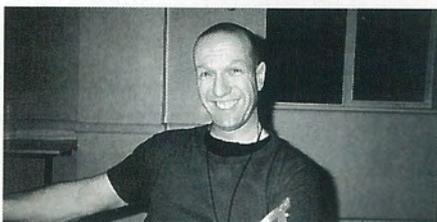
**GL4** ALLEN & HEATH



as opposed to timing their moves for lighting cues. However, he adds that they do appreciate how lighting, like music, has dynamics, and feels that in the future Suede may get more involved in the theatre side of lighting rather than leaving him to his own devices.

He has also had to design a show that would fit into a variety of venues and reckons that thus far, 99% of the time the rig has worked in this context. The set, also designed by Malcolm, consists of five wooden columns either side of the stage, painted in a special grey that picks up light very efficiently. In the austere functionality of the '40s-built Guildhall, they could be taken for part of the room.

Each pillar is lit by two par cans at the base,



MALCOLM MELLOWS

complete with ColorMags. Other than that, there are five bars of six PARs, four on Manfrotto stands and one upstage of the kit, all with ColorMags and ten Icons. Because of the flying restrictions in so many of the venues, all lighting is floor mounted, and the upstage projection screen has the option of flying or being floor-based. Probably under-crewed for the amount of technology, Malcolm is a fully-working LD, and operates the generics from a small Avolites Rolacue desk. His crew and Icon operator is the semi-legendary Fats from LSD.

The decision not to use the Icon desk to control all the fixtures was made because some of the venues were small enough to fit in only the PARs — so the two systems were kept separate. Malcolm integrated the Icons thoughtfully and subtly into the show.

There were plenty of unusual gobo permutations, projecting onto pillars and the screen (when it wasn't full of video), and the expansive colour palette of the Icons was utilised from the palest of hints to the most aggressive of primaries. The fact that there were so few lights didn't constrict the imaginative consequences in the slightest.

The Icons were used more for effects than general lighting, although at times they doubled for traditional cross-stage washes. Out of all the moving lights Malcolm looked at, one of the reasons he plumped for the Icon was because it

was the quickest and easiest to programme and update.

Projection equipment is provided by PSL. A double Barco 5000 sits front-of-house, controlled from a laser disc player overseen by Matthew Askern.

## SUEDE SOUND

It's sound engineer Steve Phillips' first tour with Suede, and the first time he's used Wigwam's new d&b 402 system. At present it's running with Meyer subs, although d&b subs will soon be replacing them on the spec.

Southampton Guildhall isn't the most sound-friendly room on the circuit, but it sounded pretty good. The vocals were clear and punchy and the band were loud, assertive and balanced without it being that familiar din so unavoidable in concrete concert halls.

Anorak facts are coming up, with five top d&b boxes a side and three Meyer 650 subs from a custom "crossover with a few phasing tricks." Steve finds a great advantage in using sub bass — you can stack the rest of the PA on top and attain a perfect height without needing a riser.

Out front he uses a 40-channel Yamaha PM3000 plus two SPX990s, an H3000, a TC



STEVE PHILLIPS

2290 DDL and the new Roland SRV300 reverb.

Processing-wise, he has two DPR901s, BSS dynamic equalisers on vocals, BSS compressors on guitars and bass, Drawmers on the toms, kick, etc, Klark-Teknik DN360 graphics and a KT analyser. They've started recording the shows on a Tascam DA88 as B-sides for forthcoming singles.

Brett Anderson's voice is powerful, strong and presents Steve with no great problems. Apart from the dynamic equaliser and a bit of overall compression, he uses no other vocal effects. "Sometimes the SM58 microphones will distort with his voice, just by virtue of the amount of level he puts on it!" The band have very much left Steve to his own devices. "Richard, the new guitar player, is very keen to hear what happens with the sound, which is good. they're a great bunch of people to work

with," continues Steve.

It's very loud on stage with Brett using five Nexo wedges. Steve recalls a story from a gig in Paris where there was a strict dB limit of 100 at the desk. "We experimented at reached 107 using his monitors — and that's with the vocal alone. All wedges are Nexo PS15s. The drummer uses two plus a Nexo sub. Brett uses five and the other two use two each. Monitor man is Graham Lees, probably the most-bumped-into crew person of 1994 by the Live! team. "We are trying to introduce Brett to in-ear monitoring at the moment," says Steve. "Most people, once they've acquired the taste, never go back to anything else ... but it's a question of having the time to wean him onto it."

Steve likes to attain an authentic 'live' sound. "Not too smooth, very ambient drums. He has 'the usual' two overheads and hi-hats and an extra ride cymbal mic. "I don't gate the snare as he plays a lot of little fiddly bits on the snare — it's just trying to attain a good balance between everything really." He uses four mics on the guitar, two on each cabinet — a 421 and a 57. "This tends to give me a thicker, more realistic guitar sound than just one mic."

At one point during the set there was the merest fleeting hint of feedback — a valid reminder we weren't actually listening to a CD. It did sound real, live and alive. Quickly squashed, it was absolutely no detriment to the dramatic and accessible collaboration unfolding before us on-stage.

## Credits

**Lighting Designer:** Malcolm Mellows

**Lighting Crew:** Fats

**Lighting Equipment:** LSD

**FOH Sound Engineer:** Steve Phillips

**Monitor Engineer:** Graham Lees

**PA Rigger:** Don Parks

**Sound Equipment:** Wigwam

**Catering:** Saucery

**Trucks:** Stardes

**Buses:** Liberty Coaches

**Video Hardware:** PSL

**Video Technician:** Matthew Askern

**Film Directors:** David Lewis / Andy Crabb

**Film Producer:** Michael Christie (The Believe Organisation)

**Backline:** Peter Sissons, Kimble Garcia

**Set:** Jem Matthews

**Tour Manager:** Benny Brongers

**Follow Spot Operators:** (The best in the world, according to Malcolm Mellows)  
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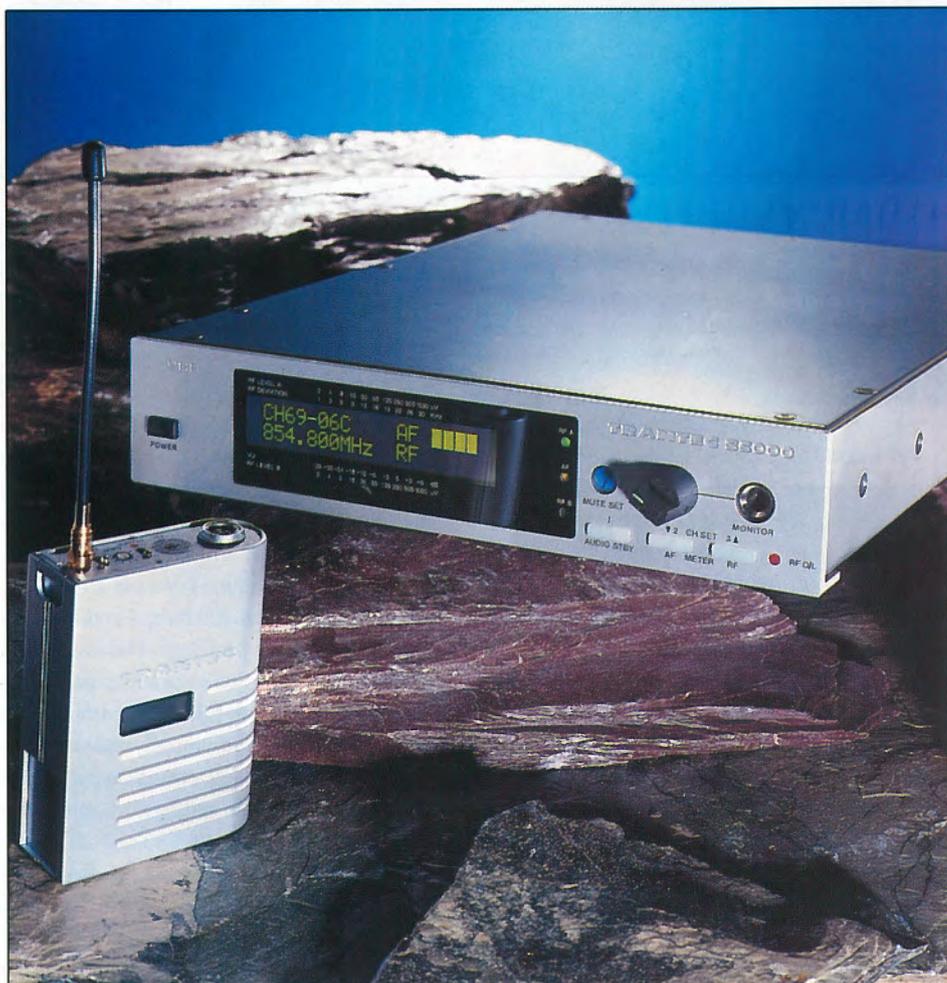
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# OLIVER!

LOUISE STICKLAND REPORTS ON A CLASSIC'S RETURN TO THE WEST END STAGE

**Whatever your conclusions might be about the semantic messages of Lionel Bart's *Oliver Twist*, it would be churlish to suggest that it's anything but superb musical theatre. Although it bears only a loose resemblance to Dickens' original storyline, lacks his astute social commentary, presents simple moral equations and presents poverty as a bit of a gas, that hardly seems the point. The fact is that thousands who will go and see this show want to be entertained and not challenged. And that's the *raison d'être* for the production.**

From the moment the virtuous and plucky Oliver emerges from 13 years in the workhouse with a perfect middle-class accent, impeccable manners and audacious confidence you know this is a fantasy, and though not everyone's cup of tea, it won't detract from the enjoyment of the majority.

*Oliver* is packed with catchy and uplifting songs that have you foot tapping and humming for days, and more than anything else these are what makes it a memorable piece. Interplay between songs seems only to exist as a means of getting to the next one. With the songs and the charismatic and powerful Cameron Mackintosh technical production, *Oliver* looks like it could be ensconced for a protracted West End run.

The sets, designed by Anthony Ward, are colourful, eye-catching and varied. They range from the dank and dreary squalor of the thieves' kitchen and Fagin/Bill Sykes-land to the elegant, opulent stuffiness of the Bloomsbury set to the raucous bawdy of the Three Cripples East End pub. The frequent scene changes take place amidst a flurry of slick movement. Set pieces fold up and down, bridges fly in and out, towers slide and grind on and offstage, roots appear from out of the floor, London cityscapes shrink

and grow from the mist, and ships sail down the Thames. The show gallops along at such a pace that even the most Nintendo-addled youngsters should be able to enjoy it.

After seeing the show, I was struck by the minuscule amount of working stage depth at the Palladium. Lack of space has been one of the main headaches facing the production team, headed by production manager Kevin Eld. But it hasn't stopped them from fitting in an incredibly ambitious set, 24 children, 35 adults, a 22-piece band, a SM and a DSM, two ASMs a side, six stage hands per wing, a three-strong LX crew, and two microphone techs, plus the automation, wigs and wardrobes crew, and a dog.

The scenery of *Oliver* is a complex operation involving hundreds of moving flats and trucks from above, below and on-stage, often with millimetres of clearance between them. These are moved by electric winches, hydraulics or traditional stage crew muscle. The scenery movement is controlled from a perch way up in the stage left side of the roof by Mike Sharp from an

Acrobat console made by Stage Technologies. With over 250 movement cues in the show, the Acrobat allows him to plot different pieces of scenery into groups that can then be moved by one master.

The console runs from Windows-based software and is part of a network of computers that control various axes of the different scenery pieces. Based on encoder feedback, the computer knows where any piece is at any time and can calculate the speed differences required to get the pieces arriving at their destinations simultaneously and accurately. On-stage scenery can be tweaked locally by plugging a laptop into the system.

Kevin chips in: "A lot of people say that automation has taken the place of the stage hand, but there's no way we could achieve what

we're doing here with stage hands." He adds that it's essential to have people on-stage keeping eyes peeled during the show and pushing pieces for some moves, while automation adds a technical dimension that expands the creative horizons of the show.

Sound is designed by Mike Walker and Paul Groothuis, who collaborated on sound design for *Carousel*. For *Oliver* they are continuing a philosophy of a natural sound that goes largely unnoticed by the public. "The show has become slightly louder than we anticipated," says Mike. This was due to a larger line-up than originally intended – a lot of brass and percussion for that bawdy music hall feel and fewer strings. Or as Mike describes it, "an up-front sound."

There are 32 Sennheiser radio mics used, all on UHF bands – three specific frequency licences were granted for the show – with receivers placed in a prop-surrounded back corridor because of space restrictions. Throughout the show 54 people wear radio mics, meaning about 40 changes and two very energetic mic techs backstage. This is to get as many of the children on to radios as possible as well as to achieve a full chorus sound. The orchestra too are individually miked. Mike explains: "The pit is very open here and there's a lot of resonance so you get an immediate acoustic sound."

The sound desk is a Cadac J type with 92 inputs. The day I arrived, Mike and Paul were transferring the sound effects from two Akai S3200 samplers to CD on the grounds that "CD is a lot easier and more reliable."

The Palladium's auditorium is broad and on three levels. Tannoy 3836 drivers out of their boxes are used for vocals, while Tannoy Super Duals plus Tannoy sub bass cabs are used as the main band speakers. The idea is that there are two dedicated systems, one for vocals and one for the band. Delays at each level fill the balconies, with a surround system of Canon V100s for a touch of orchestral perspective enhancement and effects. Mike also points out



DAVID HERSEY



RICHARD BROOKER



DAVID HERSEY'S LIGHTING IS ONE OF THE HIGHLIGHTS OF THIS NEW WEST END PRODUCTION

► that the back of the stalls below the balcony – where the sound desk is located – is a different acoustic room altogether.

Some of the most striking visual moments were reflected in the changing skies throughout the show – at first I thought there must be several sky cloths, only to discover that it was just one cannily lit and projected. LD David Hersey let slip that his yachting background fuels his imagination for meteorological effects on-stage and his ability to visualise the sky's variety. The first new cloud effect disk to appear in four years has also been commissioned for the show: there are five projectors on the back-cloth and a further three out front, all combining with different lighting states to set climactic lighting tones for each scene.

For David too the lack of space was a headache. "We managed to get a lighting rig in but it took a lot of negotiating." The grid is crammed with instruments including PARs, Canatas, fresnels, Sils, HMIs, codas, digital light curtains, Birdies, M16 battens, beamlights, scrollers plus a miscellany of light sources within numerous set pieces. The rig's configuration shrinks in perspective as it moves upstage in sympathy with the set's own perspective.

There are some Vari\*Lites – twelve each of VL5s and 6s. In true theatrical style, you rarely see these move. He had custom colour wheels

made for the 6s, and Vari-Lites have come into their own here as the space restrictions make multi-function lamps invaluable.

There are a few more usual bits of kit such as 2.5K 60° Sils and Broncolour Flash Profiles, specially adapted photographic strobes that, complete with gobos, fire the main lighting flashes on the stormy skies. "These aren't cheap," says David, "but on a show like this you can afford a few toys!" In some scenes David's main task is to light it without revealing the fly wires. Digital light curtains enable him to get light where it's really needed, and because they can pitch and tilt it's less crucial if on-stage props move a few feet.

Lighting control is a combination of an ARRI Imagine 3 and a Galaxy that has been customised to trigger the Imagine, plus a Macintosh that controls the digital light curtain. A MIDI link from the sound desk triggers certain lighting cues to coincide with sound effects.

Lighting has a flamboyant role in this highly visual show, encompassing a broad spectrum of moods from the sinister and foreboding to the frivolous and luxurious. Along with all the other production and creative elements, it keeps the pace steaming on. Certainly, like the sound department, David is in good spirits: "We're all still talking to each other and sitting this close together, so yes I think I can say it's gone very well," quips Kevin.

## Credits

**Designer:** Anthony Ward

**Director:** Sam Mendes

**Production Manager:** Kevin Eld

**Lighting Designer:** David Hersey

**Sound Designers:**

Paul Groothuis & Mike Walker

**Musical Director:** Martin Koch

**Orchestrations:** William D Brohn

**Musical Staging:** Matthew Bourne

**Lighting Equipment:** Whitelight

**Vari\*Lite Programmer:** Robert Halliday

**Assistant Lighting Designer:** Jenny Kagan

**Senior Production Electrician:**

Bill Wardoper

**Production Electricians:** Gerry Amies,

Nick Reed, Charles Howell (for Oliver)

**Palladium Production Electrician:**

David Seaton

**Sound Equipment:** Autograph

**Assistant Sound Designer:** Janis Gurr

**Assistant to Sound Designer:** Brian Beasley

**Sound Operator/Music Preparation:**

Richard Brooker

**Production Sound Engineers:**

Paul Spedding, Tim Lynn (for Oliver)

**R.F. Engineer:** Mike Weaver

**Technical Manager (for Palladium):**

Bill Smith

**Scenery Operator:** Mike Sharp

# INTERNATIONAL TAX PLANNING

We've received many letters from members of road crews asking about their tax situation when working overseas for extended periods. We invited Craig Williams of chartered accountants Hacker Young to offer some guidelines.

Where crew are working overseas for long periods, it can often be worth their while using a limited company as a trading vehicle to obtain a UK tax advantage. Individuals can trade using their own limited companies and are then treated as employees of those companies. If overseas work is undertaken, which in total covers a period of at least 365 days, then exemption from UK tax on overseas earnings may be available, even if some part of the period is in the UK. Broadly, in order to qualify for relief, the duties of the employment must be (a) performed wholly or partly outside the UK, and (b) performed in the course of a 'qualifying period', which consists of at least 365 days.

A 'qualifying period', for these purposes, is a period of consecutive days which consists of days of absence from the UK, including some intervening days spent in the UK between working abroad. These intervening days can be considered as part of the qualifying period as long as there is no single visit to the UK amounting to 62 days or more, and as long as the total days spent in the UK do not exceed one-sixth of the qualifying period at any point. This one-sixth test is applied immediately before each visit to the UK.

It is not necessary that the whole of the period overseas should be spent on the same tour. A number of tours running more or less consecutively can be sufficient as long as the overall period exceeds 365 days, and the 'visits to the UK' rules are complied with.

## THE PERIOD CAN BE DIVIDED ACROSS SEVERAL TOURS

Here is an example of a possible series of events which would be well worth reviewing, and which might lead to an agreement with the UK authorities that all monies earned in this employment would be tax free. John, tour manager with a well-known hardcore band, leaves the UK on February 1, 1994 for a European tour that lasts until April 29, 1994. The tour ends up in Amsterdam so John decides to spend some of his hard-earned cash with a two-week break, relaxing in some of the city's notorious dives. On May 14 John returns to the UK. John remains in the UK for approximately one month (visiting a clinic regularly) and heads off on June 13 for a tour of the US with a Hungarian folk dancing act. This lasts for about four months.

On October 16 John again returns to the UK and spends a week at home before embarking on a European tour up to Christmas. The first two weeks form the UK leg of the tour. John has a few days off in France over Christmas and the New Year and continues the tour, returning to the UK on February 18, 1995. As we can see from the above, John has been working outside the UK over a period of more than 365 days, having spent 51 days in the UK, and at no time has he exceeded the one-sixth rule.

When accountants talk of international tax planning it often appears to be in the realm of millionaires using complex company structures in exotic offshore locations, but it is worth noting that this 100% deduction for tax is available for little cost, and may be applicable to many people.

CRAIG WILLIAMS CAN BE CONTACTED ON (0272) 738926.  
FAX: (0272) 730872.

## Heritage



### DON'T PUT YOUR DAUGHTER ON THE STAGE...

And so to the *Wayne's World Roadie's Convention* where the Marquee hosted a hilariously decadent two hours of cultured stereotyping to promote the CIC Paramount video retail release of *Wayne's World 2*.

stereotype Bill Bailey, who had the room in stitches, while a raffle to win a Fender Strat, as featured in the movie, was won by *outré* musician Donna.

The proceeds went to the McIntyre School for Downs Syndrome, as a mark of respect for the late Tim Warhurst, whose tragic death following an accident during *Take That's* production rehearsals last August shook the industry. The school is attended by Tim's sister, and the draw was made by *LIVE!* editor Jerry Gilbert.



Co-sponsored by *LIVE!* in the true spirit of *Waynestock*, and featuring such celebs as Jadene Doran from *Don't Forget Your Toothbrush*, Crusher from *ITV's Noisy Mothers* and Motorhead's Wurz, the gathering witnessed outrageous LD Coral Cooper trying to teach a rookie roadie 'attitude' and the tricks of becoming a lampie, Pete Skan doing likewise on sound and Dave Fowler failing miserably to extol the arcane virtues of a backline tec (to the amusement, no doubt, of any crew member who feels that all backline tecs are blessed with oversize egos).

LSD's Dave Smith had clearly delved into his personal archives to dust off some choice anecdotes for use in the Roadie's Challenge, as Wurz and Crusher (with help from Edwin Shirley's workforce and the Marquee's crew) held court.

But the highlight was the appearance of comedian and roadie



For a final wander down memory lane we trooped backstage (*sans pass*) to bid farewell to Countrywide Communications, who organised the event so excellently on behalf of CIC Paramount, and were disappointed to find that (a) no-one was skinning up, (b) there were no evident signs of any shagging, and (c) there was no huge ice tub brimming with Michelob's.

How times change — and how that would have disappointed the reporter from *The Independent*, who clearly missed the irony of the occasion.

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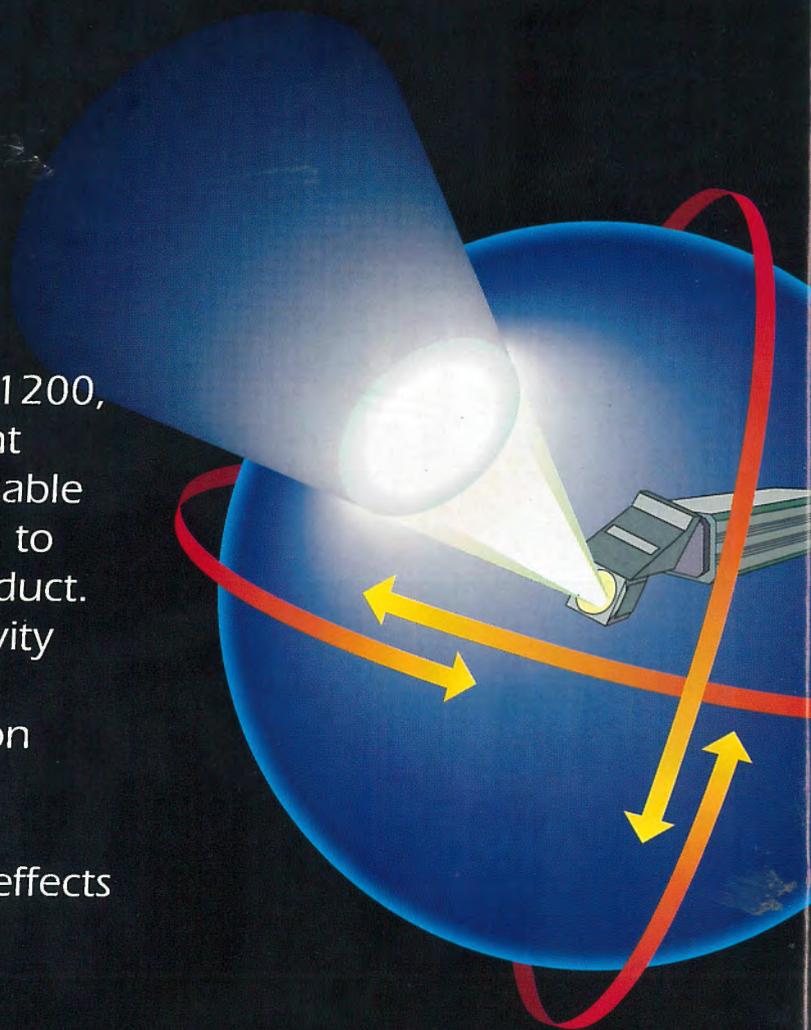
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## SOUNDCRAFT IN THE SPOTLIGHT

Soundcraft received a TEC award for the Vienna II console at the recent *AES Show* in San Francisco and the company also dominated the theatre category at the *Live Sound!* 1994 awards.



Pictured (above) is MD Mike Johnson and head of pro sales Alan Martin. Mike was also in action a few weeks previously with Soundcraft's other Mike (Mann) at the press launch of the k1 sound mixer (see *Product News*).



The company chose as their presentation platform the balcony bar at the newly-refurbished Camden Palace, where Soundcraft have an imposing presence, and Mike Mann is seen running through the desk's features for the benefit of industry hacks.



## PRODUCTION CO'S TOP OUT WITH HUCKNALL

The first of a trio of events involving *LIVE!* (the others being the *Wayne's World Roadies Convention* and the *LIVE! Show and Awards Dinner*) became a hard-hat day at the under-construction Manchester Arena for the benefit of production companies.

Co-hosted by Ogden Entertainment Services' Carl Martin and *LIVE!*'s Jay Green (he with the raised index finger) the day also introduced local boy made good Mick Hucknall and celebrity steeplejack Fred Dibnah – in a role reversal for the demolition man, as he helped to secure the final bolt in the last section of the roof of the 19,500 capacity venue (aided by Hucknall).

Also at the topping out ceremony (front, second left) was Lee Eskilsen, executive director of the Ogden Entertainment Services-directed Arena, while recognisable industry celebs Mike Spratt (Wigwam and pub entrepreneur), Dave Smith (LSD and comedy script writer), Chris Beale (SSE's own sonic demolition man), Tim Boyle (Concert Sound and demon lensman) and Unusual Rigging's Ken Nock. No caption is required for the other picture.



## MEYER ON THE MERSEY

Before its much-publicised problems, the Cunard liner QE2 recently enjoyed a loud Liverpoolian interlude during its silver anniversary cruise, thanks to Autograph Sound Recording.



Pictured is Autograph's Nick Lidster with part of the powerful Meyer system (eight MSL-3s, four 650-R2 sub-bass), installed on the helicopter deck to relay music to an estimated 250,000 spectators along the banks of the Mersey.

## SOUND 'N' STYLE: STRATFORD ACOUSTICS POWERS THE CLOTHES SHOW



**A** last minute call from the BBC landed Stratford Acoustics – Cloud One PA's rentals division – the job of providing sound reinforcement for the *1994 Clothes Show Live* for the Fashion Theatre at the NEC in early December.

Paul Stratford, director of Birmingham-based Cloud One, says the spec had called for true stereo in-the-round with a maximum level of 110dB around the tiered seating and at floor level. "We feel it came down to attention to detail," comments

Paul. "We isolated a number of key areas outside of the basic specs – speed of assembly, combined weight of the sound and lighting systems (particularly relevant in hall 12 with an enormous amount of flown lighting and rigging) and the array aesthetics."

The sound rig was flown from a circular truss, and Stratford put in a 16-point system, each point featuring proprietary cabinets (SAT3WII full range and SATCX12 compact full range) and a Meyer UPA1. The catwalk grooves were boosted by a 16-strong posse of Stratford's SAT218 sub-woofers. A Midas XL3 mixed inputs from Sennheiser radio mics and Studer CD players, the outputs being routed into a Saori digital processor (of which, says Paul, "We love its flexibility, control and accurate reproduction"). Stratford's team also had to build a complete Socapex and breakout system – including 500 metres of 2.5mm 18 core cable for the SAT equipment alone – from scratch in under a week.

"There was a small hiccup," admits Paul, "when we found there was a lack of coverage in the upper seating area. It transpired that the trussing had been flown two feet lower than specified and it wasn't possible to raise it. The only answer was to re-focus our arrays whilst they were up in the air ... a rather death-defying bit of athleticism by the installation team!"

The BBC provided their own engineers for the duration of *The Clothes Show Live*, including senior sound supervisor Andy Redfern. Says Andy: "This was a tough show on paper. The very tight rigging schedules could have created enormous problems for everyone involved, but the system, which I'd not previously heard, sounded excellent, and the crew could not do enough to help."



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AS THE POWER AND SCOPE OF LIGHTING INSTRUMENTS BROADENS BY THE MONTH, SO DO THE CAPABILITIES OF THE LIGHTING DESKS DESIGNED TO CONTROL THEM. IN THIS TWO-PART LIVE! SURVEY, IAN HALEY SUMMARISES THE MAJOR FEATURES OF TODAY'S LEADING CONTROL CONSOLES, AND TALKS TO SOME OF THEIR USERS

# ON THE BOARDS

THE LIVE! 1995 GUIDE TO LIGHTING CONTROL DESKS • PART ONE

**T**he past five years have seen a huge increase in the scope of equipment available to the lighting designer. Moving lights and colour changers are the most obvious, but there's also video equipment, high power strobes and a whole multitude of 'disco' effects that have found their way onto the stage. The complexity of these, and the amount of control channels required, has necessitated the development of the higher power control consoles that we have today.

Previously, even large PAR can rigs just required more memories, hence the development of desks like Celco's Series II or the QM from Avolites, which basically had lots of memories to store the intensities of lamps, with a few chases thrown in for good measure to sequence them. This new breed of instruments, however, often requiring six or 12 channels, soon used up the best part of what had been thought of as large boards. But it wasn't just the quantity of channels, but the way the desk

manipulated them that was limiting — anyone who has tried to crossfade between two colours on a colour-changer hooked up to a Series II will bear witness to that. This also opened up the area of priorities on a device; what is the default colour on a scroller? Should it always return to one end?

Celco addressed this problem, specifically with colour changers in mind, and came up with the Panorama, a desk of the Series II family, which had 30 Latest Takes Precedence or LTP channels (the existing channels being described as Highest Takes Precedence or HTP). With these, a colour changer would stay in whatever colour it was last told to go to, even if the Cue Master that had triggered this event was returned to zero.

This concept is now widely used on desks that claim to be suitable for moving lights (with HTP, the output of the channel is at the current value of the highest of any preset fader or cue fader associated with it, so all faders down, the output is zero, the lamp is off.)

So now we have the need for lots of channels to be manipulated and cross-faded accurately with some channels being treated in a different manner from others, basically, lots of number-crunching. So desks have become more and more

computerised, usually with operating systems requiring a degree in Rocket Science to use. Indeed, some of the best desks now are proprietary computers with a user-friendly front end, such as the Wholehog or ShowCad.

The conventional desks had one major beauty to them, however — they were designed ergonomically well, being easy and comfortable to use, allowing the operator to concentrate on the show, rather than a 'where's that nice look I had earlier' approach — something some console designers would do well to address today.

Of course there's no substitute for a well-organised approach to desk operation and programming, but it is sometimes not the 'organising' type that come up with the best artistic ideas. Fortunately, the computers do now seem to be finding their way into friendly desks, for example the Avolites range still look like lighting desks, and are wonderful for running conventional lights on.

It is also worth mentioning how important the common acceptance of DMX512 has been in increasing accuracy and connectability, also aiding the development of one console to handle many different fixtures types simultaneously, even from different manufacturers.

Personally, I see no excuse for manufacturers not fully implementing high resolution DMX into their product range, and the excuse that they don't feel it versatile or accurate enough is pretty unbelievable, any claimed gains in accuracy being far outweighed by the imposition of another controller on the operators.

Fortunately, the manufacturers that have stuck with their own protocols, have included some way of triggering their controllers from another source, be it DMX, Binary Coded Access, MIDI or SMPTE, simplifying show playback at least.

We have now moved onto the point where it's not so much what the console can do, but the way in which it is operated that is often the deciding factor when choosing. All designers seem to have their own 'pet' desk, claiming it far superior for one reason or another. This isn't surprising, as once you've mastered the features and shortcuts of one console it's nice to be able to control everything from it.

Whatever your budget, there's probably a desk out there for you, from £500 up to £20,000. There are even desks that will programme for you — for example, the Wholehog, with its Stack Synthesis, makes programming complex sequences for things like circles, squares and flips a doddle. This year's *PLASA Show* saw the industry's latest offerings, with an interesting drop in prices for more features, with perhaps the most common statement being ... 'Well we're looking at doing that for the next software release!'

These consoles fall into two main categories — 'dedicated' and 'non-dedicated' controllers. This article is mainly addressed at the non-dedicated controllers, that is, desks that are not for handling any one specific fixture, but I've included a



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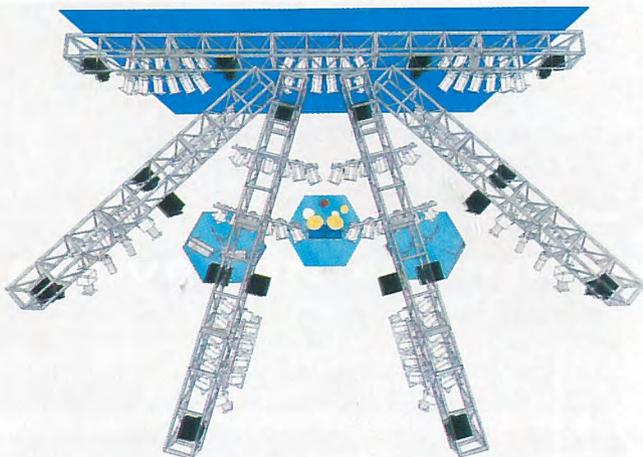
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► few dedicated controllers for interest. I've also tried to get an independent view of each console from someone with experiencing of having used it.

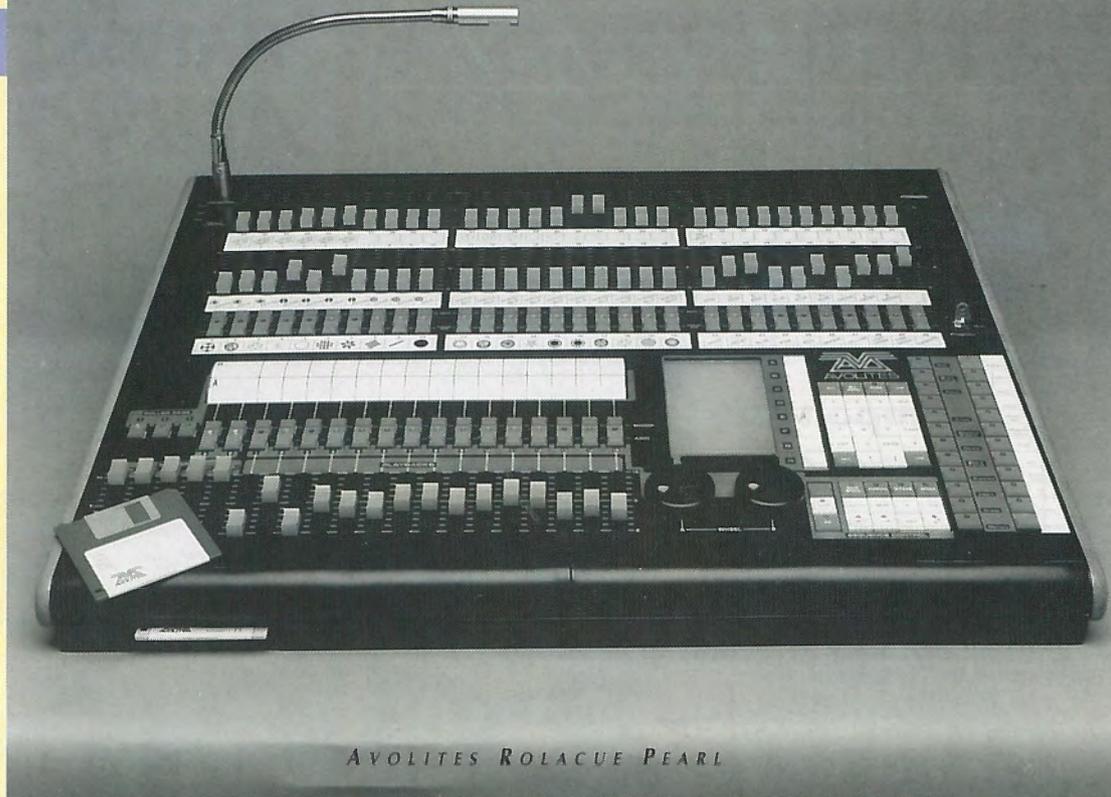
## AVOLITES ROLACUE PEARL

The Rolacue Pearl is the latest from Avolites. It has extensive moving light control, whilst still keeping a conventional layout for easy playback at showtime.

It has 512 channels and 450 memories, the latter being arranged as 30 pages of 15 cues. Channels can be allocated as HTP or LTP, and by using a disk-based personality system, as on the Sapphire and Diamond, patching of moving lights is as simple as patching a dimmer. Programming is simple too, the Add and Swap buttons giving instant access to position, colour, gobo and intensity preset focuses without the need to touch a wheel or fader.

Moving light programming uses the Avolites Three Dimensional Intelligent Tracking System, allowing follow spot type operation of a number of instruments, which will track each other in real time. This is particularly useful when programming, as one instrument can be positioned on the stage and others requested to point at the same position. This can be implemented by using an inexpensive Graphics Tablet as an interactive stage plot.

Mixing of HTP and LTP channels means that replaying memories and chases with dimmers as well as instrument control channels produces the results you would expect. Memories, chases and sequences can be linked to appear on different pages. Sequences can be replayed as a simple chase, or as 'theatre playback' allowing access to any step in a sequence. Steps are numbered in theatre style, with inserts allotted point numbers e.g. 10.5. Steps can be linked, run out of sequence and smoothly terminated whilst running.



AVOLITES ROLACUE PEARL

## AVOLITES ROLACUE SAPPHIRE

This is basically the same desk as the Pearl, but physically twice the size, with 120 channel faders and 20 cue masters, and thus able to handle up to 60 moving lights.

One important point to raise about both desks is how easy it is to use units from different manufacturers simultaneously, with the desk knowing the personality of each.

Both boards can playback to time code (EBU and SMPTE) and MIDI, and back-up to inexpensive PC format diskettes.

## USING THE SAPPHIRE

Nick Jevons has been designing for six years, working with The Grid, Kingmaker, Chumbawamba, Neds Atomic Dustbin and Carter USM, these bands often taking out lots of assorted lights and effects.

"I like the Sapphire because it's an easy desk to work with, and you can control all types of lighting — generic or intelligent — there's no need for separate desks. (Patching of both dimmers and moving lights is simple.) Every function button is clearly marked and easily accessible.

For controlling PAR cans, the desk operates like any conventional desk; recording memories just two button pushes away. But the desk really comes into its own when controlling moving lights, the personality of most fixtures available making patching a doddle — simply tell the desk what type of lights you're using, and it automatically places the colour, pan/tilt etc onto the correct preset bank.

Using the Preset Focus really makes programming quick and simple; preset focuses can be used for any parameter you like. So for a Golden Scan for example, you can have presets for positions, colours, gobos, different iris sizes, index positions for rotation and shutter/strobe, with virtually no need to actually touch a fader or wheel. There are 60 preset focuses available for each parameter, the desk being able to handle 24 parameters for each instrument.

Obviously, using preset focuses for building up cues and chases means that when you're touring, all you have to do each day is update the focuses, and all the cues and chases are updated. For this, I really like the desk!

It's easy to copy or duplicate a cue or chase already programmed onto another cue fader, either on the same page or any of the other 20 roller pages (soon to be extended to 60!) Channels can be

quickly copied and ganged between themselves, for example when using colour changers, or a whole group of changers can be altered simultaneously via the fader or speed wheel on the desk. The speed wheel is a quick and efficient way of updating focuses for moving lights, or you can plug in a mouse or trackball if you prefer.

I've still got a long way to go in finding the boards full potential, but the more I use it, the more I like it."

## AVOLITES GRAPHIC TABLET

The Avolites Graphic Tablet is an interactive stage plan. It alleviates the need for button presses and enables the lighting designer to map out the stage and focus positions as desired. Thereafter, lights can be moved or tracked across the stage, in real time, by clicking on and moving a pen around the Graphic Tablet.

The Graphic Tablet makes it simple to move large numbers of lights instantly, as opposed to using the more time-consuming process of pan and tilt wheels. The fixtures will move upstage-downstage and onstage-offstage, regardless of the positions in which they are hung. This is achieved with Avolites 'unique' three dimensional mathematics, which converts the

# F14



## F2

### PROVEN IN ACTION BY THE WORLD'S ELITE

Just as the F14 can be adapted for both low and high speed operation by reconfiguring its wing shape so the Martin Audio

F2 Touring System can be adapted for short or long throw applications by reconfiguring its driver module layout.



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Martin America. 22930 Miller Road, Chicago Heights, Illinois 60411. Tel: +1 708 758 0652 Fax: +1 708 758 0717

► absolute position of the Graphic Tablet pen to the required pan/tilt position for each fixture.

When Avolites were demonstrating this at PLASA they had three reference points only a few feet apart from each other, from which you could move around and away with pretty stunning accuracy. The Graphic Tablet colour mix control gives instant access to the full spectrum of colours without touching a wheel. This makes finding and experimenting with colours simple and intuitive.

## AVOLITES DIAMOND II

Comments Carl Burnett: The lovely thing about the Diamond II is that it is so familiar. It feels comfortable standing in front of the board as on the surface it just appears to be a normal Avo desk, with the quality, looks and feel that I've come to expect — with Penny & Giles faders, add and swap buttons on all 180 faders etc.

When it comes to operating the board with generic lights, the board programmes and behaves in much the same way as the original Diamond except with the addition of a 'memory' button as found on the Sapphire, which must be pressed before a swap button can accept the memory. This is a safety feature to stop the chance of making an embarrassing mistake while programming.

The Diamond II comes into its own when programming moving lights and colour changers. The desk is completely software-operated so any button can perform any function, allowing me to customise the board to fit the way I operate. As with most of the new generation boards it is preferable to have a day in the warehouse setting it up, laying out colours, preset focuses etc., to make the job of programming at the actual gig much easier.

When in programme mode, all the add buttons can be used to store

colours; these are to be found on the colour table wheel and by the miracles of computers, microchips etc., the colours can be called up by name. So if for example, colour faders or VL5s are to be used on the rig, spin the colour table wheel until the colour required appears on the screen (say LEE 139), grab this onto one of the swap button of your choice then when programming your light or colour changer you can send the fixture to LEE 139 by grabbing it off the add button. Using this method it is possible to set up a Library of the colours (or 'Presets' of colours) before leaving the warehouse.

The preset focus for moving lights works in the same way, so by doing a little pre show/tour work all of the colours, gobos, focus positions etc. can be recalled by simply reaching over to the button that holds that preset, and grab it to the fixture. One nice feature on the Diamond II is the graphics screen; using this, it is possible to programme moving lights in seconds, to do circles, ballyhoo, Mexican wave and all of those tricky moves that some people may usually steer clear of. The circles, for example, need only two points (centre and circumference) and that's it programmed! The board automatically sets up a chase to execute the command, which brings me nicely to another great feature, the chase unfold. When you need to modify a chase or view the memories used, grab the chase and press the unfold button, the LEDs above the submasters go blank and show all steps of the chase across the submaster page. It is now simple to grab the step(s) to modify.

I recommend the Diamond II to any LD wishing to operate the whole show themselves, with a familiar looking lighting desk, rather



WHOLEHOG

than a computer style desk. Most people should be able to operate the Diamond II in a day or two; however you should not expect to be completely fluent until you've used it in a gig situation a few times.

## WHOLEHOG II

Following in the footsteps of the successful Wholehog desk, Flying Pig Systems have been working furiously all year to bring us Wholehog II — a control system so advanced that it is claimed it can actually programme itself!

It features various options designed to make theatre, television, concert and even disco LDs feel completely at home. Yet it builds upon all the features which have helped make Wholehog the choice for bands such as The Rolling Stones, Pink Floyd, Peter Gabriel, Rod Stewart and Prince.

As the Wholehog II will not be available until March '95 it is not possible for us to review the console first hand, but distributors, A C Lighting offered a sneak preview.

Handling everything from intricate theatrical shows to unstructured television or concert events, it will programme moving lights as quickly as conventional lights.

This versatility results from an easy operating system, numerous sophisticated software features and a robust hardware platform.

To get started, enter the number of each fixture type to be used; the console automatically patches the fixtures and configures itself for immediate use.

Programming is also blindingly fast. There are no endless key sequences or menu layers; you need only touch the display with your finger to select fixture, colours, gobos, or anything else. Programming works the same way, whether you're using VL5s, Cyberlights or dimmers. It's also possible to use command line syntax on the keypad to fast-access standard features, such as multi-part cues, split fade times, and countless others.

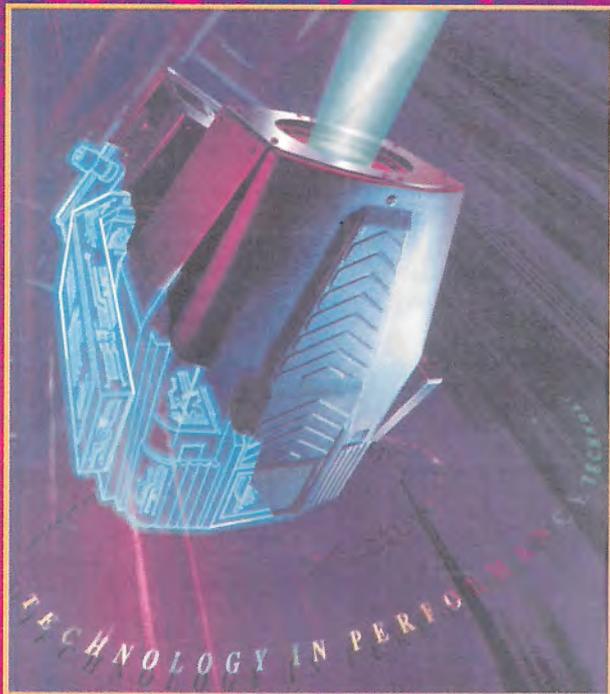
Alternatively, the console can programme itself. The AutoFX function automatically generates sequences such as ballyhoos, circle movements or shutter chases. Simply select the fixtures and the desired effect or create your own custom effects and transfer them to other shows.

Cues, cue lists, and presets can also be copied from one Wholehog II to another, allowing shows programmed simultaneously on separate boards to be played back on one. Likewise, programming can be transferred between fixture types, so it's easy to switch back and forth between using Golden Scans and Intellabeams.

Updating preset focuses is also effortless because the Wholehog II keeps track of fixtures' positions in three-dimensional space. A simple recalibration effort is all that is ►

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➤ required to automatically perform this otherwise tedious chore. In addition, you can track a performer with every fixture in real time using the touch screen or an external trackball.

Fortunately, the Wholehog's flexibility extends to communicating with the outside world. In addition to DMX, the console also features MIDI, SMPTE, and fixture specific protocols (where available). You can even use the 'DMX In' port to take 'snapshots' of cues from traditional desks and save them as cues on the Wholehog II.

## CELCO AVIATOR

In 1989 it became clear to Celco that in the years to come the industry would require a much greater number of channels to be controlled by a 'hands on' console without an increase in size. They also realised that whilst the demand for a hands-on console by theatre and television was also growing, these disciplines required keypad entry and Rate playback facility also.

The design brief was therefore to combine the concepts of operation from the theatre by way of a keypad entry, with dedicated Theatre Rate Playback together with 'hands on' control for a substantial number of channels from live concert, but in a compact physical size.

The resulting Aviator is thus a multipurpose console with new technology and not just a software upgrade on old hardware.

In order to control a large number of channels without increasing the size, a new 'soft' fader was designed in conjunction with Penny & Giles. The Penny & Giles faders are belt driven optical encoders that give the flat linear travel of a conventional fader to allow scrolling through a much larger number of channels than

there are physical faders.

For channels selected to HTP (Highest Takes Precedence) for dimmer control a ten segment LED rises underneath the fader belt as the level is increased, which gives the operator a visual indication of where the fader knob would be if it had one.

For channels selected to LTP (Latest Takes Precedence) for any automated instrument, or colour scroller, only one of the LEDs beneath the fader belt illuminates to give an indication of colour, Gobo, position etc.

Aviator has been designed for 'ease of use'. Although an incredibly powerful and sophisticated console, if you can

Despite the revolutionary design, I could still recognise the familiar; master faders, top preset, flash buttons, rotary 'gain' knobs and central scene faders.

I quickly found a 'save' button and so raised some preset faders and in the absence of a fader knob, to pull back in the usual Celco way, I pressed the 'preview' button under the scene fader I wanted to programme, along with the 'save' button, and lo and behold I'd done it!

The 'clear' button seemed obvious and as expected, all preset channels returned to zero when pressed.

I referred to the manual and discovered how easy it is to enter

dinosaurs and don't want to adapt to change. They want the new toys, but don't want to change the way they are used to operating equipment.

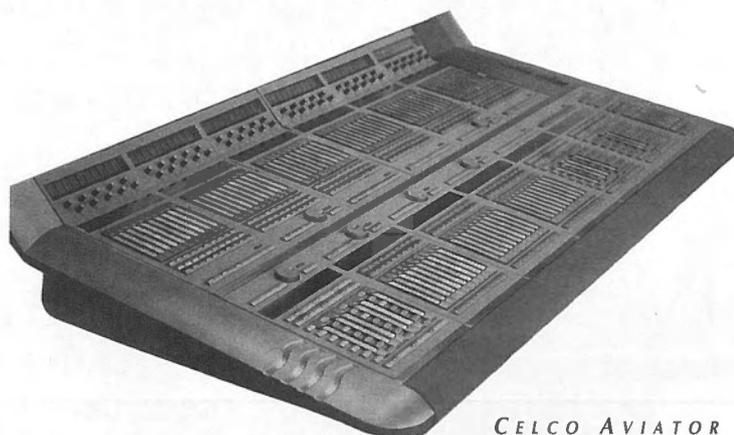
Anyway, I found the caterpillar tracks simple to use and didn't rub on my fingers like I had expected.

As the days went on, I gradually worked my way through the manual and discovered how to programme sequences, compact presets in order to access all active channels in one view, latch channels on by clicking the preview button together with the flash button, and was familiar with the Aviator (in its present form) by the time the two weeks were over.

On the whole, the Aviator was brilliant and I look forward to using it again with the forthcoming features."

These 'forthcoming features', now implemented, include: Theatre Rate Playback, 25 lists of up to 999 entries in each with a time of 0.3secs to 99.9 hours plus all features required for theatre applications are included as standard.

Fractional Cues — up to nine fractional or 'point' cues — can be stored between any two cues; Assignment of Cues and Sequences to Cues, which can be used to trigger up to six other Cues or Sequences; Assignment of Cues and Sequences to Sequence Steps; Lock Facility — any Channel or Cue can be 'locked' and does not scroll; Exclusive Facility — any Channel or Cue can be set so that no Cue or Sequence can affect it other than its own fader.



CELCO AVIATOR

store channels in a cue then you can virtually work out how to programme most of the functions.

## USING THE AVIATOR

Following his work on the ELO tour, LD Greg Szabo had this to say about the Aviator R180.

"I really enjoyed using it and found it very natural in a surprisingly short time.

Paul Normandale at Lite Alternative provided one for a gig we were doing in Birmingham in May, 1994. I decided to approach it without the manual initially (I had a 60 Major for the show, so there was no pressure).

legends for both presets and scenes. At this point I ran out of time, but my appetite had been whetted!

The first gig was at the Osrodek Amphitheatre in Gorzow, Poland, 80km from the German border. We arrived at the venue early, but the truck was stuck at the border and didn't arrive at the gig until 4.45pm. I had one hour before the show to programme, so entered 30 'looks', labelled all the 60 preset channels and gave a name to each of the looks.

Thrown in at the deep end emphasised that the Aviator is a natural progression for those interested in moving forward in their lighting design.

I discovered while working at Cerebrum that a lot of end users, companies and individuals are like

## COMPULITE ANIMATOR

Compulite have been developing systems for the control of moving lights for more than ten years.

In the early days a system was developed specifically to control ➤



*Compulite Animator*

► Telescans, and Compulite worked in conjunction with Cameleon to fine tune this system.

As moving mirror instruments became more readily available from a wide range of manufacturers, Compulite adapted their existing desk to control the Clay Paky range and renamed it the CP40.

Development then took a dramatic increase in pace and the CP desk soon became the Animator, which was adapted to become user-configurable to control virtually any type of moving light, including the parameter-hungry Cyberlight and NAT, plus up to 240 conventional dimmers and 96 scrollers.

The Animator is now one of the leading boards for control of 24 or more moving lights, with more than 500 systems in use in television, theatres, concert tours and night clubs.

The Animator is now available in four formats — all can control up to 240 conventional dimmers and 96 colour scrollers: Animator Compact, which allows for control of up to 24 moving lights of any type with one monitor, trackball to control movement, wheel for dimmer and a second wheel which can be toggled between the other parameters; Animator 24 which is now only made to special order and also allows for control of up to 24 spots, but has a greater number of playbacks, increased functions and a greater number of wheels; Animator 48, which is provided with two monitors and can control up to 48 spots, a much greater selection of playbacks and functions are provided with a variety of different

functions; Animator 72, which has identical facilities to the 48, but controls a larger number of spots.

Options available include cable riggers control, macro extension keyboard and submaster wing, adding an extra 20 manual submasters. The latest systems are available with DMX input to enable a conventional manual console to be used in conjunction with the Animator both as a plotting and playback aid.

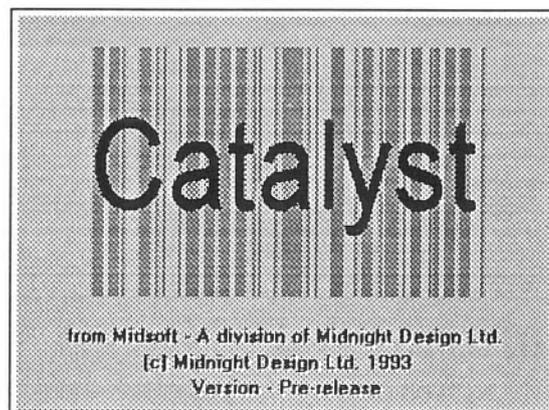
Compulite developed their own protocol, 'S-Mix', to enable them to cope with the wide range of proprietary protocols available. All systems have a DMX output for dimmers plus one, two or three DMX outputs for the spots depending on the size of the desk.

The S-Mix output can simultaneously transmit information for all the different types of protocol available with up to 16-bit resolution on X and Y movement. A separate S-Mix converter is required to generate each proprietary protocol.

A range of the most common fixture parameter settings are pre-programmed into the desk, which include those for the high level lights like Cyberlight and NAT where special software is incorporated to enable the wide range of functions to be accessed quickly and directly. It is a simple process for the operator to generate their own personalities or adapt the existing ones, the software catering for all the varied requirements of the available moving lights i.e. external dimmer for VL5, high resolution DMX and mixed parameters as on the GS3.

All functions have direct access

## The Software



## The Features

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► dedicated keys and any parameter of any spot can be easily modified at any time. Once the information has been entered it is a simple task to display this in a variety of formats and information may be copied between spots.

## USING THE ANIMATOR

Employed as a full time vision engineer for BBC television, Andy Dobbs started to get involved with early automated luminaires, such as Goldenscan Mk1s. Four years later, he was spending all his BBC time operating automated rigs varying in size and complexity up to *Top of the Pops*, with sometimes in excess of 60 automated luminaires. Pulsar Masterpieces and Compulite Animators are normally at the control end.

"The Animator 48 at first looks far from simple to operate; however once the control surface has been broken down into recognisable areas, eg. Preset Masters with flash buttons, A/B and C/D timed crossfades, and an editing area, then it starts to look less daunting.

If required the board can be used in a very simple manner, using a single playback in an A/B manual crossfade manner. If you need multiple playbacks, multipart cues, six chasers, position colour and gobo libraries, MIDI show control, stack synthesis etc. then it's all there.

The A48 provides excellent feedback to the operator. At all times, the VDU indicates exactly which bit of the board has control over each parameter of every lamp (and what each lamp is doing) which is particularly useful when you can't see the lamps and all six cameras are looking elsewhere.

The editing facilities are excellent. For example, you're 15 seconds from the top of a show, and all the playbacks and preset masters are loaded, yet you need to move head 27 half an inch left to clear the presenter's expanding

hairpiece. Select lamp 27, move it, and a press of the store button alters *only* the appropriate memory only on the appropriate playback. All without announcing to the LD "I'm going into edit mode" and blacking the place out. If you were really flash, you could globally edit all the other cues where you knew the problem would reoccur.

Also, if you're fiddling around mid show, move a lamp, forget about it, and then clear down the editor, the lamp won't snap back to its filed position; it'll drift back gently, at the user set rate.

The 'sense' of the main trackball is patchable for every lamp; useful for TV work with waggly mirrors, so when it's necessary to move a lamp upstage 'in vision' it does so regardless of the lamp's orientation.

Few 'non-dedicated' boards offer the facilities for multipart cues. On the A48 a cue can have the focus change in 10 seconds, the red dichroic in 5 seconds, and the gobo change instantaneously. Up to eight parts may be assigned to each cue.

If it's necessary to pull one or more lamps out of a complex cue sequence but you don't want to alter the memories, it's a simple operation to make a new memory from just that lamp — dump the memory on one of the preset masters, from where it will override all other cues.

To summarise, the A48 is fast and flexible, the layout logical, with most buttons single function. Twin VDUs provide good feedback to the operator. It's not the best board to busk on, but, with the addition of a plug in 'Macro Wing' this can change."

## JANDS EVENT & EVENT PLUS, V2.0 & V3.0

Jands, the Australian console manufacturer, are now offering their Event range with a host of new features as Version 3.

The Event is a vastly different



beast from when it was launched three years ago as Version 1.

Even as Version 1 it offered sophisticated features previously unheard of on what was described at the time as a mid-range console.

With the arrival of moving lights, Jands were quick to react, and offered Version 2, which quickly got Event established with the new moving light rental companies, who could now use the same console for various types of jobs, from a small production requiring the instant access of a simple two -preset console to the more complicated product launches, incorporating moving lights and MIDI control of up to 120 channels.

Jands have now gone the whole hog and designed a dedicated moving light controller to meet the ever-increasing control demands of the moving light manufacturers. At the same time they are releasing Version 3.0 as an upgrade to existing Events.

With 'Super-Wide', Version 3 increases the channel capacity to 120 on Event and 252 on Event Plus. Additional options will be supported, including VGA monitor and the long-awaited floppy disc drive for show storage. The VGA monitor support maximises the

Version 3's powerful new display features. For each keypad function, there is an associated VDU screen which displays information relevant to that button's function. Here are a few examples:

**Memory:** A list of the recorded memories is shown, complete with each memory's attributes. The user can then scroll through the list; the selected memory is highlighted.

**Edit-Memory:** The selected memory is displayed, showing the level of individual channels and the other memory attributes. Memories can be edited live or blind.

**Setup:** The Setup screen shows the user setup menu tree. This enables the user to see the position of the option they wish to see more easily.

In addition, there are two more screens accessed when no button is pressed. The first is an output (stage) similar to the V2.0 display, while the second shows the recorded memories and chases.

The VDU can also display for editing the following information tables; Page, File, Softpatch, Solo-safety, Precedence and Preheat. It is now possible to intricate the patch table as a dimmer or a desk channel. Previewing memories and blind editing are additional features ►

# proShow for MIDI

£296.00 + VAT

Cue Title allows names to be assigned to events

Cue number allows for decimal point cues

Notes may be added, associated with each cue. Up to 30K characters could include lines from the script or information about the event

Cue Title for the next card appears here

Cues may be included in the cues menu by checking this button

CD controls are accessed by clicking on the CD screen button

Screen buttons, activated using the mouse are duplicated by keyboard hot keys

Midi events are programmed by clicking on the device name and then entering data in the pop up dialog box

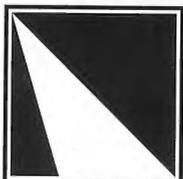
proShow for MIDI is an events control software package designed for live theatre and music productions. proShow runs on an Apple Macintosh computer and uses any standard Mac MIDI interface. proShow supports MIDI events as well as CD ROM play functions. The software provides the user with a screen based analogy of a typical card index, information on each card is transmitted onto the MIDI bus on a manual cue.

For further information contact:



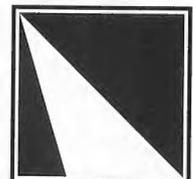
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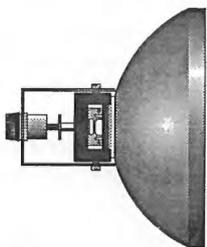


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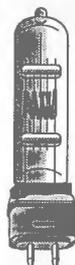
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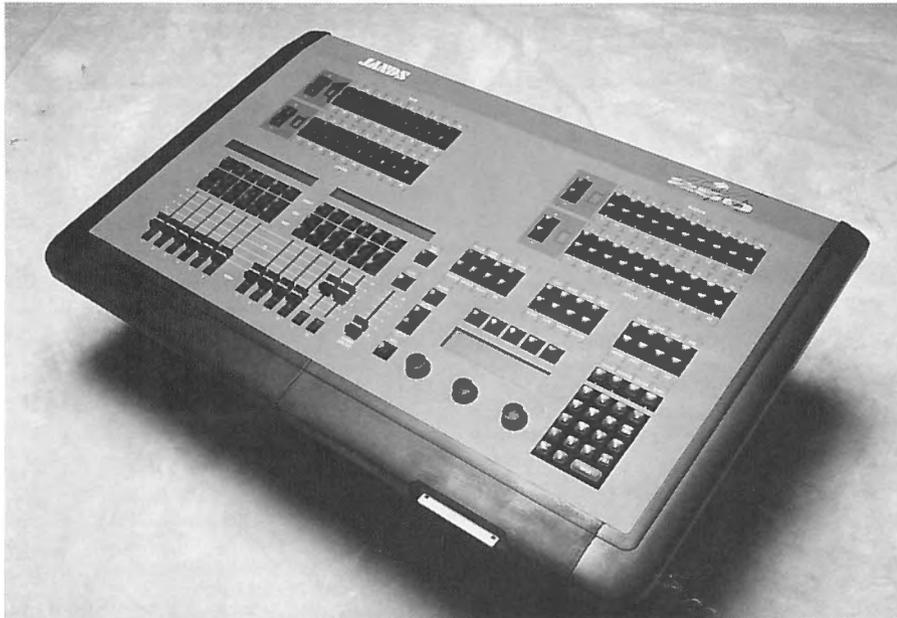
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► which the theatrical programmers should find useful, along with enhanced macros.

The Version 3 upgrade kit includes an upgraded circuit card in addition to new software, making it a more expensive upgrade than the previous V2, but well worth the expense if you consider the additional channel capacity.

## USING THE EVENT

Andrew 'Oscar' Harris has been the designer for Pop Will Eat Itself for seven years now, also working for Soup Dragons, Catherine Wheel and operating moving lights for the Levellers.

"The Jands Event has been my first choice of lighting control for about a year or so.

I think what first attracted me to it was the fact that it wasn't a physically 'over compact' desk. Other boards I had come across I found to be very fiddly, as though the main prerogative when the board was designed was to make it as small as possible. The Jands I find is laid out very sensibly, with all the functions easily accessible at the touch of a button, rather than having to scroll through a lengthy menu system.

I feel that I need to see the faders at their appropriate levels when programming or I would get a bit lost (also essential when updating preset focuses on Golden Scans).

The Version 2 software is the main reason why I go for the Event. Obviously, I need crossfade chases for moving lights, but I find the 'Build' function to be generally quick and easy to use. (The Build function is Jands' way of implementing Preset Focuses whereby cues are built up from a combination of other 'sub-cues' which may appear in as many cues as you like. Updating these sub-cues thereby updates all the cues they are used in.)

I first used the Event as a dedicated moving light desk only, but on the Pop Will Eat Itself UK Tour, I operated Golden Scan 3s, scrollers, strobes, smoke and all the generics on the one board. (Phantom budget slicer strikes again!)

So an Event Plus was required, simply because it has twice as many

master faders as the Event.

I programmed the generics into the left hand 12 masters, and the effects lighting into the right, the board being used in the 'Wide' mode. (Wide is where the board becomes a single preset board with twice as many control channels, so a two-preset 48-way board effectively has 96 channels).

To each song I gave its own 'File', (another useful feature) File 1 being the first song in the set.

I like the File feature because it chronologically scrolls through the files or songs in order, which is great until the band decide to rearrange the set unannounced, then you find yourself taping file numbers in between songs.

The crossfade, delay and BPM times I find very accurate, and the response from the desk to stage is instant.

The Event Plus is generally well built, although I did experience a problem with a non-responsive record button; but I put this down to it being a new desk, because by the end of the tour it had freed itself up and worked normally. I wouldn't hesitate to take this board

on a tour of that size again."

## JANDS-HOG

If you are tired of programming moving lights with something designed to control dimmers, or sick of thinking like a computer to programme a single cue, then read on.

The Jands-Hog is the product of a partnership between Jands and Flying Pig Systems. Jands has combined its manufacturing expertise with the software skills of Flying Pigs to create a range of consoles tailored for the needs of the ordinary user and designed to meet any budget.

There is no sacrifice of power, ease of use or flexibility, because the Jands-Hog features the familiar Wholehog operating system. So while you may only be using 24 moving lights and a few dimmers, you don't have to pay for the control of 240!

The Jands-Hog 250 and 600 consoles all feature an easy to use operating system which makes programming fast. Banks of menu buttons give instant access to group, colour, gobo and focus presets. Quick access to all of the consoles features means there is no series of screens to go through, no confusing function names or keystroke sequences.

A series of LCDs provide continuous feedback on programming status. Instant access to most fixture types is also included, and programming works in the same way whether using VL5s, Super-Zooms, Cyberlights or dimmers.

Theatrical users will also appreciate the familiar command-line syntax, basic multi-part cues and split fade times.

The Jands-Hogs are not only moving light desks — they will capably control complex dimmer set-ups whilst still allowing the seamless integration of moving light technology when appropriate. The consoles will be available in March '95.

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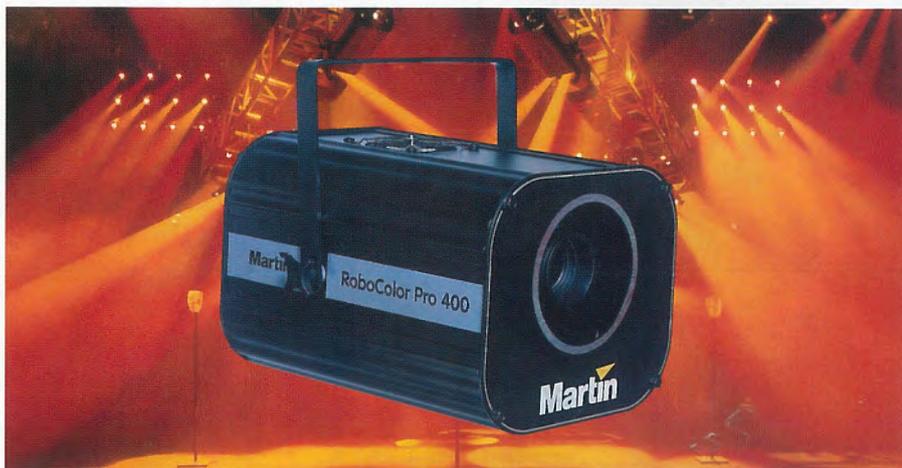


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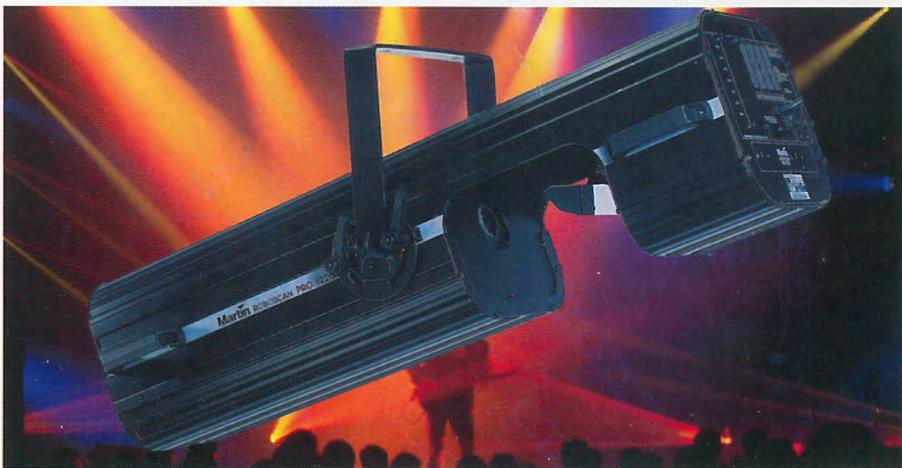
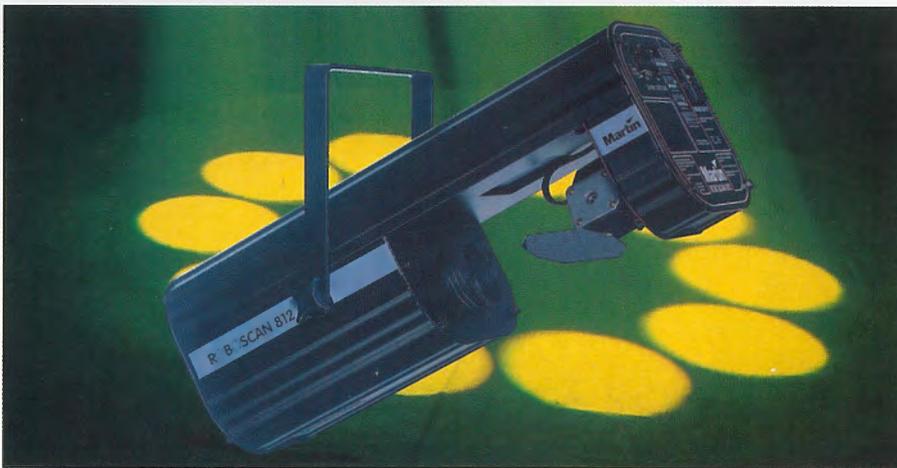


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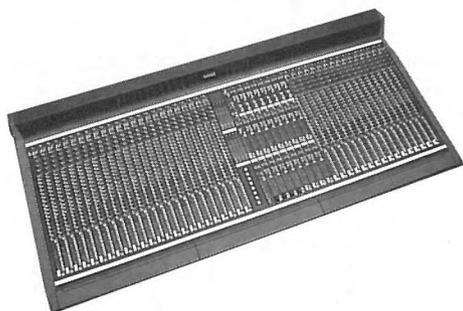
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**SOUNDCRAFT SM24**

pro-audio stage and studio equipment, will be exhibiting a selection of products from its extensive range.

The centre of attraction will be Clair Brothers' audio reinforcement equipment – for which Sensible have been appointed exclusive distributor. Clair Brothers products worth looking out for include the new R4 Series III high-performance three-way speaker system, the award-winning P-4 piston cabinets and the 12AM floor monitors.

The R4III represents the first full three-way concert speaker system that includes the Directional Baffle Mid-range System™ (DBM System), which enables it to produce high intelligibility along with transparent sound. A three-way, full-range speaker system, the P-4 has been designed for portable and permanent installation applications. The size of the system has been minimised by using the most recent cone transducer and enclosure design techniques. The 12AM is a portable, low-profile, high-output floor monitor which has been designed for bi-amplification and custom processing, utilising Clair's CR12 dedicated processor.

The new Sony UHF radio mic system (WRT-867A) will be making its first public appearance in the UK. The WRT-867A has been designed for critical vocal recording in, for example, broadcast and film production applications. Its unique microphone capsule and durable housing provide powerful, crisp, clear sound, as well as presence in the middle and high frequency range. Although not yet on sale in the UK, the new Sony radio mic

system has already been tried and tested by the Rolling Stones – who intend to use it on tour as soon as it becomes available.

Finally, there will be TC Electronics' TC6032 Graphic Equaliser Remote

and TC1128 Programmable 28-Band Graphic Equaliser Spectrum Analyser.

*Sensible Music, Unit 10, Acorn Production Centre, 105 Blundell st, London N7 9BN. Tel: 0171 700 6655. Fax: 0171 609 9478. Stand No: 30/31. Contact: Jeff Allen.*

## SOUNDCRAFT

K1 is Soundcraft's latest 4-bus consoles designed for multi-purpose sound reinforcement work. The K1 is available in 8, 16 and 24-input frames with two stereo inputs as standard. Modular in blocks of four inputs, the mono sections may be placed with stereo channels for line level sources. Six auxiliary sends (pre/post switched), Soundcraft's unique wide-range low-noise input amp and four-band 'mid-sweep' EQ complete the package.

D-Mix 1000 is Soundcraft's first specialised DJ mixer offering a solution to the problem of maintaining a first-class sound night after night – with a flexible modular format which will adapt to any club installation. In its modular 19in format, the D-Mix allows the user to custom configure his console by interchanging mono and stereo modules.

SM24 is Soundcraft's top-end stage monitor console. SM24 has been designed in conjunction with some of the world's top engineers and hire companies and represents unrivalled performance and value for money at the top end of the monitor console market.

SM12 is a full spec professional monitor consoles, offering twelve mono plus one stereo send, for use in touring or fixed applications.

Available in 32, 40 and 48 channel frame sizes, it is a compact modular design which meets a variety of on-stage specifications whilst working equally well as a front-of-house mixer.

*Soundcraft Electronics Ltd, Cranborne House, Cranborne Rd, Potters Bar, Herts EN6 3JN. Tel: 01707 665000; Fax: 01707 660742 Stand No 35. Contacts: Jon Ridel and Mike Mann.*

## STARLITE SYSTEMS

Lighting equipment and software specialist Starlite Systems Technology will be celebrating the first birthday of its Stardraw 3D package at this year's LIVE! '95 exhibition.

Officially launched at LIVE! '94, Stardraw 3D is a software package that has been developed to enable lighting and stage set designers to design and display a lighting rig quickly and efficiently using a PC. Since its launch one year ago, Stardraw 3D has already proved highly popular and Starlite Systems has announced distributorships to a number of companies located here and as far as Australia.

The success of Stardraw 3D has led Starlite to develop an entire range of Stardraw packages. These will include Stardraw 2D, which will include reporting and bill of materials, and Stardraw 4D – an innovative DMX control system featuring on-screen, real-time 3D beam images of the lighting equipment to be used on stage. Starlite Systems has plans to launch these new systems in the first half of 1995.

*Starlite Systems Technology Ltd, South Eastern House, 1 Knights Rd, London E16 2AT. Tel: 0171 511 4400; Fax: 0171 476 2922. Stand No 40. Contacts: David Snipp, Ray French and Paul Stevens.*

## TRANTEC

Trantec will be showing their full range of radio microphone systems, both VHF and UHF. The S5000 UHF system will be on show for the first time at LIVE! '95. The S5000 is a synthesised 64 channel UHF

radio system designed and manufactured in England. The system has already been widely used in theatre and conference facilities and has met with great acclaim.



**TRANTEC RADIO MICS**

*Trantec, BBM Electronics Group Ltd, 28-30 Wates Way, Mitcham, Surrey CR4 4AL. Tel 0181 640 1225; Fax 0181 640 4896. Stand No 32. Contact: Chris Gilbert.*

## TURBOSOUND

Turbosound will be launching new products at the show, notably the TSW 718 and 2 x 18in bin to accompany the Floodlight, for touring and installation use. They will also have the Floodlight trapezoidal, high-pack and full touring rectangular version and probably show the standard BSS amplifier touring rack, with cabling. *Star Road, Partridge Green, West Sussex RH13 8RY. Tel: (0403) 711447. Fax: (0403) 710155 Stand No: 27. Contacts: David Bruml, Martin Reid, Danny Cooklin, Steve Revill, Richard Vivian, Sven Olsen*

## WEMBLEY LOUDSPEAKER

Wembley will be showing the Spider, a trapezoidal, arrayable, full-range (600W RMS) concert system, with the 2820 compact sub bass as used by rental companies such as Entec.

They will also show the BASE Spatial Enhancer as used by many bands for mixing, and Duran Duran on tour.

Paul will be appearing in Papa George's Goodtime Band at the LIVE! Awards, the line-up also featuring Bobby Tench, Paul Moss and George himself.

*Unit A4, Askew Crescent Workshops, London W12 9DP. Tel: 081-743 4567. Fax: 081-749 7957. Stand No 16. Contact: Paul MacCullum.*

# Schedules

ARTIST/TOUR	DATES	TERRITORIES	SOUND PRO CO	LIGHT PRO CO	LIGHT CONSOLES	SOUND DESKS	PA SYSTEM	MAIN LIGHT EFFECTS	LIGHT DESIGN /OPS	SOUND ENGINEERS
Torvill & Dean	From Jan 95	UK/Europe	Canegreen			Yamaha PM4000	Meyer			Mike Downes,1
Jan Morrison	Jan-March	UK	Canegreen			Yamaha PM3000	Meyer			Enda Walsh/Damian Evans
Lo-Key	Feb	UK	Brit Row	Supermick	Avo QM90			Martin HMI DMX Robos	Peter Clarke/Andy Port	
The Leopards	Jan-April	UK		Supermick	Avo 60ch			Martin Roboscans	Peter Clarke/Andy Port	
Baaba Maal	Feb	UK	Skani PA	Supermick	Avo QM90	Soundcraft 8000/500	Turbo Floodlight	120 PARs	David Maxwell	
Blues Brothers	Jan-Aug	UK/Europe	JHA	Neg Earth	Celco 60SE/VariLite			Truss, PARs, CCs, VL Mk1	P.Woodroffe/Rennes/M.Webb	
Jamiroquai	Jan-Feb	Europe		Neg Earth	Celco 60			Box truss, l'beam/T/spots	Ian Makewan	
Queensryche	Feb-March	UK/Europe		Neg Earth	Avo Diamond II			3 truss, PARs, CCs, Cyber	Howard Ungerleider	
Joe Jackson	Jan-March	UK/Europe		Neg Earth	Celco 60			Box truss, CCs, Lekos, 5Ks	George Slejko	Peter Spong
Bryan Ferry	Jan-Feb	UK/Europe		Neg Earth	Artisan/Sapphire			Front/h' shoe trusses, VLS	J.Smeeton/L.Berry/D.Gibson	Jon Lemon
GMB Union of Danc	Feb	UK	Skani PA			Soundcraft 8000/500	Turbo Floodlight			Jamie Skan
Senser	Feb	UK	Skani PA			Soundcraft Europa/SM16	Turbo Floodlight			Pete Howard
Jodeci	January	UK	Audiolease			Midas XL3	Meyer			
Gun	March-April	UK	Adlin Audio			Midas XL3, Soundcraft	AdWo DF System			Andy Dockerty/Roger Kirby
REM	Feb-April	Europe	Clair Bros	Meteorlites	Avo QM500/Sapphire				W.Williams/B.Ramus	
MIDEM (Various)	Jan-Feb	France	Star Hire	Phase 5	Celco/MA Scan	Soundcraft Vienna II	Turbo Floodlight	Golden Scan Mk3	Haydn Gregson	Dave Pox/Chris Fitch
Rubettes 60s Tour	Jan-March	UK	Eurohire			Crest GT Century	Court Black Box			C.Banister/D.McCarthy
The Damned	Jan-Feb	UK	Eurohire			Yam PM3000/TAC Scorpion	EAW			
Chuck Berry	Feb	UK		Phase 5	Celco 60/MA Scan			PARs, Molelays	Haydn Gregson	
Riccardo Cocciante	Jan	Europe	Agorà	Tecnoluce	Coemar	Midas XL 340	Meyer	Coemar Samurai/NAT	Sandro Virgilii	Andrea Consellini
Swatch Convention	January	Italy	Nuovo Service	Nuovo Service	Avo Sapphire	Midas XL2	Turbo Flashlight	Coemar NAT/Samurai	Billy Bigliardi	Maurizio Maggi
P.Chaimbretti/P.Rossi	Jan-March	Italy	Joint Rent			Soundcraft 8000	Electrovoice SX200			Angelo Lupo/Valerio Savini
Biagio Antonacci	Jan-March	Italy	Agorà	Agorà	Strand	Midas XL340	Meyer	Coemar	Marco Macrini	Stefano de Maio
Enrico Ruggeri	Jan-April	Italy	Agorà	Agorà	Celco	Soundcraft Europa	Meyer	Coemar Samurai	Marcello Di Lauro	Piero Bravin
Laura Pausini	Jan	Europe	Agorà	Agorà	Celco	Soundcraft Europa	Meyer MSL3/UPA1	Coemar Samurai	Pepi Morgia	Vittorio De Amicis
Morrissey	Feb-March	UK	Wigwam	Lite Alternative					Paul Normandale	
P.J.Harvey	March	UK	Wigwam	Lite Alternative					Paul Normandale	
M.People	Feb-March	Europe	Wigwam	Lite Alternative					Max Connell	
The Word (Ch4)	Jan-March	UK	Entec	Midnight Design	Galaxy 3/Jands Ever			5Ks and PARs	Richard Dellos	Mark Hardwidge/Mick Bennall

Send details of upcoming crew and equipment specs to LIVE!, 20 Bowling Green Lane, London EC1R 0BD. Fax: 071-251 2619

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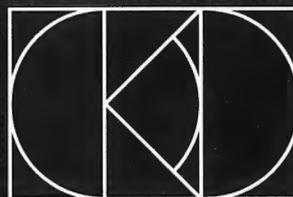
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# LIVE!

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Up The

# TRUSS

WITH TIM ROBERTS

**M**y undying thanks and the first *Up The Truss* T-shirt of the year go to Mr Gary Hasting and the mysterious "Nigel" of Powerhouse PA Hire, London, for being good enough to share a couple of minor disasters with me, and being such a generous bloke well soaked in the seasonal spirit, I'm happy to pass them on to you.

Powerhouse run a 20K Martin system and they'd been lucky enough to get hold of some second-hand multicore to augment their stock. The cable in question was only 19-way, but a hundred metres in length. Gary managed to persuade the vendors to chop the thing in half and double the size of the stage box, thus making a reasonable 50-metre multi at a very low price. He even talked them into putting the whole lot onto a reel and into a flightcase.

It then sat undisturbed in a corner of the warehouse for a good two months – until a last minute booking from Fulham & Hammersmith council to run an outdoor Country & Western gig. "What a fine time to check out the new multi," they reasoned...

They arrived at the venue to discover the stage still under construction and sat around in the van for a couple of hours as punters began to turn up. Finally the stage was ready and it was a full panic stations fit-up. The multicore is unpacked from its flash new case in full view of the waiting crowd – and reeled out. Just a quick line check and then everything is ready to go. Gary is at the desk and Nigel – for it is he – is at the stage box. "What do you want in line one?" Nigel asks over the headset. "Kick drum" is the predictable reply as Gary sorts through the 38 ends looking for number 1. At this point the ground drops away from under him and a little voice goes "Gary Hasting, you are *Up The Truss*." For not only is every cable incorrectly numbered, but 19 of them, including the returns, have the wrong sex connector! Aaaahh!

Mr Hasting has been good enough to furnish us with another tale to warm the cockles of our hearts in these cold January nights, this time concerning a rave they were booked to do in west London. Unfortunately it was a club on a well busy street and loading in from the road was out of the question. Luckily the promoter had the key to a large metal gate that led to a courtyard behind the venue, and the truck was just able to squeeze beneath a steel portcullis type arrangement at the top of the gate – perfect. The crew loaded in only to find the walls of the club covered in manacles, whips and objects of unknown perversion. It was to be an S & M

night called Fist! The punters began to arrive all dressed in little leather thongs, trousers with no bum in them and so on. It was going to be an interesting night. On the

door they were handing out surgical gloves and KY Jelly ...

It being a Saturday night, Powerhouse had another rig out at a different venue. That gig ended at a mere 2am whereas Fist would be going strong until five in the morning. The idea was to whizz out in the van and collect the other rig, then be back in time to load out from Fist. At around 1.30 a bewildered crew were collected from around the club and piled into the truck only to find that they

couldn't get the bloody thing out of the gates. Taking four tonne of PA out of the thing had made it rise on its suspension to the point where it couldn't fit under the bloody portcullis! Even the attentions of the multiple adjuster (a sodding great hammer to the uninitiated) failed to remedy the situation and things looked pretty bleak until some bright spark had the idea of filling the truck with the scantily clad punters waiting to get into the gig! A Nobel prize-winning idea if ever there was one, so the entire queue, leather thongs and all, were persuaded to cram into the back of the truck, and it sailed out into the street – rocking heavily. I shouldn't wonder!

Gary fails to tell me how he managed to persuade the leather lovers back out of the wagon, and I'm too polite to ask. but full marks for bearing your soul to *Up The Truss* and the vultures that are our readers. So, to the final morsel in this month's feeding frenzy of gaffes, and this one is a counterpoint to the on-line 90's and a cautionary tale to those of you who are toying with the idea of focusing via videophone, or running your show on a laptop from some island paradise. Here's a tale of digital disaster courtesy of 'a friend of a friend' ...

Mr X is a sound engineer and he was doing one of those posh café/club type gigs where everyone sits at table noshing until the band come on and then shuffle round a deserted dancefloor in their tuxedos. Mr X and his assistant had to set up the rig well in advance of the actual gig 'cos, let's face it, no-one wants their romantic dinner interrupted by the inevitable "One Two! Two! Two! One Twoaah!" (Incidentally, I did a gig the other day and the engineer did a line check by counting from one to 60 straight off – although I suspect he was reading from notes.) Anyhow, our intrepid Noise Boys have checked the rig and now have an hour or so to find a bite to eat before the event, they being far too scruffy to get served at the actual venue. Before leaving,

they select their mellowest long-running CD and stick it on as a bit of background before the band come on.

About an hour and a half later they return to the club, ever so slightly worried that the CD will have ended, leaving an embarrassing silence. Such fears are dispelled by the distant sound of the PA running ... but something is not quite right. Relief turns to horror when they get into the packed restaurant to discover the rig broadcasting not the mellow sounds of Big Band Swing, but the hideous Dak! Dak! Dak! of a skipping CD. Their horror is compounded when they find the disc player hasn't progressed beyond track 2 – the punters have been forced to listen to this for well over an hour. Oooops!

Perhaps 1995 will see the comeback of the 8-track cartridge! Go easy now and have a good year.

**A LITTLE VOICE GOES  
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