

INTERNATIONAL PERFORMANCE PRODUCTION

# LIVE!

*Take that* **Earl's Court Showcase**

**Exclusive  
review**

VARI\*LITE VL5B

**Rock Summer**

Baltic fiesta  
Stones roll into town

**And there's more**

Soundcraft SM24, Whole Hog 2,  
PSA Bulletin,  
Festival Medical Services,  
Umbria Jazz september 1995



Sep 95

expand your horizons



### *navigator epx*

*moving light console, 60 lamps plus  
svga monitor output, trackball and  
keyboard included*



### *pathfinder epx*

*concert / theatre console, 60 channels  
svga monitor output, chase-maker and  
other effects, keyboard included*



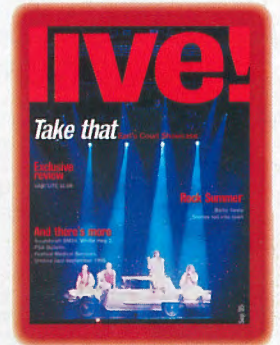
### *explorer epx*

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svga monitor output, stack-maker and  
other effects, sophisticated time fades  
keyboard included, optional floppy drive*



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# THINK TWICE<sup>2</sup>

## BEFORE YOU BUY YOUR NEXT LIVE MIXER

**O**NCE UPON A TIME a serious Live Console meant a serious investment - a huge machine whose cost was almost doubled by having to hire extra roadies just to lift it! These days, Spirit's relentless research into providing affordable professional solutions has led to the last word in cost effective Live Sound mixing - Live 3<sup>2</sup> and Live 4<sup>2</sup>. Starting at just £739 + VAT, these new consoles offer even more power than their predecessors, and more than many other mixers costing several times as much. The culmination of months spent talking to engineers and musicians about what they actually needed, Live 3<sup>2</sup> and Live 4<sup>2</sup> offer a host of professional features and optimum sound quality, in frame sizes that no longer require a team of strongmen to lift them. For the full story read on:

### Quiet, Bullet-Proof Mic Preamps

Ask any engineer and he'll tell you that you'll never achieve a professional live sound without top quality mic preamps. In other words, it's vital that they provide enough gain range to deal with any source without adding any noise to the input signal. "Ultramic Plus" is Spirit guru Graham Blyth's most transparent preamp ever, ensuring that Live 3<sup>2</sup> and Live 4<sup>2</sup> produce noise-free mixes. In addition, an incredible padless 66dB of gain range means you can plug in anything from line level electronics to the "hottest" of mics without running out of headroom or gain. Quite simply, it's the highest signal level mic preamp yet seen in professional audio.

### Flexible Auxiliary Switching

Every band has different requirements for foldback and effects, depending on band size, the venue, and a host of other factors. A professional quality desk must be able to deal with these variables. Four of Live 4<sup>2</sup>'s six auxiliaries can be set to pre- or post-fader, with three of Live 3<sup>2</sup>'s four aux's pre/post settable; in other words it's just as easy to have a foldback- or effects-heavy configuration.

### Individual PCBs

Even though Spirit consoles are built to be durable, accidents will happen. So each channel on Live 3<sup>2</sup> and Live 4<sup>2</sup> has its own individual circuit board, making maintenance or replacement easy in the rare cases that mad axe-wielding groupies or badly misplaced pints of beer cause a

### Balanced Inputs

These are essential in live situations for reducing potential noise and hum. All inputs (even the stereo ones) are balanced on Live 3<sup>2</sup> and Live 4<sup>2</sup>, keeping the noise floor to a minimum. In addition, both desks' outputs are impedance-balanced so that long cable runs are possible without the worry of interference from lighting rigs and electrical equipment.

### Comprehensive EQ

Powerful, corrective EQ is essential in live situations to cope with varied venue acoustics and band members operating at competing frequencies. Spirit's legendary 4 band EQ with two swept frequencies is available on Live 3<sup>2</sup> and 4<sup>2</sup> to provide you with even more control over your sound. In addition, both consoles offer new, more powerful 18dB per octave High Pass Filters, which combat low-end muddiness caused by stage rumble and mic popping. And if that's not enough, there's also an EQ In /Out switch, so you can compare treated and untreated sounds during rehearsal without the fiddle of having to reset all your controls. Why buy imitation "British EQ" when you can have the real thing?

### Consistent Controls

Your mix can only be as good as the accuracy of your controls. Unlike other manufacturers, Spirit specify components with specially designed potentiometer laws that guarantee predictable response to any movement. Our new pots were designed from the ground up to ensure consistent gain all the way around their travel.

channel to go down. Unfortunately, this is not always the case with some so called "professional" live consoles. Because they use single boards for whole rows of inputs, this type of mishap can lead to the catastrophe of whole banks of channels going down at once.

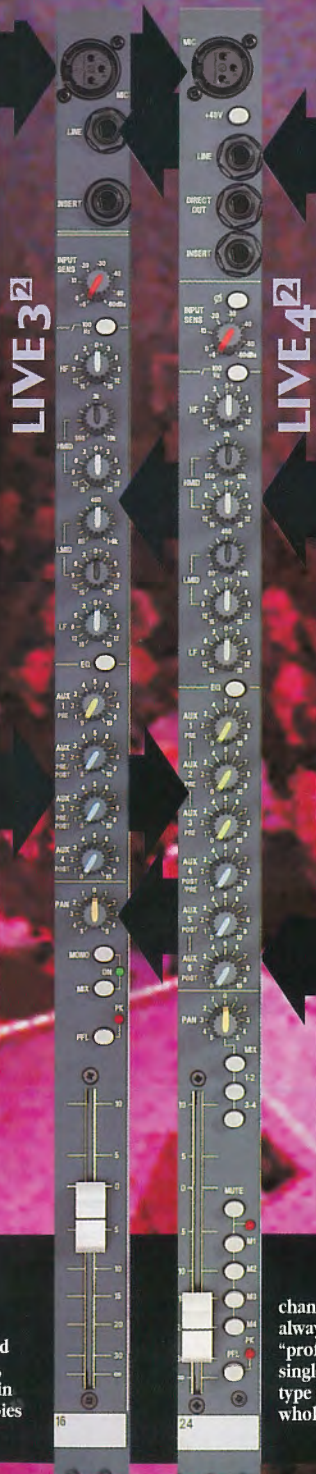
## WHAT'S IMPORTANT LIVE

After 22 years of creating classic front-of-house consoles, Soundcraft co-founder Graham Blyth knows how to design a professional mixer. Many of the world's leading artists have toured with Soundcraft consoles, whilst many prestigious installations boast a Soundcraft desk.

Designed exclusively by Graham, Spirit consoles adhere to the same high design principles: High Sound Quality, Ease of Use, Rugged Construction, Flexibility, Consistent Controls, and Bullet-Proof Mic Preamps.

Beware of other live desks that don't share these qualities.

PRICES FROM  
£739 + VAT



## ACCESSORIES



Both consoles offer the option of 8 channel expanders for the smaller frame sizes, and dust covers for protection. The 8 channel Live 3<sup>2</sup> is rackmountable.

# LIVE 3<sup>2</sup> LIVE 4<sup>2</sup>

## APPLICATIONS

**Any Live situation:** ■ Small Band PA ■ Public Address ■ PA Hire ■ Theatres ■ Colleges ■ Clubs ■ Places of Worship ■ Conferencing

## MAIN FEATURES

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

## APPLICATIONS

**Any Live situation where 4 groups are required:**  
 ■ Front-of-House Console for Bands, Theatres, Clubs & Venues ■ Public Address ■ PA Hire ■ Places of Worship ■ Recording (via Direct Outs)

## MAIN FEATURES

■ Five frame sizes: 12, 16, 24, 32 and 40 channel, with separate mic input on each mono channel  
 ■ 4 Stereo Inputs for Keyboards or Tape Returns in addition to the mono inputs (2 on 12 ch.) ■ 4 Mute Groups, with 4 additional Stereo Returns ■ 4 Mute Groups ■ 6 x 2 Matrix section ■ New UltraMic<sup>+</sup> Preamps ■ Phase Reverse Switch on every mono channel ■ Independent Phantom Power Switching on every channel ■ Direct Outs on every mono channel, for individual effects or multitrack tape sends ■ 4 band EQ with two swept Mids ■ EQ In/Out Switch ■ High Pass Filter on every mono input ■ 6 Aux's with up to 4 pre- or post-fader ■ End cheeks removable to reduce road case size

12

16

24

32

40

### Why Mono Out on Live 3<sup>2</sup>?

Most Mixers in Live 3<sup>2</sup>'s price bracket only offer simple stereo outputs, which sometimes limits your scope in performances when certain elements of the mix need to be highlighted. For example, Live 3<sup>2</sup>'s extra mono bus allows you to separate a vocal PA or an announcer from a music mix. Alternatively, the mono bus can be used to feed a separate bass bin to reinforce bass frequencies. You can even use the Mix L&R as subgroups to feed a mono master.



### Matrix Outs

Effectively, Live 4<sup>2</sup>'s two matrix outs give you a couple of extra mixes in addition to the mix and 4 groups. Including the 6 auxiliaries, that's 14 in all! Derived from the four subgroups and the Mix L&R outs, they allow you to run extra speakers in addition to the main Front-of-House mix. Use them to feed band side-fills, centre speaker clusters, delay towers at outdoor events, or on-stage monitors.

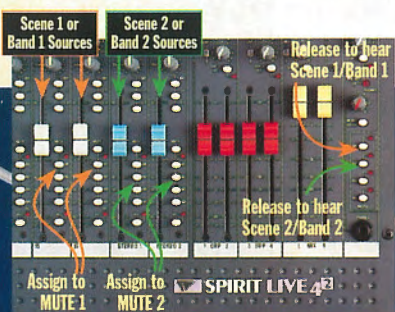
### A Mic Input on Every Mono Channel

This means 40 separate Mic inputs on the 40 channel frame size - enough for the most demanding budget-minded band, and all in a width of just over 1.5 metres! Not even professional Live mixers at twice the price offer this many mic inputs as standard.

PRICES FROM  
**£1267<sup>+</sup> VAT**

### Live 4<sup>2</sup>'s Mute Groups

Up to now, only the largest FOH consoles have featured Mute Groups, which allow lots of channels to be muted with a single button push. Live 4<sup>2</sup>'s four mute groups allow you to get through those difficult cues with just one pair of hands, scene-set theatre performances, or even set up the mic channels for your main band in advance, including fader position, and leave them up whilst the support act is playing.



Spirit By Soundcraft™, Harman International Industries Ltd., Cranborne House, Cranborne Industrial Estate, Cranborne Rd, Potters Bar, Herts EN6 3JN, England. Tel: +44 (0)1707 665000 Fax: +44 (0)1707 665461

Please send me a brochure on: Live 3<sup>2</sup>  Live 4<sup>2</sup>   
 I am interested in using Live 3<sup>2</sup> and Live 4<sup>2</sup> for: Band PA  Installation  Other application (please specify): \_\_\_\_\_  
 Name \_\_\_\_\_ Address \_\_\_\_\_ Post Code \_\_\_\_\_  
 Company/Band (if applicable) \_\_\_\_\_  
 What magazines do you read? \_\_\_\_\_  
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## MARTIN LAUNCH NEW LIGHT IN HONG KONG

Albert Chan, whose company, New Dimensions Lighting, was responsible for the special lighting effects on the Batman Forever movie, will be debuting the new Martin Professional PAL 1200, in Chinese pop superstar Leon Lai's 25-show run at the Hong Kong Coliseum this November.

New Dimensions is using a record number of Martin Professional products for the show, including 60 Roboscan Pro 1220 CMYRs, 100 Robocolor Pro 400s, eight Centrepieces and 18 of the PAL 1200s, which Martin describes as the world's first automated framing spot. The PAL 1200, which will be launched at the PLASA show, has a unique framing mechanism. Based on the familiar four-blade system, each of which are individually controlled by two motors, the design allows unlimited adjustment from the console of both the overall size and shape of the frame to extremely fine tolerances. The whole device can be swivelled remotely by up to 20 degrees, to allow precise frame adjustment. Other features include remote zoom with linked remote focus and pan and tilt via a large mirror, all which use microstepping drive techniques for ultra-smooth movement. In addition to full colour mixing, there is a colour wheel normally carrying three primary colours and a 5,600/3,200K colour temperature correction filter, four theatre-standard rotatable gobos and fully variable frost filter for softer wash effects. All functions are fully DMX-512 implemented.

At this month's PLASA, Martin Professional will be utilising the talents of a world famous lighting designer, Marc Brickman. Martin Professional: +45 87 42 8888.

## METEORLITES SUPPLIES WELSH

For the second year running Meteorlites was engaged to supply lighting equipment for what is almost certainly the world's biggest and oldest celebration of Welsh arts and vocal culture, the Eisteddfod, which took place in Rhyll this year. The company supplied three 45 ft trucks full of gear, with the main pavilion taking 840 ft of truss complete with 16 motors. Lighting designer was Tegid Jones of the BBC. Lighting, including 16 Cyberlights and two Super Troopers used for the UNICEF concert, was programmed by Andy Doig. John Singer, one of the project managers says the biggest problem they faced was that the whole programme is done entirely in Welsh. "It made calling cues a nightmare" he says, but they got around it by having a good translator. During the three-week long celebration of Welsh culture, Meteorlites supplied power to over 20 TV and radio vehicles, using over 10,000 feet of cable, connected via 36 distribution units. Audio technology was supplied by Welsh company Apple Sound. Installation and service manager Eddie Thomas says: "We do just about everything. We provide the main pavilion sound and broadcast splits of all the radio mics to the BBC and anyone else who wants to take it. We provide about another seven venues and PAs for localised use across the entire festival site." A 20K Shermann rig was used in the pavilion with Carver amps and controlled by a Soundcraft Venue, with Entec coming in to do monitors for the UNICEF concert. ■



Albert Chan, New Dimensions  
Productions, San Francisco

## SPOT CO EXTENDS

London-based lighting specialists The Spot Co has expanded into a 5,000 square foot warehouse next door to its existing warehouse in Northfield Road. The new warehouse, which will double the presently available space, will allow all stock to be kept on the ground floor with a resultant increase in efficiency. Freed-up areas will be utilised for expansion of the office area and to create a new WYSIWYG / CAD room, complimenting the existing demonstration area.

The Spot Co's two Flying Pig WYSIWYG systems are available for rent with in-house operator/programmer or flightcased for dry hire. Other new additions to the inventory include 40 Clay Paky Goldenscan HPEs, two Wholehog 2s and 16 Goldenscan 1200Mk3 Midgets, the latter a half-size cut down version of the Mk3 with a remote ballast that will sit up to 20 metres away - particularly useful for exhibition applications. ■

# AMSTERDAM GETS A STADIUM

A new stadium being built in Amsterdam, the Amsterdam Arena, intends to programme around 25 major events annually, alongside sports fixtures. A contract with major promoter Mojo Concerts, to put on seven pop concerts a year, has already been negotiated.

The 51,000 capacity stadium is due to open in August 1996 with a week-long programme of events. As Jan Gaasterland, appointed chairman of the board in July explains: "We want to show the audience all the different kinds of events they can see at the Arena - whether football, a major TV show, opera, orchestras or pop concerts."

The funding for the stadium comes from a mixture of sources including football club Ajax, the city and eight major companies who have invested 5 million guilders each.

Gaasterland has been a major player in the Dutch music industry for many years. For ten years he was general manager of EMI in Holland and, latterly, managing director of the CBG, a foundation of record companies, video companies and retailers, for 14 years. He says: "I think the only place to do this is Amsterdam."

The stadium roof can be closed and a new removable turf system will allow the pitch to be laid within eight hours. Parking for 3,600 cars is below the field, which is 40 metres above ground level. ■

## END OF THE ROAD FOR APPLAUSE?

Applause Publications, publisher of Applause magazine, the international live music business monthly, has gone into liquidation. Founded by Martin Hedges in 1989, Applause was one of few magazines worldwide which was dedicated largely to the agency and promotion side of the business and built up a loyal core readership in its six years of operation. As an independently run company it was reliant on bank loans but had started to make a small profit. Hedges says: "The blame has got to be laid, solely and absolutely, at the foot of the bank. Barclays Bank behaved irresponsibly by effectively closing down a profitable company. Their strategy of forcing the reduction of the overdraft each month was effectively the death of a thousand cuts."

A creditors' meeting will be held at Diamonds, 25 Longford Street, London on September 18. Hedges has been looking at the possibility of re-financing the magazine. ■

## PEAVEY PUSHES IN EUROPE

Peavey Electronics has acquired new premises in Corby, UK. The acquisition, of a 58,000 sq ft industrial unit, forms part of the company's plans to develop European distribution of its products. Founder Hartley Peavey (CEO) and his wife Melia, (president) "are committed to developing the European market" and direct sales lines to eleven EU countries are in place to service daily distribution of the company's products. The present operation in Corby, established in 1986, will move into the new building later in the year. Peavey Electronics Corporation, the privately owned US parent company, is one of the largest manufacturers of portable sound equipment for the entertainment industry in the world.

Peavey: +44 (0)1536 205520. ■

## VJ DAY BRINGS TOGETHERNESS

Following the success of VE Day in Hyde Park earlier this year, rock and roll production companies, once again, got together to provide the technical back-up to celebrations held to mark the end of the second world war, at VJ Day in London. Unusual Services (USL) provided overall technical infrastructure and the provision of production services including staging, lights, sound, still and video projection plus security, fencing, power generation and traffic movement. Unusual managing director Alan Jacobi comments: "While the VJ Day event was on a somewhat smaller scale to May's VE Day, the absence of compounds and other designated holding areas for the choirs and children taking part, for instance, made this event far more complex to manage and co-ordinate."

Theatre Projects was responsible for lighting the three ceremonial areas - Horseguards Parade, The Mall and Buckingham Palace under project manager Peter Marshall, lighting designer Robert Ornbo and assistant Andrew Bagshaw. Alan Thomson, managing director of TP Lighting Services says: "It's was a one off live event for which there were no rehearsals so it really got the adrenaline going. It's what this business is all about."

Edwin Shirley Staging built and installed the Jonathan Park designed stage and ancillary production structures. The stage, 18 x 18m and built in the round, utilised the company's tower system. ESS managing director Tim Norman says: "As with VE Day, the Power Tower system enabled us to realise a stage design that, without it, would simply not be possible." Templine provided the power for the event with over 30 generators at the three main sites to power the PA, lights and video, using another 14 generators at the huge firework display, which were on five floating barges and provided the sound system.

Screenco provided the screens, crews and project management of the visual amplification side, negotiating with screen suppliers across Europe to bring in systems for the event. Two DiamondVision Mk 3s and three Jumbotrons including a truck mounted Jumbotron were erected in London with a Starvision in Edinburgh and one in Belfast taking live feeds via the BBC. Dave Crump, Screenco managing director says: "This event clearly demonstrated how it is possible to successfully co-ordinate display systems from multiple European sources for the larger event." ■

# More proms for Prommusic

Partners in Belgium-based Prommusic, Jan Vereecke and Jan Van Osbroeke, have extended their Night of the Proms event into Germany, Switzerland, Spain and France this year.

Started in 1985, by the then two students, to try and introduce classical music to young people, such has been the success of their early shows in Belgium that they moved into Holland four years ago and are now expanding into other European markets.

This November they have added a seventh show to the run at the 20,000-capacity Sportpaleis in Antwerp, which will be done in the round for the first time.

Heineken has been involved since 1991. From the first Dutch show, they are now doing six in Holland in partnership with Mojo Concerts. In Zurich and Madrid, the shows are supported by Heineken in partnership with local promoters Good News and Gay & Co respectively. The three German shows will be co-promoted by Prommusic and Mama Concerts & Rau. Prommusic is also planning to attack the French market, with a show at the new 7,000 capacity Zenith in Lille. Vereecke says they will make a loss on the show, but a trial show in each country has proved necessary to convince potential partners and sponsors that the idea works.

The show is 95 per cent the same in each country, with the addition of different MCs and in some cases the participation of local acts. This year's bill will feature The John Miles band, Bryan Ferry, Al Jarreau, Roger Hodgson (ex Supertramp), whose music will be specially orchestrated for the full size symphony orchestra and choir, alongside classical pieces.

Vereecke says: "It is quite an expensive show to produce. The show will never pay for itself in ticket sales alone, so Heineken are very much promoting - looking after advertising and leafletting.

"In Belgium, the profit is ours. In Holland we sell the show to Heineken. In Germany it's a split risk with co-promoters Mama and in France we'll take all the risk."

Vereecke says: "We break boundaries. There is no big boundary between classical and contemporary and our audience understands that."

Unlike other classical/pop experiments, Prommusic doesn't seek to "popularise" classical music - they stick to the original score, though they are likely to add firework and lighting effects.

Another aspect crucial to the success of the show is their avoidance on relying on big names to sell the shows. "100,000 tickets were sold in Belgium without having announced the headliner" says Verbeecke. Making use of the extensive market research they have embarked upon from the first, Verbeecke adds: "People have so much confidence they will buy anyway. We have a purchase intention of 78 per cent of those who come to the show, in actuality, 85 per cent of people come back again. We've built up a level of credibility in the billing, we don't "need" high profile artists. It's been a strategic choice to do that. We sell on the whole package not individual artists. You see it with festivals, they sell by the names they get and the prices go up."

As to whether this phenomenon will reach the UK? "Maybe next year," says Verbeecke, and he has few doubts that the event they've created is a very potent formula for success, wherever it goes. ■

## News in brief...

Adlib Audio has purchased a quantity of C-Audio RA series amplifiers for Del Amitri's UK tour. They decided on four C-Audio RA 4001 units for the mid range and four RA 3001 for the HF.

ARX Systems, based in Victoria, Australia has appointed Fuzion plc, based just outside London, as exclusive distributor for the UK. Fuzion: + 44(0)1932 882222, ARX: +61 3 95555 7859.

Audio Engineering, manufacturer of the Micron range of high performance radio systems, has appointed VW Marketing to handle sales into several Far Eastern territories. VW Marketing, a UK-based export agency with considerable experience in the Far East and Pacific Rim markets will be responsible for sales of Micron products into Singapore, Malaysia, Taiwan and New Zealand. Audio Engineering: +44 (0)171 254 5475. VW: +44 (0)1372 728481.

BSS Audio has launched its new multimedia interactive product catalogue, available in both Windows and Mac formats. On one 3.5 floppy, users can find photographs and technical specifications of all the audio signal processing products in BSS' s range. BSS has its own bulletin board and a link to Compuserve on 100046.3321@compuserve.com.

JHE Audio, the Pro Audio division of John Henry Enterprises, has won a BBC contract to supply flown systems of EAW KF300i cabinets for TV programmes Secrets and Steve Wright's People Show. JHE: +44 (0) 609 9181.

Lamba plc has been appointed sole distributor for AB, Californian-based amplifier manufacturer. Lamba: +44 (0)1727 840527.

From this month, Presentation Services Ltd will be at new premises in North London: Unit 2, 41 Humber Road, London NW2 6EN. Tel: +44 (0)81 208 7100, fax: +44 (0)181 208 7110. PSL's existing building in Scrubs Lane will be occupied by Gearhouse Group's new set building company, Set & Stage, run by Kevin Tilley, PSSS, PSL Graphics and Quorum Management.

The UK-based Renkus-Heinz International office has moved. New Tel: +44 (0)233 770855, fax: +44 (0)233 770866, mobile 0802 04292. Contact Robert Lingfield, international sales manager.

## People

Matthew Davis, who has tour managed artists such as Bonnie Tyler and Incognito, brings his technical and touring expertise to John Henry Enterprises, as a booker in the rental department.

Yamaha-Kemble Music (UK) has appointed Richard Hodgson as general manager, Professional Music Division, who takes over from John Booth. As general manager, Hodgson has overall responsibility for Hi Tech and Pro Audio products, guitars, amps, drums and the Zildjian product range. +44 (0)1908 366700. ■





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L/S/I



## LSD London celebrates first year

Light & Sound Design's London team is celebrating its first year of operation, now, of course, under self-ownership. "We felt it would be advantageous to have a London base," says London manager and LSD director Mickey Curbishley. The key people alongside him are Joanna Mackay (sales and production), Ron Lancaster (Icon training manager) and warehouse manager Simon Barber.

The office's purpose is essentially to complement the Birmingham operation, and its facilities include a demo suite (there's one in Birmingham, too) for the convenience of London or southern-based clients.

LSD London's specialities include corporate and trade show work, its location making it ideally suited to serving London production houses and venues. Roles which Birmingham concentrates on centre on Icon R&D and the prepping of large show rigs, to which its larger rigging spaces are more suited. A forthcoming example of this will be the two sell-out nights at Earl's Court by Oasis in November, for which LSD have been confirmed as main lighting contractor. "It's important to be working with new, young bands," says Dave Keighley, "providing them with demo facilities to try out their ideas or just come in and play." He adds: "The directors of the company are all 'hands-on', with their own accounts and clients – it's a 'people business' – and obviously it's beneficial for us to keep in touch with what's happening in the industry."

With the management buy-out the company's financial security was assured and the independent LSD is investing heavily in new product development under R&D director Bill Hewlett. The long-awaited Wash Light is now in full production in Pasadena, and some are already on the road with Bon Jovi. "They're going out of the door faster than we can make them," says Keighley. "We spend more on R&D than on any other single item, including over £1m on the Wash Light this year" he adds, commenting: "We also keep in regular touch with our competitors to ensure our design features don't infringe other people's patents."

Keighley feels that LDs are eager to keep up with technological developments across the industry. "They're really pulling their fingers out and doing a lot of training on every major new product that comes along. The result is that people have complete confidence in using moving lights as the main lighting on a tour." ■

MIKE LETHBY

## SENSIBLE CLAIMS NEW DESIGN OF OB TRUCK

Sensible Music, UK-based suppliers of pro-audio and studio equipment has announced it is commissioning and building a unique, new audio outside broadcast vehicle.

Due for completion at the end of this year, it features a revolutionary new design concept and represents a new approach to OB vehicles, says the company, which is keeping the design details secret at this stage. Jeff Allen, managing director of Sensible awarded the design contract to Recording Architecture.

The vehicle will feature two Sony PCM-3348s – sophisticated digital 48-track audio recorders – and a Euphonix CS2000 digital audio mixing console. The new vehicle has already been booked for a long-term period by a prestigious south east Asian client, where it will essentially be used for live recording of concerts.

+44 (0)171 700 6655 ■

## JEM AND SPA LAUNCH SMELLY SMOKE

Taking the concept of environmental aromas a stage further, two companies, Jem, the smoke machine specialists and Shirley Price Aromatherapy have got together to produce a way of safely dispersing aromas to achieve everything from increased drink sales to creating the 'perfect party atmosphere'.

The two-year research was not without its difficulties. Aromatherapy oils can be dangerous if misused and initial work on conventional heat-based systems was quickly abandoned as what is put into a heat-based system is not necessarily what comes out. More crucially, heating the fragrant compounds produced an uneven dispersion of the constituent parts, with the more volatile properties dispersing first and producing a refractionation effect. They turned to JEM's new haze system, H.O.T. technology, which uses no heat but instead high frequency sound to literally "throw" molecules into the atmosphere, evenly dispersing the fragrance and meeting the strict health and safety regulations.

Nigel Morris, managing director of JEM Smoke Machine Company warns: "Under no circumstances should oils be put in a conventional smoke machine – the effect of heating can make the oils unstable; it's an absolute no-no."

Early tests carried out by SPA's trading division, Aromatic Architecture, indicated an upsurge in customer's drinking habits when certain formulas were introduced, an application which may cause concern at the potential misuse of this kind of environmental manipulation. The potential to the leisure industry seems clear though whether it will involve the benign re-fragrancing of beer and tobacco-smelling clubs or slightly more subliminal and mood-changing aspects is open to debate.

Morris adds: "We have already had enquiries from football stadiums to put fragrances into the air to calm people leaving the grounds." JEM: +44 (0)1790 754050 ■

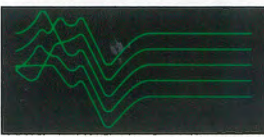
## VARI-LITE BRINGS IN MAGNUM

Vari-Lite Inc has brought The Magnum Companies into the growing group of authorised Series 300 equipment dealers in the USA. Magnum will offer Series 300 rentals in Alabama, Georgia and South Carolina. Vari-Lite Inc: +1 214 630 1963. Magnum: +1 404 872 0553 ■



# DN3698

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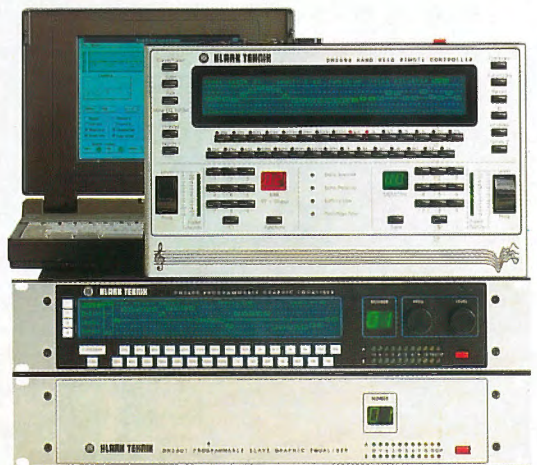
Jim Yakabuski F.O.H. Engineer  
for Van Halen on tour with  
the DN3698

of every parameter. A large LCD display and two 7 segment LED's ensure that vital information such as EQ, mix and memory are available at a glance.

The DN3600 and DN3601 "More EQ" functions – low and high pass and notch filters – can be accessed directly, and "Curve" mode provides a true representation of the frequency response created by the graphic faders and "More EQ" filters.

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# Bulletin Board

September 1995

Introducing the monthly News Update from the PSA - exclusively in **LIVE!**

## HAPPY BIRTHDAY TO US

After many months of backstage work by the steering committee early last year, the PSA was officially born in July 1994. It has just celebrated its first birthday.

That first year has been one of tremendous achievements:

- The development and ratification of the rules and constitution of the PSA as the first real association representing both companies and freelancers working in the live music industry.
- The recruitment of approximately 400 members to date.
- The recognition of our Association by other industry bodies.
- The development of a growing package of benefits available to members.

• The first democratic election of the Council by the membership at the inaugural conference, held in April 1995.

Since that conference, the Council has been active in the establishment of working parties and study groups on a number of issues including:

- HEALTH & SAFETY
- EDUCATION & TRAINING
- NATIONAL VOCATIONAL QUALIFICATIONS (NVQs)
- BRITISH STANDARDS
- VAT HARMONISATION IN EUROPE

### PROJECTS ORGANISED BY THE PSA SO FAR:

- A special Insurance scheme for Freelancers, through Robertson Taylor Insurance Brokers
- Preparation and circulation of a VAT

questionnaire, with assistance from accountants Touche Ross

- Legal advice to members through the services of solicitors Lee & Thompson
- First Aid training courses with Promed - the next course is scheduled for Thursday 26 October

Other matters such as PDs, single rooms for touring personnel and improving the public image of the industry are also on the agenda.

Government bodies and quangos are starting to become aware of the fact that we are here to be spoken to as representatives of a highly-motivated and professional industry; and as such, the PSA should be seen as the natural choice for consultation on production and technical matters. ■

## ON THE AGENDA...

The PSA currently sit on the British Standards Institute Code review 5550, dealing with the 'supply and distribution of mains electricity in temporary installations'.

But it's not all serious business at the PSA.

We are also arranging a social agenda, and forthcoming attractions include:

- A fund-raising event at the PSA Grand Prix Karting Challenge (Sandown Park Racecourse on Sunday, September 10th)
- The Masters Faders' Golf Day (Silvermere Golf club in Cobham, Surrey on Wednesday, 20th September)
- Another important date for your diary: Thursday 12th October. The PSA council meet in Birmingham at Light & Sound Design (Tel: 0121 766 0400).

Please come and meet the PSA Council at the open meeting, from 7.00 pm. All members and prospective members are welcome.

Refreshments will be supplied! ■

## MAKE NO MISTAKE, THE PRESSURE IS ON!

As we are becoming all too aware, legislators in Westminster and Brussels, amongst others, are dictating the rules and regulations under which we have to work. People with little or no understanding of our special skills, knowledge and experience of live entertainment production, are busy putting in place potentially unworkable conditions that could bring touring and major live entertainment productions to a halt. Why is this happening? Do they want to see the end of live touring shows? What is the problem?

The problem is that we, the production fraternity, have been slow in responding as an organised body to some highly-visible problems.

Everybody is aware of the advance of Health and Safety legislation over recent years. The relentless move towards National Vocational Qualifications has been there for all to see. We have PAT testing; we have seen changes in standards throughout Europe, notably with 'Type Approval' in Germany for rigging and staging. And what have we done to date? Ignored it whenever possible, or tried and failed as individuals, to make any impression upon the authorities.

Those days are now gone. We have to respond as

a professional group, in order to exercise a meaningful industry voice. We have to be heard. We must be consulted on all matters concerning our industry.

The only way forward for all of us - companies and freelance individuals - is to recognise that there is strength in unity. We must accept that there are issues of common concern to all which must be addressed. Companies and individuals, who may be competing for business, have recognised the triple needs to communicate, co-operate and work together, to exert influence on policy makers at all levels. Many of those companies and individuals are now members of the Production Services Association.

And the work has started in earnest. Working parties are currently involved in research and action in such areas as The British Standards Institute Code Reviews, National Vocational Qualification, Health and Safety practices at venues, and many other areas.

If you are a professional; if you work to high self-imposed standards; and if you want to see your industry survive and develop in this world of ever-increasing legislation and regulation, join us in the PSA, and help to make a real difference. ■

*Keith Ferguson, PSA General Manager*

*23 August 1995*

## PRODUCTION SERVICES ASSOCIATION

"Have a say and make a difference".

For details of membership benefits, contact Keith Ferguson

Tel: 0191 335 3323. Fax: 0181 335 3725

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# all access

Carmen Allestun watches as the hottest summer since Top Of The Pops began merges into the promise of autumn contracts to come

**Blur** and **Oasis** ensured an historic week for the unit-shifting economy as they battled head to head for the number one slot, while the relevant marketing departments will doubtless be patting themselves on the back! Just fancy that: Britpop's finest sharing the national headlines with Bosnia, hostages in India and rail privatisation – what is the world coming to?

On the live front, Oasis – who have been in perpetual touring motion all year – are in Japan (**LD Mikey Howard, FOH Mark Coyle**), while **Blur** (**LD Dave Byars, FOH Matt Butcher**) are gearing up for a major stadium tour in the autumn, where anyone who missed them at Mile End will be able to see theme-park hamburger insanity at first hand.

Last on the de facto Festival Season events calendar is **Reading** (mimicked by the close of the summer weather). Main stage lighting was provided by **Neg Earth** with PA by **Britannia Row**, while the other three stages were taken care of by **The Art Of Darkness** (lighting) and **SSE** (sound).

Life is ever-active for **Neg Earth**, with the 'What Women Want' event at the **Festival Hall**, featuring **Sinead O'Connor** (**LD Simon Sidi**) and **River Dance** in **Dublin** – shortly transferring back to **Hammersmith**. **Simple Minds** (**LD Steve Pollard**) go out for a protracted European touring stint in the autumn, and they have the **Everly Brothers** (**LD Paul Gabriella**), **Therapy?** (**LD Nick Ealy**) and **Paradise Lost** (**LD Mick Thornton**) leaving the warehouse shortly. Their resident tours also continue with the **Blues Brothers Revue** and **Van Morrison**.

Only the cryptics guessed the identity of the 'surprise guests' at the **Pilton Party**. Despite strong hints in the local press, the secret was kept until the

night. Production-managed by the redoubtable **Chris Hannam** from **South Western Management**, the event takes the shape of a normal English village festival/fete during the daylight hours, with all the quintessential quaintness of cauliflower competitions, home-made jams, pickled onions, hoop-la and tombolas abounding. The main marquee is donated by **Michael Eavis**, and the event featured a couple of bands. This year these turned out to be (surprise, surprise) **The Stone Roses** and **Dodgy**, which might not impress the average Pilton resident, but sure as hell are wet dreams for the thousands of Indie kids who hadn't exhibited their prize courgettes at the fete! Chris describes the affair as "extremely laid back", with no riders, press, security or bad attitudes, and everyone working (or playing) for free. Money made on the event is ploughed back into the local community. Sound was from **Skan**, lighting by **Fineline**, power by **Templine** and staging by **Serious Structures**.

Skan's **Pete Howard** recalls a recent show at **Cardiff Castle** where he was mixing sound (from behind the stage) for a military band and a 600-piece choir. The piano tuner (who was blind, and renowned for his super-sensitive hearing) remarked that the sound from the **Flashlight** system was the best he had ever heard, resulting in many glasses being subsequently raised in the pub to **Tony Andrews**.

Having had a highly successful time at what's reckoned to have been one of the best festivals of the year – **T In The Park** – it was 'cucumber down the trousers time' for **SSE** at **Donington** (lighting by **Meteorlites**). They provided an enormous EV sound system for those with little regard to eardrums, political correctness or contemporary fashion, who are trying desperately to

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**Entec Lighting** are coming and going with various bits for **Blur**, building up to the already-mentioned tour as well as the **Zanussi** racecourse tour (complete with Kumquats) and the **National TV Awards** at Wembley Conference Centre.

**Back 2 Front** have just completed one of their more idiosyncratic backdrops, for an oil platform in the Clyde. They are working flat-out, with a very colourful series of banners and drops for **The Levellers**, (see review next month) and announce a new branch to their business – dressing weddings!

**Audiolease** are "frantic". They provide a system for **Green Day's** UK and European tour (**FOH Randy Steffes**) and a brand new **Martin W8** system on the soon-starting **Joan Armatrading** tour, complete with **Crest** consoles on their maiden voyage (**FOH Alan Hopkinson**, monitors **Micky McFarlane**). In September they have the **Red Hot Chilli Peppers**, and **Therapy?** who go out with an **A2** system, **Midas** desks and **Chris Lekkie** mixing FOH. **Paradise Lost** also have an **A2** system and virginal **Amek Recall** consoles (**FOH Martin Walker**).

**LSD** are going aubergines. Their touring work includes **Oasis** (**Mikey Howard/Icons - Frank Shields**); **Seal** (**LD Roy Bennett**), **Neil Young** and **Pearl Jam**; **The Red Hot Chilli Peppers** (**LD Roy Bennett**, operated by **Spike**); **Black Grape** (designed by **Mikey Howard**) and **Nine Inch Nails** and **David Bowie** in the US. The not-so-fresh (but still obviously-edible section) includes **Ritchie Blackmore's Rainbow** (**LD Louis Ball**) and **Black Sabbath**. A system of 40 Icons was at **Donington**, operated by **Guy Forrester**.

**The Spot Co** have moved into new offices and expanded, like juicy outside tomatoes, into the warehouse next door, more than doubling their current space to cope with autumnal activities. On their horizon, rave-wise, are the latest **Rezerection** (**LDs Gerry Calderhead** and **Andy Emmerson**), **Tribal Gathering** in Ireland, **Desire** (**LD Jules Blagg**, aka the Rave Slave), **Mercury**

and **The Ministry of Sound** at Wembley (**LDs Chris Craig** and **Gerry Calderhead**) plus plenty of bookings already pencilled-in for the New Year.

Imminent tours which include Spot Co equipment are **Simple Minds** (Golden Scan HPEs) and **Blur's Seaside Tour**; they also serviced the **Kiss FM** stage at **Notting Hill Carnival**. Diversity ever to the fore, they light the **Mercury Music Prize** after-show party, through to the **Microsoft** stand at **PAL Expo** in Geneva – even though pieces of fruit with keyboards reign supreme in the Spot Co administration!

**Concert Sound** have a control and monitor system out on **Eric Clapton** in Japan (with a **Showco** PA) and a one-off **Chris de Burgh** show at the **Birmingham Symphony Hall** (**FOH Jeff Hooper**). They also have two large shows coming up at **Woburn**, one with the **Royal Philharmonic Orchestra**, the second celebrating the music of **Andrew Lloyd Webber** with an **EAW** system and a **Yamaha PM4000**, engineered by **Dave Dixon**.

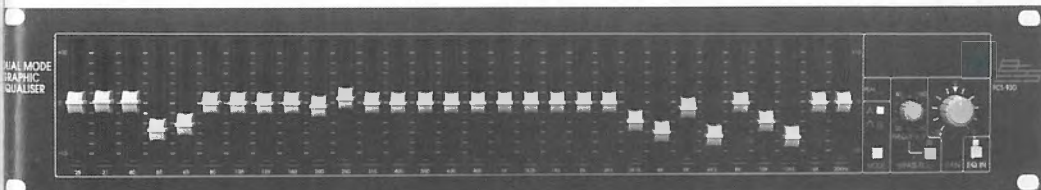
**PSL** have just finished the **Take That** Manchester/Earls Court marathon and have added three new Ikegami cameras to the nine they already own, and are looking forward to a busy autumn exhibition and touring season. Another Portable Production Unit is currently being constructed to help cope with demands, while they're also on the move to bigger and better premises at **Staples Corner**.

**The Believe Organisation** recently produced a massive 360-degree video production at **Disneyland Paris** with video supplied by **PSL**, sound by **Britannia Row** and lighting from **The Spot Co**. Forthcoming Believe Organisation productions include the UK charity premier of **Funny Bones** and the European Charity premier of Disney's blockbuster **Pocahontas**.

**Phase 5** are out with the **Heineken Festival** in Portsmouth, an up-coming boxing festival in Liverpool, plus all their regular clubs. They have just taken delivery of their new HPEs and are about to embark on tours with **Kenny Rogers** and **Don Williams**. And that's more than enough colocassi from me until next month! ■

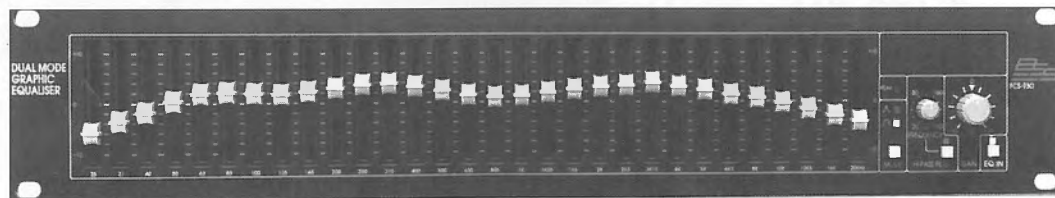
# A Truly Dual Purpose Graphic Equaliser

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# THE PLASA SHOW: highlights

## PLASA SHOW 1995

The 19th PLASA Light & Sound Show (Earl's Court 2, September 10-13) is filled with the kind of anticipation that has been denied other London-based entertainment technology and music trade shows this year.

In terms of scale, PLASA '95 will break all records. Show organisers P&O Events signed up over 7,000 sq m of stand space, breaking the previous show-size record by over 1,000 sq m, and 50 new companies announced their participation.

Commenting on the excellent indicators, show director James Brooks-Ward said: "The show has all the ingredients to make it a success. The size is up by over 17% with exhibitors signed up from every continent."

Because of space restrictions, the following is a guide to some of the show's highlights. A full guide to exhibitors can be found in the September issue of Disco Club & Leisure International.

### THE D.I. AWARDS

On the fringe, the unquestionable highlight is the Disco International Awards at the Hippodrome, sponsored by Pioneer and Evian, and this year attracting more interest than ever – both in the voting and the presentation night.

Admission is free, on a first-come, first-served basis and you can collect your tickets up until 3pm on the Monday afternoon from the Nexus Media stand. As usual, it will be a non-stop party night,

featuring chart dance acts.

### ABSTRACT DESIGN TO LIGHT.

Tel: (0116) 278 078. Stand: C36

Abstract will be exhibiting its well-established product range which includes the Twister, Hypermoon and Wildstar, along with its intelligent lighting effects such as the Futurescan II and III and Gladiator 250w.

### ACOUSTIC SOUND SYSTEMS LTD.

Tel: (01702) 613 321. Stand: B192

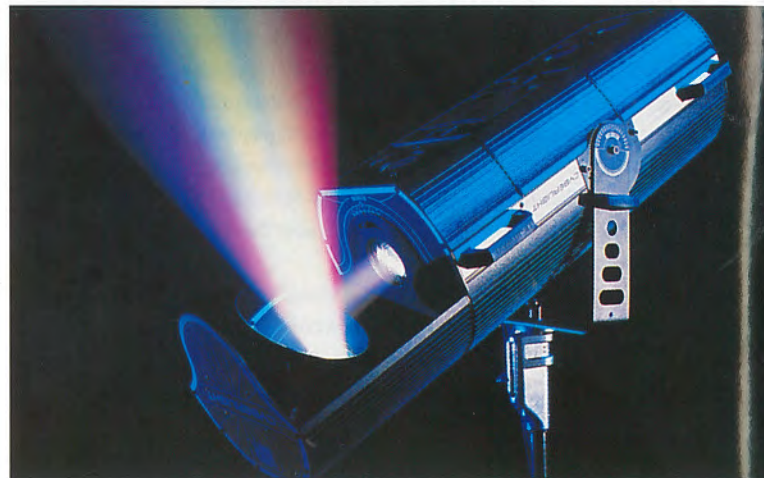
Once again, Acoustic Sound Systems will be showing its UNI-Q system, which was launched at last PLASA last year, as well as its well established products such as BS1200 and MT502 cabinets. New products being demonstrated include the 2 x 18 sub-bass cabinets. PSL Amplifiers will also be exhibiting.

### ALLEN&HEATH.

Tel: 0181 207 5050. Stand: B42/B134

Mixing console specialists Allen & Heath will launch two versions of its most popular desks. The GL4 ST is an optional version of the GL4, with one 8-input block replaced with a new stereo input block positioned to the right of the master section. The desk is available in 24, 32 and 40 input configurations.

Dave King, international marketing manager, commented: "The development of the stereo module has been in the plan from the start; stereo mics have become very popular in the upper end of the theatre market and for OB work. The independent left and right dual mic gain preamps on the GL4 ST give the engineer a



High End Systems' Cyberlite

level of control and flexibility not available on other consoles at this price point."

### ANDOLITE LTD.

Tel: (01264) 356445. Stand: A180

Andolite will feature its enlarged range of standard internally-wired stage lighting bars, now available with a wide selection of termination options including multipole connectors, cable and flexible conduit. The Rackbox system, a range of power distribution and splitting and patching panels for either wall or 19" rack mounting, appears at PLASA for the first time.

### ANYTRONICS LTD.

Tel: (01705) 599410. Stand: A104

New products include a 2-channel optional addition to the Megastar and Deathstar strobes, a DMX optional addition to the Black Box dimming and switching wall-mounting packs, and new Series 193 dimming packs.

### APS.

Tel: +31 30 414110. Stand: A6

APS is launching a rental management system software package for rental companies, running on Windows and Apple Macintosh. It is the first program of its kind on multiple platforms.

### ARTISTIC LICENCE (UK) LTD.

Tel: 0181 863 4515. Stand: A130

Debuting this year is Scroll Control, a small, hand-held battery powered controller for colour scrollers which provides up to 200 cues for 30 colour scrollers. Also new this year is Stage-Struck, a PC

program which works with the company's DMX-Dongle to provide a real-time, geographical mimic of a lighting rig.

### AUDIO FACTORS.

Tel: (01422) 365584. Stand: C23

Trucker returns after a short period of retirement, with a range of accessories to complement and support Custom Sound. The Trucker name is now carried by high-power chassis loudspeakers. Following an association with Fane, McKenzie and Eminence the Audio Factors team aim to carry on the tradition of solid raw power with the Trucker range.

### AUDIO TECHNICA LTD.

Tel: (01332) 771441. Stand: A220

Amongst new products from Audio Technica is the ATMX341A Smart Mixer. This product replaces the previous ATMX341 and has been redesigned to incorporate many new features. The ATM10 and ATM11 uni condensers have also been redesigned with an A suffix to include battery and phantom operation in one unit.

### AUTOGRAPH SALES LTD.

Tel: 0171 267 6677. Stand: B14

Autograph's new-look Portfolio catalogue makes its first appearance alongside a number of new products. Included will be the Garwood PRSII in-ear monitoring system, which uses UHF wireless technology to deliver individual high-quality stereo audio. ➔ p18

Soundtracs Topaz mixer





# icon

# WASHLIGHT

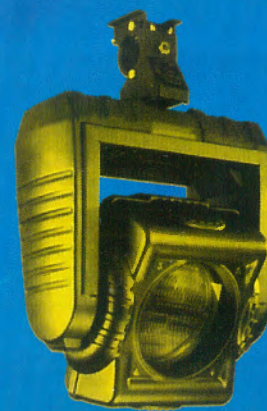
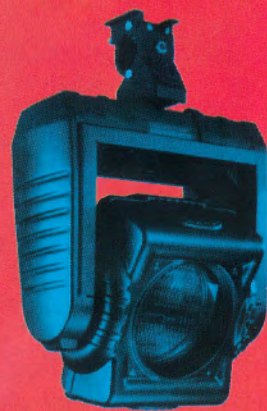
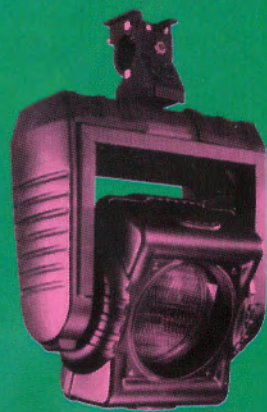
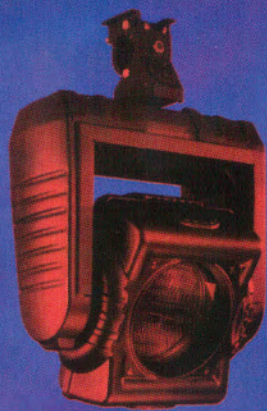
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PLASA STAND No. A223





**In the can: Beyerdynamic professional headphones**

p16 ◀ New models from Lab Gruppen will include the lightweight Lab 1600 two-channel and 1200C four-channel amplifiers, using switch-mode power supplies.

Making their European debut are Meyer Sound's MSL-4 and MTS-4. The latter is a full-range, stand-alone system featuring built-in four-way amplification and four drive units. The MSL-4 is a fully-arrayable, self-powered system for applications requiring a compact solution with high-power SR, such as discotheques and multi-function venues.

Also on view will be the new Klark Teknik DN6000 audio analyser, BSS Audio's FCS-916 single-channel parametric equaliser, ATM Flyware loudspeaker rigging, Autograph's own interface panels, EMO audio accessories, Milab mics, Micron radio mics, K&M stands and Clear-Com intercom systems.

**AVOLITES LTD.**

**Tel: 0181 965 8522. Stand: A94**

Avolites will be previewing their new Active Rise Time (ART) dimmer – appropriately named as it introduces silicon dimming. The chokeless ART dimmer is said to be totally silent, the technology and design combining to give highly-accurate definition of rise time in excess of 450 microseconds, while two DMX inputs offer separate start addresses and merge facilities. All modules are 100% duty cycle and compliant with all relevant CE norms.

Demonstrated with the full range of moving light consoles will be the revolutionary new 4DTrack – an interface for controlling moving lights. It creates an interactive stage plan, enabling an LD to map-out stage and focus positions, saving time while building a complete colour palette in minutes.

**BBM ELECTRONICS LTD.**

**Tel: 0181 640 1225. Stand: A52**

BBM Electronics, the largest manufacturer of DTI-approved radio mic systems in Europe, is showing a wide range of Trantec radio systems, including a new computer-control system for the

S5000 UHF microphones, showing for the first time. The new Trantec catalogue will also be available.

**BEYERDYNAMIC (GB) LTD.**

**Tel: (01273) 479411. Stand: B144**

New products include the NE600, a half-unit UHF diversity wireless receiver employing synthesised tuning and capable of receiving 64 channels in one TV channel, with transmitters to match. New are the MCE 83 electret condenser mic for overhead drum miking and the X-S range of budget mics. New consoles from Soundtracs and Windows-based software for the XTA Electronics DP1000 delay processor will also be shown.

**BYTECRAFT PTY LTD.**

**Tel: +61 3 9580 2555. Stand: A126.**

Established in 1983, Bytecraft specialises in the design and manufacture of high quality electronic, purpose-built, control systems for stage machinery, stage flying, stage lighting and architectural lighting. Highlights on show include the State stage flying and stage machinery controller and the IDS (Intelligent Dimming Systems) lighting products for stage and architectural applications.

**CANFORD AUDIO.**

**Tel: 0191 417 0057. Stand: A165**

Canford Audio will be exhibiting at PLASA for the first time, with new products including the ultra-flexible HSJ cable, a range of new MIDI testers and new microphone stand bags.

**CELCO.**

**Tel: (01322) 282218. Stand: B26**

The Explorer EPX desk, designed from a clean sheet, expands the concept of the successful Pathfinder, offering 120 channels and features including colour SVGA monitor display on channel output; Memory preview; sequence preview; speed clock and overview; stack cross-fade status; cue name, number and time fade detail and cue legends, to correspond with the console's 12 cue faders. Some of the Explorer technology has been incorporated into new versions of the Pathfinder EPX and Navigator EPX. The upgrade packages are offered to

current users at attractive prices. The Aviator EPX features 512 control channels, a comprehensive concert and theatre playback section and a moving lamp library.

**CHEVIN RESEARCH LTD.**

**Tel: (01943) 466060. Stand: B137**

Chevin makes its show debut with the A Series range of ten compact, lightweight, professional power amps, in conjunction with distributor Showcom. Also showing will be the rest of the A Series and the Q6. Chevin say the key to their impressive power/weight/size ratios has been the HF solid-state power supply, which uses a compact transformer.

**COEMAR/COE-TECH.**

**Tel: (016040) 785878. Stand: B52**

The stand features the award-winning NAT range, and introduces stunning new effects produced from '3D' image litho gobos and floating dichroic colour gobos.

TAS equipment will play its part, with the Mini Ultrascan Mk2 (complete with rotating gobos) and the new Colore, an MSD 200 colour-changing profile spot.

**COLUMBUS MCKINNON CORP.**

**Tel: +00 1 716 696 3212. Stand: A14**

Besides manufacturing the Lodestar Chain Motor, the company's theatrical shackles and wire rope clips are benchmarks in the theatrical industry for lifting and rigging. Their products are backed by a network of engineering, training, service and parts with worldwide sales and distribution.

**COMPUTILITE/STAGETEC (UK) LTD.**

**Tel: (01753) 567500. Stand: A164**

Stagetec are showing a number of new products. Compulite's CompuCAD is a transparent, three-dimensional CAD/Control link which allows a lighting designer to draw a simulated creation of a venue with stage, set and rig plan, into which lighting fixtures can be placed, providing instant visual indication of the lighting status. Full graphic images are provided for the stage and the show can subsequently be downloaded to the console via Ethernet or RS232.

Also new from Compulite is the Photon desk, controlling up to 120 channels and 48 colour scrollers with integral colour-change software. Stageteq will also be

previewing an alliance of the Compulite universal moving yoke and the Fly Trichroma colour-changing Fresnel.

**CREST AUDIO UK LTD.**

**Tel: (01273) 693513. Stand: A226**

Crest Audio UK is exhibiting at PLASA for the first time, with the full range of Crest Audio amplifiers and Crest consoles, including the new V and Vs series amplifiers, the new Century GTx and Vx consoles, and more.

Previewing will be Crest's new 'Power Processing System' – a unique product line for sound system installation with full network control and many other facilities.

**DAS AUDIO SA.**

**Tel: +34 6 134 0206. Stand: C20**

DAS Audio SA will show its complete range of 18", 15", 12" and 10" cone loudspeakers. A unique 15" coaxial driver with a 2" throat for the mid-high frequencies is also available.

**DBX.**

**Tel: 0181 207 5050. Stand: B134**

dbx launch a range of multi-functional graphic equalisers. Entitled '30 Series', they feature long-throw sliders, switchable high- and low-pass filters, balanced/unbalanced connections and low-noise performance in 2U or 4U packages. All units also feature a passive bypass system and an active bypass that allows comparison of the equalised signal with the original.

Also making its debut will be the 290 Reverb – a true stereo in/out dedicated reverb effects processor controlled by a one-touch user interface.

**DENON/HAYDEN LABS.**

**Tel: (01753) 888447. Stand: A221**

Alongside their award-winning DJ-CD players, Denon will introduce the DN-1100R Instant Intro MD Recorder Player, DN-610F Combined CD Player and Cassette Deck, and DN-1400F200 CD Changer.

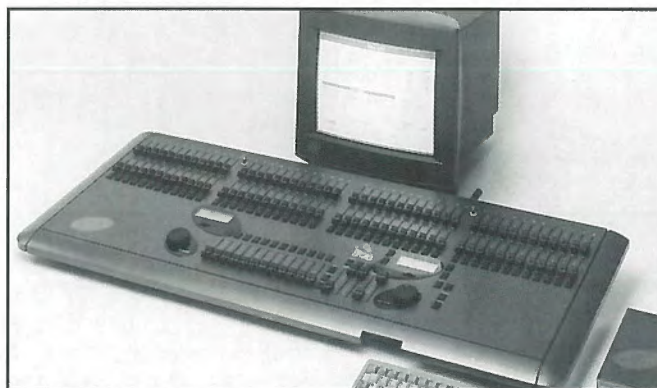
The MD offers unique 'Hot Start' instant intro facilities for broad applications from DJ SFX, theatre, shows and all situations where instantaneous response is needed.

**DHA LIGHTING LTD.**

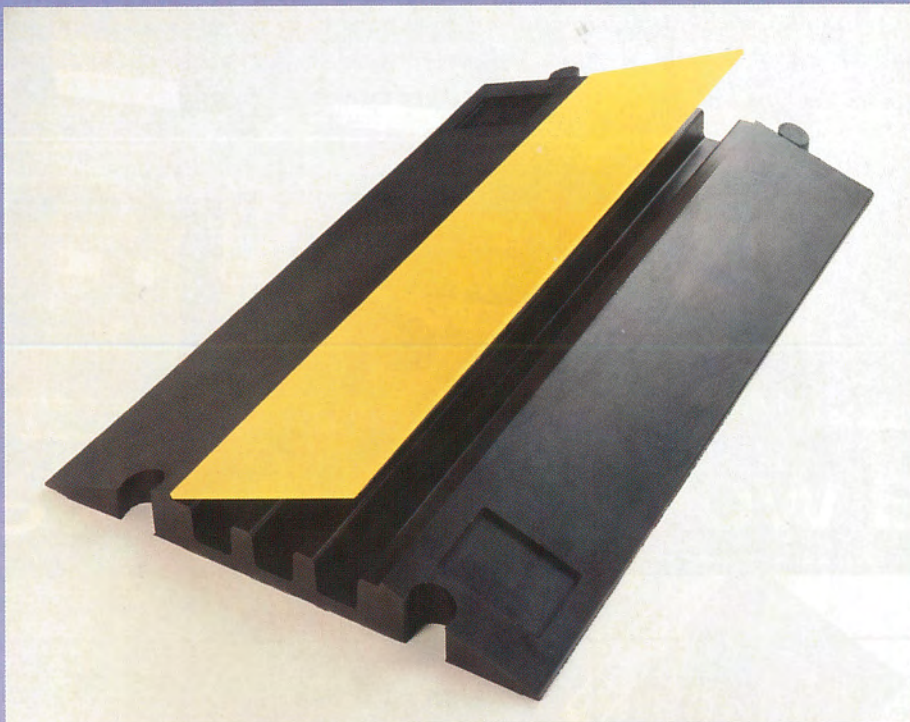
**Tel: 0171 582 3600. Stand: A225**

DHA is exhibiting a new range of DMX products. The DMX to Light Talk Controller has been developed ➔ p22

**Celco Explorer EPX**



Safe, secure  
protection for all your  
cables and hoses



# Make sure the show goes on.

**Manufactured by  
Kelsey Acoustics Ltd**

27 Beethoven St, London W10 4LL  
Tel: 0181 964 8000  
Fax: 0181 964 1010

UK DISTRIBUTORS:

**Canford Audio PLC**

Crowthor Road  
Tyne & Wear NE38 0BW  
Tel: 0191 415 0205  
Fax: 0191 416 0392

**Star Hire Ltd**

Blackburn Hall  
Milton Road  
Thurleigh  
Bedford MK44 2DG  
Tel: 01234 772233  
Fax: 01234 772272

When you need to run cables or hoses on the ground, **Kelsey Cable Crossovers** give you the ultimate in rugged protection.

Anywhere cables are left exposed in hostile environments, across roadways, pavements, open venues, fairgrounds, you get premium safety and durability.

Exhaustive research and trials with compound materials mean each crossover can withstand a 35kg/cm<sup>2</sup> (500lb/in<sup>2</sup>) load – so even the largest articulated truck can pass over it safely.

Highly visible in black and yellow, both top and bottom surfaces are non-skid, even when wet. Anti-slip treads on top add to the safety factor, with gently-angled sides allowing wheelchairs, prams and wheelbarrows to cross easily.

Three 50x50mm (2x2") ducts allow many large cables and hoses to be protected under the detachable and re-sealable lid. The 1-metre (39.37") sections can be interlocked to create continuous lengths.

The Cable Crossovers are manufactured from UV-resistant High Density Pressure-Moulded Polyurethane, with a Low Density Polyethylene lid.

**Kelsey Cable Crossovers** are much safer and easier to use than traditional metal or wooden designs – and are unbreakable under normal use.

## KELSEY CABLE CROSSOVERS

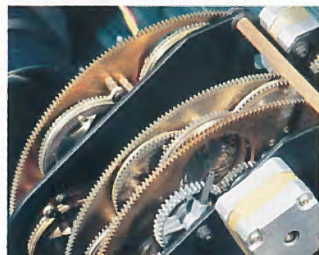
- APPROVED BY HEALTH & SAFETY INSPECTORS IN THE UK
- APPROVED FOR USE UNDER THE HOME OFFICE "POP CODE"
- ALSO USED BY: THE METROPOLITAN POLICE, NORTHERN IRELAND ELECTRICITY, LEEDS CITY COUNCIL (ROUNDHAY PARK), SHEFFIELD CITY COUNCIL (DON VALLEY STADIUM)
- SPECIFIED BY CAPITAL RADIO & BRMB FOR ALL LIVE MUSIC EVENTS • WET WET WET
- THE LONDON & CARDIFF VE DAY COMMEMORATIONS • HTV • AND COUNTLESS LIVE ACTS, OB'S, FAIRGROUNDS, ETC



# nat

a work of art in 7 versions

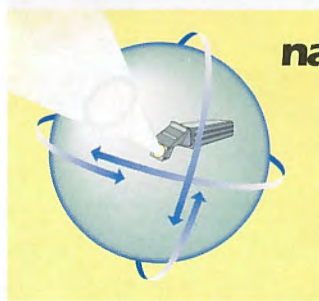
The prominence of the nat (new advanced technology) project represents the quintessential spirit of coemar's innovation. Built with absolutely no compromises, the coemar nat range is today the only tool for the professionals.



Effect and gobo wheels for superimposing rotating gobos, prisms, and effects

## nat tm, the technology innovation

Available in 3 versions (tm 2500, tm 1200, tm 1200 DX) all nat tm range feature the unique and revolutionary total movement system. tm, the sole system which projects the beam of light in all directions.



## nat total movement

The revolutionary and ultimate design in the professional industry: 360° pan/tilt light beam movement in both axis, X and Y. Adjustable head speed from 0.23 to 52 rpm. The professional user's dream has finally become a reality. coemar nat tm, the next step in lighting technology.

With the most innovative range of effects (motorized beam of light digitally controlled, colour mixing, colours and rotatable prisms, dimmer, frost facility, iris, focus, gobos, etc.) nat tms embrace the most extraordinary condensed technology for reliability and power. The acclaimed success nats received from stages all over the world is a tangible asset.

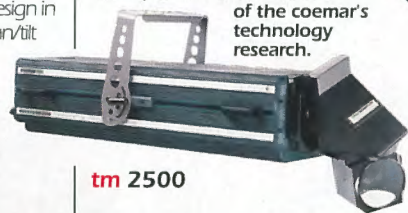


coemar digital multifunction control panel



Agile, compact, the nat tm 1200 DX is a scaled-down version of the tm range

The supreme model of the nat tm range is the tm 2500, which is a milestone of the coemar's technology research.



tm 2500

## nat range main features

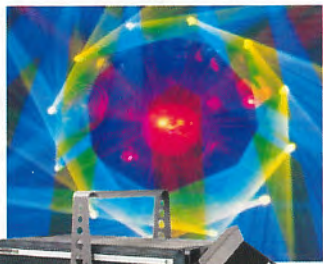
	tm 1200 DX	tm 1200	tm 2500	pc 1000 0/14/28	pc 1000 0/28/45	pc 1200 HMI 0/14/28	pc 1200 HMI 0/28/45
total movement 360°	●	●	●				
full magenta/cyan/yellow colour mixing	●	●	●	●	●	●	●
colour wheel	●	●	●				
rotocolour effect	●	●	●				
rotating colour effects		2/5	2/5				
indexable gobos	5	5	5				
rotating gobos	5	10	10				
superimposing gobos		●	●				
multiplying rotating prisms		3/5	3/5				
motorized iris with variable speed pulse facilities	●	●	●	●	●	●	●
totally variable frost				●	●	●	●
variable speed flash frost effect				●	●	●	●
variable speed strobing shutter	●	●	●				
black-out	●	●	●				
dimmer 0/100%		mech.	mech.	elect.	elect.	mech.	mech.
motorized high speed focus	●	●	●	●	●	●	●
motorized zoom lens				●	●	●	●
light beam angle (degrees)	10.5	10.5	10.5	0-14-28	0-28-45	0-14-28	0-28-45
typical working distance (mt.)	4-30	4-30	5-40	4-18	4-18	4-32	4-32
lamp on/off remote control	●	●	●			●	●
coemar digital multicontrol control panel		●	●				
electronic hour meter		●	●				
sixteen bit resolution	●	●	●				
DMX 512 controllable	●	●	●	●	●	●	●
manual shutter blades				●	●	●	●
weight (Kg)	34	41	45	22	22	34	34
separate ballast	●	●	●			●	●

For further information, please ask for the detailed catalogue



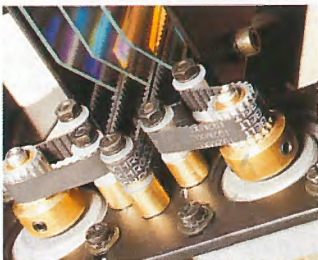
MASTERS STUDIO

**new  
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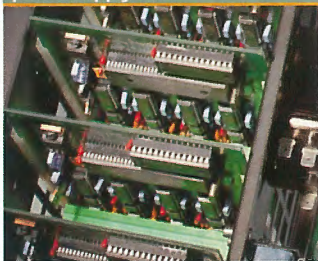


**tm 1200**

It is exactly what is needed for any kind of medium-scale application. nat tm 1200 carries the same features of the tm 2500



Full cyan/magenta/yellow colour mixing. Below: modular electronic system with built-in switch-mode power supply PCB



**nat pc, the ideal alternative**

nat pc has been designed and conceived to incorporate a highly and sophisticated colour changer system, with dicroic filters that can produce the

entire colour spectrum. nat pc range is today the sole and ideal alternative to the obsolete fresnel, plano-convex lanterns, and flood-light.



**pc 1200 HMI**

When power, brightness and accuracy is a "must"; 0/14/28 and 0/28/45 zoom lens version available



**pc 1000**

Versatile, compact and "rugged" machine; 0/14/28 and 0/28/45 zoom lens version available



**Unrivalled on live shows**

The iris, dimmer, the motorized focusing, frost facility, and the prominent zoom facility (available in many angles) provides to the light designer the perfect lighting tool.



**coemar**

## Lodestar motor

p18 ← to allow their Digital Light Curtains to run direct from a DMX lighting desk, with or without an Apple Mac. The DMX DC Controller will be exhibited alongside the upgraded Double Gobo Rotator.

Examples of fibre optics, stock and custom gobos will be exhibited along with moving effects and Light Curtain displays.

### DOUGHTY ENGINEERING LTD.

Tel: (01425) 478961. Stand: A1

Doughty are launching two new versions of Zenith truss lifts – 450 and 600. These MkII Zenith Truss Lifts offer a multitude of refinements over their predecessors. Gone are exposed winch cables, pulleys and manual 'lock off' safety pins, and 125mm dolly wheels simplify one-person positioning. Safety has been of prime consideration and performance improvements include a 60% increase in load capacities.

### EMO SYSTEMS LTD.

Tel: 0191 373 0787. Stand: A218

EMO Systems will be showing their full range.

### ESP (UK) LTD.

Tel: (01462) 482411. Stand: A122

ESP launch two additions to the RVE dimmer range. System HDX, with a silent operational mode, systematical protection system and fuzzy logic-based Alliance operation system which analyses dimmer status and selects the most suitable option available. System HDL pluggable dimmer features RVE technology. It's available in 2 x 3Kw, 5Kw and 10Kw modules.

### ESTA (Entertainment Services & Technology Association).

Tel: +001 212 244 1505. Stand: B64

North American entertainment technology trade association ESTA has introduced International Memberships. Representing a broad spectrum of entertainment industry suppliers, ESTA's services include the development and promotion of technical standards, industry surveys and newsletters, and promotion of members in print and on-line.

### 5 STAR CASES.

Tel: (01945) 474080. Stand: C50

New this year will be a 19in shock-mounted rack system, alongside the Soundpack professional speaker system, Powerack mains distribution equipment and a selection of specialist custom-designed cases.

### FUZION PLC.

Tel: (01932) 882222. Stand: B142

Fuzion plc – already known for distributing Nexo, Crown, Sabine, Little and Radio Design Labs – have recently welcomed new brands such as ARX, Symetrix and Atlas Soundolier. Other new products include the Real-Q real-time adaptive equalisation from Sabine, the Symetrix 488 and the ARX Afterburner ("jet-powered comp/limiting").

### GLANTRE ENGINEERING LTD.

Tel: (01734) 640000. Stand: B51

Glantre Engineering has been providing

design, supply and installation packages of lighting, sound, rigging, AV and effects to the entertainment and presentation industries since 1974. Much of Glantre's stage machinery and rigging work now utilises Stage Technologies' computerised control system, which can be seen with Glantre's own hoist test rig on Stand A191.

### GRIVEN SRL.

Tel: +39 376 779 483. Stand: C41

Griven's range of professional lighting products includes theatre spots, profile spots and followspots.

### HARMAN AUDIO.

Tel: 0181 207 5050. Stand: B134

New products from JBL, Lexicon and C-Audio will dominate the stand.

JBL International give a UK launch to the Eon Power System, fully-integrated high-performance PA system, alongside the Control 8SR and Control 1C and Soundpower and Array systems.

C-Audio exhibits the new RA4001 power amp, and the XR, SR and ST ranges with the ST1000 taking pride of place.

Lexicon's LARES (Lexicon Acoustic Reinforcement and Enhancement System) will also be on demonstration.

### HOWARD EATON LIGHTING LTD.

Tel: (01273) 400670. Stand A176

Howard Eaton Lighting Ltd (HELL) will show a miniature ripple, two new radio control dimmers, a fluorescent batten and the DMXport Inject. Also being launched is SoftCueSix, a budget version of the SoftCue product, and solution dimmers from Bytecraft.

### HW INTERNATIONAL.

Tel: 0181 808 2222. Stand: A132

HW International's products include Shure microphones, wireless systems, mixers, ENG and conference equipment, their new headset wireless system, and the new SCMB10 fully-automatic conference mixer.

From QSC amplification comes the new PowerLight series, weighing in at just 8.2kgs. New to the 3G mixer and amplification range is the Mynah Plus mixer, incorporating HUSH noise reduction. There will be a representation of Ultimate keyboard, microphone and speaker stands, 'A' frames and accessories. Camco amplifiers and GAE loudspeakers will also be shown.

### JOHN HORNBY SKEWES & CO LTD.

Tel: (0113) 286 5381. Stand: C32

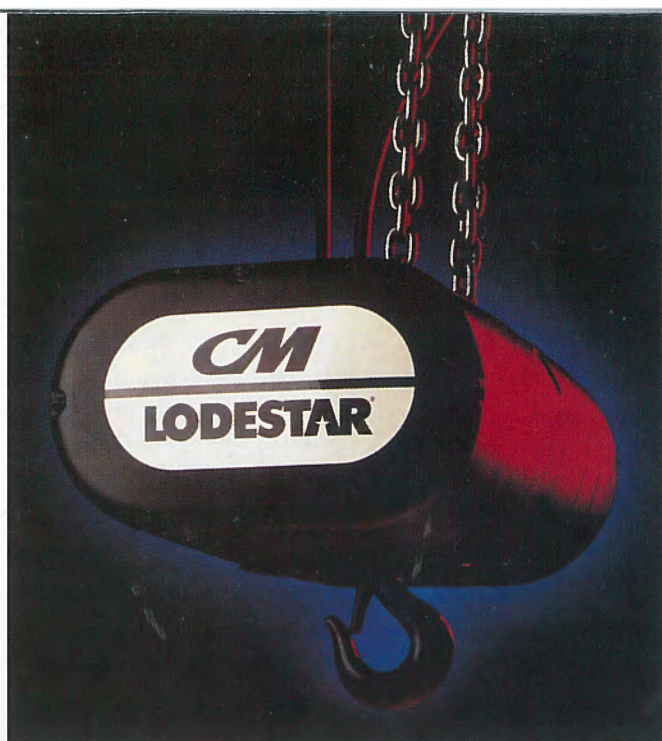
The £199 Scanner radio mic system will be a first-time exhibit. USA-made SKB cases include the award-winning Pop-Up Mixer Case which won the 1995 NAMM Show's 'Most Innovative Product' award.

### LAMBA PLC.

Tel: (01727) 840527. Stand: C49

As sole distributor for KAM, Gemini, Stanton, Cerwin-Vega and AB amplification, Lamba promise an interesting stand.

Alongside KAM's 12in and 15in powered loudspeakers will be its range of



## Wing and a Prayer?

At a glance it seems an absurdly simple task to suspend a cluster of cabinets high above an audience and performers. However, the job of putting a precisely aimed loudspeaker array into the air in venue after venue, night after night on a busy tour is probably the most nerve-wracking and time consuming task facing any crew.

With no second chance - the prime safety-critical element of a flown array is the flying system. Not without reason is the d&b 402/F2 Flying System the most intensely designed element of mechanical engineering in the d&b armoury. Engineered to be ergonomic, failsafe and simple to deploy, it consigns to the dustbin of history all those scary flying systems based on DIY metal-bashing and ad-hoc rigging.

The d&b Flying System - loads better than a wing and a prayer

d&b audiotechnik AG, Locks Mill, Brewery Lane, Nailsworth, Stroud,

UK-manufactured DMX lighting controllers, dimmer- and switch-packs. The flagship is the Apollo 256-channel DMX board. Cerwin Vega will show the Earthquake and much more.

**LEMAITRE (SALES) LTD.**

**Tel: 0181 646 2222. Stand: A170**

Centre stage will again be taken by the G300 dual function intelligent smoke machine – DMX compatible, with a multi-function digital readout and continuous, clean smoke flow.

The Pyrotechnics Division – recent tours include Take That and Rod Stewart – will be represented by cartridges and maroons, the Pyroflash 6/24 and Pyroflash 2.

**LIGHTFACTOR SALES LTD.**

**Tel: 0181 575 5566. Stand: A58**

Lightfactor's stand will feature the new

xenon Dataflash AF1000 in the UK for the first time. Billed as the brightest strobe system in the world, it can be controlled from any DMX or LCD controller. Lightfactor now have exclusive distributorship of Parsafe, a heat-resistant housing that covers the ceramic at the back of a PAR bulb, eliminating the risk of touching live internal cabling. Existing PAR fittings can be upgraded with the aid of a screwdriver. A new version of the Cyberlight, the SV, aimed at the television market, will be shown for the first time.

**LIGHT & SOUND DESIGN LTD.**

**Tel: 0121 766 6400/0181 993 7000.**

**Stand: A223**

With bases in London, Birmingham, Los Angeles and Nashville, LSD is well placed to provide a unique service

encompassing Icon systems, trussing, rigging, followspots and mains distribution – together with a total design, production and logistical support service.

**LIGHTPROCESSOR.**

**Tel: 0181 575 2288. Stand: A168**

A début for the new budget touch panel Touch Sensor 16. The TL4 offers four dimming channels, usable static or chasing plus a built-in strobe controller. Six and twelve channel manual desks are added to the range to complement the already popular Trusspack and Dimrack 12. LightProcessor also presents the QStore, a DMX device for storing 64 presets, and the flagship QCommander controller, providing greatly simplified programming and operating procedures for moving and generic lights.

**LSC ELECTRONICS PTY LTD.**

**Tel: +61 3 9561 5255. Stand: A211**

Australian manufacturer LSC's award-winning lighting control systems comprise the Axiom range of 12 to 72 channel lighting consoles with full moving light facilities, Linklight 48 channel multiplexer/demultiplexer, Softlink DMX512 patch unit and Multisplit DMX512 splitter/amplifiers.

**M&M LIGHTING.**

**Tel: 0171 284 2504. Stand: A228**

New for PLASA is the Mr. Mister from The Smoke Factory of Hanover, a cracked fluid, oil-free compressed air haze generator which can be customised to suit any size venue. M&M will also launch the world's smallest colour-changer – the 4in Rainbow, an affordable unit that fits traditional 650W theatre lanterns.

**MARK IV PAG.**

**Tel: (01562) 741515. Stand: A187A**

The new Pro Audio Group represents Klark Teknik, Midas, DDA and Electro-Voice concert sound products.

From KT comes the DN6000 audio analyser, providing high-res spectrum/time analysis, and the new DN3698 hand-held remote for the DN3600 programmable graphic EQ.

Midas consoles include the XL4, with integral fader automation, and the mid-priced XL200 live console for FOH or stage monitoring. The XL42 1U dual-channel pre-amp EQ system will be on show for the first time in Europe, incorporating XL4 four-band parametric equalisation, mic/line pre-amps and 48V phantom supply.

DDA consoles include the QII VCA with four-band EQ, the QII monitor console, Forum Mute Matrix, aimed at the mid-range live sound market, and QMR12-bus console. EV's MT2, MT4 and Deltamax ranges will also be on show.

**MARQUEE AUDIO.**

**Tel: (01932) 566777. Stand: A230**

Marquee Audio will demonstrate groundbreaking products such as the BSS Omnidrive and Varicurve Remote, Yamaha's stunning 02R digital mixer, the Turbosound Floodlight series and RCF's

Monitor series.

**MARTIN AUDIO LTD.**

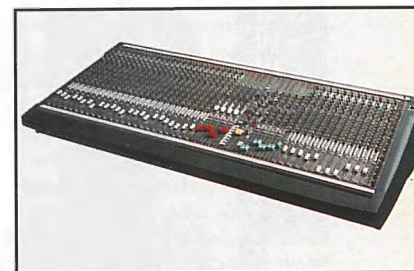
**Tel: (01494) 535312**

Martin Audio will be exhibiting its Wavefront 8 full-range system and Wavefront 8 hybrid sub-bass and a new flying system. Also on display will be the F2 arena system, LE Series monitors, EMC Contractor series and dedicated controllers.

**MARTIN PROFESSIONAL.**

**Tel: +45 87 42 88 88**

Martin's new PAL 1200 (Profile Automated Luminaire) is claimed as a world first in using a patented drive system, synchronising a pair of stepper motors to enable fully-flexible control in any direction and fine adjustment to a resolution of 1mm. The whole framing device can be swivelled by up to 22.5° in any



**Soundcraft K3 console**

direction. Based on the MSR 1200W lamp, it yields an extremely bright light, enhanced by a new, efficient, profile-style optical system and a specially-designed, ultra-smooth dimming shutter.

The PAL 1200 has remote zoom from 13° to 23°, with linked remote focus, plus pan and tilt via a 20cm x 30cm aluminium-coated mirror and a colour wheel, carrying the primary colours plus a 5,600/3200K colour temperature correction filter. A fully-variable frost filter will provide softer, wash effects.

**NAVIGATOR SYSTEMS LTD.**

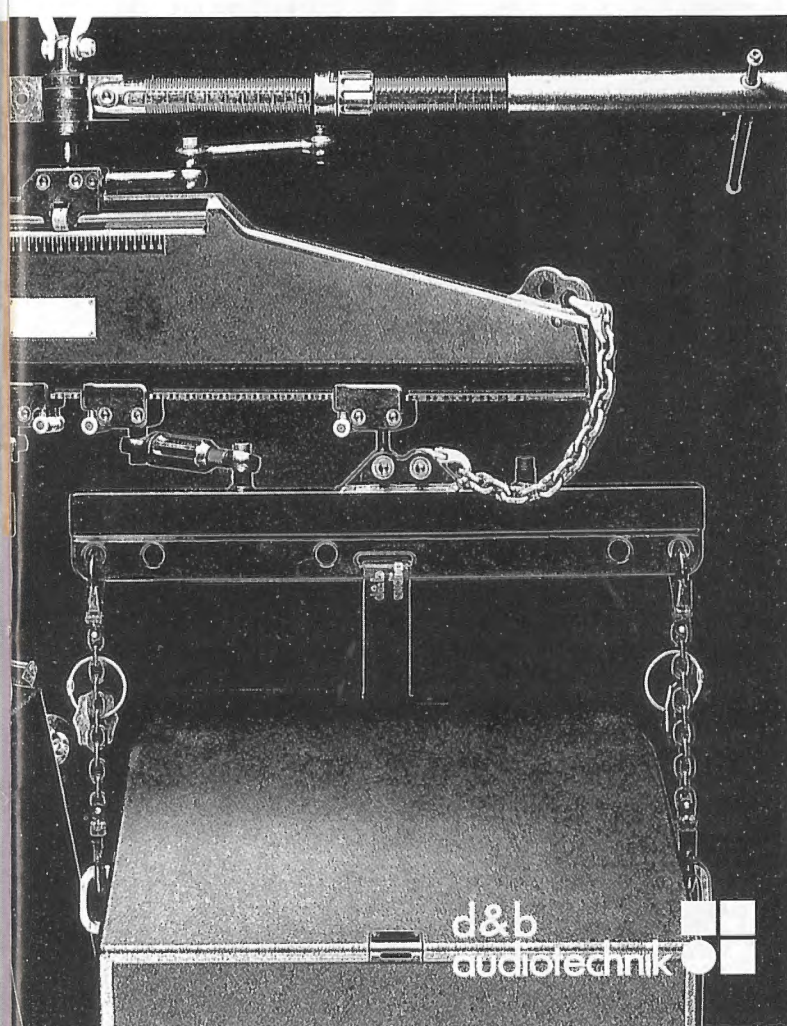
**Tel: 0171 700 5000. Stand: C4**

Navigator will be launching their hire management package – Hire Track – running under Microsoft Windows. Hire Track is designed to cope with the complex needs of an entertainment hire company, allowing forward planning of jobs up to a year in advance and includes modules to keep track of associated aspects such as sub hires, crewing, quotations, invoices, purchase orders and transport requirements. Navigator will also be showing their PAT testing software system, Test Track.

**NJD ELECTRONICS LTD.**

**Tel: (01159) 394122. Stand: C16**

NJD will show the latest versions of its popular intelligent lighting units IQ500 Mk2 and IQ250 Mk3, now fitted with high reliability, long-life stepper motors and many new features. Also on show will be the new IQ-MX60 DMX programmable controller, the MDC128 MIDI to



**d&b  
audiotechnik**

**Gloucestershire GL6 0JQ Tel: 01453 835884, Facsimile: 01453 834193**



DMX converter and two new MOSFet amplifiers, MA800 and MA400 Series 2. Light shows will take place every hour, controlled by NJD's top lighting desk, the Merlin.

**OPTIKINETICS LTD.**

**Tel: (01582) 411413. Stand: B178**  
Optikinetics launch the K2, a new projector aimed at the advertising, display and entertainment markets, sitting between the power specifications of the Solar 250 and 575 projectors, and designed to comply with the new EU safety and EMC regulations.

**PCM/PFAFF SILVERBLUE LTD.**

**Tel: 0151 609 0101. Stand: A118**  
PCM will show a larger range of Lodestar chain motors, including several faster-speed units and motors with variable speeds. A single-phase 240V chain motor will also be on display.

The stand will concentrate on the wide range of capacities and speeds which are available from Lodestar, with special emphasis on safety within the entertainment industry.

**PEAVEY ELECTRONICS LTD.**

**Tel: (01536) 205520. Stand: A224**  
Peavey's announcement that it has acquired larger factory and distribution property in Corby sets the backdrop for new products launched at the show. Peavey will also show their MediaMatrix computer-based sound system, as well as a range of products from the American parent company.

**PLAYLIGHT.**

**Tel: 0161 226 5858. Stand: A193**  
The Playlight Group is promoting a range of its services including lighting for stage, film, television and commercial applications, sound equipment, electrical installation, drapes and starcloth manufacture.

**PULSAR LIGHT/CLAY PAKY.**

**Tel (01223) 66798. Stand: C44**  
This year Pulsar and Clay Paky are promising a bigger and better stand than ever. R&D time has been spent on three new products for Clay Paky, which will be heavily featured at the show.

Golden Scan HPE is already enjoying success around the world. Launched at Rimini this year, this intelligent lighting fixture is presently on tour with Simple Minds. And there's an addition to the Masterpiece console - the Relay Unit. These products will be featured in a series of exciting shows as Pulsar celebrate their 25th anniversary.

**RCF ELECTRONICS (UK) LTD.**

**Tel: (01268) 570808. Stand: B124**  
With the introduction of the 6000, RCF complete the ground-breaking Event series of loudspeakers. The series comprises the Event 1000, 3000 - both high-definition, high-efficiency, two-way systems - and the Event 4000 high-def-

inition, high-efficiency, three-way speaker system, the 3000SM two-way stage monitor, the ESW1015 subwoofer, the ESW 1018, compact, high-output subwoofer and the Event 6000.

The DWM Series wireless microphone is fully-approved to both MPT1345 and MPT1350 specifications, and includes the WM1000 hand-held transmitter, the WM3300 Belt Pack Lavalier mic transmitter. Another first at the show is the AM2200, part of the RCF2000 series of integrated amplifiers, designed for the PA market.

**ROSCOLAB LTD.**

**Tel: 0181 659 2300. Stand: A46**  
Rosco show the Intelligent Power System of the Entertainment Technology Company, now merged with Rosco. IPS represents the first new approach to dimming since SCR dimmers were introduced in 1959. Gobo activities include new images, fast service and for custom gobos, new dichroic coloured images.

**RUFO ANS.**

**Tel: +47 700 68 130. Stand: A188**  
Norwegian company, Rufo Ans, is a leading manufacturer of flightcases and loudspeaker systems in Scandinavia. A wide product range is aimed at both touring and installation markets, including eight different ranges of 19" racking systems.

**SELECON UK.**

**Tel: (01245) 470425. Stand: A166**  
In addition to the Acclaim range, Selecon UK will show a new range of Acclaim metal halide lanterns, new design of sub-kilowatt flood, a new range of 1200 watt silent condenser profiles and the world's first colour scroller for 500/650w lanterns.

**SENNHEISER UK LTD.**

**Tel: (01628) 850811. Stand: B140**  
All Sennheiser RF systems offer channel switchability and products include the System 1051/1053 budget handheld/belt-pack diversity systems, operating on deregulated VHF channels, with two-channel switchability; SKM1032 and SK2032 handheld/belt-pack transmitters and EM2004 single-channel diversity receiver offer up to six-channel switchability on VHF frequencies; finally there's the top of the range SKM5000 and SK50 handheld/belt-pack transmitters, now available in VHF variants. A range of Sennheiser and Neumann live reinforcement mics will also be shown.

**SENSIBLE MUSIC LTD.**

**Tel: 0171 700 6655. Stand: B206**  
Sensible Music is the European distributor for Clair Brothers systems. At PLASA, the company is demonstrating the 12AM low profile stage monitor - the loudest, smallest stage monitor currently

used by Bon Jovi, REM, Bob Dylan, the Cranberries and Elvis Costello among others.

**SHUTTLESOUND LTD.**

**Tel: 0181 640 9600. Stand: B6**  
Key products from Electrovoice include the new Precision Series amplifiers, comprising six models. Also new is the DX34 digital system processor, designed to set up and optimise active multi-way systems in 1U of rack space.

**SMITHFIELD ELECTRONICS.**

**Tel: (01244) 349062. Stand: C48**  
Smithfield give a UK launch to an extensive range of amplifiers and speakers from NTL of Germany.

**SOUNDCRAFT ELECTRONICS.**

**Tel: (01707) 665000. Stand: B24**  
Soundcraft will be demonstrating the following products at PLASA '95: D-Mix 500 non-modular professional mixer, K3 Theatre range of professional 8 bus consoles, SM range of stage monitors and the K1 four-bus multipurpose mixer.

**SPIRIT BY SOUNDCRAFT.**

**Tel: (01707) 665000. Stand: B24**  
Spirit will be displaying two additions to its live range. The Spirit live 42 is a four bus console available in 12, 16, 24, 32 and 40 channel frames. Aimed at professional live sound applications, it includes several sophisticated features, such as four mute groups, matrix outputs, additional stereo inputs and a new four band EQ section.

**STAGE TECHNOLOGIES.**

**Tel: 0171 354 8800. Stand: A191**  
The company specialise in all aspects of control, from consoles and racking systems, to drives, motors and winches (with many West End shows to their credit). New products include TOW Track, a track-drive system for moving curtains or scenery along hanging rails and the compact Juggler desk.

**STUDIOMASTER.**

**Tel: (01582) 570370. Stand: B126**  
On show will be a small part of the range, mainly those products designed specifically for live sound applications. These include FOH consoles (Diamond Club and Diamond Pro, Session Mix, Showmix and Mixdown Classic 8).

**TANNOY LTD.**

**Tel: (01236) 420199. Stand: B146**  
Tannoy is launching the complete new SuperDual range, including the S250, S300 and S900 loudspeaker systems, the M350 ultra-compact stage monitor and the B400, B850 and B950 subwoofers.

**THE SMOKE COMPANY.**

**Tel: 0161 339 1940. Stand: C21**  
The Smoke Company is launching the PowerFog 1500 and 2000E models, for the mid-range and outdoor markets respectively.

**THE SEARCHLIGHT CO.**

**Tel: (01954) 718118. Stand: A182**

Two new searchlights are the multi-beam 6000W Dominator, claimed as the most powerful light of its type available. It uses the same three planes of movement as the smaller Space Flower. Space Cannon single-beam searchlights have also been added to the range. Available in various formats, incorporating xenon lamps from 2,000W to 10,000W, with full control over pan and tilt movements, these are suitable for a variety of applications.

**THE SOUND DEPT.**

**Tel: (01865) 516800. Stand: B38**

The stand will be dominated by the world's largest speaker - the Community Leviathan lit axial horn-loaded system, as well as the RS horn-loaded range, 40 of which are installed in the newly-opened Manchester Nynex Arena.

**TRANSTECHNIK GMBH.**

**Tel: +49 (08024) 30-08-0. Stand: A200**  
Prisma is Transtechnik's high-end lighting control systems for large theatres and opera houses, previewed at ShowTech, Berlin.

**TURBOSOUND LTD.**

**Tel: (01403) 711447. Stand: C14**  
Turbosound's major launch will be the unveiling of the Impact range, featuring a unique foam-in-place rotational moulding technique. The range includes the Impact 80, Impact 120, Impact 180. An optional range of flying and mounting hardware is available for this multi-application system

**WHITELIGHT GROUP.**

**Tel: 0171 371 0806. Stand: A68**  
White Light will be showing a selection of equipment. The VSFx90-DMX will be demonstrated with two new discs. These are Cumulus and Cirrus cloud effect discs, originally devised by DHA Lighting for the West End production of Burning Blue.

**THE VARI-LITE GROUP.**

**Tel. 0181 575 6666. Stand: A40.**  
Stand A40 represents Vari-Lite Europe, Theatre Projects, Concert Production Lighting, Brilliant Stages and Irideon. On show will be the Vari\*Lite VL5B wash luminaires and the wide angle lens for the VL6tm spot luminaire along with their rapidly expanding range of catalogue gobos, produced by the revolutionary Vari-Image Process.

Brilliant Stages will demonstrate their 3D modelling facility, allowing visitors to view the development of some of their recent projects and there will be representations from Irideon Ltd - formed in 1994 to sell architectural luminaires with automated functions -

The Vari-Lite Group will also be offering a courtesy mini bus service from the PLASA show to their premises for visitors who wish to see Europe's largest lighting and staging facility. ■



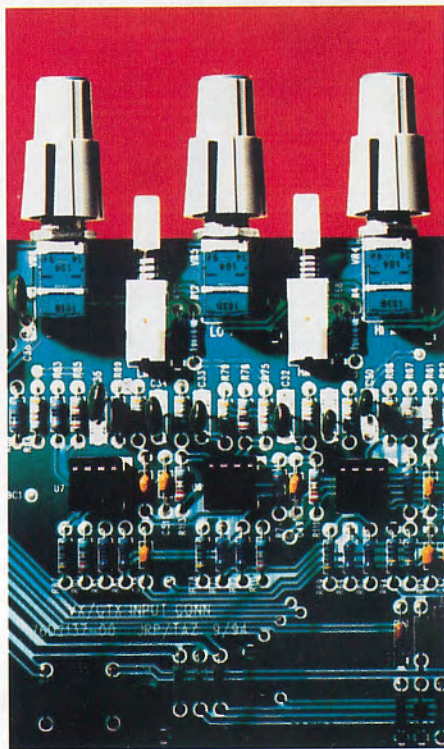
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# VARI\*LITE VL5B: cool blues and more

PLASA sees the launch of the VL5B Wash Luminaire, adding a new set of subtle pastels to the original palette of the VL5. Vari-Lite Europe training manager Andy Voller and Birmingham Repertory Theatre's lighting designer, Tim Mitchell, discussed the new colours, aimed at theatrical and TV designers

**a**ndy Voller explains that the VL5 employs three filter sets to perform its colour mixing: magenta, amber and cyan. "The magenta filter set starts from open white and becomes more saturated, and it's the same for the amber. But the difference with the cyan filter set is that as you put the filter in, it goes from open white through lavender and then on to cyan, which means you can't achieve cool blues.

Voller: "For rock and roll it's not a problem, but it is in theatre work where cool blues are commonly used. The cool daylight blues, the 201 and 202-equivalent colours, for example, are probably the most commonly-used blues in TV and especially theatre lighting. The new pastel palette enables you to achieve those colours very successfully."

Tim Mitchell: "A very saturated deep blue can appear quite bizarre on television. It's a very rich look, but it can also cause colours to creep, producing fuzzy edges on the screen. The new filter in the VL5B gives you a much wider choice, ranging from really pale blues

through to true blue and eventually on to the saturated blues at the other end. So television designers can achieve a much greater variety of blues."

Blue filter set aside, the luminaire is physically-identical to the original VL5; the magenta and amber filter sets also remaining as before.

Andy Voller goes on to describe the 'new blues'.

Voller: "The cyan has been replaced with a completely new filter. The more you put the filter in, the more saturated the cyan becomes. It still goes very slightly pink at one point but it's negligible. It then goes into the new cool blues, and right through to a fairly deep, steely, greeny-blue.

"Since the magenta filter also goes through at couple of colours during its traverse, by mixing combinations of the new blue and the magenta, you can get a completely different range of very cool and what I call 'cosmic blues', as well as some very creative lavenders and magentas, before you eventually go through to the saturated blues at the end."

➔ p61

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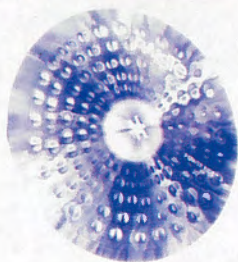
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# umbria JAZZ



**The Umbria Jazz Association, organisers of Umbria Jazz, in collaboration with the Heineken Music Club, have celebrated another successful ten-day event (the 22nd).**

This year's 25,000 concert-goers were out to catch gigs by artists such as Milt Jackson, Johnny Griffin and Jim Hall as well as gospel choirs. Brazilian stars Geatano Veloso and Gilberto Gil, Branford Marsalis' Buckshot LeFonque, the David Murray Big Band, the Mingus Big Band, Michel Petrucciani, John McLaughlin, Joe Zawinul, Jan Garbarek, the Geri Allen Trio, Paquito D'Rivera and many of Italy's own key jazz names.

Beppe Cova, technical director since the early '80s, explained "I used my experience in the rock field and I'd say that nowadays about 90% of the problems can be solved or avoided in advance, thanks to the experience of people like event founder Carlo Pagnotta and modern technology. Another factor is a real love for the music, something which is felt by people such as Gianni Grassilli, acknowledged as Italy's best jazz sound engineer, and other recent additions to our team."

Grassilli, owner of the Bologna audio rental firm which supplied the PAs and stages, has been involved with the event as sound engineer since 1983. He explained his role as head of the festival's audio team. "Some, like the three or four FOH engineers, have worked with me on this event for

six or seven years, which helps to keep things running smoothly. Then there's also the job of organising and supplying the various backlines and the changes of equipment at places like the Frontone Gardens; the collaboration backstage of engineers like Dario Cavan helps to keep times to a minimum.

"The most challenging job this year was without doubt the sound for the Mingus Big Band; the majority of jazz musicians are notoriously adverse to sound checks and that particular line-up involved no less than 26 mics.

"Another great satisfaction was with Brazilian Gaetano Veloso's three concerts at the Morlacchi Theatre — he had already performed there using our Italian-built Musica Pro PA last year."

For the second successive year the sound team at the Frontone Gardens, consisting of Pino Melluso and Giovanni Bugari (FOH) and Dario Cavan (monitors), had a Meyer Sound system from Reference Sound Hire. MSL5s were on their first tour of duty here, on FOH with the Jim Hall-Bill Frisell duo, Gary Burton-Milt Jackson Vibes Summit, Dr. John and acid jazz/rap formation Jazzmatazz, featuring Ronnie Jordan, Kenny Garrett and legendary drummer Bernard Purdie.

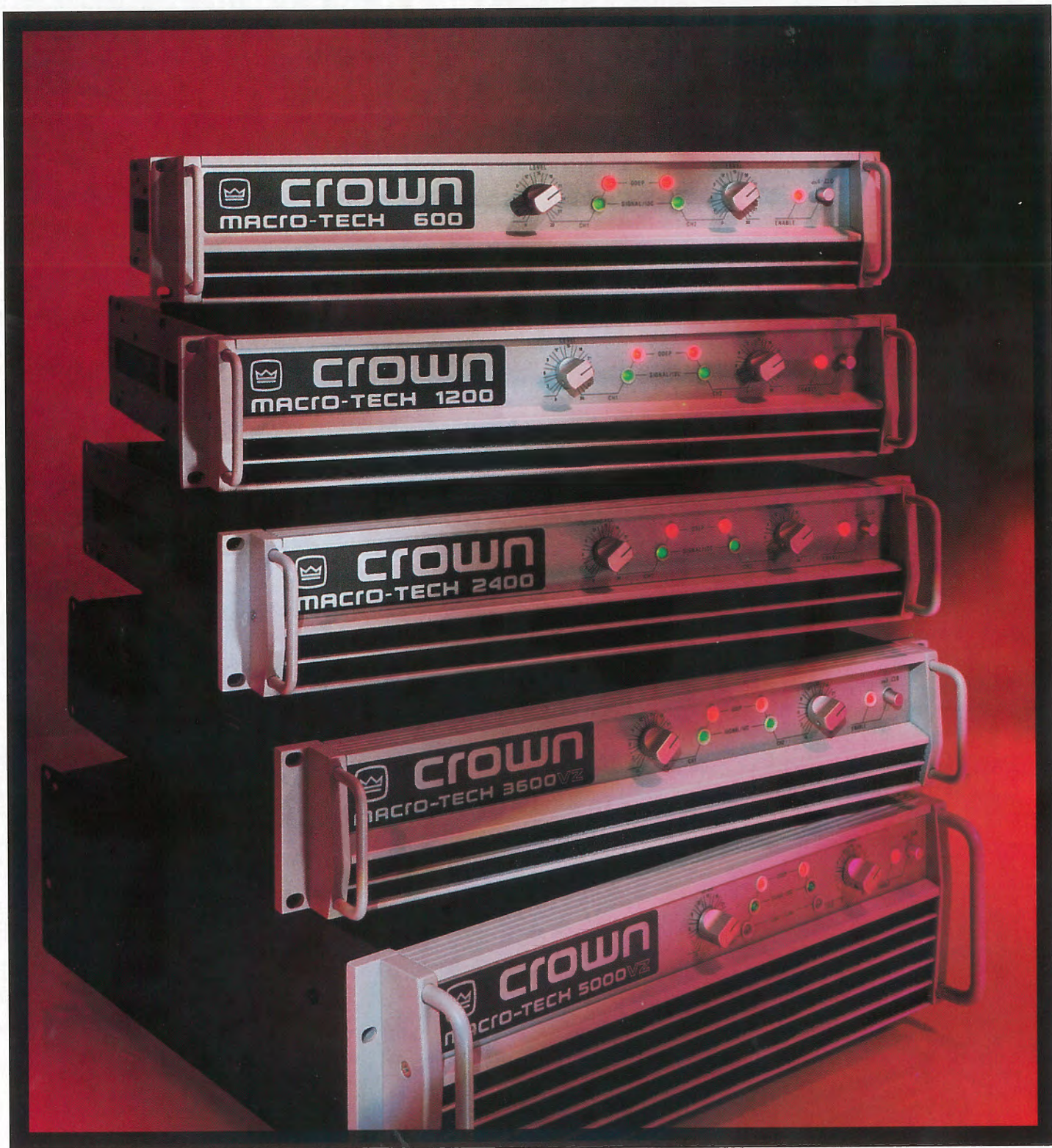
Pino also gave me a quick look at Reference Hire's own RSL Alpha field monitors, two-way biamped cabs, fitted with two 12in woofers and a 2in titanium diaphragm driver.

The lighting rig for the Frontone Gardens concerts, which included an impeccable set by the Neville Brothers, was supplied by Spartero Di Mattei's TAVI rental firm. It included 12 Roboscan HMI1200s, 20 Robocolor Pro 400s, three Robozap MSR1200s, eight 5K spots with Light Wer colour-changers and 60 PAR 64s.

Apart from the helpfulness of all concerned, thanks go to the press office staff (headed by Cristina Ventura), who resuscitated me after an incredibly hot drive over the Apennines; from the comfortable hospitality suite fitted out with PCs, phones and faxes (and well-stocked with chilled beer, courtesy of Heineken) to the press bus, to the concerts; all fulfilled Beppe Cova's idea of a 'winning team'. ■ *Mike Clarke*

## CREDITS

**President:** Saverio Ripa di Meana  
**Superintendent:** Carlo Pagnotta  
**VP/head of administration:** Alba Peccia  
**Image & Communication:** Paolo Occhiuto  
**Technical manager:** Beppe Cova  
**Head of organisation:** Sergio Piazzoli  
**Technical co-ordinator:** Riccardo Genovese  
**Audio production firms:** Meyer Sound, Reference Hire, Gianni Grassilli Sound Services, TAVI  
**Audio director:** Gianni Grassilli  
**Lighting:** Giambolini & Cerquilini, Martin Professional  
**FOH sound engineers:** Roberto Grassi (San Francesco al Prato); Pino Melluso and Giovanni Bugari (Frontone Gardens); Giampiero Berti (Morlacchi Theatre); Spartero Di Mattei (Carducci Gardens); Fabrizio Dall'Oca (Piazza IV Novembre)



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# Summer boom for EML

Wim Vespiegelaere, sales manager, EML Sound and Light talked to Fiona Harley about the company's busy summer and business this year.

"The festival circuit has been very busy; we've had a lot of festivals. The major thing which has changed from last year is that a lot of the smaller festivals have disappeared, while the bigger festivals are getting bigger still. The festival season started in April with three festivals, and in July and August we had a total of 25 festivals, including Torhout-Werchter, headlined by REM; the Axion beach festival with Simple Minds; Graspop with Simple Minds and Joe Cocker; and Pukkelpop, headlined by Neil Young and the Smashing Pumpkins. We also supplied sound and lights for the four day Francofolies festival in Spa, headlining MC Solaar and Rita Mitsouko."

The Martin F2 system is widely respected for outdoor shows, and a lot of people who had doubts over the past few years have come back to the F2. It's the only system that combines long-throw with good dispersion – the coverage is amazing. This year, for the first time, we've been using lots of sub-bass with the cabinets. We've developed our own sub-bass cabinet, the EML 280, with JBL speakers. When we did The Prodigy at Foret Nationale the sound engineer

was so excited that he wanted to buy them.

"Tour-wise this year we've been out with Black Crowes, with a 30Kw Martin F2 rig. We supplied a 56-channel Ramsa on monitors and our custom-built wedges. We also supplied sound and light for a small tour with Nana Mouskouri. We've started a tour with Black Sabbath and in November we're working on Night Of The Proms, supplying some 450kW of conventional lights, with scrollers, arenas and a total of 90 VARI\*LITE luminaires (EML is the Belgian sub-distributor for Vari-Lite Europe) with LD Geert Vanhout. The PA will consist of 80kW of Martin F2, with system design by Patrick Demoustier.

"It's very hard to compete with the UK companies. In 1994, there were lots of big tours out but this year there hasn't been much apart from the Rolling Stones, so a lot of the companies are chasing for work. We have advantages though, particularly for US bands. If 90 per cent of the tour is happening on the continent they prefer a company which is based on the continent. We can supply extra equipment very easily because anywhere is only 3 or 400 Km from our premises. Many of our crew are fluent in five languages and that becomes especially important when you go to France, Spain, Italy and the Eastern part of Germany - it's a big advantage." ■

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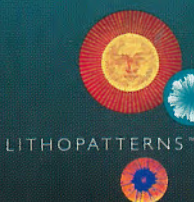
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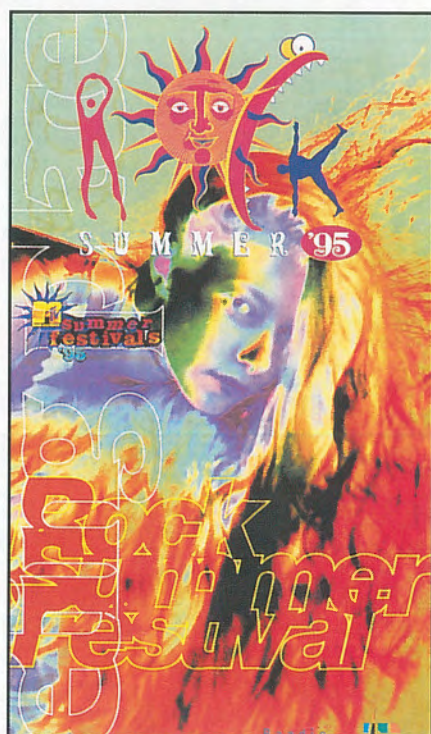
# ROCK SUMMER ON A ROLL

It's green and it's growing. Tallinn's Rock Summer Festival is being talked up as the 'Glastonbury of the Baltic', and the 1995 line-up was its strongest yet. **Mike Lethby** headed east to meet promoter and media entrepreneur Jüri Makarov

**T**he annual Tallinn Rock Summer Festival in Estonia, now in its seventh year, presented its 35,000 audience in mid-July with the strongest bill yet assembled at this picturesque Baltic capital. The four-day event was promoted by Jüri Makarov of Makarov Muusik Management at a unique site 100 metres from the Baltic Sea.

Tallinn, capital of Estonia, is a verdant gem of a city. Narrow cobbled streets and ochre-tiled roofs cluster at the foot of a medieval castle, and the sparkling Baltic laps a shoreline bordered by neat lawns and lush glades of shade trees.

As Makarov's chartered Tupolev-134 jet (the national airline will next year acquire a pair of new Boeing 737-500s) lifts off from Tallinn's small, pleasant airport, the city and shimmering sea seem to merge beyond the red roofs and green forests. It's a sight which is set to become



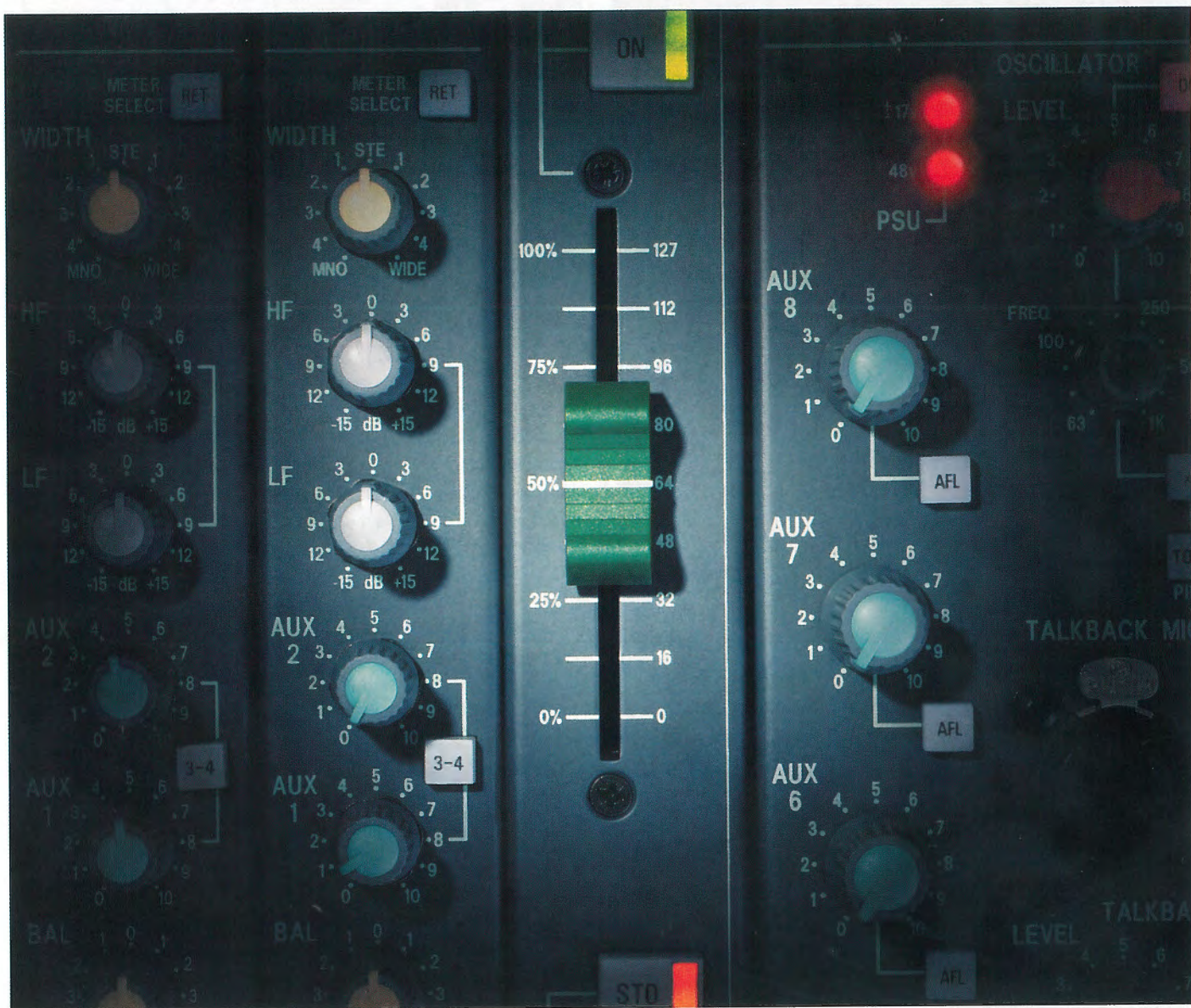
more familiar, as visiting tours grasp that there's an essential geographical difference between the Baltic and the Balkans. Surprise is people's usual reaction – both to the news that it's just a 2hr 50min hop from London Stansted, and at the charming city that awaits them.

The main stage this year was headlined by Simple Minds, M-People, The Levellers and Mike & The Mechanics, along with major European and Russian artists – with more acts playing the smaller Green stage.

The crowd basked in a warm sunshine which faded gently into twilight around 11pm. The Estonian night sky never quite darkens during summer, and it takes a leap of the imagination to think of this as a seaport whose waters freeze over from October to April.

The site's main auditorium was built many years ago as the venue for a mass choral festival – a sort of Estonian ➤ 34





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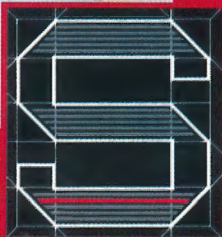
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The Green Stage

p32 ◀ Eisteddfod – with a huge half-dome housing choir stalls, facing a natural grassed bowl with rakes of bench seating. Up to 20,000 singers at a time still congregate every four years on the site to continue the tradition.

Makarov has built a conventional festival stage under the shadow of the dome each year for his event, and has installed a smaller structure for the nearby Green stage.

Since the festival's birth in 1988, when Estonia still laboured under the USSR's Moscow yoke, the event has been building respect and a reputation for high production values among both eastern European and mainstream Western artists.

Makarov, whose burgeoning track record as a music and media entrepreneur in virgin territory confirms that this accommodating, affable man is nobody's fool, talks in terms of Rock Summer becoming the 'Glastonbury of the Baltic'. "It became a celebration of freedom," he says, "and we're learning all the time." He has now purchased a new greenfield site some 14 miles inland from Tallinn to accommodate cautiously ambitious plans for an expanded festival next year, and has been talking to British-based agents and TV production specialists about televising Rock Summer 1996 in a pan-European broadcast package. The stocky, bearded figure of Makarov, baseball cap permanently topped by a radio comms headset, was accosted by TV and radio crews every time he passed through the backstage area.

The security pass system is on the lines of major European festivals with a plastic wristband permitting site entry followed by a graded laminate system for specific backstage, production, stage, press and VIP area access. Courtesy cars ferry artists and crew between the site and city centre hotels.

M-People, like some others, had been apprehensive about the reaction they might receive at a relatively little-known eastern European festival. Afterwards, elated at their ecstatic reception, they played an impromptu midnight set at Makarov's nearby Piraat nightclub (which also boasts a JBL PA system, fine acoustics and a good technical team), joining an excellent house band for what one British observer tagged "the defining moment of the festival – when it became more than just another gig." M-People gave me their own verdict during the flight home: "We've played a lot of festivals this year and this was really the best organised of them all."

### HISTORY IN THE MAKING

The festival was born amid the iconoclastic political climate of Mikhail Gorbachev's glasnost (openness) and perestroika (reconstruction) policies in the mid-80s.

Makarov recalls: "In 1975 the Communist party leaders had banned open-air festivals in the CCCP for young people, because it was seen as dangerous to allow freedom of move-

ment and things like that.

"I organised the first festival here in 1986. Before that, we'd just done small club gigs. Next, we organised a small one-week indoor festival. Then we figured, why not ask the city authorities for permission to do something bigger? After a big discussion we finally convinced people from the Ministry of Culture, the KGB, the Communist Party and the city authorities to see that it was just about music – if people get enough music and it's very loud, well, that's what they need. So we finally got our permission and we did a 'heavy rock' summer."

The second festival, in 1987, *Heavy Swvi* (Heavy Summer), drew 26 bands from across the Soviet Union and 25,000 people and encouraged Makarov to take the next step.

"I began calling musicians all over Russia, making contact with every band that had played in foreign countries – about 20 to 30 bands in all. And I got contact numbers for various other bands and musicians from elsewhere, including Steve Hackett, and we started to chase them.

"They were very surprised and very doubtful: is anything really going to happen? But they said yes, we are keen to come over. And in the spring of 1988 came a call from a Finnish radio station, who wanted to arrange a 'friendship concert' between Estonia and Finland – which led to the first two-day festival. We gave the broadcast rights to this radio station, and they paid for a first-class PA and stage and lights, as well as two bands, Public Image Limited and Big Country." The festival was enormously successful, drawing over 100,000 people in a country where few had previously had the chance to see foreign artists.

"They started all these nationalist movements, called 'singing revolution', and one Estonia songwriter wrote some songs – today, you'd say they were extremely nationalistic – but those songs helped raise young people's awareness that modern Estonia was existing. The first two or three festivals meant a lot for the people – it was a celebration of our new freedoms. But now it's becoming more and more like European festivals, with everything that belongs to that."

Ticket prices have risen sharply over the past three years (to the equivalent of US \$30 in advance or \$50 at the gate) as Rock Summer has grown into a four-day festival with international acts, reflecting higher production costs and artists' fees. The hike has hit Russian rouble-paying fans hardest, contributing to this year's lower attendance.

Says Makarov: "We're bringing in big acts and mainstream names to raise their awareness of the audience here. And then we wind-in acts like Menswear and Bullyrag to show the alternative, new music of tomorrow."

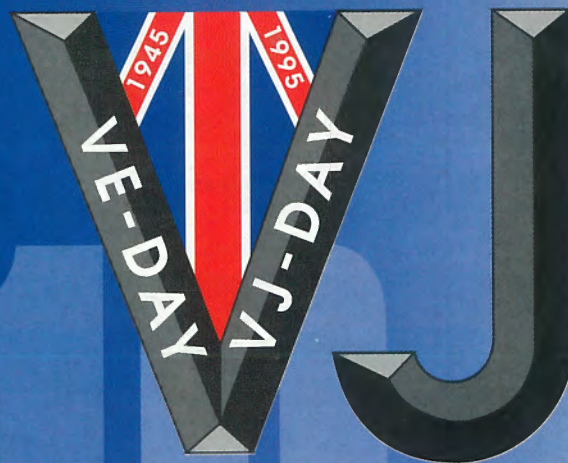
Estimated total attendance averaged 30,000 per day, with each day's figure made up of around 20,000 ticket sales; 5,000 under-12s, admitted free; 1,000 artist, guest and VIP complimentary tickets; and 3,000 stewards and site crew.

#### PRODUCTION FACILITIES

Production facilities at Rock Summer are not far short of standards at the major western European festivals.

Makarov: "We follow the rider, and it surprises foreign agents and bands that even on 'rouble time', we aim to supply a 'green contract'. When we started there was only one kind of vodka in the shops and two kinds of wine. So it was pretty hard back then to meet the riders...wow! But now this is all covered, and this year we're raising our technical standards a bit more."

Both the main stage JBL Concert Series PA and lighting rig (complete with truss and Cyberlites) comes from Finland



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rentals company Eastway. Comments Makarov: "They were here in 1988 and they have a great crew – and that's why we continue to work with them."

This year saw other activities including go-karting and horse rides. "They were very exciting for our audience because there are no amusement parks here, and facilities like this bring in a lot of families, which is very important in our society."

Tallinn's audience has always been cosmopolitan, with one third coming from Finland, Russia, Latvia, Sweden, Denmark and Norway. This year some had travelled from as far afield as the south of France. The trend looks set to grow with Tallinn emerging as the latest 'cool' destination for young travellers disenchanted with Prague's Americanisation.

"This year," adds Jüri, "as we did the first time, we've done a deal with MTV and we're very happy about it."

#### A NEW SITE FOR 1996

*Rock Summer '96* will open on a new greenfield site, purchased by Makarov Muusik Management to house the festival in future years. Rural land in Estonia is cheap, and Jüri is not one to miss an opportunity for expansion. (A parallel with Belgium's entrepreneurial Herman Scheuremanns springs to mind.) It's located 14km from Tallinn, near the junction of three major trunk roads leading to the capital.

MMM anticipates a daily audience of 25,000, up to 10,000 of whom are expected to make use of the site's overnight camping facilities. The rest will find special bus services laid on to take them back each night to their homes, guest houses or hotels in five areas including Tallinn.

Jüri: "We're making the move partly because people are coming from abroad. Festival audiences are not usually rich people: they are satisfied with tents – but we can't provide camping space in the centre of Tallinn, nor washing or dining facilities." Another factor is the financial burden of a 35-year-old venue that's sorely in need of new power systems, fences and toilets.

He says the new site will re-focus a city-centre audience which has become accustomed to arriving in the early evening for the headline acts. "When we move out of the city people will start to camp and spend more time at the venue, listening to the alternative music. That's

why we're devoting a lot of time and effort to bring over new and interesting bands – because the festival aims to introduce the world to Estonia, and Estonia to the world."

Two peripheral venues currently expand the event's horizons – the Piraat nightclub, a showcase for local club bands to which musicians playing on the main stage and their management entourages are invited, and a dance night in the Tennis Hall. The Dance Tent heads his list for expansion next year.

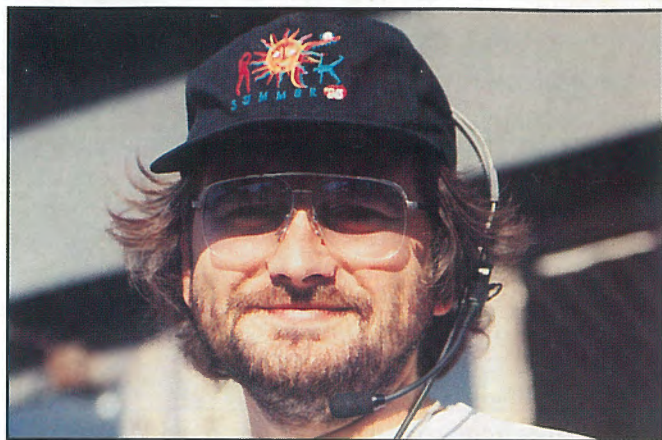
"The dance tent is important, but I don't want to exaggerate the idea. The idea is that in the festival everyone has their own favourites – punk, mainstream, rhythm 'n' blues, dance music, whatever."



The Green stage

**LIVE!:** What is the attitude from agents: do they see this as a good gig for their bands?

"We're now dealing with most of the biggest British agencies. And being the promoters, as a small company but with a big festival, it's a bit unusual. But in order to be regular promoters it's very important to look at the long-term health of your culture as well as your market, otherwise you can't tour new



Jüri Makarov

bands at all. That's why in Denmark, for example, the biggest threat is those free Carlsberg or Tuborg festivals where the brewery pays for the bands and production. And it's just killing the music industry. In Estonia there are 16 festivals, the others averaging 2-3,000 people, who get encouragement and help from us because we have the know-how, and a lot of different facilities – we help with PA, walkie-talkies, fences and so on."

**LIVE!:** Has it been a battle to establish credibility and trust with agents?

Makarov chuckles: "In 1989, when the legendary Billy Graham was still alive – it's funny to think about it now – I went to him during the International Live Music Conference and said, 'Well, you're taking care of the Rolling Stones; I'd like to make Rolling Stones in Estonia,' and he took it very calmly. He said, 'What is your name?' 'Jüri,' I replied. He said, 'Well, Jüri, start at club level; if you do enough club bands, you can get medium size acts. If you do enough medium size acts, then you can get stadium size acts, and if you do enough stadium size acts, then one day you can get the Stones!'

"Back then I didn't understand that at all, because everybody wanted the big names. But today," he adds with a candour rather rare in the promotion business, "I'm 100% sure that I'm not yet ready for the Rolling Stones. I went to the gig at Helsinki and saw the enormous production they're carrying with them. And Billy was right – it's much harder to promote successfully an unknown club act."

"This is a both-sides risk for me and the agents," he says. "I'm trusting them, they're trusting me, and the fact is we're getting those names. That's it."

That's also the story of a festival growing faster than most people can locate it on a map. Check your atlas and make a note of Makarov's number, pronto. ■

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The visual extravaganza of Take That's string of late summer shows brought Manchester and London a show so awesome it could never tour. Louise Stickland and Mike Lethby caught up with the circus at Earl's Court

# take**that**

If you're female, aged between six and fourteen, into pop music, following trends and idolatry, then Take That are like a dose of hormonal ecstasy. Each performance sends rapturous waves of excitement through thousands of expectant, pumping hearts, stretching lungs to an impressive exhaustion point – indeed, perhaps we're looking at audiences of future opera singers...

The Take That fans at Earl's Court are actually an exuberant testament to impeccable behaviour and good manners, with no stage rushing or heaving mosh pit; you would never get this at an Oasis gig with all those rowdy, spotty adolescent boys. Naturally, sexual innuendo is high on the performance agenda which makes one appreciate the valuable and unwitting contribution made to contemporary society by our Victorian forbears – the fact that the whole issue of sex is still rather confusing and, er, embarrassing.

Sexual dialectics aside, the Take That show is a spectacularly well presented, non-stop pageant of high-energy, colour, vitality and ideas. Gary, Mark, Jason and

Howard (chirpy, good-looking and hereafter referred to as 'The Boys') treat their enraptured audience to a dazzling, athletic array of song, dance and theatre encompassing a superabundance of musical styles from rock to rap, from cabaret to camp: diverse yet accessible, fluid but unpredictable.

In terms of entertainment, they're unsurpassable. This perfectly pitched pop will stamp lasting impressions in the hearts and minds of every youthful soul to leave the arena, although interestingly enough, it took a bit of help from Nirvana to get the biggest crowd reaction of the night, with a popped-up version of *Teen Spirit*. (Grunge RIP).

Essentially a teenybopper band, Take That have already established a longevity as well as having matured and developed considerably since their first live shows in 1992. The Take That fans have either grown with them, or decided that the music is well worth listening to as screaming is now strictly limited to crescendos at the end of songs, strategic build points and the (considerably less than the last

show) genitally-oriented gyrations.

The stage set is industrial and imposing, while the lighting rig looks as if a metal fetishist has been let loose. Two massive moving towers dominate the skyline, while several kilometres of trussing adorn the roof in elegant curves and angles. Two pincer-like cranes maraud at the front of the stage like giant claws, twisting and turning, providing walkways on to and off the towers and stage. The entire set changes shape constantly during the performance.

With so much kit up there, there's plenty of potential for disappearance up the rectum of self indulgence, but not with this show. Although most set and some lighting pieces move throughout the performance, not once does the effect seem overwhelming. While it's an action-packed, up-tempo show, there are many great moments of subtlety and mood. Vari\*Lite operation in particular is thoughtful and reflective amid a sea of ostentatious dynamics. Despite the enormity of the production, seven excellent musicians and 15 highly visual dancers on

Staging and set: a co-production between Brilliant Stages and Star Hire



stage, there's never a shadow of doubt as to who the stars of the show are.

Show Director Kim Gavin began conceptualisation work while the band was completing the tail end of their last tour in the spring, having worked closely with them for the last three years. As well as visualising the look and feel of the stage with input from the boys, he worked alongside the imaginative panache of the set and lighting design departments, played a major part in the creation of any video footage involved in the show and choreographed and produced the finished product.

People movement is fine-tuned to the

split second to co-ordinate with that of the various set pieces. In addition to the tower trucks and cherry pickers, a 40ft revolve hydraulically elevates into tiers for a choral-type effect at the end of the show and cars move on and off stage. Kim's story-board for the show is conscientiously interwoven with the mechanical effects.

It was the first time that Take That had worked with a recognised set designer. Paul Staples has a colourful background embracing all aspects of the performance industry, including theatre, rock 'n' roll, conference and cabaret. He explains that Kim came to him with a comprehensive

'wish list' of what he wanted to see in the show, after which it was down to Paul to make it work in a theatrical context.

Once they had agreed on the two large moving towers, they had to devise a drive mechanism that didn't involve too many ground-level tracks, in order to keep the stage clear for the dancers. This brain-teaser was solved by a collaboration between Charlie Kail of Brilliant Stages and Roger Barrett from Star Hire, and consists of a massive ground-supported cross-stage truss constructed from Thomas Super Truss. One tower is driven from the top of the truss, and one from the bottom, while being stabilised by the truss. All scenery movement during the show is operated by Gareth Williams from a computer controlled console, *The Juggler*, made by Stage Technologies.

Paul, who began the preliminary sketches back in February, says the show has been a huge challenge for him. Both he and Kim Gavin take their hats off to the sterling support they've had from the various sub-contractors and their companies, all of whom have played a vital rôle in making the show a reality within a very tight time-frame.

Budgeting and facilitating has been overseen by the unflappable Mark Gosling, Production Director. He stresses that Take That have always had a serious commitment to ploughing money into their productions and giving their fans a 'value added' show. He comments that the sheer scale of this show – 28 trucks and 130-odd personnel – has been one of the





most galvanising aspects for him.

Although there was a decent budget, it nonetheless wasn't an open cheque book, and once the fiscal parameters had been set Mark had to keep a close eye on proceedings. As there were only two venues, much of the set was designed to be hired rather than entirely custom-built. Mark is also keen to compliment the various crew departments on their professionalism and attention to detail. He mentions that the rigging team in particular had done a splendid job, contending with 150-odd points.

Lighting designer Simon Tutchener was in a jovial mood, quipping that the lighting rig still has room for some expansion before it will match the size of his ego. With over 1000 generic lighting instruments, "piles" of truss and pods, 18 spotlights, 136 Vari\*Lite (operated by Sean Nugent) and hundreds of square metres of starcloth, Simon isn't short of toys to play with: even his lighting plot is OTI, stretching to three A0 sheets.

He's operating from an Avolites Diamond II, with the third member of his operating team, Steve Sinclair running a Sapphire and three ColorMag desks for the scrollers. The show is extremely busy for lighting, "But," he states emphatically, "Sean, Steve and I work so closely together that I don't have to cue them". Simon has an intercom channel dedicated to calling spots, while the others share a 'tech channel' on which they sort out any problems that might require discussion.

Yet another visual dimension comes from video. Live footage comes from two pit cameras and one hand-held camera on-stage, bounced on to three screens by 4 Barco 8000's, the whole system provided by PSL.

Take That is more than just good pop or entertainment; it's a truly multi-media show in the sense that it combines and redefines a number of classical and modern performance technique as themes, serving them up in a palatable and powerful mélange of exhilaration.

## Take that audio

The task which faced Mike "Bunny" Warren, at the helm of Capital Sound Hire's Martin Audio house rig, had already become the stuff of touring mythology, thanks to accounts of last year's Take That fanmania extravaganza. Quality was always going to take a back seat to the practicality of punching an intelligible mix through the fans' ambient maelstrom.

107dB was the measured average level at the desk – before the music started. The kids scream a lot, and blow whistles a lot more.

Mike Warren, speaking before the second Earl's Court date, had much to say about the differences between the two venues. "At Manchester," he begins, "we blocked-off the road outside. Access is fine for three trucks at a time, but since we had 28 lining-up we had to take special measures." Transam's trucks were timed to arrive and depart in synchronised waves and his sole criticism of the Nynex Arena's load-in facilities was that "the push [from door to stage area] is rather long."

Warren confirms that the two UK venues are acoustically 'like chalk and cheese'. Nynex was completed this summer as a multi-purpose modern arena while Earl's Court, built in another age, still houses its original under-floor pool, the bane of every sound production.

"We loved the sound at Manchester," he elaborates. "You get slapback from the rear wall at soundcheck, but once the audience is in it becomes a beautiful-sounding room."

The hammering of thousands of nubile feet, a muted rumble at the Nynex, roared around the vast concrete spaces behind Earl's Court's scaffold-supported bleachers. The budget hadn't extended to full draping of Earl's Court's roof space nor the underfloor pool – measures normally deemed essential for acceptable PA sound here.

But the band's management felt that fans would be less bothered about hearing their heroes clearly than seeing them in an exciting visual setting. So it was interesting to hear how Capital Sound's team explored their rôle.

## House

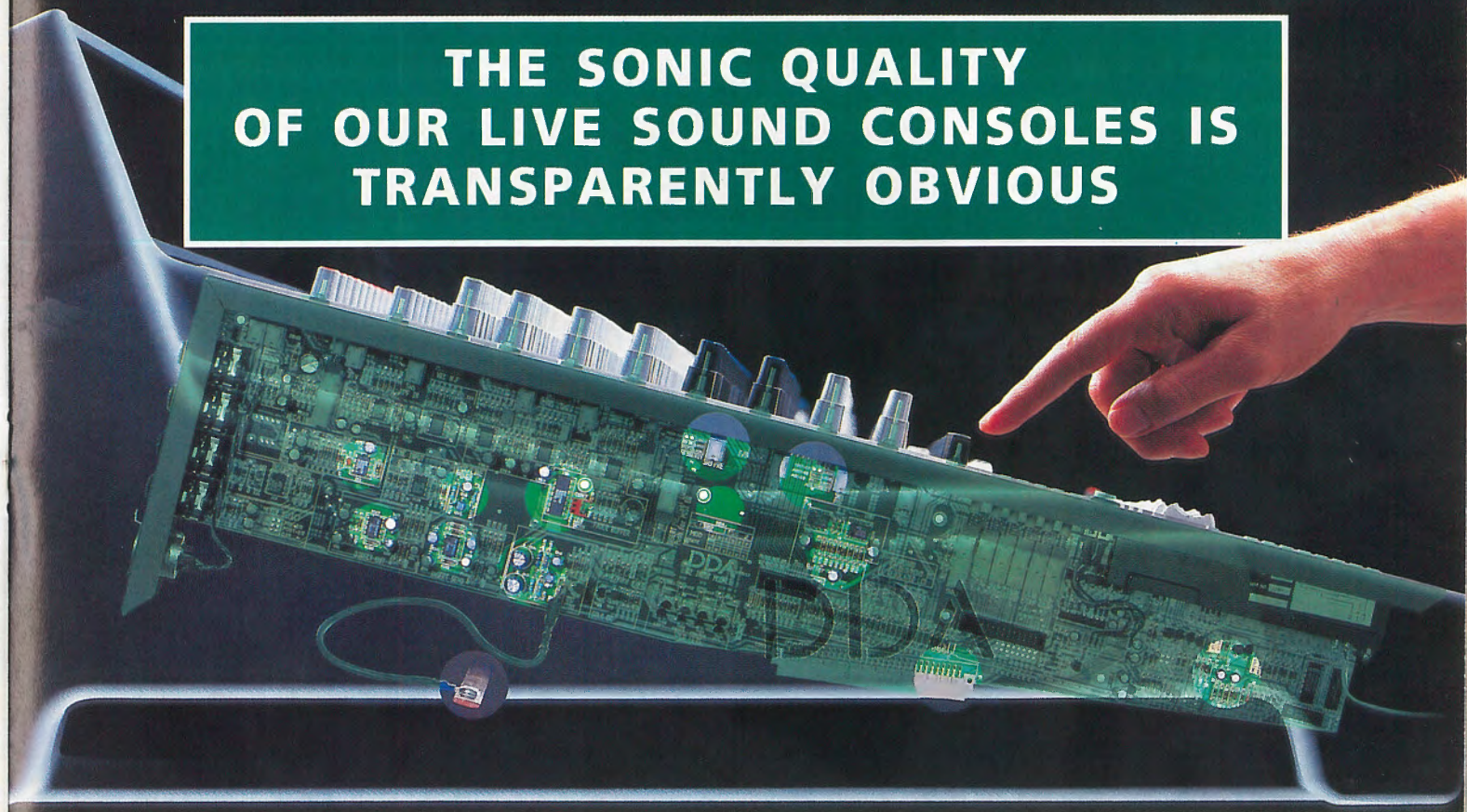
"Basically, I'm EQ'ing the mix to cut through the noise of the kids," explains Warren. The major addition at Earl's Court to the Nynex Arena PA configuration was a pair of delay hangs, to cover the much longer arena.

"Without full draping here, there's a lot of 100Hz and 125Hz in the room, plus top-end slapback. The building absorbs and then returns sound from that enormous space in the roof. When the band are playing it's not too bad, but speech becomes very confused. We're using the delays to help intelligibility. The worst place in the hall is just behind the house desk position, which draping would avert. It's a bit frustrating after Manchester although I'm getting used to it."

A 5-way Martin F2 provides the main flown system with Combi boxes on the bottom row, via MCS crossovers. A flown centre fill cluster with F2 bass and Combi cabinets helped ➤ p67



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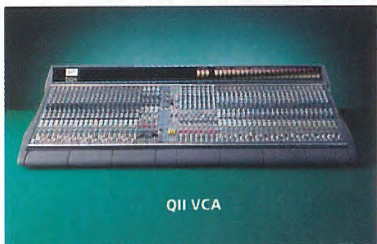
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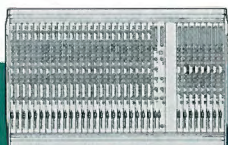
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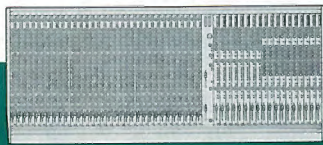
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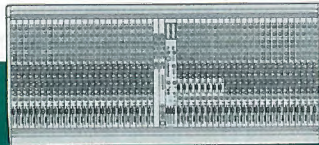
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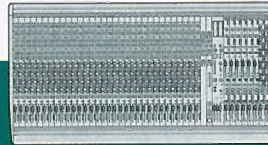
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# wholehog<sup>2</sup>

**Wholehog 2 has been one of the year's most eagerly-awaited lighting desks. Has it been worth the wait? Louise Stickland finds out**

The Wholehog 2 has been one of the most eagerly-awaited lighting console projects of 1995. In reality that's another way of saying it's late, but, like Windows 95, that hasn't made any difference to the desirability of the product, nor to the fact that the technology will greatly enhance the working lives of those who use it.

Manufacturers Flying Pig Systems might be a far cry in terms of resources from the mighty Microsoft corporation, but nonetheless are still producing leading-edge technology, and are blessed with the ability to retain a sense of humour – and a sense of reality. Software programmer Tom Thorne comments that the reason they held back for so long before producing a viable machine (the prototypes were previewed at PLASA 94), was their desire to ensure that they had it right – and to put out something that was 'truly mind-blowing'.

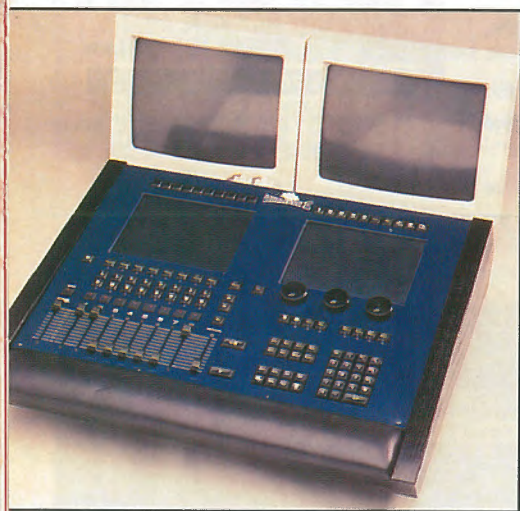
Their apparently cavalier attitude in stopping production of the original Wholehog raised eyebrows around the industry, but all four Flying Pigs are adamant that that was the only way to combine their considerable energies and resources into the latest beast.

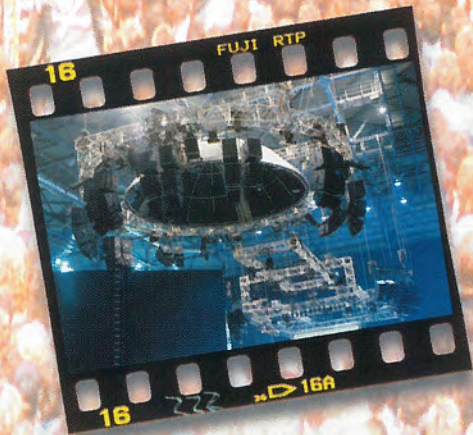
One of the objectives of the new desk

was to address any shortcomings of the Wholehog 1, and the first thing that strikes you about Hog 2 is its compact size, a mere 26in wide by 23in deep, a considerable reduction over its predecessor. It weighs 48 lbs, which might be a one-person lift for the gorillas of the business, but a bit of a struggle for the muscularly-challenged, particularly once flight-cased.

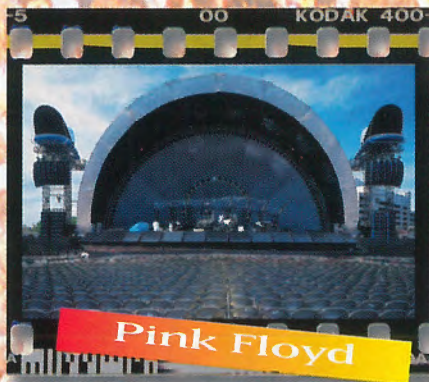
An initial glance at the fascia informs you that this a new-generation lighting console, and not a beast for those LDs who like the reassurance of being surrounded by faders. There are just eight playback masters on the front plus a selection of well-spaced buttons, including a numeric keypad and three rotary encoders below the right hand screen for position and colour. Two large, touch-sensitive screens dominate the display, and it's these that make the programming and playback intuitive, and very easy, via their 'soft' buttons.

One button will allow you to access Group, Focus, Colour and Beam palettes. These palettes are contained on the fixture library disk that's automatically loaded at start up, averting the need for the user to define them. Many of the buttons ➤ p44

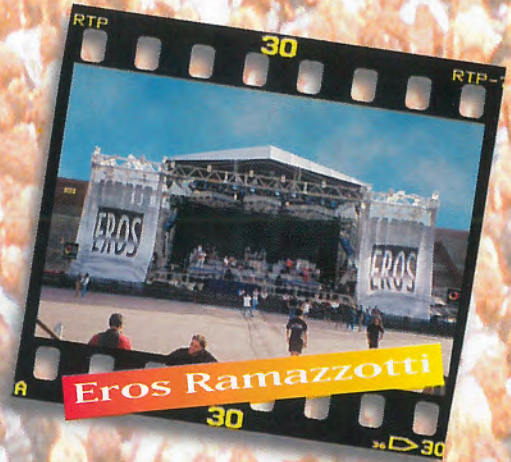




Peter Gabriel



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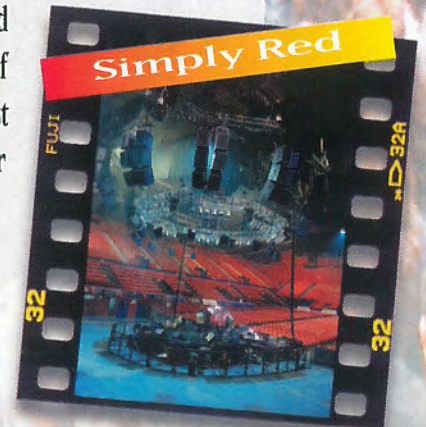
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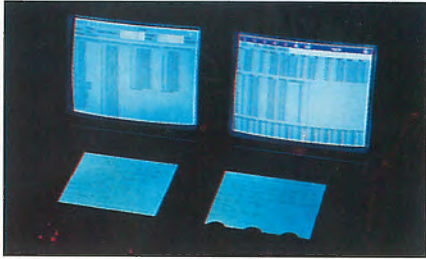
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# “The ‘dinosaur’ factor didn’t stop any lighting designers or operators used to more conventional consoles appreciating the flexibility and versatility of Wholehog 1 – so neither should it for Wholehog 2”



p42 ← come with appropriate easy-to-understand menus – almost like a condensed version of on-line help. Window setups can be sized and positioned by using the buttons above the screen right hand screen. Two external monitors can be added giving four screens in total, and the viewing information can be arranged according to the wishes of the user.

Programming is just like the Hog 1 in that you pick up the lights, put them on a position preset and choose a colour, swing in a gobo or other effect, and record – except that this is now accomplished by touching the clearly-labelled screen buttons. Memories can be named from an internal keyboard that pops up on screen. Cues are automatically arranged into cue lists that can be called up or edited at any point. All programming and playback operations can also be performed on the numeric keypad, which should appeal to theatre-orientated programmers operators and designers who have been working with keypads for years.

Another improvement over Wholehog 1 is

the ease of adding timing to a cue. The soft button menus again presenting you with the options – all you have to do is fill in the values you desire. A cue can contain any timing characteristic for any parameter for the lights within it; there's no limit to the number of timing parts to that cue.

Flying Pig Systems believe that as moving light rigs become increasingly complex, the only way of effective control will be with theatrical-style programming. To this end, Wholehog 2 will allow users to embed chases as a cue inside cuelists, thus eight masters shouldn't be a problem. However, there are plans for an add-on 'wing' to the desk, giving a further 18 fader masters and 36 scene masters for those who prefer programming 'horizontally'.

Hog 2 has 2000 channels, enough for all but the most over-the-top shows. Again the Pigs comment that the Hog 1's 6000 channels were excessive, and felt a reduction in capacity was in order. The rear of the beast reveals all the connectivity you need – 4 bi-directional DMX outputs and one DMX

input. The idea behind this is for people who want to access a back catalogue of cues that's still sitting in an old analogue desk. The output of the analogue desk can be fed into the Hog 2, which will take a snapshot of the cue, and henceforth the cue will reside in and operate from the bowels of the Hog 2.

Also on the rear is a timecode input, a printer port, mouse and keyboard sockets, disk drive, two external monitor outlets and an expansion port for the riggers remote and future 'wing'. All programming is stored in battery backed-up memory with off-line storage and permanent backup via 3.5" floppy.

The Hog 2 opens on smooth and sexy gas-propelled springs, (Not that you will need to open it often, emphasise the Pigs), to reveal an interior as neat and minimalist as the fascia panel. There are just three boards: the power supply board, the processor board (where the Intel 960 chip chugs away) and the driver board.

Thorne adds that initial feedback from the first users of the desk heralds nothing but praise for the screens, even though the concept of programming in this fashion is very new.

Naturally it will take some six months of road-testing before the software reaches its final version, and before people's feedback has been fully assimilated. I asked whether they expected any resistance from users unsure of working with a desk that operated in a radically different way to what they are used to. Flying Pig Systems' reply was that, much to the initial surprise of some, the 'dinosaur' factor didn't stop any lighting designers or operators used to more conventional consoles appreciating the flexibility and versatility of Wholehog 1 – so neither should it for Wholehog 2.



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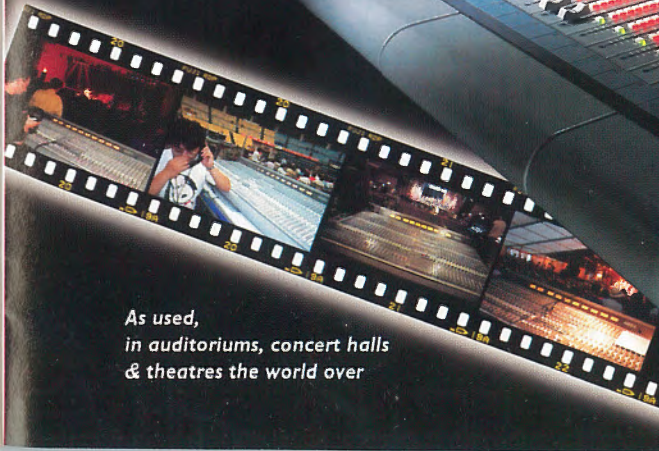
Gates with an attack time of just 5 microseconds. Compressors with variable control over threshold, attack, release, ratio, knee and stereo linking. Modulation that includes level, pan and channel triggering.

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profile

# kelsey acoustics

## Plugging into growth

By Zenon Schoepe

Though it still bears the name of one of the pioneers of the production industry, today's Kelsey Acoustics, now housed in new and much larger premises in west London, has grown into a sizeable operation.

Richard Vickers came off the road in 1979 to work for Kelsey Acoustics, and two years later bought the company from its founder, Bill Kelsey. In the run-up to its 20th anniversary, MD Vickers says the company has reorganised itself at its new premises into which it moved in June 1994, and is on course for more expansion in the near future.

Established originally to supply PA companies, Kelsey Acoustics is now a more full-service operation and has carved out a niche for itself as a leading supplier of cable, connectors and ancillary equipment to the wider production, recording and broadcast industries, with a growing number of lighting companies joining the list too.

"It's slowly grown over the years and we realised fairly early on that there was a lot of business to be done with studio hire companies and studios," says Vickers. "Although we are still thought of as mainly supplying PA companies, the split of our business is in fact 60% recording studios, 30% PA companies and the remainder in broadcast and AV."

Gaining a Switchcraft franchise in 1980 signalled the start of further involvement in cabling and connectors as a primary function – but the two decades haven't all been plain sailing.

"In 1983-4 we lost a great deal of money should have liquidated, but to be honest I didn't have the bottle to stand up in front of the creditors and say I'm throwing my hand in," admits Vickers. "Over the course of the next year I ended up knowing all the Sheriff's children by name, though eventually we managed to pay everybody back – and Julie Clarke, my partner and financial director, was instrumental in making that happen."

Diversification and custom building were highlighted as keys to the company's future. "Brown-boxing is boring so we began to design products like our cable crossovers," he says. Other



Richard Vickers and Julie Clarke

Kelsey products include stageboxes and connectorised cable drums, the latter being unusual in not requiring the central axle to be attached at both sides thereby allowing connectors to be mounted on the side flanges.

According to Vickers, a lot of nonsense is talked about cable.

"Some cables do sound different to others; some do have go-faster stripes; but there's an awful lot of rubbish about what is and what isn't better," he states. "Nearly all the major studio hire companies use our stuff and that's not oxygen-free – and they're working at the high end of digital."

For live sound, he places much hope in the industry's adoption of Pyle National multipin connectors. These very high quality military spec multi connectors may be difficult to put together but once assembled, they're guaranteed for 2500 matings or two years. To add credence to this claim, Kelsey has supplied at least ten leading sound companies with the connectors in identical configurations for total compatibility. "To my knowledge this is the first time anything like this has ever happened," he says.

Kelsey Acoustics regularly exports to 20 countries and actually does more business outside the EC than in it. He attributes this to a strong base of overseas contacts.

"Rather than sell direct I'm of the opinion that it's best to have distributors in each country who know the local territory, speak the local language and have their sales forces working for you as well as your own," he says.

The move from Powis Terrace to 27 Beethoven Street, London W10 last year, gives 5000 sq ft of space including 3000 sq ft of warehouse holding double the previous quantity of stock. The move necessitated a change in systems which are now installed and refined, and things are looking good.

"We were lucky in 1993-4 in that our turnover nearly doubled and this year has seen a growth of another 10%," says Vickers. "We want another year of consolidation and growth of 10% before we actually think about going for a push for expansion." ■



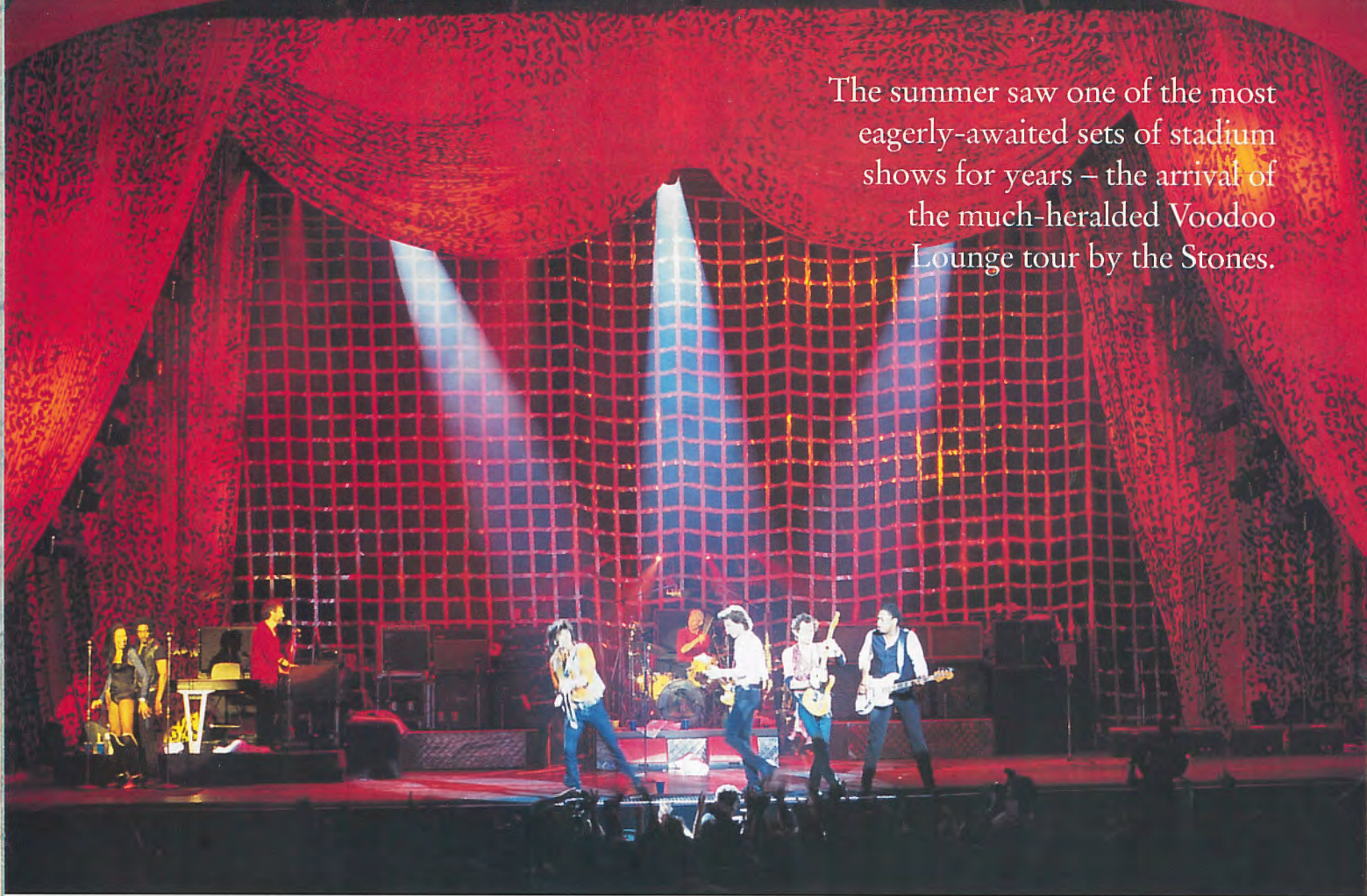
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Portapack

The summer saw one of the most eagerly-awaited sets of stadium shows for years – the arrival of the much-heralded Voodoo Lounge tour by the Stones.



# the **stones** roll in

**W**ith a set by Mark Fisher, lighting by Patrick Woodroffe and FOH sound by Benji Lefevre, it took many people in the industry by surprise – not for its content, which had been widely-publicised and photographed in advance, but for the sheer dynamism of the whole spectacle.

The Stones themselves, on their best form in years, seemed determined to live up to their self-styled moniker as “greatest rock’n’roll band in the world”, and the production did them proud.

Sound had the stamp of Dallas, Texas, firmly imprinted upon it, with Showco’s meaty Prism arena and delay rig in full flight – with a superbly appropriate, storming mix driving it, too, from Lefevre’s Harrison HM5 board. Chris Wade-Evans mixed monitors through a Harrison SM5 desk. Also on the ➤ ➤ p50





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p48 ◀ audio team were David 'Cowboy' Conyers (sound crew chief) and monitor engineer Mike Allison. Highlights at the first Wembley show ranged from an outrageous *Honky Tonk Women* with Air Artists' mammoth and dramatic inflatables, and a bltzzkreig version of Dylan's *Like A Rolling Stone*. Stunning pyros from PPA Inc opened and closed the show.

Lighting was by Concert Production Lighting, under client production manager Carol Croft. The CPL lighting crew were Dave Hill, Etham Weber, Mark Risk, Graham Feast, Nick Barton, John Bedell, Matthew Croft, Bill Surtees, Tim

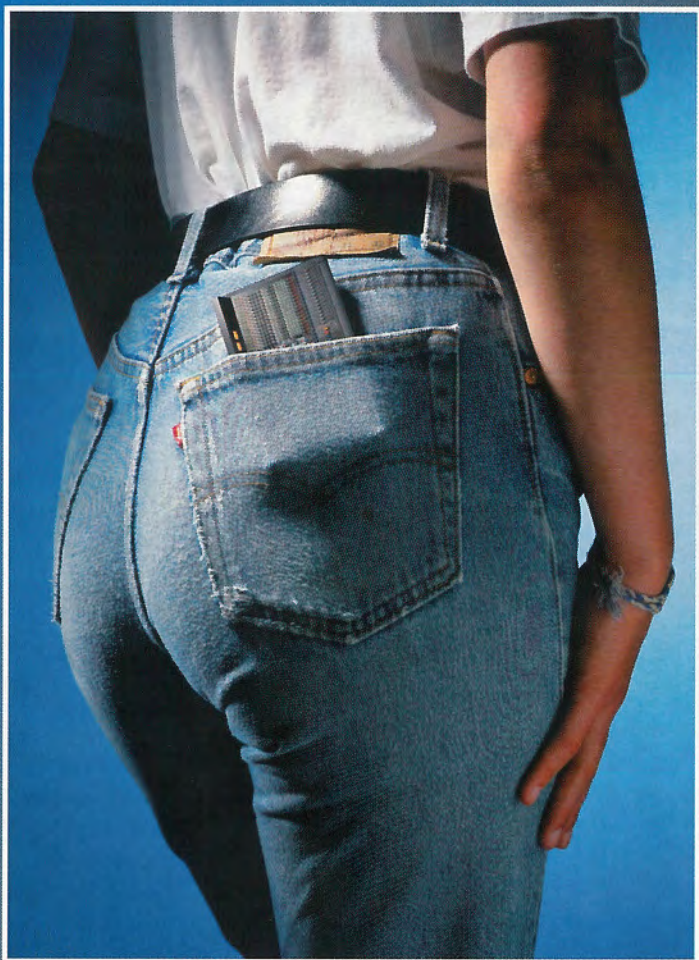
Phillips, Bob Batty, Jonathon Wood, Jonathon Sellers, Frabrice Delmontel, Thierry Bouvet, Kenny Ackerman and John Bull.

But there was more, and even better, to come, in the shape of London's worst-kept secret: the Stones at Brixton Academy. Now this was slap in the middle of London's steamiest heatwave in years, and come early evening the interior of the Academy was absolutely roasting. Just as well that Woodroffe, directing proceedings from the floor, had elected to use a pared-down rig with no PAR cans at all – just a handful of artfully-arranged VL5 and VL6 luminaires, rather fetching-

ly set-off by a huge leopardskin-look drape. As the crowd outside engulfed the building and Mick Jagger soundchecked (using his new Sony radio microphone from Raycom) from the Academy floor, crew were startled to find ol' rubber lips looming up behind them singing *Brown Sugar*. Before the show began, a planned interview with Lefevre was shelved because of a last-minute (and evidently rather worrying) venue power supply hitch. But when the show started, all this was forgotten as the band roared through their set like a bunch of teenagers. *Most excellent.* ■

*Mike Lethby*





## Automated Sound Reinforcement Console

In 1994 AMEK revolutionized sound reinforcement consoles with the introduction of RECALL by LANGLEY, the world's first computer-assisted Front-of-House console. 501 provides similar automated facilities within a scaled-down, lower-cost system.

501's extremely small footprint packs more facilities into less space than most SR consoles allow. The 24 and 40-input frames provide 8 aux busses, 8 audio subgroups, 4 VCA groups with 4 dedicated masters, 4 Mute groups, 2 Stereo returns and 10 x 4 Matrix. Exceptional Eq and audio performance is an AMEK hallmark, and 501 more than meets expectations.

501 can be used as a normal manual console, but the real excitement is AMEK's SHOWTIME computer automation.

## AMEK SHOWTIME Automation

SHOWTIME is the first computer automation system developed for Front-of-House and Monitor console applications.

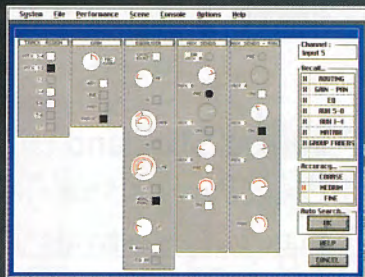
Scenes, comprised of fader levels, channel mutes, channel Aux 1 & 2 mutes, Mute groups, VCA group setup and levels and Events such as MIDI triggers are created. Scenes and Events can be edited together into a 256 location Cue List to build up a Performance, which can be stored and loaded - at the touch of a button - when needed.



# 501 by Langley

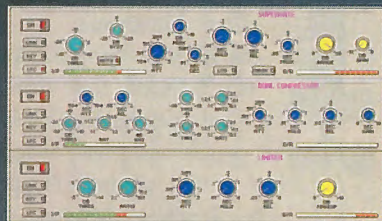
## Talking Recall

AMEK 501 allows you to memorize the settings of the console controls and reload them at a later time - for example, when the support act leaves the stage and the headline artist takes it. Auto-scan finds only those controls which need adjusting, and settings are shown onscreen and indicated by AMEK's unique Voice Prompt, which tells you which control to adjust next. Selected functions can be masked, so that you only recall what you need.



## AMEK Virtual Dynamics

AMEK VIRTUAL DYNAMICS uses digital control of the fader VCA to provide you with a choice of one from nine gain processing devices per input, represented onscreen by icons of the hardware. Parameters are adjusted with the mouse and settings are saved to and loaded from disk with the performance mix data.



## The Computer

SHOWTIME runs on 486-processor based computers; rugged portables such as the IBM Thinkpad are ideal for demanding live performance applications. Portables can also easily be taken back to the hotel room for off-line editing of SHOWTIME mix data.

## Just How You Remembered It

501 by LANGLEY is a major step forward in Sound Reinforcement. It creates new possibilities and provides open-ended solutions to the complex problems of modern live performance technology. And the mix will be just how you remembered it.



501 by Langley  
40 Input Version



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# FESTIVAL MEDICAL SERVICES

**Louise Stickland** talks to Nich Woolf and Dave Parry about their invaluable work at major UK festivals



Nich Woolf (LR) and Dave Parry (R) in the resuscitation room

Reading Festival, set against a backdrop of the prosaic, industrial hinterland of one of Berkshire's prime dormitory towns, is the final resting place on the festival calendar for the thousands of young people who enjoy their summer imbibing music, communal spirit and good vibes. Reading, departing from the traditional festival mould, has a distinct urban ambience to it, characterised by tarmac and the trappings of civilisation as opposed to the aroma of cow dung and countryside environments.

After collecting my pass, I negotiated the Trackway lane past the backstage camping area to the Medical Centre, tucked in a corner by the gates into the public domain.

Festival care and medicine represents one of the most frequently overlooked areas of event production. It carries a huge responsibility, with thousands of people compressed together in close and unconventional conditions for several days. For most festival-goers, it's holiday time, so the usual party indulgences are high on the agenda. And combined with unpredictable meteorology, high spirits, population density and unfamiliarity with the great outdoors, casualties are bound to occur.

The Festival Medical Services [FMS] organisation was born out of a meeting between Somerset GP Chris Howes and Ambulance Officer Nich Woolf in 1981 at the Glastonbury Festival. As the festival grew organically, they realised that if all

the various medical, psychiatric, accident and emergency and treatment aspects could be united into one concentrated effort, it would make for much smoother running of that area of the festival.

In 1988 they were joined by paramedic Dave Parry. The operation at Glastonbury has expanded from the original involvement of 10 - 20 people to over 400. The emergency cover provided by FMS at Glastonbury now involves a full Accident and Emergency set-up, including major trauma and resuscitation bays, outpatients' surgery, pharmacy, psychiatric department, physiotherapy and a dental unit, so they have the capacity to cater for every part of the body. X-ray facilities are provided at a local hospital. They also arrange four-wheel drive emergency vehicles to cover the site.

This was the first year that FMS had been invited to set up its operation at Reading. The intention was to keep the entire medical requirements of the festival site self-contained, provided and paid for by promoters The Mean Fiddler Organisation, thus making no unnecessary demands on the local health facilities or taxpayers.

The Reading operation is scaled down from Glastonbury, with 87 FMS staff on duty in shifts over the three days. The festival population is 45,000 (a little over half that of Glastonbury), along with several hundred 'permanent' staff plus visiting artists and crew who can be treated if necessary.

A distinctly jovial atmosphere resides over the Medical Centre, where Dave Parry's gregarious personality and sense of humour were holding forth on Thursday night. He and Nich Woolf showed me around the tented centre which consisted of reception and resuscitation rooms, two general treatment rooms and a 'quiet room' in which people can recuperate and collect themselves. A friendly calmness envelopes the entire area.

FMS own a comprehensive inventory of equipment, and provide a fully geared-up mobile casualty unit capable of dealing with a high through-put of patients. There is a large selection of medication for immediate treatment, and FMS have negotiated an arrangement with a local pharmacy whereby prescribed drugs can be obtained for a £3 private prescription fee.

Nich Woolf is the sort of person you can imagine remaining cool amidst traumatic and stressful conditions. His substantial frame and solid persona also aid in dealing with tough crowd situations - which, as pit medical crew supervisor for both the Main and *Melody Maker* stages, was a great asset at Reading.

Chris Howes, earnestly engaged in various organisational conversations while I interviewed Dave and Nich, was keen to take a back seat from media exposure, yet he has an aura that induces immediate trust.

FMS' administrative rôle in the ➤ p54

Once again, Allen & Heath has succeeded in bringing you our legendary British EQ. A brilliant 4 band, full sweep, equalizer that's absolutely precise, giving a sweet breathy top end and a solid controllable low end.

LF +15dB 2kHz to 20 kHz Shelving  
 MF1 +15dB 500Hz to 15kHz Peak/dip  
 MF2 +15dB 35Hz to 1kHz Peak/dip  
 LF +15dB 20Hz to 200Hz Shelving

The EQ input features an FET switch which is silent thereby virtually eliminating any possibility of DC offset to the system and has an LED to notify you of the EQ status.

**Sweepable Lo-Cut Filter**  
 Reduces low frequency source noise such as pops when close miking, stage noise or transport rumble. The sweep control allows you to precisely set the filter cut off point to a maximum of 400Hz. Off enables the full bandwidth of better than 20Hz to 30kHz - 1dB.

**+48V Phantom Power**  
 Individual switch (stereo) +48V DC to the MIC XLR to supply phantom powered microphones. Gain channels can have the 48V disabled by internal jumper option.

**MUTE**  
 The mute switch toggles the channel on or off (mutely) using a silent FET circuit and has a red LED to show the mute status. These features are programmable to any one of eight separate Group Mutes. **Check out the section "Programmable Mute Groups"**

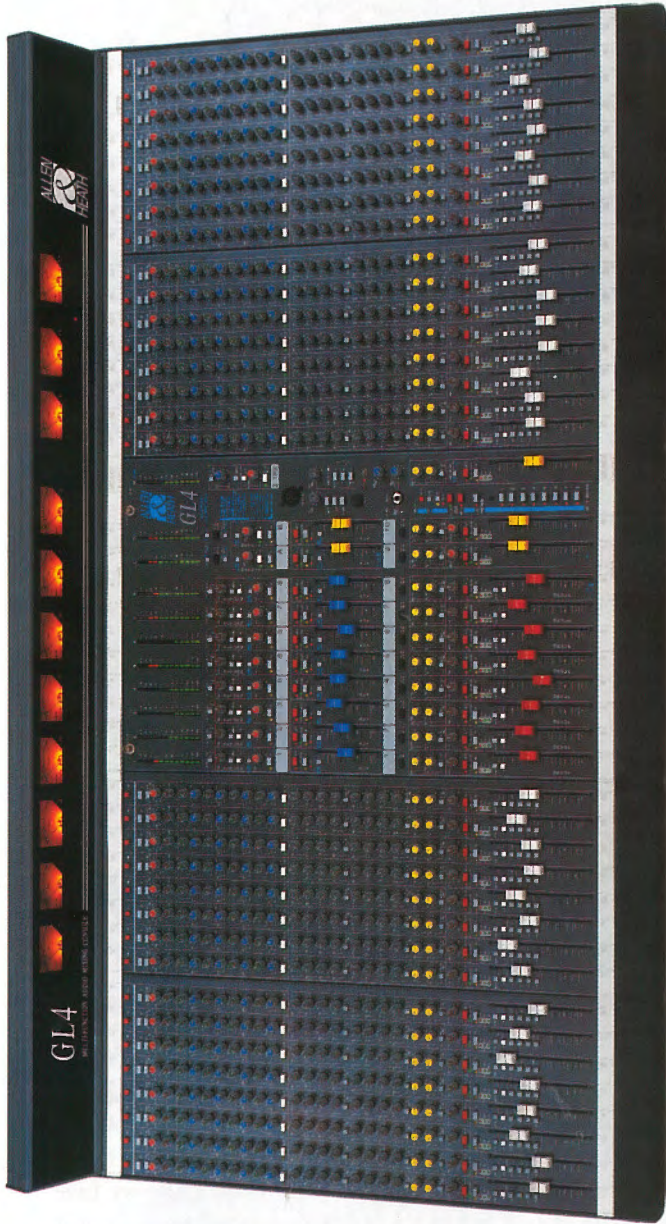
**Pre Fade Listen**  
 The switch automatically overrides the selected monitor source (in the hexapole jack or the external monitor output) with the pre-fader channel signal to check signal quality and gain settings.

**Fader**  
 100mm long throw smooth travel fader offers +10dB boost above the normal "0" operating level. A meso wide on slide below the faders is used to number and identify the channels.

**MIC/LINE**  
 Selects either the MIC or LINE input source. Our MIC/LINE switch works as a 20db pad. Our MIC/LINE switch works as a 20db pad on the XLR connector which allows you to plug line level sources into the XLR connector. No more getting out adapters to get your XLR line level sources into the console.

**Input Meter**  
 For complete control of the channel signal level a 3-stage LED meter shows pre-fader signal presence (dynamic indication starting from -20dBu, 0dB normal level, and signal peak (6dB below clipping).

**Group Module**  
 This is where it all happens. The Allen & Heath GL4 is designed for maximum flexibility with absolutely no compromise in the application you configure it for. That's the philosophy behind the layout of the group master section. FOL Monitor, or Recording, whatever the application of the moment, the ideal control layout can be arranged. The topology that we have chosen to achieve this has never been used before on a console in this price range.



### AUX Reverse Section

This is where the whole front of House/Monitor Console switching thing takes place. When these switches are depressed, it routes what was the auxiliary Master level to the corresponding group or Luthlight fader below. (You'd use all the channel auxes in the Post Fade Post EQ position, remember they're mutes now). In order to get the wedge mix, the source select switch for the mono master fader is what you need. This button switches the source for the mono fader from the mono bus to the AFL/AFL circuit. You'll notice that each of what USED TO BE the aux master sends has an AFL switch on them. Now those buttons turn the mutes on and off in your wedge mix. Cool, huh?

### Matrix

Of course no sound reinforcement console worth its salt is complete without a matrix section. The Allen & Heath GL4 has an 11x2 matrix that has the unique ability to tie into corresponding auxiliary sends. This is very cool for doing on the fly cue mixes and mix minus stuff.

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Either 8 buss front of house or full function 10 mix monitor desk, or multitrack recording the GL4 offers performance and versatility only found on consoles costing thousands more. Gone are the days of turning away business because you had a monitor desk but not a house desk or vice versa, our unique routing takes care of that. Gone are the days of being locked into a frame size that you didn't need so you could cover your bases for future growth, SYS-LINK™ will let you expand and interface with the outside world. Designed and built by the engineers that know what the real world needs and what the requirements are for today's working audio professional. A perfectionist's sense of clarity, blue collar readability and a

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### GAIN

A new high performance pre-ampifier stage matches the input source to the console. Wide ranging MIC +6 to +100dB, LINE -14 to +40dB gain control with a linear compensated low to ensure a smooth, even response over the whole 270° range.

### Phase Reverse

Reverses the phase of the input source to correct the phase differences often encountered in microphone placement, cables wired in reverse, and reverse wired microphones. Reversing the phase of a signal can also be used to minimize acoustic feedback microphones in live sound mixing.

### AUX Sends

10 aux sends with individual level controls and pre-post fader switching allow uncompromised routing to combinations of external effects devices, cue systems, stage monitors and the live. These are arranged in two groups of four, and one group of two for logical grouping of effects and monitor sends. Internal jumper options allow permanent configuration for pre or post fader rather than switched if required. For their part, solo buttons select the pre-fade sends to be pre or post EQ and pre or post main EQ, post main standard setting). In stage monitor mode the 10 aux sends become the 10 mms per input, at post fader and EQ to allow total functionality as a dedicated stage monitor mixer.

### Routing

This bank of switches routes the post pan signal to the L-R and Groups (in pairs), and the pre-pan signal to the MONO mix. IN STAGE MONITOR applications the MONO buss is used for AFL monitoring to the stage engineers wedge speaker.

### Programmable Mute Groups

This system is a total no-brainer to operate. Hit the a **Mute Group Master** button and the mutes come on with their corresponding LED's lit. Hit **Mute Preview**, select another master and the green LED's tell you which mutes are going to come on when you go to that group. Hit the **Group Edit** button, mute master button and change the status of each mute (green LED's tell you whether they're assigned to that group) Hit group edit again and Voilà! those changes are stored. Heck, if you really want to get fancy, check out the MIDI capabilities we've got up our sleeve.

### PAN

The new pan circuit gives even power separation on all busses. The pan control positions the signal between L (odd) and R (even) of the routed outputs. At Allen & Heath we use a differentiated constant power pan for a multi-application environment. This introduces a 2.5dB dip in the center position. This has no effect on the completely separable mono bus.

### MIDI Capabilities

MIDI in, out, and through allow you to run the programmable mute system via any MIDI external control. In addition the system can be set up to send program change to external devices so that as you change term score to score your effects or any other devices can change simultaneously. These and many more implementation schemes are available on the GL4.



Pete Tudor, substance misuse specialist and exponent of Schacter's Theory

p52 ◀ Reading Festival began six months beforehand when they became part of the Emergency Planning Team, heavily involved with the Royal Berkshire Ambulance Service and the local council. Both organisations were very supportive of FMS, helping them provide medical and emergency cover at the festival, a radical departure from previous years. They also work closely with The British Red Cross and St John's voluntary ambulance services.

Sincerity and commitment are striking features about those who work for Festival Medical Services: it is a very different type of medicine. Dave Parry says having a sense of humour is absolutely essential to be a successful member of the team. It helps produce the unique fusion of festival spirit and medical austerity that FMS balance with caprice and alacrity.

All FMS labour is voluntary. They have built up a database of people over the years who return season after season. It's not a case of taking on trainees or GPs wanting to work because they like the bands. All volunteers are employed country-wide in various areas of the health service, and are picked for both first-class qualifications within their own fields and an aptitude for the festival situation, having proven themselves to be competent, reliable and of appropriate personality. The team includes several consultants who, despite their status, are willing to don shorts and trainers, brave the portaloos, work long shifts and live in a tent for the weekend.

Nich and Dave emphasise that a large part of the challenge of festival medicine lies in the anomaly of the situation. Unlike a GP, they deal with members of the public they don't know, and need excellent communication skills so that trusting, non-judgmental relationships can be forged quickly and easily, to aid assessment of any situation. Sometimes, with drug-related cases, the most personal questions have to be posed without get-

ting smacked in the face.

Patients have to be 'triaged' (sorted by priority) and treated quickly, and at peak times (3pm - 3am) the Medical Centre can be deluged with people needing varying degrees of attention. At Reading, four doctors were on duty during peak hours, and two during the other 12 hours of the day.

First aid treatment suffices for the vast majority of cases. Asthmatic attacks, Nich elucidates, are very common, and particularly prevalent amongst young people. The stress of standing in front of a stage for 12 hours, and living in tents amidst heat and dust, is often enough to induce an attack.

Other run-of-the-mill ailments include hayfever, minor burns and scalds from cooking in tents, sunburn, heat-stroke, dehydration, cuts and lacerations, strains and sprains. By Saturday lunch-time they had treated 600 people, and were bang on target for the 1,200 (based on previous year's figures) they were expecting to deal with by the end of the festival.

By Saturday evening, 12 people had had to be taken off site to the Royal Berkshire Hospital in Reading for suspected fractures and more serious cuts involving damaged nerves and the like.

Contrary to popular conservative and tabloid myth, festivals are not populated with junkies jacking-up. Drug-related incidents form a minority at any of the events that FMS cover, the most frequently abused drug being alcohol. The most commonly consumed drug on site, they say, is probably Ventalin for asthmatic treatment.

Yet although drugs aren't a major problem for FMS, they do have specialists in dealing with substance misuse like clinical nurse Pete Tudor. He is expert at dealing with potentially difficult and paranoid people, and is also an exponent of Schacter's Theory. This is the belief that a person's expectations about what effect a drug will have on them are as important

as the pharmaceutical effect of the drug. "You find some prime examples of Schacter's Theory at any festival," he comments. "If someone takes something they believe is something specific and get some kind of psychological cue, they expect a certain type of effect and then behaviour tends to be produced." Let's face it, many of us have our tales of polo mints and onion soup powder being chopped out to verify this!

Down in the pits, Friday saw non-stop activity for both crews, from the moment the first band went on to the time the last chords floated away over the horizon. The level of first aid activity in the pit varied according to the energy of the band and the degree of crowd pressure and surfing: bands like Hole and Green Day were particularly hectic for FMS.

"We have to keep enough reserve capacity to deal with the busy times," stresses Nich. "One of the vital skills involved in working the pits is the ability to recognise and deal very quickly with those needing treatment. You can have up to 40 people a minute coming over the barrier, but maybe only one out of 100 needs medical attention." Fast response was put to the test during Green Day's set when someone was spotted collapsed and trapped under the crowd by Specialised Security. Luckily, the band saw what was going on and stopped, by which time he was virtually in respiratory arrest. Once resuscitated, he made a full recovery but, Nich adds dryly, "It was awfully close!"

With such high standards of professionalism, considerable respect and a valuable pool of expertise and resources, FMS are now being asked to cover more events than they can physically cope with in their current format.

However, any suggestion of the organisation becoming an 'official' body with paid labour in the future is adamantly refuted by Dave. "It would destroy the whole ethos of the organisation we have built and what we are trying to do if it went that way. Financial gain just isn't in the spirit of Festival Medical Services. Everyone is here because of the buzz, the excitement and the knowledge that we are doing something positive - that's the drug, the adrenalin, and it's completely brilliant."

"We are supporting the idea of people having fun," adds Nich. It's an admirable breath of fresh air to see that altruism is active within this unique organisation. ■

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## review

The Cadac Concert is loaded with sophisticated automation and recall features, and is superbly engineered. But will this esoteric board lure the wider live sound fraternity to its high-tech charms? Zenon Schoepe went to Luton to find out



# cadac concert

Concert is without a doubt the most sophisticated console that Cadac has ever built. That is saying something for a company that's trailblazed its way to the position of the high-end theatre standard, and over the years has achieved such wonders as the first-ever automated studio console in the 1970s.

Three years in development, and running a computer automation system that can support 128 modules and faders and 15 DC masters, the first Concert went to the National Theatre in June 1994, followed in October by a 60-input version to Pro Mix in the US.

Electronically, it is a derivative of the J-Type – only better, the biggest difference being the manner in which PCBs have been designed and manufactured. Wiring employs a motherboard into which the various audio and digital modules are plugged. EMC regulations were a big consideration, and with a microprocessor for the digitally-controlled analogue on every module, the

implications were apparent; but compliance led to a major improvement in noise performance. Consequently it's claimed to be the best desk, audio-wise, that they've ever made – it is frighteningly quiet, and you really have to crank things up just to be able to sense switches operating.

Bandwidth, a factor which tends not to be much shouted-about on live boards, is 3dB down at 10Hz and 37kHz; but, more pertinently, the Concert adheres to traditional Cadac values of extremely low phase-shift with enormous capacitors everywhere.

So who wants a Concert? If we shake off the Cadac-high-end theatre association, then this level of sophistication and control is in many ways more relevant to live than to theatre – simply because the majority of theatre applications require only simple consoles. Live guys, and there are very many more of them, have proved by their interest that they could find use for a more generous array of

facilities.

Concert's ability to recall its pots and reset its switches via cues, plus its automation, MIDI control and general flexibility, make it a prime candidate to form the linchpin in high-profile, multi-band live shows, broadcast events and 'supertours'.

### OVERVIEW

Each channel has two independent inputs, which can either be switched between, or used simultaneously and mixed on the gain controls. There's 3-band fully parametric EQ with a sweepable high pass filter, switchable insert, 16 aux sends and routing to any combination of Sub and Matrix groups – of which there are 12. Since the subs also have output stages and connectors, Concert can be operated as a 24-output group console, as well as a sub-to-matrix mixer.

In addition to the now-expected Cadac features of fader (VCA and/or moving), MIDI and event automation,





**“The challenge is to hang the system correctly and focus it properly so you hear clear audio in every single seat.”**

**AUDIO ENGINEER GREG PRICE**

**ON MIXING, MUSIC AND THE IMPACT OF LOUDSPEAKER TECHNOLOGY**

**STUDIO AND LIVE ENGINEERING.** “Starting in the studio has helped me focus on the signal path when mixing live. Correct engineering means that you’ve lowered distortion from input to input, so you can turn it up but it’s very clean. EAW systems truthfully reproduce an undistorted, well-engineered signal – then you’ve got a great sounding show. You don’t really appreciate it sometimes, until you do a few shows on other speakers. Then you mix a show on an EAW rig, and it’s like night and day.”

**USING EFFECTS.** “With all effects off, you should have separation and a stereo landscape - a black and white picture. Effects add color. Used properly, they create true spacial depth and high definition.”

**TOURING LOUDSPEAKER TECHNOLOGY.** “The challenge is to hang the system correctly and focus it properly so you hear clear audio in every single seat. The Stadium Array Series is the next generation of speaker design. Speaker companies of the past haven’t spent a lot of time considering what cabinets do when put them side by side. EAW cabinets have less of the problems that other systems have. So, you don’t have to compromise or over compensate.

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**MAKING IT LOOK EASY.** “If the band has dynamics and you have things set up properly, they almost mix themselves. There are cues, maybe a sax or a guitar solo, but even at that point the music rolls on. You can almost sit back and watch it happen.”



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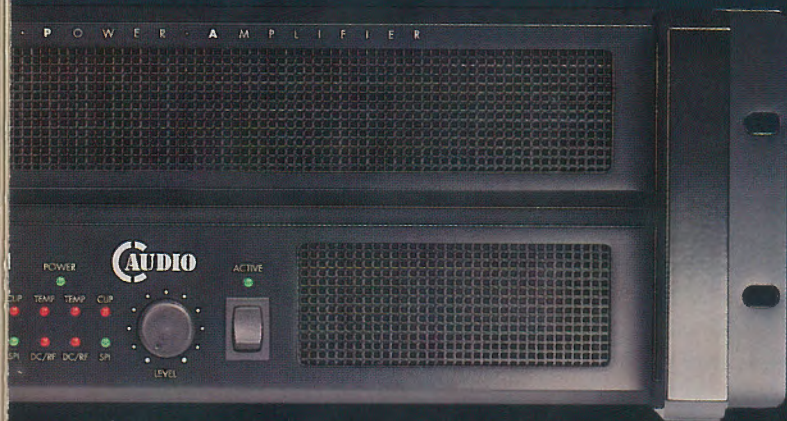
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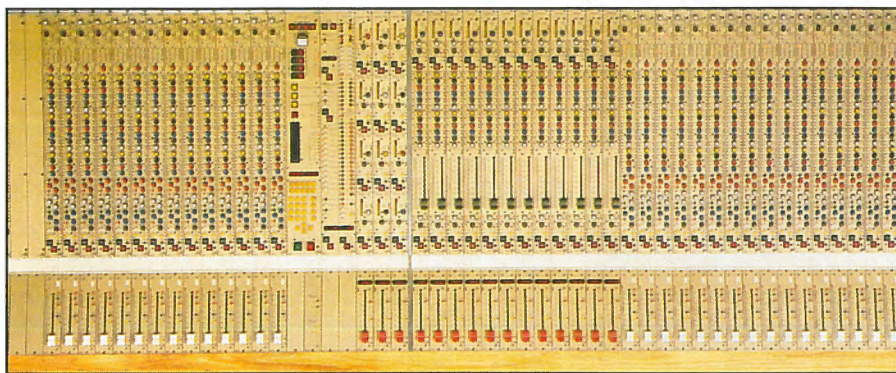
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**“Ironically, it doesn’t take long in the company of the Concert to notice just how closely-related to music recording the majority of live desks actually are. Concert shouts ‘live’ at you.”**

the Concert goes a little further in allowing you to save the status of all switches on the desk – and there are a few – in addition to being able to store and recall pot positions. These are stored in Cues (or ‘states’), and when recalled, the switch relays throw automatically – but the pots need to be nulled manually. Matters are helped by every single pot on the board – and again there are a few – having a dedicated set of nulling LEDs. On recalling a Cue, if your eyes miss illuminated nulling LEDs then a recall LED at the base of the strip flashes to warn you that something is out.

Some observers have criticised the concept of recall on a live desk as being high on the gimmick and low on the practical advantage – saying that, at best, the selection of a cue recall only reminds the operator that the desk is wrongly set, but does nothing about it. I would counter this by observing that while total desk recalls at different points in a song, for example, are impossible without an army of nimble-fingered small children perched strategically around the board purely for nulling purposes, having recall does at least give you the opportunity to attempt it and achieve it on selected functions. On a manual board, under identical circumstances, forget it. It’s another way of giving engineers more control, which is what they want, and also serves as a means of organisation.

Switching practises are handled by a Central Assignment Module (CAM) which represents a module, or any other desk section’s switch functions, as a small forest of hard switches which are either duplicated or reflected as LEDs on the strip. As you’ll have gathered, Concert rivals Blackpool when it comes to illumination.

You hit a module’s Select button, switch control is assigned to the CAM, press some switches and do something else – it really is as easy as that. You

apply a similar principle when you drag a sub and matrix module, or a single aux master, to the CAM.

The actual business of ‘driving’ the Concert centres around the Central Control Module (CCM). Armed with a keypad, alphanumeric display, function and menu buttons and cursor keys, you’re in a position to set cues for the console. Saving a cue is as simple as choosing a cue number and saving the current desk settings. Recalling a cue is an equally straightforward question of dialling-in its number and striking Recall.

While you can set about this business without resorting to a PC, having one hooked to the back of your Concert does make arranging cues far simpler and more powerful – plus you get many, many more. You can programme pretty much all the desk from the PC, and you can do that programming at home if you feel so inclined.

Having done your cue arrangements, you can lock the desk into Performance Mode, which prohibits the creation of, or tampering with, cues; and merely step through the show using the large, illuminated Previous and Next Cue buttons – while watching it all evolve on the computer screen. Those uncomfortable with this level of PC-dependence should gain solace from the fact that, in addition to the statutory doubled-up power supplies, Concert can also run a second PC for backup, which can be switched to mid-show without anyone noticing. The minimum computer is a 486 DX33.

#### **AUTOMATION, CUES AND MIDI**

Concert runs its own distributed computer within the desk, so it will work entirely on its own, albeit with some limitations – but PC connection is essential for serious work. It provides a video display and off-line editing of cues, and the desk and computer communicate bi-directionally. Concert will have the facil-

ity to lock to timecode later this year.

In among all this you get the facility to split fader and switches apart from each other, and a host of copy routines for evolving cues. Dynamic cues are pretty groovy, with moving faders – providing, of course, that you have a consistent-enough set of sources on which to use it. Predictably, dynamic cues have to follow a snapshot – this gives the desk a basic state from which the dynamic cue can take over, and if you grab a moving fader during such a cue you take over control of it until the next cue.

Dynamic cues are referenced to the desk’s own internal time clock and, usefully, can be overdubbed to build up a more elaborate set of moves than you might be able to achieve in one pass – but the real crowd-puller is the ability to run two dynamic cues simultaneously.

Cadac has recognised the potential of MIDI in controlling external devices, and has provided a sequencer ‘track’ in the automation software. You can connect a MIDI keyboard, put the system into Record and write-in notes to trigger samples, patch changes and continuous controller data to alter effects unit parameters.

Editing is a pain, though, since it uses an event list. This side of Concert is still being developed, but more tracks would also be an improvement. Matters are redeemed by the fact that you can import Standard MIDI Files into the software, which means you can prepare your MIDI set-up on a ‘proper’ system.

#### **IMPRESSIONS**

There’s a consistency of approach and presentation in the Cadac Concert, and despite the high degree of available control, you can swan around this board without too much trouble. Things like the constant presentation of nulling LEDs on the left side of a module, pots in the middle and switches to the right, are repeated throughout. Similarly, con-

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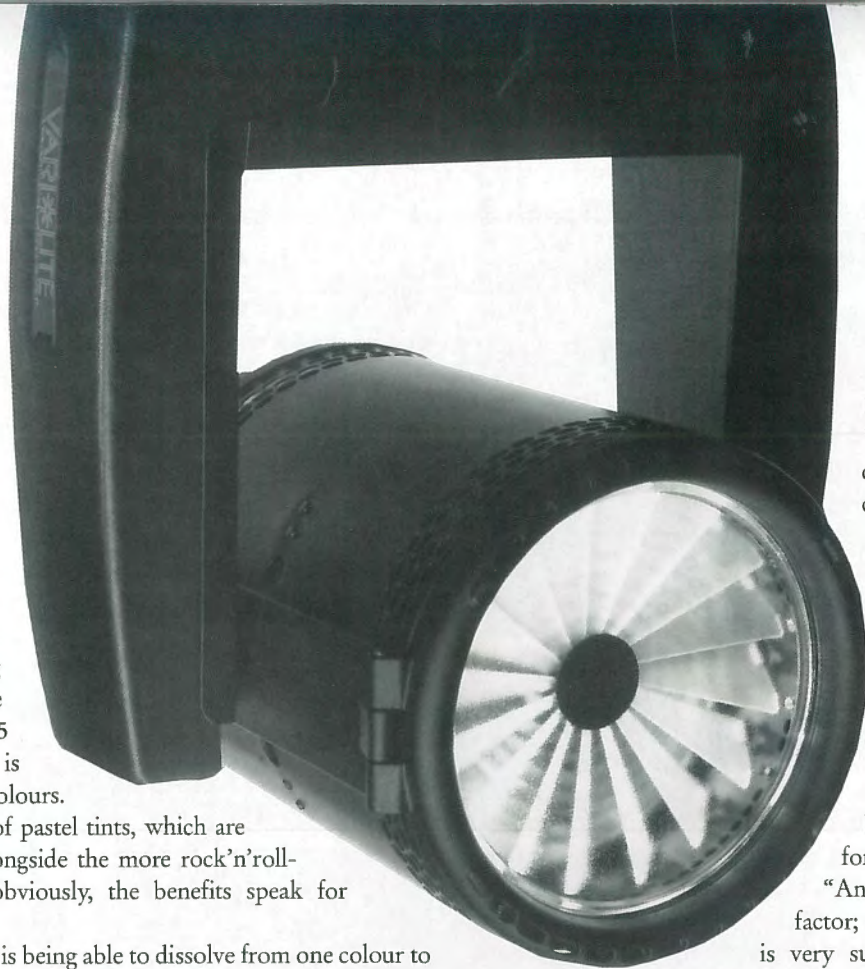
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p26 ◀◀ Vari-Lite say there will now be two versions of the luminaire in the range – the new VL5B, which will now be available alongside the original VL5.

Tim Mitchell: “From the theatre point of view, and the viewpoint of doing musicals, the whole beauty of using a VL5 and mixing dichroics is that you can dissolve colours.

And having a choice of pastel tints, which are perfect for theatre, alongside the more rock’n’roll-type colours...well, obviously, the benefits speak for themselves.

“But the real beauty is being able to dissolve from one colour to another; and that also means cutting down the size of your rig. My recent experience with them includes a whole musical with around 24 luminaires and a very small number of generic units – it’s just totally changed the way that I think, and the way that I use mov-



ing lights. “So far I’ve done Benjamin Britten’s *A Midsummer Night’s Dream* with the standard VL5, and because the production was more ‘magical’, the stronger colours were fine. We recently did *The King And I* with the VL5B, and as it’s a traditional Rogers & Hammerstein musical, I needed to be more subtle in the approach to colour. We went for the VL5Bs, hiring a whole bunch of units in specially for that production.

“And then there was the noise factor; we were in a venue which is very susceptible to noise – the Freemason’s Hall in central London – and with a musical you obviously can’t have lots of fan noise. These luminaires are very quiet – so they’re ideal instruments for musicals and opera. On *A Midsummer Night’s Dream* the units were

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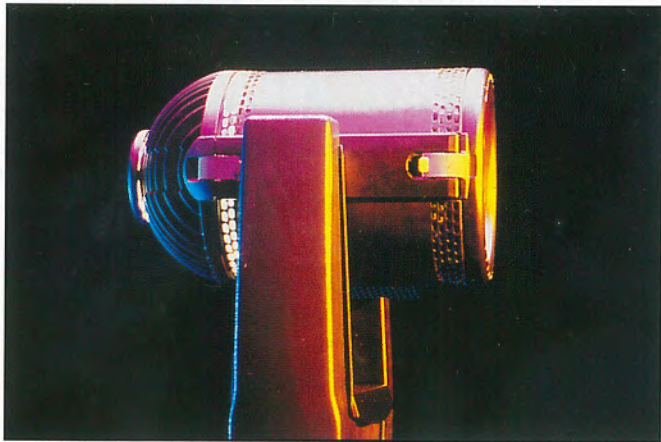
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only five metres above the singers' heads, so there was no way we could have any fan noise.

"We used a mini Artisan 2 for *The King And I*, for the first time – and it gave me things that I didn't think we could do, as in having total control over time, over pan/tilt, and VL6 focus, as well as the colour-changing. And obviously that's a big advantage: when you're using a small amount of VL5s, to have total control of all parameters is ideal."

As a user of the VL6, the forthcoming tungsten-source version, adds Mitchell: "Will, I think, be even more useful for theatre, because it will mean everything is matched, colour temperature-wise, which will enhance the versatility of the VL6 enormously. The thing that amazed me most was the quality of the optics. We

used 40-degree lenses in part of the set [the prototypes of the new wide angle lens for the VL6], and you could even focus on the dust on the front of the lens. And also we had some gobo artwork drawn up which we needed in a hurry, and we came down and they were made up in an hour for us."

He continues: "Being able to choreograph the light to the action is brilliant – and so is the added pleasure of being able to dissolve colours at dramatic moments with the music, or just changing from cool to warm subtly without changing the mood on stage. Our next production is *Macbeth*, for which we're hoping to put in a rig of VL5s and VL5Bs. We have a team that's been built over the last few years, so the LD for, say, *Macbeth*, knows what we have in the rig. I'm looking forward to it enormously." ■



Tim Mitchell, resident lighting designer at Birmingham Rep

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# cadac concert

sistency of a different type is found in the CAM and CCM sections.

The feel is *posh*, and you're conscious of fabulous over-engineering in every single aspect of the hardware. Sonically, it's quite remarkable and would see-off the majority of high-end studio desks.

Any doubts about whether Concert is rock'n'roll enough are dispelled completely by the EQ. With three bands and a high-pass filter, it exceeds what you'd be lucky to expect from a four-band affair. Rock'n'roll is not the animal that it used to be, and a desk like the Concert is about as in-tune with its requirements at the end of this millennium as you can get.

No one, surely, can doubt the sense of having switch reset, fader automation and MIDI control on a board of this sort – but not everyone will be taken by recall. The argument for it is strengthened by the fact that you can switch the nulling LEDs off in certain sections,

which means that you can be even more selective about what you see on a cue change.

Plans in the pipeline include a remote control panel for the whole desk. This will contain CAM, CCM, comms pod and 15 assignable motorised faders, for all those folk who like to walk their graphics remote around a venue, and feel they need to be able to do the same with their desk.

## CONCLUSION

Ironically, it doesn't take long in the company of the Concert to notice just how closely-related to music recording the majority of live desks actually are. Concert shouts 'live' at you.

If you use some of the more mass-market desks regularly, then you are likely to be pleasantly surprised by the Concert – because it truly is purpose-built for the job. Consequently, it's a better drive all round, because it starts

with the rather important premise that the operator will be working on a performance. It's pure class.

The whole arrangement means that the way you work on it is less 'fly-by-the-seat-of-your-pants' than with a traditional live board: Concert is designed to make the operator look good.

If you plan in advance, and make full use of the desk's abilities and adapt them to what you want, then there's no reason why you shouldn't be able to swing your hips in time to the music on the night while stepping through cues, riding faders and performing an occasional Recall for the benefit of on-lookers, who will be amazed at your skill and calm. You'll also have more attention and energy to focus on the inevitable problems that occur with live performances.

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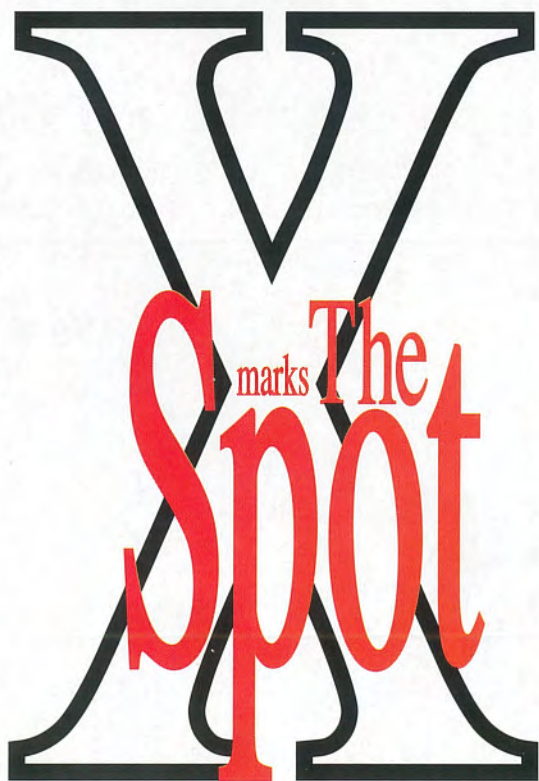
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►► p24 accentuate vocals in the middle of the room. The downstairs 4-way fill system features Martin's latest Wavefront 8 cabinets, with eight subs a side; and six Martin F2 delays and 16 Meyer UPA1s under the balconies complete the rig. Warren: "Gary Bradshaw, who's a good friend, suggested that those balcony areas were the real 'dead spots' here."

He comments about the Wavefront 8: "I did Squeeze this summer with a W8 system, and it's a very nice and smooth-sounding short-throw system."

Two FOH Yamaha PM4000s (64 and 32 inputs respectively, with a large number of stereo channels) take 80 lines from stage with "very simple" outboard. Warren receives three stereo pre-mixes from the keyboardists (two of whom also play trumpet and sax); plus bass, electric and acoustic guitars, acoustic and sampled percussion ("He works really hard," says Warren) and drums.

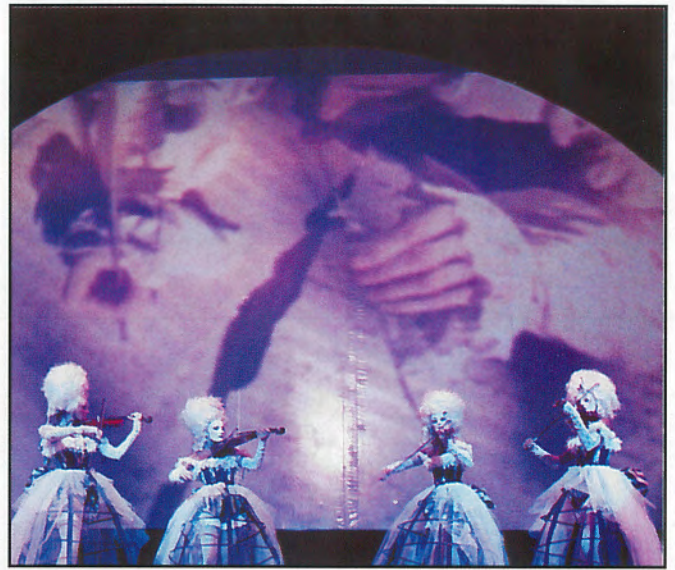
The Take That quartet also take occasional instrumental duties besides vocals – Howard on drums, Mark on bass, Jason on electric guitar and Gary on keyboards (including a Yamaha stringed baby grand piano whose MIDI outs triggered a Kurzweil module). There's some VT playback to accompany the screens, and 'Diva' Juliette Roberts sings on a few numbers. The total of seven vocals are supplemented at the end by a 30-piece male voice choir.

Warren: "To get the choir above the band, let alone the audience, was tricky. We settled on Shure SM58s for each singer, which made life much easier. Control-wise I've got loads of dbx 160s, DPR402s and DPR502s; but I don't like to gate or compress much."

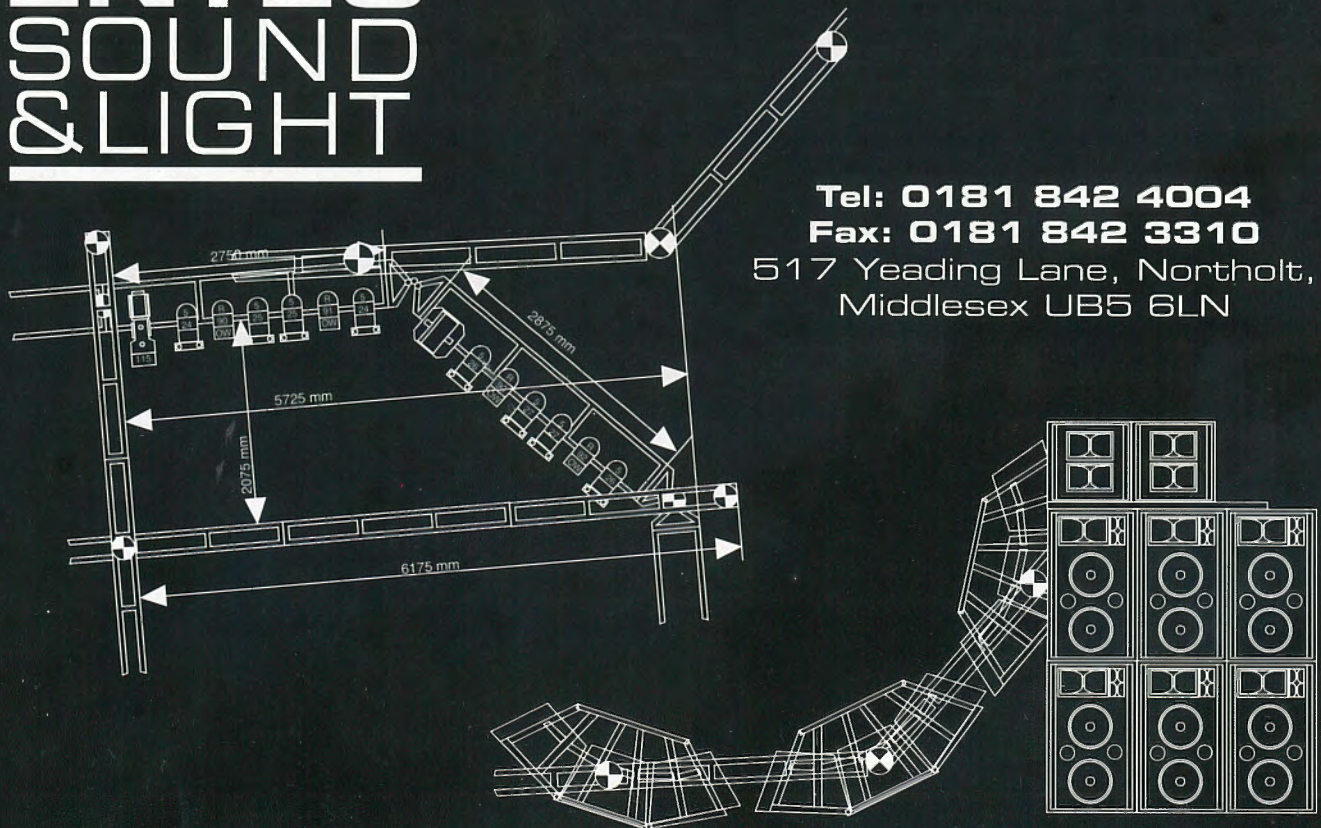
## That monitoring

"Because it's a very visual, mobile show we're exploiting radios to the max, and we're using every legal frequency available. There's a total of 12 Shure radio mic systems plus guitar and bass transmitters – the four boys and the brass are on Shure radio SM58s."

The boys are all on stereo Garwood IEMs, as are the bass, guitar, two keyboards and Juliette. Hard-wired headphones serve the third, off-stage, keyboard position, percussion and



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drums. An 'interactive' section of the show has a kid from the audience each night on a Shure radio headset in front of a video screen talking to the band backstage.

Wedges provide 'energy and clout' when the boys go into rock'n'roll mode with another three wedges positioned around the stage at strategic points. Two stacks aside of Combi cabinets and bins, high up in the towers, serve the 16 dancers. The choir, conducted by MD Mike Stevens, has a pair of wedges with Gary's grand piano and key strings to the fore.

XXX, mixing monitors on four Midas XL3s, gets a choir mix from FOH: "because I ran out of room!" The logic behind this four-desk set-up was simple. 80 input channels with multiple stereo lines added up to two full desks'-worth of channels, while the complex monitor requirements called for more sends than one pair of desks could provide. Both pairs of linked consoles share the same inputs, the first pair feeding radios while the second pair feeds wedges and side-fills.

"It's a busy show, with lots of changes and lots of cues; and," he laughs, "we have to avoid parts of the set that fly overhead at the monitor position."

He adds: "The boys used to break mics and belt-packs all the time, partly because of their gymnastics, but they've been really good on these shows. After a couple of numbers at Manchester I found I could just cut myself off from the audience noise, although it's more difficult here because so much more sound gets thrown around." ■



## CREDITS

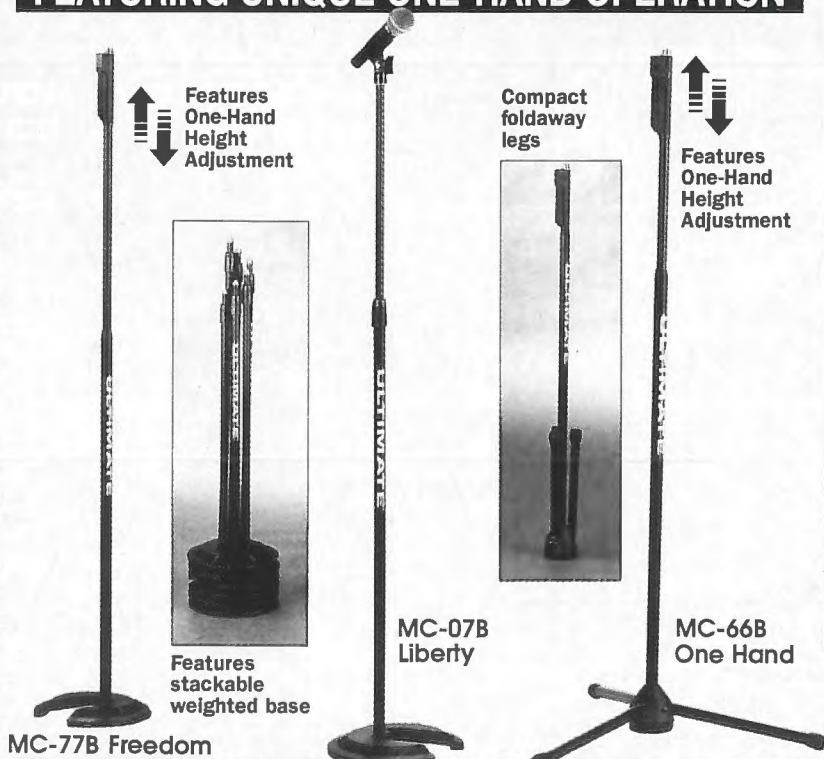
**Show Director:** Kim Gavin **Production Director:** Mark Gosling **Production manager:** Chris Vaughan **Lighting designer:** Simon Tutchener **Vision director:** Dick Curruthers **VARI\*Lite operator:** Sean Nugent **Colour changers:** Steve Sinclair **FOH engineer:** Mike Warren **Monitor engineer:** Ian Newton **LIGHTING CREW:** **Crew chief:** Mike Humeniuk **Crew:** Adam Pulley, Jeremy Lloyd, Steve Arch, Steve Clements, Brian Condrey, Ian Twell, Kes Thornley **VARI\*Lite crew:** Aiden McCabe, Jason Trueman, Ian Reith

## SOUND CREW:

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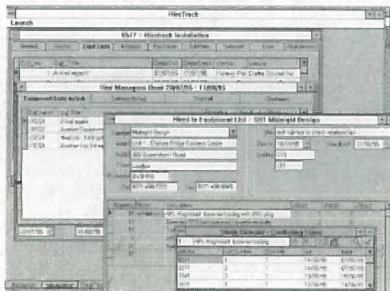
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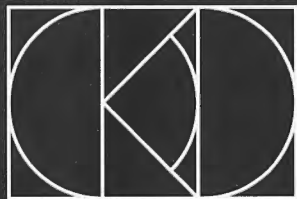
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# live!

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# up the truss

with Tim Roberts



Well, once again it seems that apologies are in order to those who have suffered the slings and arrows of outrageous misfortune at the hands of Up The Truss. Especially since I went to the trouble of assuring you, dear reader, that the story in question was a "guaranteed pork-free parable". Sadly, it is now my duty to confess that the said tale was a Kosher Kon, if not a wall-to-Walls Porker. I refer, of course, to the Glastonbury tale of the unfortunate projectionist who had his kit burned by punters. The story, though true, was credited to Phil from Sonix PA in Bristol. The grisly truth of the matter is that I got my notes mixed, and should have credited the truly wonderful Mr Laurie Brace – known to friends and acquaintances alike as God's gift to monitor engineering. I also suggested that it was someone other than those beautiful folk at Entec, in conjunction with Dolby Labs, who'd sorted the cinema sound. Alright, I was wrong, wrong, wrong. I promise to wear the Brillo-pad codpiece until Lionel Blair headlines at Monsters Of Rock...

Already the hot and heady summer seems a long way distant; my sunburn has faded to a dull Post Office red and my bloodstream has all but expelled the last traces of biochemical misdemeanour. It is only now – as September evenings draw in and the Co-op is full of "Back-to-School" offers designed to scare the shit out of kids – that I remember one small Glastonbury incident that mysteriously slipped my mind when I was honing my copy to the razor-sharp display of wit you have come to expect. It must be something to do with short term thingummy loss...oh, what do they call it? Anyway, all that should be behind me now that I've given up intoxicants and stimulants of all types; indeed, I have adopted a wholly healthy lifestyle, wearing only unbleached natural fibres and confining myself to the use of orthopaedic clogs.

This new approach extends to the work environment, so the more discerning among you will be pleased to know that the Up The Truss Co. will be using PLASA '95 as the launch-pad for our new 100% organic load-bearing truss system. Made entirely from compressed goat's wool it should be on the market soon under the name of Astrakhan-Lite. The UTT stand will also be graced with a range of hand-woven gaffa tapes we're developing in conjunction with Linda McCartney. They'll come in a selection of pastel shades, dyed with my own selection of berry extracts. The Aromatherapy versions will be available soon to help relieve the stress and strain of everyday Rock Touring: scents will include "Morning Tourbus", "Beer Breath" and the ever popular scratch-and-sniff "Rigger's Pouch".

Anyway, enough of my rustic ramblings, on with the story. This year, like many others, I have been responsible for the erection and dressing of the Cabaret Stage at Glasters, and so it was that on the Saturday evening I found myself wandering past the stage, and fancied a quick look at my handiwork. The tent was packed and I stood at the back taking in the atmosphere. On stage was a compère who served as the punters' Polyfilla between the titillating tiling of the main acts. Now, this particular chap was an American who seemed to have nurtured a special loathing for the kids at the front of the stage. As I arrived he was calling for a juvenile volunteer from the front of the crowd. A lad was extracted and hauled onto stage. The compere shouted "What shall I do with him?", the crowd yelled "Burn him!"

Now, I must admit I missed the lead-up to all this, but burning a

child on stage is still a bit weird – even at Glastonbury. My consternation turned slowly to horror as the crazed MC proceeded to lay the boy down on the stage and poured a circle of lighter fluid around him. When the flaming torch was produced I seriously thought about getting up to stop things; after all, the kid was laid-out on a brand new piece of steel deck, and those were my curtains at the side of the stage. But no, I thought, he can't really be going to light the ring of petrol. It transpired I was horribly wrong.

Just as the flames began to take a hold, and the expression on the kid's face began to betray his true state of mind: i.e., sheer terror, stage manager Mark Collingwood dived through the backstage drapes and doused the stage with a fire blanket. The audience was disappointed. The kid was relieved. I was ecstatic - do you realise just how long it takes to remove traces of children's clothing from charred steeldeck?

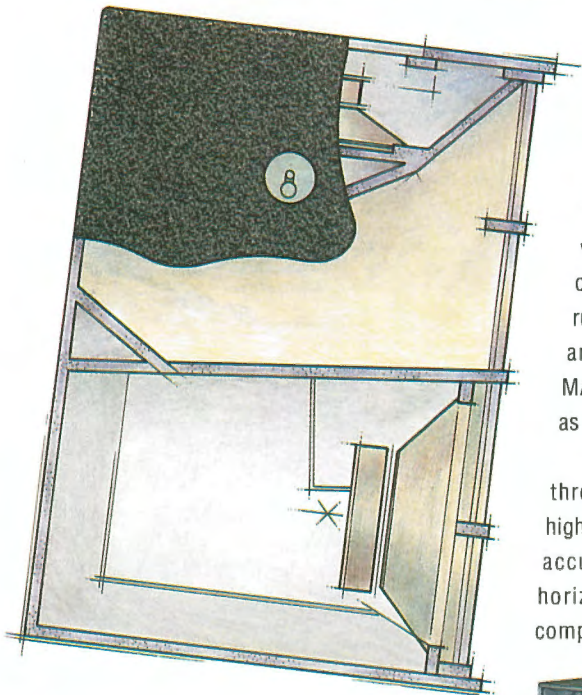
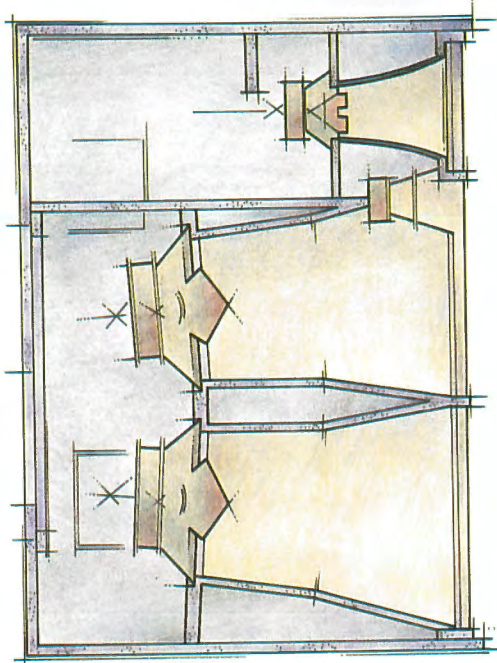
## stage manager Mark Collingwood dived through the backstage drapes and doused the stage with a fire blanket

Just in case the autumn is beginning to get you down, what with the clocks going back and all that, here's an enjoyable little anecdote to raise a chuckle. This one comes once again from the pen of the mighty Mrs Mills (our mole at the BBC, for the uninitiated). A while back there was a solo American vocalist who was doing a date at Wembley Arena. The gig was in the round which was a bit of a headache for the PA crew, but not nearly as much of a headache as the artist herself, who appeared to suffer from a dangerously inflated ego. During sound checking she wouldn't let anyone else near the stage, not even the backing band. The check went on for ages and everyone began to get a little fraught. The starlet began shouting at the monitor engineer, "A bit more 2.4K in the wedges... no, more 2.4K. Maybe more 2.3K..." etc etc. This went on and on with her giving the guy total grief. As she wound him up, he wound up the 2.4K until finally neither of them could take anymore. The long suffering engineer tore the FQ knob off the desk and hurled it at her, shrieking, "Here take this cos' there's no more f\*\*\*\*\* 2.4K!", and stormed off the gig.

While respect is due for this display of professional pride, I can't really condone wrenching the knob off a valuable bit of audio gear - he really should have chucked the whole thing. ■

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PROFESSIONAL SHOW LIGHTING