

INTERNATIONAL PERFORMANCE PRODUCTION

live!

Welcome to the Jacob K. Javits Convention

a year of justice?

the CJB reviewed

AES show

live report from New York

hull university

talking technical

black grape

some like it hot

monster

Metallica's Donington

live!
exclusive

soundcraft broadway

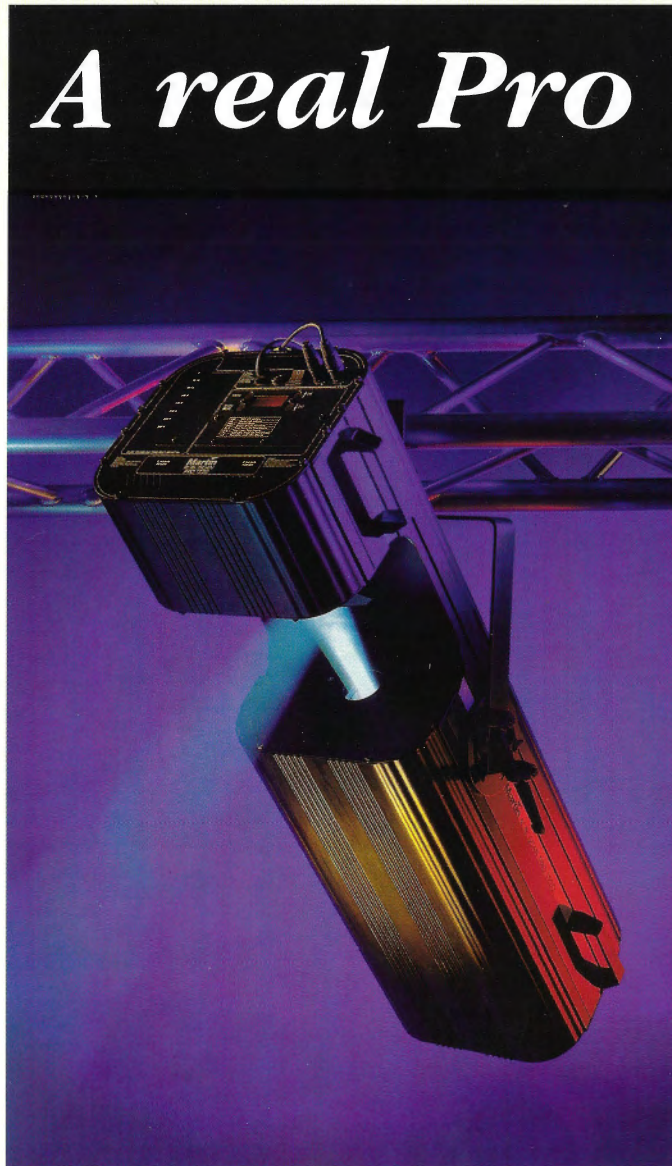
world's first review ● Zero 88 Linebacker

November 95

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At Martin Professional we are known for our range of Pro. entertainment lighting products. But out of all of this super-intelligence, the most brilliant of them all, is the Roboscan Pro 1220 CMYR.

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live!

INTERNATIONAL PERFORMANCE PRODUCTION

November 1995
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THE 1996
live!
show &
awards

November 95

no sleep till hammersmith!

The only trade show in the world specifically for the live music industry – the *LIVE!* Show – is confirmed for January 15-16 at the Novotel, Hammersmith. And the bigger, brighter *LIVE!* Show, for the first time ever, will also be held under the same roof as the party of the year – the *LIVE!* 1996 Awards Dinner, now celebrating its fourth hedonistic year.

We've listened to your views about the previous Shows and Awards nights, and added some fresh ideas of our own to spice up the mix too. The result: two great events – for this industry, and this industry alone – in one convenient, easily-accessible central London venue.

THE LIVE! SHOW

Kicks off with an industry-wide publicity drive this month and next to ensure not just the usual *LIVE!* Show high quality attendance – but plenty of new visitors too. **Plus** ... a brilliant choice of high-value Exhibitor package deals including low-cost, fully-fitted shell-scheme stands, Awards seats (including dinner and wine) and hotel accommodation. **Plus** ... the flexible, easy-access Novotel exhibition space. **Plus** ... a bar within the Show itself, right alongside the stands. **Plus** ... a separate exhibitor/VIP suite with private bar and catering where you can meet your colleagues and clients at your leisure.

THE 1996 LIVE! AWARDS DINNER...

What can we say about the Dinner that's become the industry party of the year? Only that the 1996 *LIVE!* Awards Dinner will be bigger, sharper and more of a blast than ever. With slimmed-down Awards categories and a few surprises along the way, we'll be opening the bars and partying much earlier than before. But tables and seats are in short supply, and those not allocated to exhibitors will be released on a first-come, first-served basis. So be sure to complete the application form (see below) or ring Andy Lenthall ASAP on +44 (0)1322 660070 for details.

Bar opens at 7.30 pm – Awards Dinner starts at 8.30 pm...PROMPT!

LIVE! SHOW AND AWARDS INFORMATION APPLICATION FORM ON PAGE 45.

1996 LIVE! AWARDS POLL FORM ON PAGE 47

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LONDON HAMMERSMITH NOVOTEL •
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THE LIVE! AWARDS DINNER • MONDAY
JANUARY 15 1996 • LONDON HAMMERSMITH
NOVOTEL • 7.30 BAR OPENS • 8.30 AWARDS
START • BAR OPEN UNTIL LATE

'Saved' Brixton Academy announces plans

London's Brixton Academy is to undergo a major face-lift following its acquisition by the Break For The Border Group last month. While the essential character of the venue will remain intact, the new owners say around £1.6m will be spent over the next three years on improving facilities.



At one time the Academy was under a programme of improvement through Brixton Challenge and English Heritage, although this ground to a halt six months ago when it was announced that an Evangelical church was attempting to buy the building.

Following its reprieve as a music venue, one of the biggest tasks facing the new management team will be to restore the building's facade. Other improvements, such as installing an in-house sound system and doubling the number of ladies' toilets will be implemented more quickly. Overall, their aim is to set the Academy up to run a more diverse range of programmes which maximises the use of the building.

Manager Simon Parkes says: "At the moment we average about 80 live gigs a year, which leaves 250-odd days empty. In the future we want to use that spare capacity for a wider range of events including comedy, dance and theatre."

Flexible seating purchased earlier in the year, but as yet unused, will enable the Academy to move quickly into its programme of seated events. It also intends to build on its club nights with a permanent extension of its drinks licence. ■

Tribute's Twix Mix

Top stage and lighting designers have been brought in by producer Tribute to manage The Big Twix Mix, a multi-artist event which runs at the NEC from December 13 to 17.

A joint venture between Twix and Tribute, the stage will feature two huge 'technopods', 15 feet tall by 15 feet wide, each containing a cluster of automated lights including Vari*Lite, along with monitors, speakers and cameras, which will move over the stage and across the audience. There will also be five moving columns of Sony Jumbotron sections which will be used both as light sources and to project TV graphics.

Lighting design is by Patrick Woodroffe, with Mark Fisher and Robbie Williams in charge of production design and production management respectively. Sound is by Britannia Row, using two separate monitor systems and two front of house systems.

Tony Hollingsworth, chairman of Tribute, who has produced some of the world's largest concerts including The Wall Live From Berlin and Nelson Mandela's 70th Birthday Tribute, says: "A total cost of \$3m will result in a show that is a real extravaganza. It will be screened on BBC2 and ultimately all round the world." Artists appearing include Rod Stewart, East 17, Diana Ross, Eternal and Soul 11 Soul. ■

IN EAR THE RUMOUR MILL WITH KAREN FAUX

While UK A&R executives are congratulating themselves on sustaining the Britpop phenomenon, promoters and agents worry that the potential for profitable overseas tours is diminishing. The problem is historical – since punk failed to make the transatlantic crossing – but some believe investment in new bands with international credentials has hit an all-time low. **Oasis** recently set an example by filling 3,000 – 4,000 capacity halls on their US tour: but if they can't do it, who can?

One agent which is tireless in the quest to find the right partners overseas for new British talent is **Forward Agency Booking**. The company's **Nigel Morton** is currently working on European tours for up-and-coming guitar bands **Cable** and **Skyscraper** which should significantly hike their profile in the new year. Morton says that the secret of success is to always keep an open telephone book...

October was certainly a month for breaking records, what with **Oasis's Earl's Court** sell-out and **Def Leppard** playing three hour-long concerts in three continents on the same date (October 24). Journalists who trailed in the wake of the latter, and found airport floors hard to sleep on, sincerely hope this kind of exercise will not be repeated...

The **National Ballroom** in Kilburn, North London, is now open for business after a two-year refit that has dramatically enhanced its facilities. With an **Avitec** sound and lighting system and a 1,200 capacity – rising to 2,000 in January after further work – top pop acts and club nights are now being lined-up for next year.

Meanwhile in Luton, Bedfordshire, commuters no longer have an excuse to stay in London for their big nights out. **The Mean Fiddler Organisation** has bought the 1,200-seat Caesar's Palace cabaret club and is about to open it for live music and comedy. Re-named **The Palace**, music bookings will feature big name acts and the overall feel will be very similar to **The Grand** in Clapham.

When venues get the builders in, it is usually to expand capacity – but at **Wembley Stadium** substantial work will be carried out next summer to reduce its 80,000 capacity to 50,000. This is for the **Three Tenors** concert on July 6, part of a five-date world tour promoted by **Matthias Hoffman** in partnership with **Harvey Goldsmith**. According to **Jeremy Coleman** at **Tenor Concerts Partnership**, the creation of an amphitheatre on the north side to avoid the glare of the July sunset will ensure every concert-goer has a superb view. With tickets priced at up to £350, the reduction should not seriously impact profitability...

Anyone wanting to brush up on their management skills might be wise to sign up for the **International Managers' Forum** seminar 'The Management Company', the first in a new series of IMF training events, scheduled for November 28. Subjects on the agenda include business planning and resources, and how to get the best out of lawyers and accountants. Call **0171 352 4564** for more details.

Meanwhile watch out for **Asgard's** announcement of a surprise gig from rocker **Steve Earle**. Promoter **Paul Fenn** reckons it's going to get down a storm... ■

Festival Welfare Services closes

After losing its Government grant earlier in the year, Festival Welfare Services has now been forced to close. It marks the demise of an organisation which has done much to ensure public safety at out-door events over the past 20 years, and many organisers now fear that safety standards will decline.

For the past 18 years the FWS has received most of its funding from the Voluntary Services Unit of the Home Office, with additional back-up from charities such as Comic Relief. Since its grant withdrawal in March, it has lobbied the Department of National Heritage and put an application in to the National Lottery – but all to no avail. Co-ordinator Penny Mellor says: "There's still a chance that we could bounce back if the National Lottery comes through, but whatever happens I think it's very important that we keep welfare on the agenda."

Over the years FWS has been involved in a wide range of events, monitoring practical aspects such as standards of drinking water and politeness of staff, as well as being around to assist individuals in difficulty. It has also provided valuable guidance on crowd management and in ensuring that all parties involved in an event come together to talk.

Jan Goodwin at Big World Productions comments: "Anyone who is a regular festival-goer knows what a brilliant job they've done. It seems the Government always takes grants away from the people who most need them."

Melvin Benn of the Mean Fiddler Organisation adds: "This is very bad news – they provide a service that kids really appreciate at festivals. It remains to be seen how well it can be replaced."

Millenium's new sound stage full



The 'X' Stage, the sound stage opened recently at Millenium Studios, Elstree, has been virtually fully-booked during the autumn, and company head Ronan Willson says the facility is already taking bookings for next year. This month it hosted production rehearsals by East 17. The 'X' stage measures 80 x 40 x 24 feet and has a large gallery area, plus flying grid and 300A 3-phase mains. It is located in the same complex as Meteorlites, Elstree Light and Power and Universal Rigging Services, among others. More on Millenium soon in LIVE!. ■

PEOPLE *brief*

● **Cerebrum Lighting** has appointed Tracey O'Mahony as Customer Services Director. +44 (0)171 801 0223

● Automation and control experts **Stage Technologies** have appointed Nikki Scott as Business Manager. Nikki joins **Stage Technologies** after almost ten years with lighting specialist **DHA**. +44 (0)171 354 8800

● Grif Palmer, former owner/CEO of **CORE Systems, Inc.** in Houston, was recently hired by **High End Systems, Inc.** as National Sales Manager. +1 (512) 836 2242

● **RCF (UK)** have appointed Andy Austin-Brown to the position of Sales Manager for their Pro Audio Division. +44 (0)171 801 0223

● **The Association of United Recording Artists**, the organisation set up by **The Managers Forum** to represent the special interests of 'featured artists', has appointed Volker Gruneberg to assist in negotiating agreements for its members with foreign collection societies. +44 (0)171 352 4564

● Don Holloway has been named President of **Garwood Communications Inc.**, the U.S. subsidiary for Garwood professional audio products. Holloway's appointment coincides with the relocation of the companies headquarters to Newton, Pennsylvania. The new **Garwood Communications** facility is located at The Atrium, Suite 10H, 4 Terry Drive, Newton, PA 18940. +1 (215) 968 2430

● **Lexicon, Inc.** has announced the promotion of Brian Zolner to the position of International Sales & Marketing Manager. +1 (615) 848 5321

● Linda Robertson has joined the UK sales team of **Le Maitre Sales**. For the past four years she has been doing sales and art freelance work mainly in the music and entertainment industry. Her work includes backdrop design for **Suede, Pulp** and companies such as **Celco** and **The Mean Fiddler Group**. +44 (0)171 801 0223

● **SCV London** have announced two key staff appointments. Sally Haseman joins the company as the new **Marketing Co-ordinator** and Stephen Helm has been appointed as **Northern Area Sales Representative**. +44 (0)171 923 1892

● **Vari*Lite Europe Ltd.** have appointed Edward Pagett as **European Leasing Manager**.

● Pagett is **President** of the **Lighting Forum** and comes to **VLE** from **Strand Lighting Ltd.** +44 (0)181 575 6666

● Joanne Williams has been appointed as Marketing Manager for the **Sheffield Arena**, following Robert Vick's recent promotion to Director of Marketing. +44 (0)114 256 2002

● David Davies has been appointed General Manager of the **Nynex Arena**, Manchester. David was previously based in the European offices in Windsor, where his responsibilities included project management for a number of facilities throughout Europe. +44 (0)161 950 5000

● **Harman Pro North America** has announced the appointment of Paul Freudenberg to the position of National Product Manager, BSS Audio. +1 (818) 895 3426

news in brief

compiled by robyn pierce

TWO On The Net

TC Electronic have gone on-line, opening its WWW site which can be found at <http://www.tcelectronic.com>. The TC site includes illustrated product information and technical specifications for the full range of TC Electronic products and a complete listing of TC's worldwide dealers and accredited support agencies. TC have also announced that it has signed an agreement to acquire its US distributor, **Virtual Designs Ltd.** The new company will be known as **TC Electronic Incorporated**. The acquisition will align TC more closely with the requirements of the US market and will create a more direct link between TC's American HQ and its R&D and production facilities in Denmark. +1 (805) 373 1828

ALD on the Internet

The Association of Lighting Designers now has its own "home page" on the World Wide Web section of the Internet. The ALD's WWW site allows users to access news, a membership directory and information about meetings, education and publications. "This is a big step forward for the ALD" said Secretary Chris Watts, "and we hope that it will raise the profile of the Association, not just in the UK but around the world." The ALD's home page can be accessed on "<http://www.plasa.org.uk/plasa/aldhome1.htm>". ALD: +44 (0)171 482 4224.

Denon strengthens service support

Denon's Pro Audio Leisure Division has announced the appointment of six Specialist Service Centres across the country. Sales manager Simon Curtis commented: "This service programme is aimed to get kit back in service as fast as humanly possible." The centres are planned for Belfast, Northern Ireland - contact Colin +44 (0)1232 452100, Horley, Surrey - Robert Edmead +44 (0)1293 786459, Leicester - Bob Crooks +44 (0)116 270 6330, Central London - Chris Simpson +44 (0)171 278 8890, Taunton, Somerset - Alan Mitchell +44 (0)1823 279 401, and Oldham, Lancashire - Mike Wood +44 (0)161 678 8388.

ENTECH '96

ENTECH '96, the Entertainment and Technology Trade Show and Conference, will be hosted by Australian trade journal *Connections Magazine*. The event will be held at the Sydney Exhibition Centre, Darling Harbour, Sydney, Australia from Tuesday April 23 - Thursday April 25, 1996. +61 (2) 876 3530.

Going Live Rescheduled

The dates for Soundcraft's *Going Live Theatre* training course have been changed. The weekend seminar will now take place over February 26 - 27, 1996 at The Players Theatre, The Strand, London WC2. The event will feature most practical aspects of theatre sound, with a particular emphasis on equipment operation. Katrina Davies: +44 (0)1707 665000.

Arts Council Grant Saves Royal Court Theatre

London's Royal Court Theatre has been awarded almost £16 million by the Arts Council towards development plans. Stephen Daldry, the Royal Court's Artistic Director, said: "We are delighted with the award. The theatre is in such a terrible state at the moment that without this funding we would not have been able to survive more than about 18 months." Vikki Heywood, the General Manager of the theatre, said: "We are all terribly excited about receiving the money and being given this unique chance to repair the structure of this much loved theatre and refurbish the interior to provide modern facilities." +44 (0)171 730 2652.

Goldsmith's Wembley Award

Harvey Goldsmith has been presented with a special plaque by Wembley Stadium Director Paul Sergeant, to denote Rod Stewart's recent achievement in breaking the Stadium's attendance record. 83,000 tickets were sold for the show, easily beating the previous record of 74,000.

Cerebrum Open in Birmingham

Cerebrum Lighting Limited have opened a new sales office and stocking depot in Hall Green, Birmingham, in conjunction with their local distributor, **Central Theatre Supplies**. The new branch is to be run by Pete Sherrington who joins **Cerebrum Lighting** from **Stand Lighting**, and the day to day sales co-ordination is being handled by **Central Theatre Supplies'** Managing Director David Harwood. Tel: +44 (0)121 777 0510.

Biggest stage & effects lighting price guide

Cerebrum Lighting Ltd have responded to customer feedback indicating a need for regular price updates with what they believe to be the most comprehensive entertainment lighting products pricing guide to date. The latest edition of *The Stage & Effects Lighting Price Guide*, with 120 pages of product listings and recommended list prices for more than 30 European manufacturers, was launched at this year's PLASA Show. Tel: +44 (0)181 949 3171.

NYNEX arena Manchester hectic

The newly opened NYNEX arena in Manchester has had a busy Autumn and things are unlikely to get any quieter over the next six months. **Rod Stewart** returns to the arena in December and **Eric Clapton** will return to Manchester after ten years in February 1996. **R. Kelly** kicks off his European tour in Manchester on February 22, 1996 and **Meat Loaf** will perform at the arena in April 1996. **Shirley Bassey** points the 'Goldfinger' Manchester way in May 1996 and **AC/DC** are set to electrify the atmosphere at the arena on June 19, 1996. David Biggar: +44 (0)161 950 5000.

Successful Lodestar Training Course

A two-day training course for users of Columbus McKinnon Lodestar Chain Motors was held during September at PCM's premises. The training covered disassembly, repairs, servicing and trouble shooting, with a presentation by **Wally Blount** of **Columbus McKinnon**. Anyone interested in attending the next presentation should contact PCM. Tel: +44 (0)151 609 0101

Record International Leisure Industry Week 1995

Light, sound and live staging was represented in force at this year's LIW (26-28 September, NEC, Birmingham) for the highest ever audience with a record net attendance of 16,495. Tel: +44 (0)1932 564455

JBL Pro teams up with MTV Europe

JBL Professional have announced a comprehensive brand building promotion program built around the **MTV Europe Music Awards** show in France on 23 November, 1995.

The show attracts an estimated worldwide audience of 260 million television viewers and this year features artists including **Bon Jovi**, **MC Solaar** and **The Cranberries**.

JBL are to provide the sound system for the after-show party to be held at the **Grande Halle** in Paris. The party will feature a **JBL Suite**, where the company will offer guests an insight into its products and technology. President **Mark Terry** comments: "This is an unprecedented program for **JBL Professional** and for the industry. We believe it marks the first time a professional product manufacturer has promoted professional audio products to a consumer audience." +1 (818) 893 8411

Momentary Fusion scoop Stephen Arlen Award

Momentary Fusion Aerial Dance-Theatre have received the **Stephen Arlen Award** for their production of *High Vaultage*, a site-specific collaboration between **Momentary Fusion**, **Fabrizio Crisafulli** (lighting director) and **Gareth Williams** (composer) - reviewed in **LIVE!** earlier this year. The award for "most imaginative project" will enable the company to develop the piece into a touring production. Tel: +44 (0)171 437 8584

ARX opens new production facility

ARX Systems, the Australian pro audio manufacturer has opened a new PCB assembly plant. **ARX MD Colin Park** says: "We've invested in a purpose built assembly and pre-test area which has doubled our manufacturing capacity for our Signal Processing products." Tel: +61 (3) 9555 7859

Harman Buys C Audio

C Audio Limited and **Harman International Industries, Inc.** recently announced that they have agreed terms under which **Harman** will immediately acquire a 100% holding in **C Audio Limited**. **Phil Hildrow**, Managing Director of **C Audio**, said, "We have built up a very good relationship with **Harman** over the years, through our successful distribution agreements in the UK and France. Although strong in Europe and the Far East, **C Audio** could not compete with the cost benefits brought about by the economies of scale enjoyed by the bigger American amplifier manufacturers, by virtue of their enormous home market. It was, therefore, a logical step forward to combine forces with **Harman** to build our worldwide market share." Tel: +44 (0)1707 665000

Cadac appoints ProMix, Inc.

Clive Green & Co, manufacturers of **Cadac** consoles, have announced the appointment of New York-based **ProMix, Inc.** as its principle distributor for the United States. Under the agreement, **ProMix** will handle sales, marketing and technical support for the range of **Cadac** consoles. Tel: +44 (0)1582 404202

Hacker Young launch management company

Chartered Accountants **Hacker Young** have joined forces with a music solicitor and a music industry manager in setting up an artist management company, **Branchchild** of Chartered Accountant **Craig Williams**, the company, **BBC Personal Management**, is building up a roster of artists, songwriters and producers that it will represent. The company is already managing **Adamski** and **Ecstatic Orange**. Tel: +44 (0)117 973 8926

The Latest from ASS

Tommy Russell of **Acoustic Sound Systems** has announced that the company has just acquired an additional factory unit, taking their manufacturing facilities up to 15,500 sq. feet. Tel: +44 (0)1702 613321

Onward & upward for PSL

PIC Systems Limited, manufacturers of **PSL Power Amplifiers**, have moved to a new manufacturing facility in **Middlesbrough**. Tel: +44 (0)1642 254 255

BBM electronics scoop two top manufacturing awards

BBM Electronics have won two of the **Manufacturing Industry Achievements Awards** which were organised by **Miller Freeman Technical** with support from the **Department of Trade & Industry** and the **Engineering Council**. The recently launched **Trantec S5000** UHF radio microphone won in two categories - the **Electronics Innovation of the Year** and the **Design Innovation of the Year**. **BBM Electronics** won the awards against stiff competition from organisations including **ICL**, **Psion** and **South West Water**. Judges praised the development of the **S5000**, highlighting in particular the use of microprocessor controlled phase-locked loop techniques which synthesise all channels on the 25Hz grid reference which is used world wide for UHF wireless microphone application. Tel: +44(0)181 640 1225

Professional Monitor Company Move

The **Professional Monitor Company** has just completed a move to larger premises in **Welwyn Garden City**. **Adrian Loader**: +44 (0)123 894141

Shuttlesound Announce PAG Direct

In keeping with **Mark IV Audio** and **PAG** worldwide strategy, **Shuttlesound** have announced the formation of an independent company **PAG Direct**. The company, which is a wholly owned subsidiary of **Shuttlesound** has been established in order to take responsibility for sales of the **Klark Teknik** product range in the UK and Southern Ireland. **Jasper Whitaker**: +44 (0)181 646 7114

New Mean Fiddler Venue

The **Mean Fiddler Organisation** have brought **Caesar's Palace** in Luton, a cabaret venue that was closed earlier this year. The **Mean Fiddler** plans to re-open the venue as **The Palace** at the end of November.

Sinagaglia launches new management consultancy

Jon Sinagaglia, who was until recently the **European Project Manager** of **Ogden Entertainment Services**, has decided to establish a new management consultancy to assist project developers in building and managing new arena and stadium projects. Tel: +44 (0)181 810 6953

News in Brief
continues on P38

more

BRILLIANT



BRILLIANT EFFECTS SUPERIOR ENGINEERING PROVEN CROWD PLEASERS RUGGED CONSTRUCTION BRILLIANT EFFECTS SUPERIOR ENGINEERING PROVEN CROWD PLEASERS

LDI '95 UNVEILING!

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News Flash! Dataflash® AF1000



In 1988 High End Systems made headlines with the Dataflash xenon strobe. Now we introduce Dataflash AF1000, the next quantum leap in strobe technology. The AF1000 is in a class by itself; not only as the world's most powerful strobe system, but also as a continuous illumination source and pyrotechnic/lightning simulation device. Four times as bright, control options include DMX-512, AF1000 Mini Controller, and the new LCD Controller. Now that's news!



RUGGED CONSTRUCTION

BRILLIANT EFFECTS

PROVEN CROWD PLEASERS

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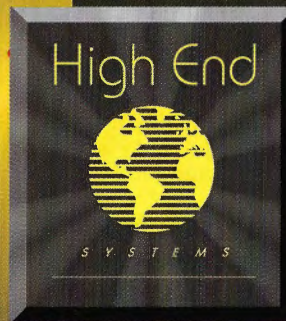


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Martin Professional gears up for public domain

The Martin Group's long-promised public flotation on the Danish Stock Exchange sees shares priced in a tender offer anticipating a market capitalisation of US\$43m, raising a potential US\$10m for the company. In advance of the flotation, the company issued a report setting out its growth to date – and its plans for the future for potential investors.

The issuing bank, acting as the company's advisors on the placement, are the Carnegie Group. Kim Bøttjær, Head of Corporate Finance, commented: "The Danish Stock Exchange has very few high growth stocks and consequently, the interest...has been substantial both among domestic retail investors and institutions in Denmark and abroad."

Martin's brief history has been marked by a rapid expansion of its share of the world lighting market. Founded by MD Peter Johanssen in Denmark in the early eighties as a manufacturer of smoke machines, Martin Professional soon moved into lighting manufacture – with results that swiftly gave it a high profile in the industry.

Ironically, it was the small size of the Danish domestic market which spurred their early growth. Johanssen's ambitions for his company swiftly combined with a realisation that the company would have to look to an outward, international expansion programme to achieve his aims.

Export sales fuelled overall growth as the company moved out of its original pure disco environment, and to generate them Martin built an international network of subsidiaries, partnerships and distribution deals around the world. This policy, along with new opportunities offered in the Chinese and East European markets, has seen exports surge, according to the company's latest estimates, to around 95% of total sales.

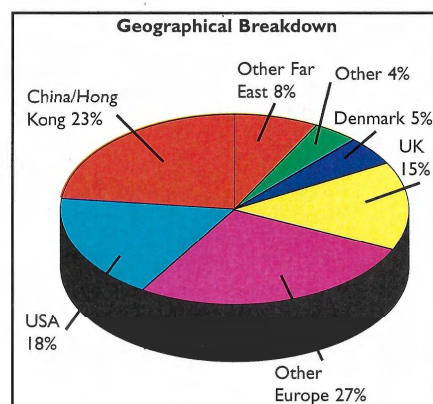
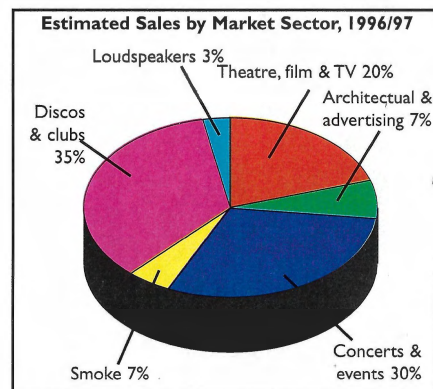
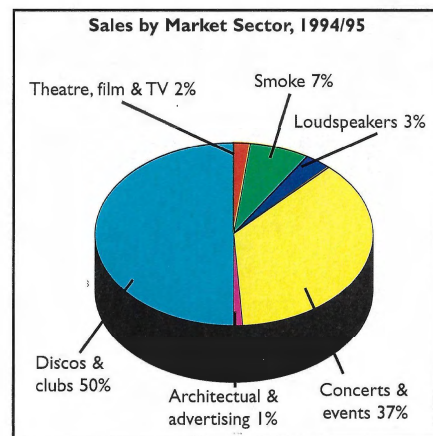
Another widely-publicised milestone was the opening this year of a new, purpose-built factory in northern Denmark, designed expressly for mass-

production in line with Martin Professional's stated intention of becoming "the lowest cost manufacturer in the industry", and their objective of expanding the applications of intelligent lighting with new products. The Group now employs over 300 people, a ten-fold increase in five years. Future major growth, they project, will emerge from expansion into the theatre, stage and TV worlds. New developments for this sector include the PAL (Profile Automated Luminaire) range – while new and modified exterior projectors are planned for the architectural and advertising markets.

Martin points to estimated annual global turnover in the lighting effects market since 1991 as a factor in the company's optimism. They cite figures of US\$292m (1991), rising to \$310m (1992, year-on-year growth 6.1%); \$361m (1993, 16.4%); \$428m (1994, 18.5%); and a forecast for 1995 of \$492m (growth 15%*). Their report adds that intelligent lighting developments have blurred definitions between traditional stage lighting and effects lighting: "which has seen companies originally based in the discotheque sector expand their sales into what had loosely been described as the 'professional' sector." They also predict that the 'concerts and events' market, which today accounts for 37% of Martin sales, will grow by 10-15%; intelligent lighting will take over 50% of theatre and TV sales within five years and will generate \$14m sales in advertising and architectural markets in the next three years. Smoke machines and loudspeakers also figure in the development plans.

The charts alongside illustrate the company's figures – and it confirms that "the biggest single market for Martin's products is still forecast to be in discotheques."

Group Chairman and former Danish Prime Minister Poul Schluter says: "The Martin Group have consistently proved their ability to balance exceptionally high levels of growth with the management skills to control their costs. This placement will facilitate the continuation of this policy. We are



proud to have a Danish company leading the world in an area of high technology." The Carnegie Group commented: "The Martin Group is among the fastest growing companies in Denmark. With a strong competitive position and an ever growing market for Intelligent Lighting, the outlook for the Martin Group is excellent." ■



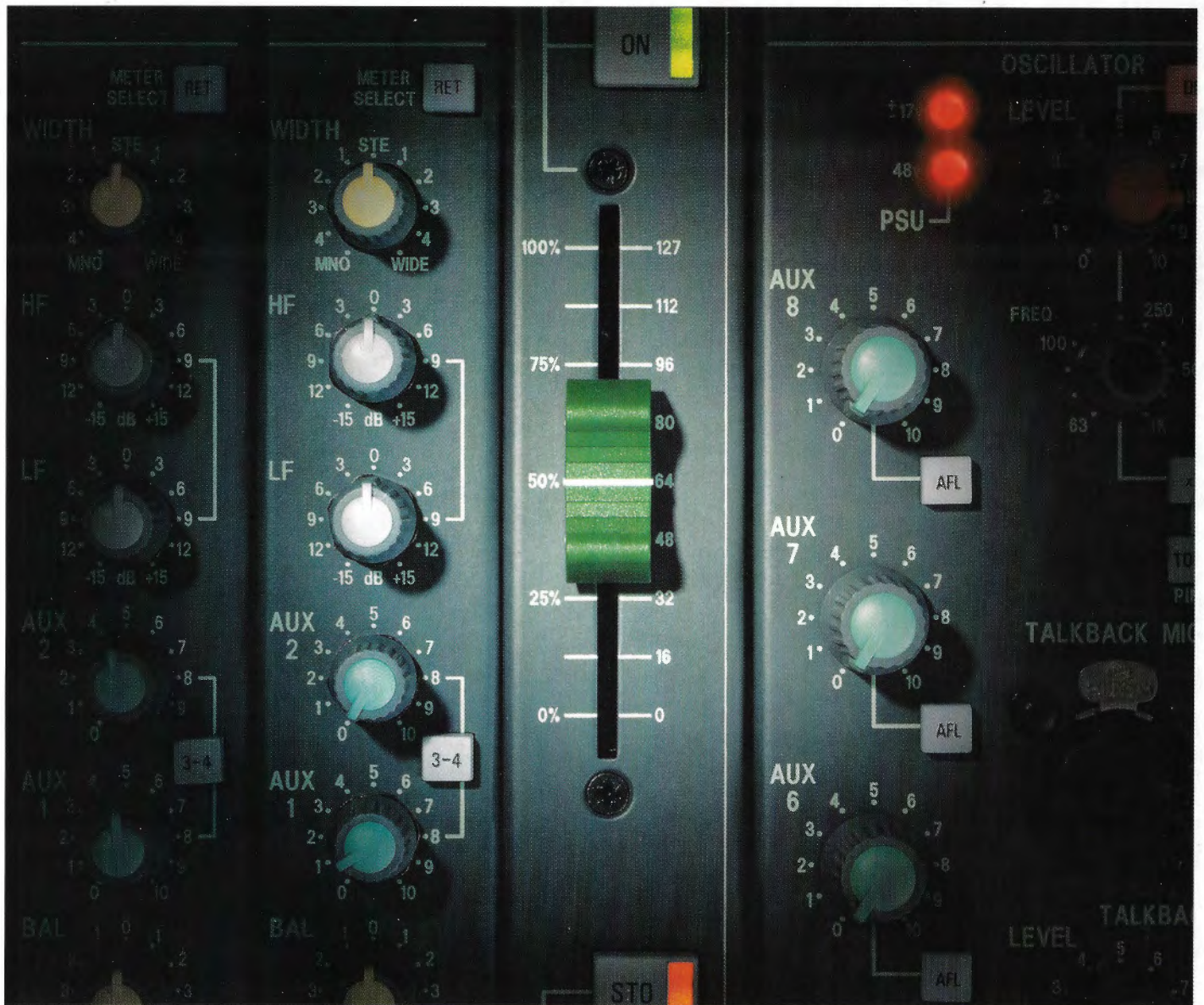
FACTS & FIGURES

This table shows the key financial and market share statistics that form the core of the Report (converted from Danish Krona to US Dollars, based on an exchange rate, current as at August 22 1995, of DKK 5.723 / US\$ - *Financial Times*, 22/8/95). Forecasts for 1995 suggest that the company could get close to capturing 10% of the market.

FINANCIAL YEAR	90/91	91/92	92/93	93/94	94/95	95/96 (Est.)
Turnover (US\$)	4,877,861	10,072,689	16,689,848	25,341,954	37,957,540	48,401,000
Operating Profit	591,298	1,048,925	1,450,114	3,185,043	4,229,949	
Pre-Tax Profit	486,633	561,594	679,364	2,530,491	3,621,003	
Net Profit	401,887	493,622	413,245	1,592,347	2,206,186	
Equity	102,219	594,094	994,409	2,726,717	4,919,623	
Net Assets	2,870,697	6,203,565	8,939,367	12,013,105	22,587,454	
Market Share*		3.5%	5.3%	7.0%	8.8%	9.8%

Source: Martin Group

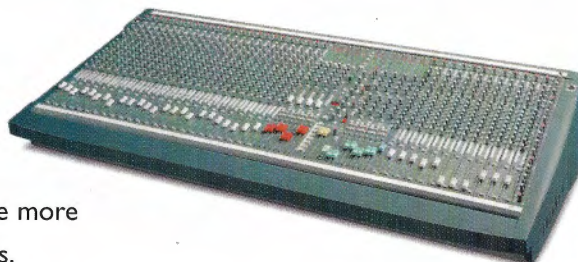
*Source: WDR



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all access

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It's busy, busy, busy out there – but obviously not busy enough for some of you to stop whining about not making it into the hallowed paragraphs of All Access! I've said it before and I'll say it again – anyone is welcome to fax us information on **0181 567 0072** – and it will go into the next round-up. As for the phone round up, there are simply too many people on the contact list now for anyone to get in every month.... so you'll just have to take it in turns and hope that the right person is there the day I call – introducing a bit of 'randomism' into the proceedings in this way will hopefully ensure it doesn't become too staid!

Anyway, life in the independent lane is obviously suiting **LSD**, and the company is showing signs of a return to their former glory days. The on-going and imminent tour list includes **Oasis (LD Mikey Howard)**, **Ritchie Blackmore's Rainbow (LD Louis Ball)**, **Alison Moyet (LD Robyn Jelleff)**, **The Foo Fighters** (see review next month), **The Red Hot Chili Peppers**, **Black Sabbath**, **David Bowie**, **Fish (LD Fats)**, **Rod Stewart**, **Simply Red (LD Patrick Woodroffe)**, **Joe Satriani**, **Skid Row**, **Wet Wet Wet**, **The Stone Roses (LD Simon Sidi** – see review next month), **The Beautiful South**, **D:REAM (LD Alex Reardon)** and **Black Grape** (operated by **Gary Rees**). **LSD** are also servicing the **MTV Awards in Paris**, a mega-bucks high caste Indian wedding – in India, and two fashion shows, one with **Red or Dead** and one with **Selfridges**.

Wigam are looking after **The Stone Roses (FOH Simon Dawson)**, **Massive Attack (FOH Mark Littlewood)**, **PJ Harvey (FOH Chris Ridgeway)**, the **Smash Hits** tour (**FOH Steve Levitt**) as well as **Jose Carreras** and **Montserrat Caballe's** respective European tours and four European **Pocahontas** pre-movie shows. On the theatre front, they have systems out with **Freddie Starr**, **Tommy Steele** in the West End, **The Rocky Horror Show** tour, the **Singing In The Rain** tour and **Carmen Jones** in Europe. **Chris Hill** comments that they are so busy he has had to decline to quote on several jobs... he is also looking for sponsors for his racing car next year!! (You eco-hooligan, Chris!).

The **Spot Co** also never get any quieter! One of their current on-going events is the **Covent Garden Snow-boarding Championships**, which is being production managed by **Ben Sullivan** and **Rachel Holmyard** of **Chromatic Productions** – yes, the whole lot: lights, sound, set toilets, security, first aid, etc. – could this be a further talent added to the Spotties' already-burgeoning abilities? Their corporate work diversifies daily too – they're lighting the **Kensington Heights** building (a former office block, now converted to exclusive apartments) on the Embankment in London with colour-changing **Irideon** architectural spotlights. The installation is booked for six months and may well feature the first colour-changing building in the capital. Other work includes a regular club night at **De Montford Students' Union** in Leicester, which started life last year as a small rave and has grown organically, and a play at the **Swan Theatre** in High Wycombe called **The Year 2025** – a science fiction fairy story about the future, performed by **The Jackie Palmer Stage School** and lit with five Golden Scan HPE's – and very little else. The Spot Co are also installing a lighting system into **Mr C's** new West End club **The End**, designed by **Andy Walton**.

Entec are busy doing sound and lighting with Britopop's finest: **Pulp (LD Phyeaux, FOH Jon Burton)** featuring their on-trial d & b boxes and **Blur (LD Dave Byars, FOH Matt Butcher)**. Entec also provided a sound rig for the **Ministry of Sound** tour finale at **Wembley**, and the **Black and White Ball** rave at the RAH.

DBN Lighting from **Manchester** are flat out. They have just finished the **Boo Radleys** and have **Frontline Assembly**, **Electrafixion** and **Big Country** (LD Pete Ainsley) continuing while **Ticky (LD Loucas Athienities)** is about to start. They have 10 Trackspots out on **Black Grape** in Europe and recently purchased more Trackspots from **Lightfactor Sales**, bringing their total to 45. Meanwhile their HPEs will have been on **Oasis** at **Earls Court**.

Canegreen have the **Peter Dinklage** and **Gino Vanelli** tours about to leave, while **Jackie Cheung** and **Van Morrison** shows continue as does the **Aztec Camera** tour (**FOH Max Biggrove**), **Nanci Griffiths**, **Jethro Tull** and the front-of-house speaker system on **D:REAM**. The **Paul Weller (FOH Ange Jones)** tour shortly departs from the warehouse. This will include Meyer's new MSL4s, of which Canegreen claims to be the first European owner; Ange Jones comments that they are "mind-blowing".

PSL also have a good selection of tours benefiting from video and film, including **Take That** in Australia and South East Asia, **M-People**, **Wet Wet Wet**, **Massive Attack** and **Ozzy Osbourne**. They also sorted **Orbital** at the **Universe** show at **Munich Airport** and the **Levis** show in **Docklands**.

Concert Systems' Joe Campbell is out with a system in Europe with Spanish band **Heroes del Silencio**. Their brand new Midas XL4 desk will soon be going out on **The Beautiful South**, while other recent purchases include **EAW KF853** long-throw cabinets and a **Lexicon 480** reverb. **November 5th** is always a busy night for Concert Systems and this year proved no different, as they provided sound for the **Liverpool Kings Dock** festivities (the third-largest in the country), featuring music from **Cream**, plus two other large council displays in Liverpool.

Skan are bubbling with activity with the **Ozric Tentacles**, the **Megadog Sabre Sonic** tour, **Steeleye Span**, **Menswe@r** and **Underworld**. The latter features **Pete Howard** on sound, and multi-tasking **Bob Dog** in his Production management role outside his own organisation. Lighting for Underworld is **Hayden Cruickshank** and **The Colour Sound Experiment**, who were also doing lights for **Universe in Munich**.

Avolites' Steve Warren dusted the spiders from his LD's cap for **Frank and Maureen's Funky Fiftieth Birthday Party** at the **Parkshot Centre** in Richmond. The Frank was Frank Collins of **Kokomo** and several other 60's and 70's funk bands – and Frank's association with Avolites goes back many years, hence the connection. Steve ran the show (including ten Cyberlights) off a **Sapphire** desk and by all accounts, the hundreds of assembled revellers were stunned by his command of creative energies!

More consoling news comes from **Celco**, who report that **Paul Devine** used an **Aviator EPX** on the recent **Thunder** tour, while **Colin Jones** was the first LD to use a **Celco Navigator** when **The Orb** played at Lille's new venue **The Zenith Aeronas**. The **Kilburn National Club** have also just bought an Aviator 180 to control their house rig.

Needless to say, **Britannia Row** are busy in Europe and the UK with **Zucchero (FOH Davy Kirkwood)**, **Simply Red (FOH Robbie McGrath)**, **Hank Marvin (FOH Colin Norfield)**, **Iron Maiden (LD Alan Bradshaw)**, **Cliff Richard (also Colin Norfield)**, **M-People**, **Yanni** and **Diana Ross** in the USA. They are also supplying a massive system for **Oman National Day**, overseen by the larger-than-life **Chris Mounsor**.

Talking of National days, the recent **Egyptian National Day** celebrations in Cairo featured an event at the International Conference Centre. Attended by the President, it was lit for the first time ever by a European LD – **Alex Mosscrop**. The rig included Cyberlights, Intellabeams and 300-odd channels of house lighting.

Just room here to squeeze in **Phase 5**, who have their long-running **Cannon & Ball** and **Joe Longthorne** tours going strong, and have just completed a lighting extravaganza at **Alton Towers** for **Halloween/Bonfire** night. This lit the lake, castle and park, featuring 30 scans, 300-odd PARs, 150 halogen floodlights, strobes in the trees and kilometres upon kilometres of cable and a nine-day set-up – all for two 20-minute shows!

Neg Earth provide lighting for the newly-extended **Riverdance**, **The Everly Brothers**, **Toto**, **Therapy? (LD Nick Ealy)**, **Paradise Lost** in Europe, the **Pocahontas** pre-movie show in **Leicester Square**, **Zucchero**, **John Denver** and **The Pogues** in Europe, with **Ozzy Osbourne** starting shortly. More Accessibility next month...

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THINK TWICE²

BEFORE YOU BUY YOUR NEXT LIVE MIXER

ONCE 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 3² and Live 4². 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 3² and Live 4² 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:

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.

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 3² and Live 4² produce noise-free mixes. In addition, an incredible padless 66dB of gain range means you can plug

in anything from line level electronics to the "hottest" of mics without running out of headroom or gain. 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 4²'s six auxiliaries can be set to pre- or post-fader, with three of Live 3²'s four aux's pre/post settable; in other words it's just as easy to have a foldback- or effects-heavy configuration.

Individual PCBs

Even though Spirit consoles are built to be durable, accidents will happen. So each channel on Live 3² and Live 4² 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 3² and Live 4², 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

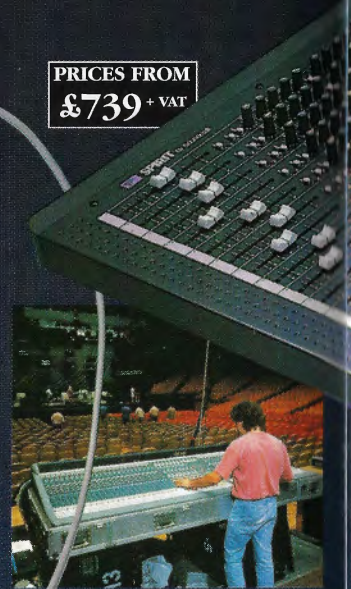
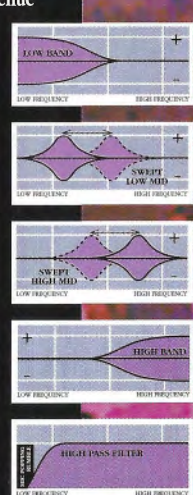
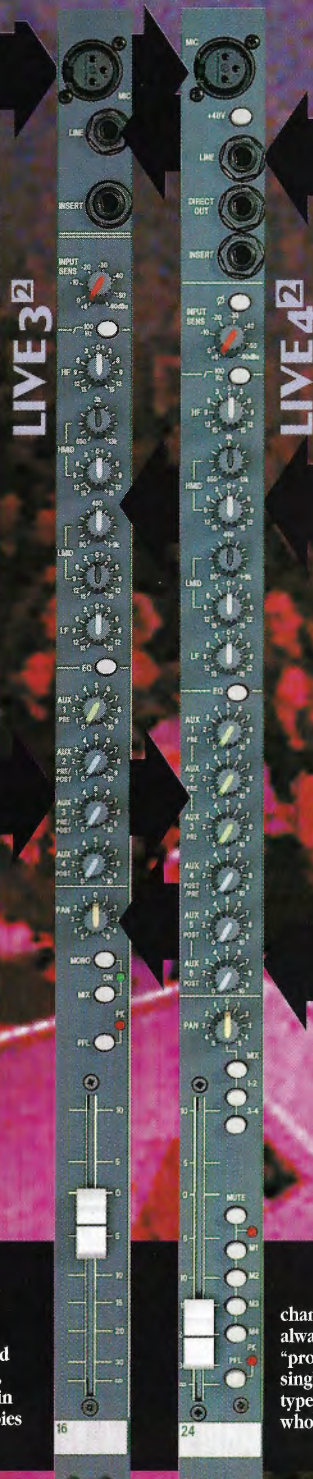
Powerful, corrective EQ is essential in live situations to cope with varied venue acoustics and band members operating at competing frequencies. Spirit's legendary 4 band EQ with two swept frequencies is available on Live 3² and 4² to provide you with even more control over your sound. In addition, both 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.

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 3² is rackmountable.

LIVE 3²

LIVE 4²

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⁺ 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 Groups, with 4 additional Stereo Returns ■ 4 Mute Groups ■ 6 x 2 Matrix section ■ New UltraMic⁺ Preamps ■ Phase Reverse Switch on every mono channel ■ Independent Phantom Power Switching on every channel ■ Direct Outs on every mono-channel, for individual effects or multitrack tape sends ■ 4 band EQ with two swept Mids ■ EQ In/Out Switch ■ 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

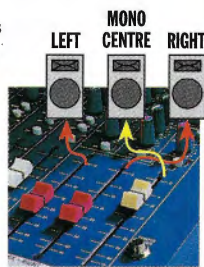
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SPRINT



Why Mono Out on Live 3?

Most Mixers in Live 3'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'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'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.

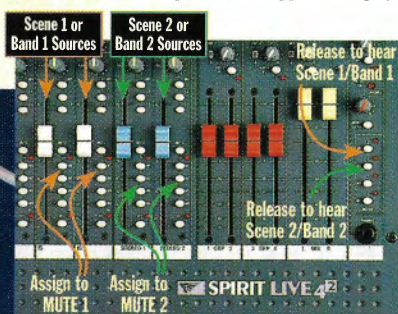
PRICES FROM
£1267⁺ VAT

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.

Live 4'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'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 663461

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BULLETIN BOARD

live! UPDATE FROM THE PSA NOVEMBER 1995



PSA COUNCIL 'ON THE ROAD'

CHRIS BEALE of SSE Hire Ltd, Birmingham, reports on the agenda of the October 27 meeting of the PSA, the first to be held outside London.

Light and Sound Design of Birmingham were hosts for the first scheduled meeting of the PSA to be held outside London, marking the start of planned regular visits to provincial centres.

General Manager Keith Ferguson, along with Council members Robbie Williams, Sophie Ridley, Jon Cadbury, Mike Llewellyn, Mick Kluczynski, Tim Norman and Tony Laurenson were in attendance. Special invitations to join the meeting were extended to Dave Smith (LSD

Special Projects Director) and myself, Chris Beale (SSE), both of us welcoming the opportunity to see the modus operandi of the PSA at Council level.

From the general business of the meeting two key issues took much of the discussion. One was the need to increase PSA membership numbers in all departments and the other was an examination of the National Vocational Qualification (NVQ) system. The former is of critical importance as the PSA need to increase funding to enable the Association to develop and function effectively. Special emphasis was placed upon introducing manufacturers and distributors to Associate Membership of PSA. This could prove to be an important source of future funding derived from a mutually beneficial relationship.

The NVQ debate extended to an open session held during the evening, again hosted by LSD, which was well attended by independent

crew personnel and representatives of Midlands based companies.

Keith Flunder of Laser Hire (a new PSA member company) gave a presentation which summarised his work on developing NVQ's for the entertainment industry. He valiantly attempted, under intense questioning from the floor, to make sense of the bureaucracy surrounding the system. The debate has stimulated a great deal of interest in Birmingham, and has helped to focus the PSA Council members in their examining the prospect of NVQ training in our industry.

Dave Smith of LSD commented after the meeting: "It was great to host the PSA meeting here at LSD. I hope that the move out of London will be repeated in other areas during the course of next year. Thanks to everyone who attended - I hope that we have the chance to do it again!"

KEITH FERGUSON, PSA GENERAL MANAGER ANSWERS THE QUESTION - WHY HAVE A PSA?

We have seen the formation and early success of many industry associations such as the ECPA (European Concert Promoters Association), The International Managers Forum and the UK Agents Association. These groups have co-ordinated themselves, begun communicating with other associations and have voiced opinions at local, national and 'federal' government levels. Furthermore, these organisations have influenced decisions which directly affect the production fraternity. As a result it has become clear that we too need an industry voice which represents the interests of those involved in production at all levels. The PSA offers all its members equal rights under its Constitution and an industry voice active in the following areas.

- The PSA seeks to make representations to the Government and EC Commission and other local national and overseas bodies on legislation and other public matters and policies which affect the business or professional interests of its members.
- The PSA seeks to attract Members and subsequently to represent its Members in the promotion and advancement of their interests and knowledge with regard to all their activities in the entertainment industry.
- The PSA is committed to raising standards and levels of professionalism and shall take steps to undertake research and to provide information and professional expertise, organising educational, training, welfare and social functions for the benefit of the membership.
- The PSA shall liaise with all relevant organisations within the entertainment industry for the advancement of respective Member's interests.
- The PSA shall represent the interests of its Membership by any lawful means in any discussion or consideration of any

matter which affects or might affect the interests of the Members of the PSA within the entertainment industry.

● No policy of the PSA shall be sexist, racist or sectarian. The PSA shall actively discourage sexism, racism and sectarianism. The PSA shall be an equal opportunities employer.

Anybody who has professional aspirations in the world of live entertainment production, and wants to gain recognition for their skills and be involved in shaping the future of their own industry, must recognise that to be effective, a collective voice is the only way forward. As a member of the PSA you have that voice. Join us and use it.

ON THE AGENDA...

MONDAY DECEMBER 11 The first PSA Health and Safety Seminar - covering freelance and company issues. To be held at VARI*LITE, Greenford, Middx. Contact General Manager for details.

THURSDAY DECEMBER 14 PSA Council Meeting - Westway. Pre-Christmas Open Meeting from 7.00pm, for members and prospective members.

THURSDAY FEBRUARY 15 First Meeting of new PSA Council - Westway Studio - 2.00pm.

THURSDAY FEBRUARY 29 PSA Catering Forum. To be held at Westway Studio, London W12. To include update on Health and Safety practices for caterers and general forum on catering issues within the industry.

THURSDAY MARCH 14 PSA Council Meeting - Details TBA.

THURSDAY MARCH 28 PSA Seminar on National Vocational Qualifications. Details TBA.

PUSHING UP THE FADERS

The 'PSA MASTER FADERS' golf day at Silvermere Golf Club was fully subscribed, with 24 hopefuls drawn from across the business. The serious business of the day was the Capital Sound 'Master Faders' Trophy (kindly donated by Keith Davis) fought for over the morning 18 holes. The afternoon saw a 9 hole 'Texas Scramble' that allowed everyone to let off a little steam.

At the evening dinner it was announced that this year's 'Master Fader' with a score of 37 points was Nick Levitt (GP Presentations) with second place taken by Simon Barron (Capital Sound) with 36 points.

The winning fourball in the 'Texas Scramble' was made up of Phil Anderson, Paul Tibbles and Simon Barron (Capital Sound), and David Bisset-Powell, MD of Martin Audio.

With the day proving to be a great success, next year's September competition is assured when the 'Master Faders' title will have to be defended. Special thanks to this year's captain and organiser Phil Anderson, whose work ensured a smoothly run and very enjoyable day.

SPECIAL NOTICE

The PSA 1996 AGM and Conference will be held on Saturday 20th January at the New Connaught Rooms, Great Queen Street, London WC2. The cost will be £50.00 per head. All members are asked to telephone or fax the General Manager ASAP to confirm numbers attending. Details of the day will be published shortly.

PSA Tel: (0181) 335 3323

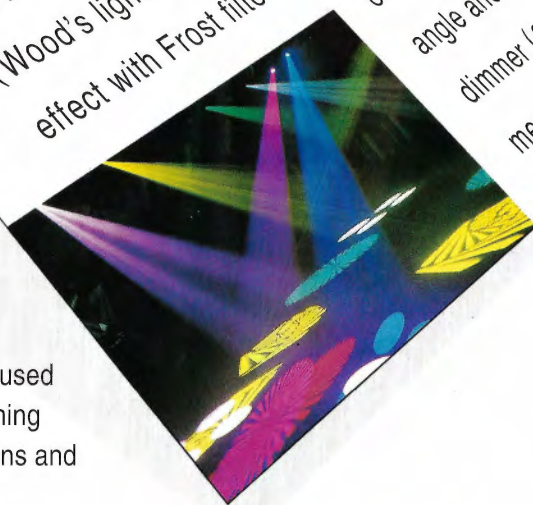
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PROFESSIONAL SHOW LIGHTING

Joan Armatrading crests a wave



Joan Armatrading is on the road again – touring the States after completing the European section of her tour. The dates see the first major touring appearance of Martin Audio's new Wavefront 8 cabinets (via LMC), along with the new 40-channel Crest Vx console on front-of-house, through AudioLease, a 52-channel Crest LM on stage, and Crest amplifiers. On the tour's one-night stand at Crawley Leisure Centre, the new PA was ground-stacked rather than flown – as on the rest of the tour – due to the venue's lack of flying facilities. The compact square stage, with ground-supported roof and grid, was

arranged diagonally in the corner of what is usually a gymnasium.

With Ms Armatrading in fine voice and backed by an excellent band, the show sounded – and looked – great, as she ran through a selection of classics mixed with newer material.

FOH is mixed by Alan Hopkinson, with

Chris Roberts on monitors and system engineer Eddie Richardson; Stuart Grant is tour manager. Alan Hopkinson, talking before the show started, said he was enjoying working with both the Martin system and the new Crest console. "And as well as Joan, who's singing really well, this is a very good band to work with." ■

roselands rolls with it

So big in Blighty that they're filling two nights at London's Earls Court, Oasis must first pay their dues on the other side of the pond. The road to rock's hall of fame is paved with such pivotal venues as Roselands, New York's Mecca for rising stars. Delsner / Slater Enterprises, bookers of said venue, were only too delighted to promote Oasis in New York. And the gig, capacity 3,000, proved a sell-out. With their new drummer, Alan White, under one arm and a new album (*What's The Story?*) *Morning Glory* under the other, they set off in October to play showcase dates stateside, as the album charted at number 72. It might not be *Definitely Maybe* but it's practically almost. Supposedly more mature (read: slower), it's rather same-y with the odd flash of brilliance thrown in.

But the buzz was big. On a mild October night, Broadway thronged with all the usual suspects: over-excited youths, ticket touts and touts, and purveyors of all things exotic and illicit. Inside, the musical magpies matched raw attitude with raw music, as the songs crackled and fizzed like a bird caught on the wire. *Roll With It*

and *Shakermaker* continued the "I'll name it in two" theme, finally dispelling all possible doubt when Liam offered to buy us all a Coke... The jolly gigsters gently steamed as they gulped ice-cold beer from plastic beakers, eager to catch a glimpse of Liam shaking a leg. No chance. This is no Jumping Jack Flash, although he did manage some nifty tambourine work and a few brisk circuits centre stage. There was little banter apart from a thumbs-up for a stage-bound T-shirt and a nod to the British contingent before bowling into *Cigarettes And Alcohol*.

No quick changes; no pyrotechnics; no special effects; not even smoke – just good, old-fashioned rock and roll. Sound was from upstate New York, by Britannia Row Productions Inc, with Steve Spencer over from London and mixing the Flashlight system on a Yamaha PM3000. Flashlight, unusually, also served as sidefills (preferred by monitor engineer John 'Jacko' Jackson for penetration – the band barely moves on stage and they like it loud.) Stage monitors were from Bryan Olson's Firehouse Productions (from whose base BRP Inc operates), with a Midas XL3 and BSS graphics. LD and Vari*Lite oper-

ator, as for the continuing tour, was Mikey Howard with Frank Shields on Icons.

Liam, standing stock-still but for the jingle-jangle of his tambourine, growled out the lyrics of *Champagne Supernova* with the cocky air of a man born to it. Leaving the stage one by one, in true rock tradition, for Noel to do his unplugged thing on an emotionally-emotive *Wonderwall*, followed by a blinding version of *Cast No Shadows*.

As the band returned, Noel crooned a few bars of *My Old Man's A Dustman* to the bewildered masses, before mighty renderings of *Don't Look Back in Anger* and *Some Might Say*. Then came the musical climax they were so eagerly awaiting: Noel said 'good night' and the house lights came on. There were smiles all round and a spokesperson from Epic pronounced the gig 'Amazing'.

There hasn't been so much ballyhoo about a British pop band here for many a year. But will the record-buying Americans take Oasis to their hearts and do for them what they did for Def Leppard? A spokesperson for Delsner / Slater commented: 'Oasis were a wonderful experience. The demand for these British bands is very good and we don't see the train slowing down in the near future. We love them.' ■

Joanna Gardetta

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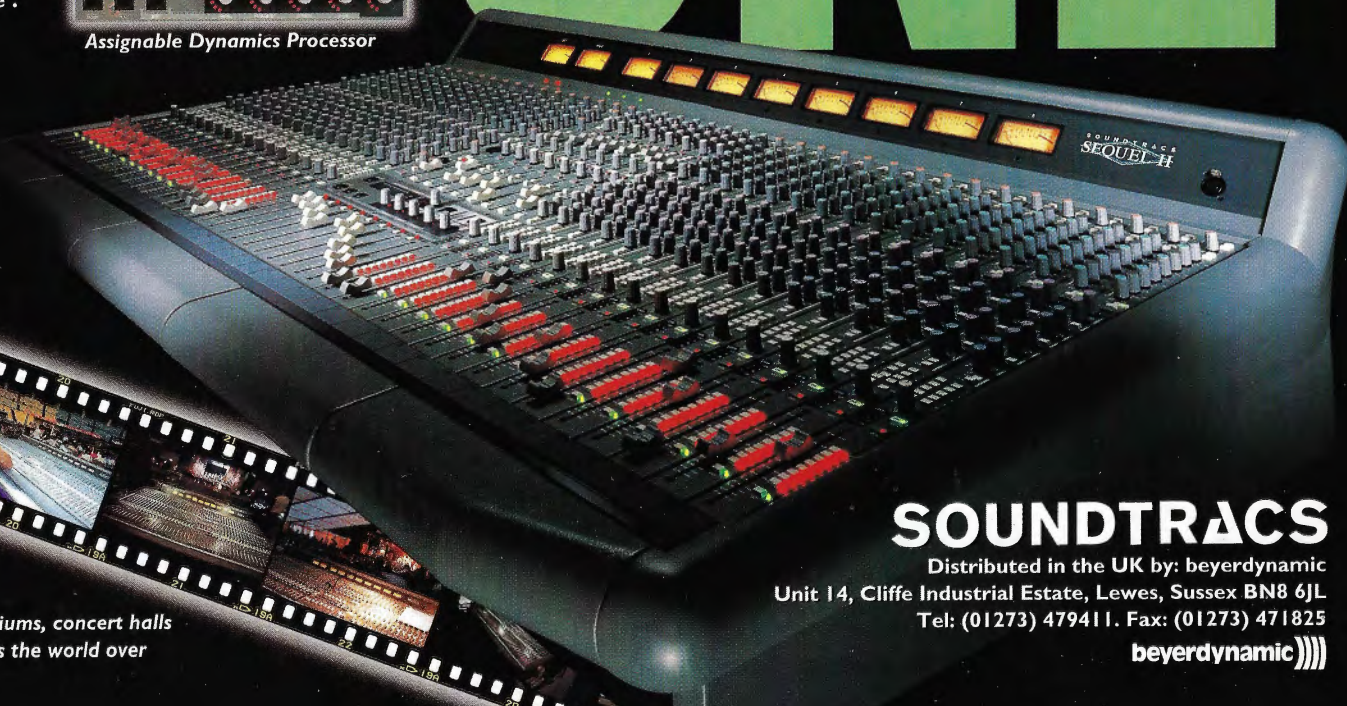
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controlled explosion



PHOTOS: Paul Port

Shaun Ryder, once the demigod of “Madchester”’s early-90’s cultural anarchy, having swapped his former wild-style abode-of-choice for leafy suburban Hampstead, is one reincarnated pop star whose destiny is to make it even bigger, better and bolder second time round. The emaciated figure, whose live sets often saw him staring blankly into space or facing away from his audience, has vanished: a more healthy circumference and perky confidence give him a stage presence unrecognisable from that of the skag-laden Mondays’ days.

Now joined by vocalist Kermit – who also adds charisma, jauntiness and a rich silky voice – the visual dynamics of Black Grape are completed by the omnipresent Bez. If there’s a thread of continuity between ‘then’ and ‘now’, it is Bez. But even Bez has moved on. The same psycho-contorted expression might grip his face, but it’s much happier and contented – more relaxed and definitely super-funky. His mesmeric body movements fuse inseparably into the music with a fluid rhythmic quality – it’s as if he has become an interactive part of the chordal structure of each number itself.

Hectic

This current tour follows a short and steamy string of showcases in the summer. Production Manager and front-of-house engineer Peter Kent was approached by the band’s manager back in April, and once he’d heard the tape, was hot to trot. (After protracted service with Bjorn Again, he says he saw working with Black Grape as “an ideal opportunity to expand my horizons.”)

A sweaty cauldron of exuberance greeted Black Grape’s snappy set at The Forum in October, with Louise Stickland on hand to sample “some of the UK’s most irreverent, grooviest, bad-ass funk ‘n’ roll music” since the Happy Mondays’ demise – courtesy of Madchester’s former leading light

He describes himself as a “toppy” mixer, striving to reproduce the clearness and clarity of the album mix. Black Grape’s live sound is structured around the guitar, with vocals and percussion enhanced but without being buried by kick and bass. Although neither Shaun nor Kermit soundchecks, Kent recognises the need for their vocals to be dominant. He says the intro involves “a hectic few minutes” as he EQ’s Shaun’s and Kermit’s vocal channels before the rest of the band kicks in. Those two voices are radically different: Kermit’s is strong and dynamic, while Shaun’s is more neutral – and more erratic in level. Thus Kent extracts most of his vocal effects from Kermit while keeping Shaun’s sound dry. Both vocalists have so far left Kent to ‘do his thing’ with the mix, aside from one impor-

tant prerequisite from Shaun – that it should be “fucking loud”!

The touring PA was provided by The New York Sound Company from Sunderland. Their Adamson 4-way system, although not having been the original system of choice (budgets ➔ p22



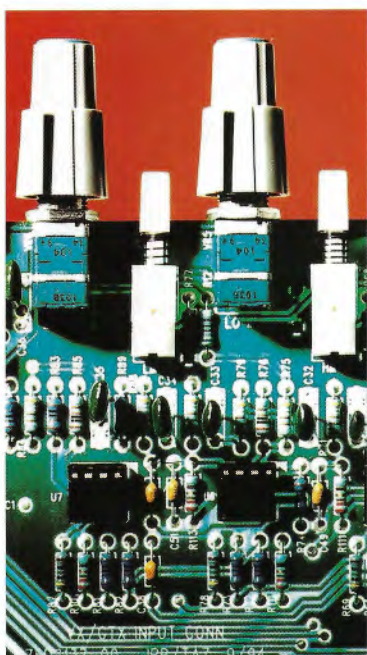


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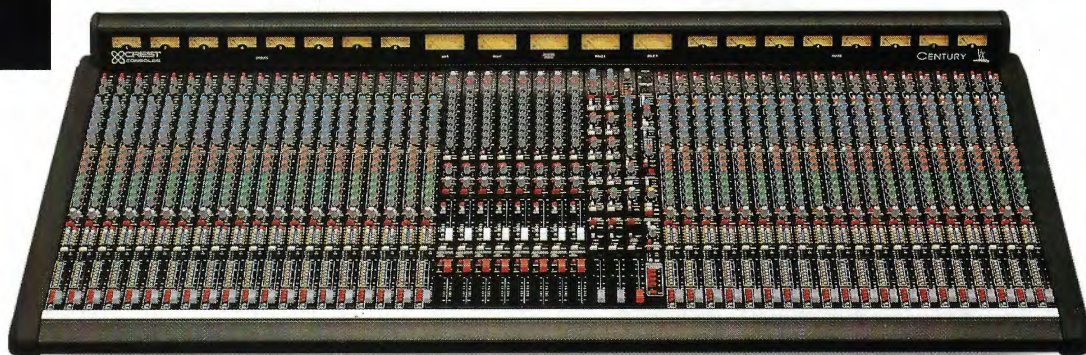
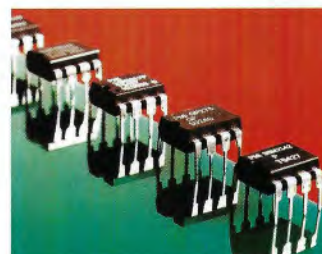


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best

part



◀ p20 being tight, Kent's fiscal pragmatism was obliged to take precedence over his sound engineer's desire for an EAW system) has worked out, he says, "pretty well" for the tour, "despite the mid-range taking a little while to develop." Mixing from a Midas XL3 desk on tour, he was pleased to find the Forum's house system offering him the same console.

Financial expediency had also played a part in the decision to utilise both house sound and lighting systems for the two London shows at the end of the current UK leg. The tour was going on to play European clubs, with minimal production, before returning for larger UK shows in December.

At the time of our interview, Kent said he wasn't savouring the prospect of

using The Forum's Martin F2 rig, commenting: "it was built for stadium flying, not clubs". However, being Antipodean, adapting to virtually any situation came naturally and the sound it kicked out seemed to meet all the necessary criteria for this band – clear vocals, fairly top-end heavy and very, very loud.

Glory days again

Despite a minimal budget, Kent adds that both the New York Sound Company and LSD – who provided the touring lighting rig – were over-generous in their supply of gear. So much so that on loading out of the first gig, where there'd also been a pre-rigging day, PA and lights took up the entire truck. This

entailed hiring another truck to shift backline and catering to the next venue – and rapid shrinking of departmental hardware thereafter!

Lighting designer Mikey Howard's association with Shaun Ryder goes back to the glory days of the Mondays, but since he's currently occupied with Oasis, Gary Rees stepped in as operator/co-designer. Two intertwined factors – the artistically-adventurous nature of Mikey's original design and a lack of pre-production programming time – led to Gary contributing much of his own input to the show, and making a few modifications to the touring rig. The rig featured three superlifts, each supporting an 8ft section of A type truss, complete with two Intellabeams and three PARs with

Mags. These were at different heights, with the lift mechanism hidden behind a white cyc. A front truss added further Intellabeams, PARs and three slide projectors, while the floor was sprinkled with more trussing towers, Moles and Mags, lekos and Intellabeams on Manfrotto stands – hard enough work for just a two-strong lighting crew!

At The Forum they were minus the rig, apart from the white cyc and slides – but with no projectors. Luckily, the north London venue's lighting rig is fairly comprehensive, including a substantial inventory of PARs, some VL5s and an Avolites Rolacue Sapphire desk. But Gary was nervous about the show beforehand: "because of the high busk/low time factor," he says.

With exposed trussing, silver PAR cans and strings of ACL's, the house rig looks like it had been specified by someone with a penchant for cod-piece rock. However, Gary's fears were slowly alleviated as, by the second number and with impeccable timing, he began to integrate this standard rock 'n' roll rig into the molten groove of the band.

Black Grape powered through a set littered liberally with expletives and explosive expression, with one in-your-face number after another (*Tramazi Parti, Kelly's Heroes, Reverend Black Grape, In The Name of the Father, A Big Day In The North* and so on). Their debut album, *It's Great When You're Straight – Yeah* could hardly have been more eagerly-awaited and Shaun, Kermit and Bez are giving it total live commitment – driving fast and furious in a new and distinctive musical direction towards a new century. Fasten your seat belts! ■

CREDITS

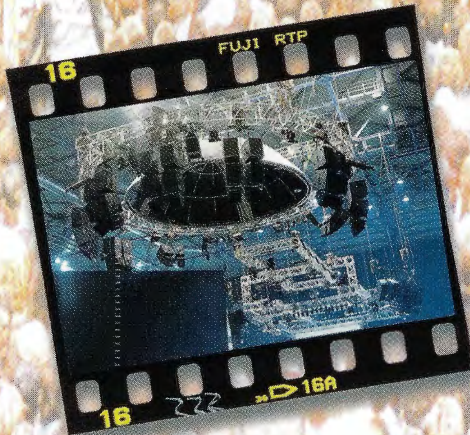
- Tour Manager:** Tony Murray
- Production Manager/FOH engineer:** Peter Kent
- Monitor engineer:** Euan Hill
- Sound crew:** Stosh
- Lighting design:** Mikey Howard
- Lighting operator:** Gary Rees
- Lighting crew:** Roger Nelson
- Backline:** Derek Ryder, Joss Grain
- Sound equipment:** The New York Sound Company
- Lighting equipment:** LSD
- Backline equipment:** John Henry
- Catering:** Cat 'n' Mouse
- Trucking:** KB Event
- Buses:** Berryhurst



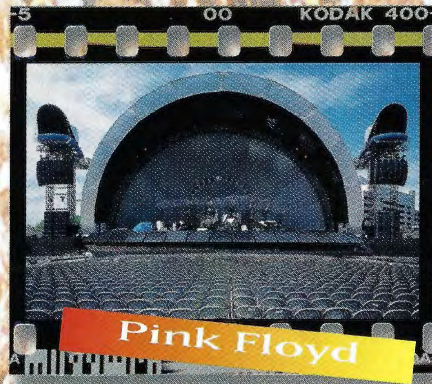
FOH engineer/production manager Peter Kent



Lighting operator Gary Rees



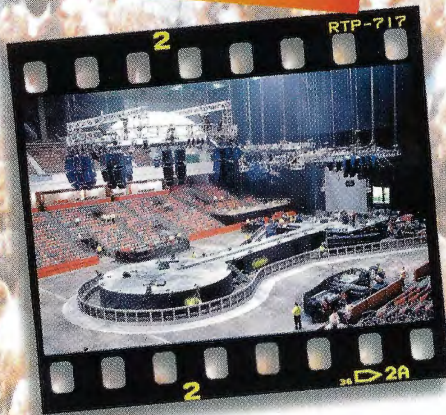
Peter Gabriel



Pink Floyd

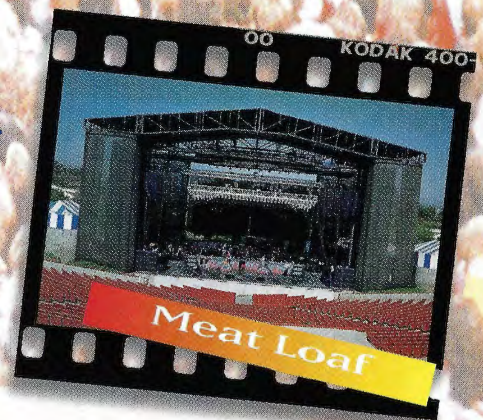


Eros Ramazzotti



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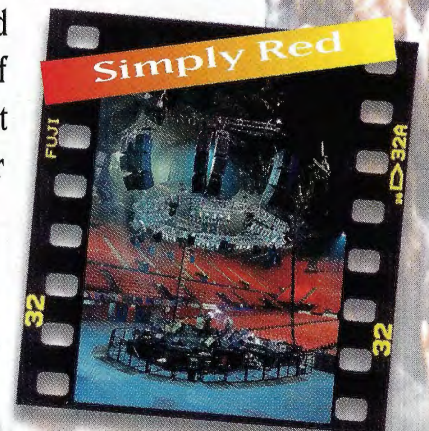
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part of the union

Louise Stickland meets Hull University's Technical Committee, responsible for staging shows at this hard-working venue

despite the UK higher education system's current ideological disarray, academies of learning continue to form a fundamental part of the live touring scene – and a vibrant training ground for would-be future movers and shakers.

The entertainments facilities of Britain's universities and colleges, once the universal scourge of road crews, are emerging as some of the best-organised and most enthusiastically-staffed live venues in the country.

Much of this reflects the enthusiasm and zeal of those students involved at grass-roots level, on entertainments and technical committees across the country. Many of their forebears have become important players in the creative, technical and administrative areas of the production industry over the last decade.

Social intercourse remains a major aspect of student life, and Hull University, against stiff competition from clubs in Hull itself, offers a full series of events throughout the university calendar. These range from club and society discos to talks and films, and to major discos, cabaret, live entertainment and bands in the main venue – the ubiquitous 'refectory' – culminating in the University's superlative two-day summer outdoor extravaganza, the Megagig.

Self financing

Hull Students' Union (SU) is structured so that its entertainments committee calls upon its counterparts on the technical committee to provide equipment, staff and technical services for any events which take place within the Union's domain. The 'Tech' committee then charges the Union for these services – effectively making it a self-financing operation.

The current technical committee chair, Kirstie Burgin, is studying a Politics, Philosophy and Economics degree. She works with a secretary and treasurer who oil the wheels of administration, and a team of dedicated committee members who both rig and operate lighting and sound systems – and discos – for SU events, as well as providing stage crew for bands who bring their own production. The Tech Committee also trains and nurtures DJ's for the same purposes.

For sound equipment they have recently invested in EAW KF650 top boxes and SB600 subs, giving 6-7K

of power: more than adequate for the venues around campus; and new amplifiers are on their way, supplied by Lighting Technology. A full monitor system, microphones and stands galore, plus some ageing but adequate Studiomaster desks, complete the audio spec.

The lighting inventory includes High End Tracksports, Abstract Gladiators, all sizes of PAR cans, and a multiplicity of disco effects, projectors, UV tubes, along with smoke machines, Trilite trussing, stands and drapage.

Intelligent units are controlled from a Pulsar Masterpiece and the static lamps from a Jands ESP. Ben Teale, former Tech Committee Chair and champion technical organiser of last June's Megagig, bursts into laughter at the mention of dimmers. These, it seems, were 'home-built' by a former electronics student, are full of idiosyncrasies, and are cursed regularly, he says, every time they're used. "Much of the equipment here is very eccentric," adds Kirstie Burgin. "Some of it dates back to when the university opened in the early seventies."

Teale, now entering his final year an electronics student, admits he has found the lure of the Tech Committee "impossible to resist", but has avoided the 'drop-out' mode – a temptation which befalls so many of his contemporaries on becoming hooked up with student entertainments. "There are a lot of electronics students," he says, "who get embroiled with the Tech Committee – for obvious reasons – and I think only one of them over the last ten years has got a First."

Aside from being a notorious (but fun) graveyard for academic achievement, Hull's Tech Committee prides itself in the training it is able to offer members. Burgin explains that at the Freshers' Bazaar at the start of each term, they aim to gather prospective 'applicants' with varying amounts of technical knowledge and experience. Asked to state whether they are interested in sound, lighting or DJ'ing (TCHU also have an extensive record collection and several mobile discos),

they are subsequently trained in those areas, largely through working with experienced people.

After training, applicants can request an official 'ratification' event which in turn yields a certificate confirming achievement of a specified level of competence. Armed with this, they are free to run their particular aspect of an event without supervision. Significantly, part of the ratification process includes dealing with a rig failure. Says Burgin: "We deliberately create a fault for them to find and fix – so the event can continue with as little disruption as possible."

A bit of a shock

With a university's student population being intrinsically transient, there will always be years with an abundance of good Tech Committee members, and others that are comparatively barren. Kirstie and Ben estimate some forty per cent of their most able members departed with last summer's graduations, and are looking forward to recruiting new blood from this term's intake.

Above all, they say, they're looking for enthusiasm in prospective team-mates. "You have to be prepared to put in long hours, hard physical graft and give up much of your free time in the cause of putting on events," says Burgin, "and this comes a bit of a shock to some people." Adds Ben: "Those who just fancy getting in to the gigs free soon get weeded out."

Both agree that the Technical Committee is also something of a social *milieu* in its own right; and Humberside has a term packed with activity. The first two weeks saw Megadog and Bjorn Again, among a myriad of other shows. More to look forward to include The Charlatans and Corduroy; regular Friday 'bands' nights; and Saturday's Double Dipped Indie, Dance and Pop grooves. ■

Bookings: Hull University Students' Union Entertainments Committee: Tel 01482 466264



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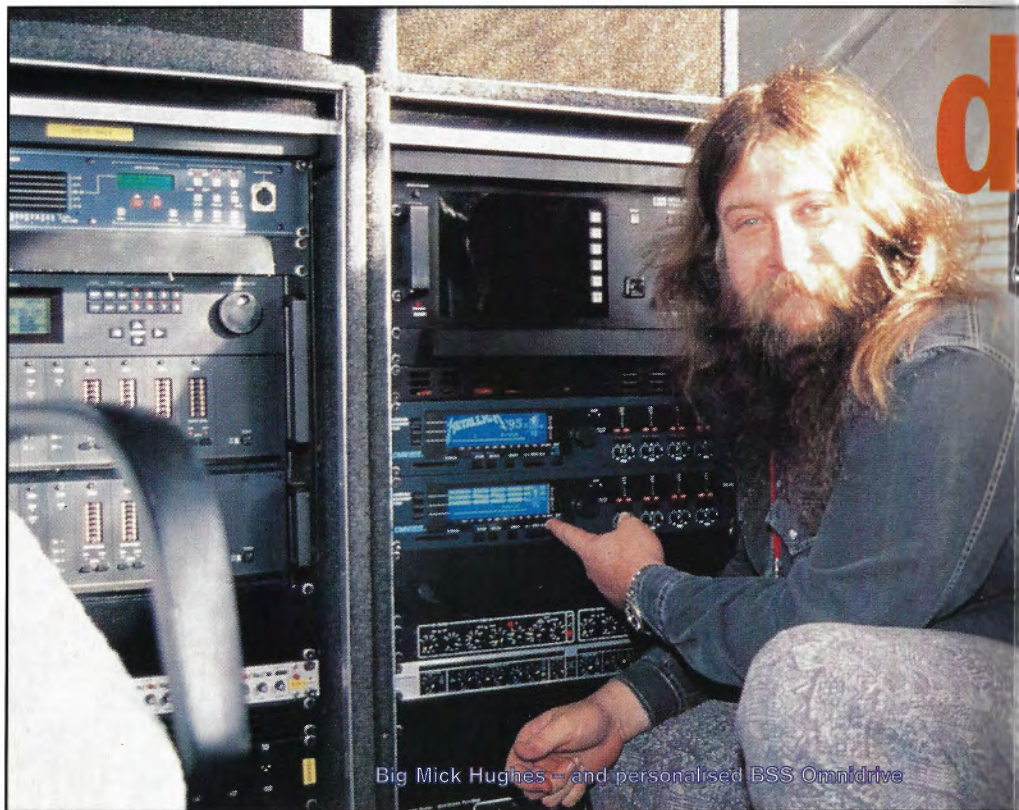
monster metallica's

A sleek new PA concept from SSE, 'that' ESS stage, radio linked delays and innovative ideas all round – plus Metallica's dreaded Snakepit. Mike Lethby recalls 1995's Donington metal monster bash

The 1995 *Monsters of Rock* bash at Donington proved that even where heavy metal is concerned, time does not stand still. This production was slick and replete with new ideas. While fans might remain content to indulge in a variety of anti-social practices, the show they saw sparkled in numerous ways. Unlike last year there was only one stage, and the gig itself had been scheduled rather later in the summer than before to fit in with headline act Metallica's availability.

Stuart Galbraith, for promoters MCP (their team was completed by Roy Morley, Maurice Jones, Tim Parsons and Steve Moxham), said the event had been licensed for an audience of 80,000, and the local authority had set a sound level limit of 140dB (peak) / event LEQ of 107dB. "They are fair but accurate," he commented. MCP has adopted a 'thrust' barrier arrangement since the crush deaths at Iron Maiden's *Monsters* gig some years back. The thrust (a Mojo barrier system supplied by Edwin Shirley Staging) was this year extended to accommodate Metallica's 'Snakepit' concept, a triangular thrust which sites a few hundred punters (often music press competition-winners) in the eye of the hurricane. Showsec's Mick Upton says the Snakepit poses "a bit of a security nightmare – it creates two crowd control areas, inside and outside. Our guys down there can't see what's happening on the other side of the Snakepit, so we have to rely on radio contact a lot, and the people inside the Snakepit can be pretty volatile. We have to be ready for anything."

Meteorlites was the main lighting contractor, with design by John Broderick who operated the Avolites QM500 ("which he adors," says Tony Panico). Also on the boards were Nigel Holborough, crew chief Gus Kidstanton on colour changers, and Guy Forrester operating a system of 40 LSD Icons. While space prevents a full crew listing, Tony added a personal "thank you" to his crew, "who worked their balls off." He continued: "It was very enjoyable and it went very well," adding his thanks to John Broderick and a special mention for project co-ordinator on site, Phay McMahon. A 27-point pre-rig truss system included six truss-mounted Pani follow-spots, a total of 36 6-lamp

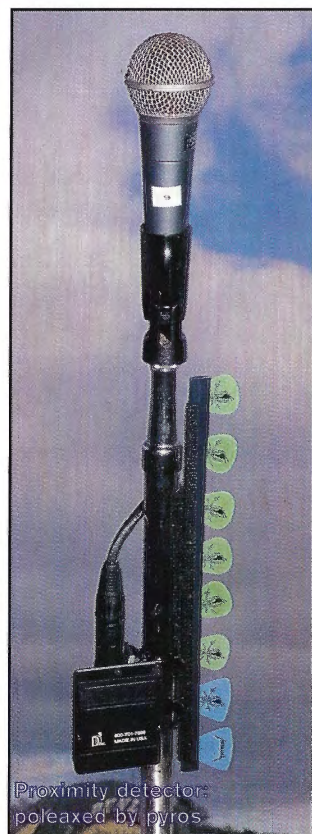


Big Mick Hughes – and personalised BSS Omnidrive

bars, a selection of floor PARs with colour scrollers, 38 PAR36s with colour scrollers, plus a Scancommander and 8 2k Xenons for front-of-house.

Set-up day brought brilliant clear skies, with a sharp north-east wind snapping hard across the site's natural bowl. The production has come a long way in a short time from Donington's traditional scaffolding superstore look. The epicentre was Edwin Shirley Staging's modular stage, the huge but elegant edifice unveiled at London's VE Day event back in May. 'Slenderised' steel box towers supported SSE's PA hangs, and the whole setting looked refreshingly sleek and hi-tech. This effect extended into the arena where slim white truss towers supported follow-spot platforms and to the separate, low-profile, sound and lighting risers.

The PA invoked a concept that



Proximity detector poleaxed by pyros

has rarely worked successfully before – concave hangs. Devised by Chris Beale and Metallica’s engineer Big Mick Hughes it was highly successful. A brutal 40mph wind-shear slicing across the bowl had virtually zero effect on the main PA sound; and venturing further into the out-field, the delay system simply drew-out the stage sound in 3-D, remaining rock-steady and clear at most points of the site. SSE used its custom-designed six-way Lodestar/Verlinde-compatible remote motor controller to fly the PA, with a full

Donington



house of safety features. John Penn said the hangs provided a 14:1 load safety ratio, well in

excess of SSE’s normal 5:1 load test. This was quite reassuring, as the wind seemed intent on blowing the MT4s to the horizon.

Another SSE idea was feeding audio to the upfield delay towers via Sony radio links, supplied by Raycom. By eliminating the lengthy task of digging-in cables, the delay system was ready for tuning the moment their boxes were up on the towers – distance no problem.

Their newly-purchased Midas XL4 served the headliners with all effects returns on an XL88 stretch. Two Midas XL3s flip-flopped between support bands, with an Allen & Heath GL4 for extra effects returns and another for the stage ‘shout’ system. Mick Hughes did a brilliant job of

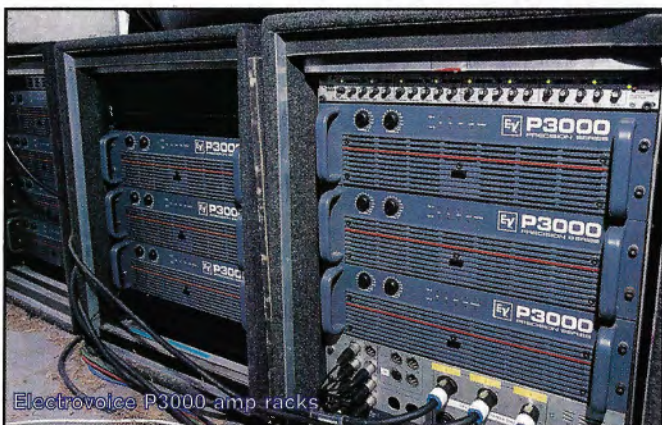
asserting vocals and reverb detail over the steely howling guitars: in Chris Beale’s words, “He’ll spend all day on a sound.” Another vital ingredient in the system was BSS’s Omnidrive, used on the main PA. To counter potential problems of open mics on stage and out on the thrust, Mick Hughes and Metallica also introduced proximity detectors (automatic mic stand-mounted gate switchers) sourced from US-based manufacturers D3 Inc.

Metallica’s monitors – involving 28 mixes, two XL3s and Klark Teknik EQ – were set-up on rolling risers. Support bands used an XL3 and two stretches, and 37 Macrotech amps filled the wedge racks. Crest amplifier ‘6-Packs’ powered the PA, using SSE’s uprated MT4 cabinet, with their new ‘Larynx’ waveguide and revised connector panels. The smooth performance even won a mention on Donington’s live BBC radio broadcast. Three racks of Electrovoice P3000 amps powered the ‘SuperSubs’ – SSE’s mega-bass array of 2 x 18in bins, with throats built from Trackway sections using 20 drivers a side. The first cabinets made by SSE under licence from EV, they expand on the standard MT2 bin with new 1kW high-power drivers and recessed grilles.

Just when you thought the heavy metal production genre had out-flashed itself in a blaze of aircraft lights, MCP, SSE, ESS and the rest have come up with something different – and better. ■



Edwin Shirley's stage



Electrovoice P3000 amp racks



Crst Audio: main PA drive



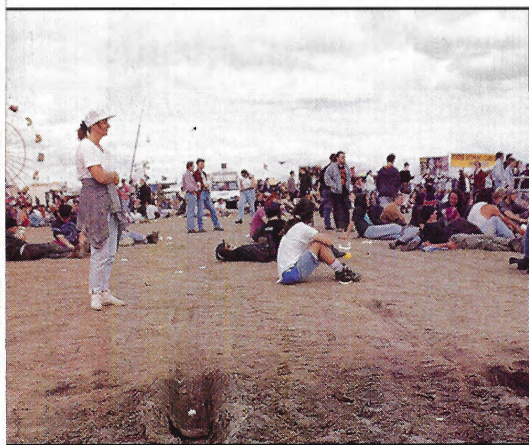
Monster Monitors: Paul Owen

the CJA one year on

Last year's resistance and protest against the UK Criminal Justice Bill (now Act) united a disparate range of people, ideologies, political pressure groups and DIY cultures in their contempt for the legislation.

The tireless campaign and mobilisation of resources did little to alter the voting patterns in the Commons, but it did increase awareness and communications between the various opposition groups, who in turn have been able to continue informing people more efficiently and effectively of how youth culture is being generally undermined by the country's institutional power bases.

Several high-profile bands are actively



involved in anti-CJA agitation, but the commercial music business establishment has carried on very much as normal, superficially unaffected by the consequences. The same can be said of the production industry. Canvassing for opinion last summer, I was shocked to find that many production sources had never even heard of the CJA, let alone were aware of the proposals! A few offered the distinctly smug and glib response: "That doesn't concern us; we don't do illegal events." Yet many successful companies in the mainstream production business have happily supplied equipment for so-called illegal raves, parties and dance events in the past. This (now largely extinct) black economy allowed some to build their now-respectable company foundations.

There are also companies and individu-

Louise Stickland investigates the after-effects of one of the most hotly-contended bodies of UK legislation ever to affect the live music scene: the 1994 Criminal Justice and Public Order Act

als in the production business who are well in-tune with DIY cultural trends in general, and in the world of music in particular: they are those who are looking beyond the CJA and into the future of youth trends. These people are passionately and vocally anti-CJA, often despite having a business to run – and surviving as an idealist and humanist in a capitalist market economy carries its own set of complications and compromises.

Going underground

So, assuming, as my research suggests, that the CJA has had little impact on the mainstream, how effective has it been in curtailing the activities of the underground party network?

The situation, in fact, has become a bit of an anomaly over the last 12 months. Michelle Poole from the Advance Party – a collection of individuals which helps coordinate communications within the free party network – confirms that free parties are continuing to be held country-wide. Very often this is with complicity of the local constabulary. The police don't necessarily have a vested interest in stopping a peaceful group of young people having a good time, at an event organised by reputable people and sound systems who are known to them.

However, she also emphasises that there are areas of the country where police have harassed sound systems and parties continually. The Exodus Collective, based near Luton, is one such example. This reached the point where earlier in the year, Bedfordshire County Council voted for a full enquiry into Bedfordshire police's

dealings with the Exodus Collective, who among other activities, use the money collected from their raves to restore derelict properties for homeless people.

Michelle confirms that the existence of heightened powers have also made many on the scene deeply wary of raising their heads above the parapet, and the convolutions involved in arranging these interviews for *LIVE!* reflect the movement's suspicions of the media. But she also emphasises that the police possess (and have done for some time) all the necessary powers to stop parties without invoking the CJA.

This was one of the many legal points of order raised against the CJA. The 1986 Public Order Act – passed in the wake of the 1984/85 Miners Strike and the infamous 'Battle of the Beanfield' at Stonehenge in 1985 – invests the police with enormous powers to break up and prevent assemblies of people. Michelle finds that charges for breach of the peace, or charges under the Misuse of Drugs Act, are more likely to be applied before the CJA in breaking up a free party.

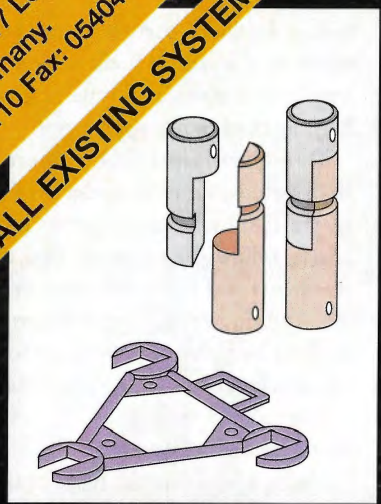
Regional variety show

Michelle comments on marked regional variations in the police's attitude and tolerance towards free parties, most of which cater for 500 – 1,500 people, and which hang on a tradition that dates back to Medieval times. "Where the CJA really has bitten hard," she says, "is the free festival movement and the travellers," many of whom have migrated to places like Spain where they suffer less harassment. "Without a strong travelling community, it's impossible to have a viable free festival network."

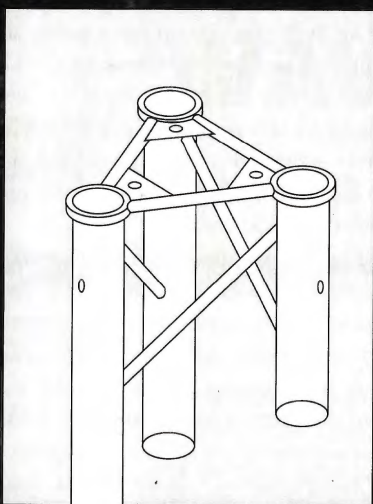
Megadog's Bob Dog, a past active campaigner for free festivals, feels the fight against the CJA dissipated much faster than that against the Public Order Act. "I think the CJA campaign was great for raising political awareness amongst party-goers and ravers who might not even have considered themselves political animals, but the POB agitation seemed to have more maturity." It was the vehicle laws and restriction of movement, introduced by the Public Order Act introduced to curtail flying picketing and the free festival movement, which spelled the beginning of the end for those choosing a travelling lifestyle. While Bob Dog mourns the demise of free festivals, he believes that many of the alternative clubs such ➤ p30

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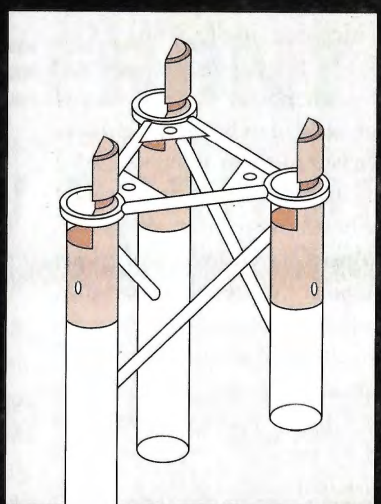
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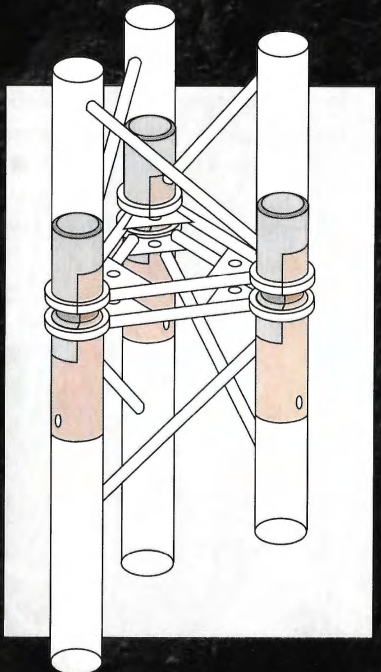
1) This all new patented system gives the fastest, strongest and most secure joint possible. It has no male or female components as both connector bosses are the same.



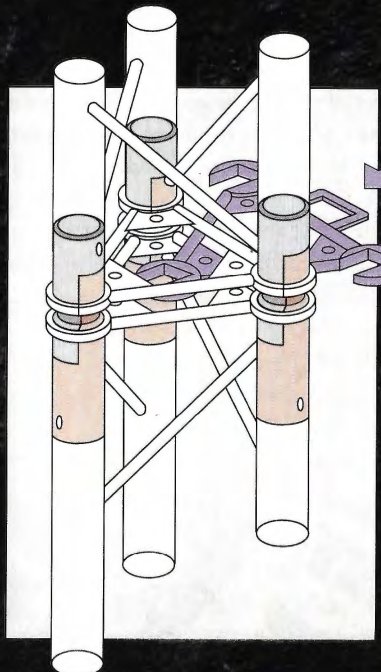
2) The system is fully retro-fit using existing bolt holes.



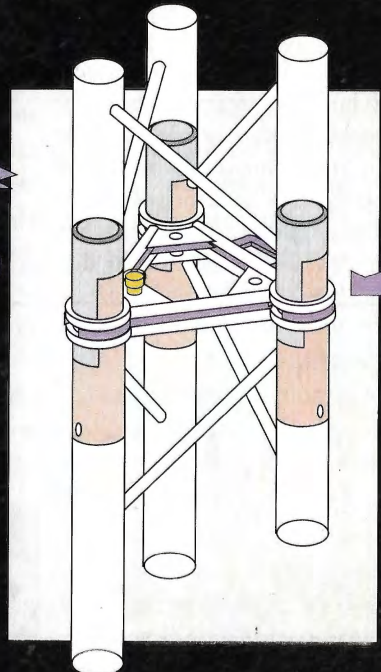
3) The universal connector bosses are fitted into the ends of the truss sections or corners.



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←p28 as Megadog itself, Whirl-y-Gig, Return To The Source and others have filled the void they left. "Covert pressure has been put on all of us by these legislative changes. We've had to go straighter, but I hope as much of the colour and sense of community has been preserved as possible. Those who have stayed underground are pissed-off with those who've gone straighter, and the capitalist ethos has affected a big lump of what was originally part of the community." In short, he believes the CJA, by filling any loopholes overlooked by the POA, represented the final legal nail in the coffin of free assembly and expression.

Inner Field Sound System operates in the Brighton area, motivated purely by the creation of good vibes. Inner Field's Marcus says: "We've been doing parties all year, both here and elsewhere, and the CJA hasn't been used to stop us at all." The group avoids holding parties wherever noise might cause distress to local inhabitants. They hold an average of one party every fortnight in locations ranging from the beach to friends' houses. If the event is in a public place, they leave the site as they found it. He recalls one occasion, when Inner Field were moving gear into an dis-

used shop in preparation for a party, and two police arrived to investigate. "The woman simply couldn't believe we were going to all this trouble to put a party on for free - that we wanted to get together with our friends and acquaintances, play music, dance and have fun!"

He agrees that police in different areas of the country display different levels of prejudice. If a party's organisers are known to the police, it's not unusual for a finishing time to be negotiated for the morning, after which the party is left to continue; Sussex police are among the more tolerant forces.

While profit isn't Inner Field's focus, Marcus explains he has heard of unscrupulous, unlicensed money-making parties which haven't co-operated with the police - and which have led to violence. In turn this has encouraged police forces to lump all 'parties' (free or otherwise) under the same umbrella. He has also heard of decent people being intimidated into not putting on parties which, he feels, is the sinister aspect of the legislation, since the wording of the CJA leaves room for loose interpretation at the whim of an individual police inspector.

The point about the Bill is, perhaps, not that it is currently being widely applied

within the music/party business, but that it exists on the statute book at all - the first time that a particular type of music has been isolated in this way.

More overtly political pressure groups have suffered far more under the CJA than ravers. Hunt saboteurs top the CJA 'arrest' charts, followed by football fans, environmentalists and live animal export protesters. (In fact, over 1,200 live export protesters have also been arrested under other legislation, compared to 115 under the CJA*).

None of our business

Those who sit on the fence in the music business thinking this is of no concern because they are protected by the ivory towers of commercialism and legality are short sighted. As part of a much more general attack on youth culture, the CJA and similar legislation will eventually permeate each and every element of the music and production industry. It's youth culture that keeps the entertainment and performance business going and evolving. Without it, all elements of music industry infrastructure would lose their raison d'être. ■

* Source: SchNEWS, October 1995, published by Justice?.

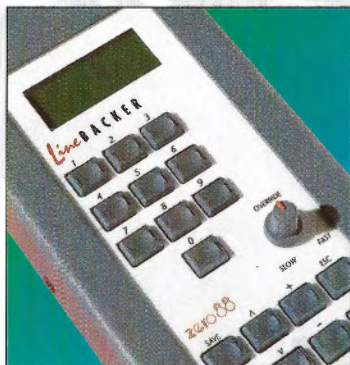
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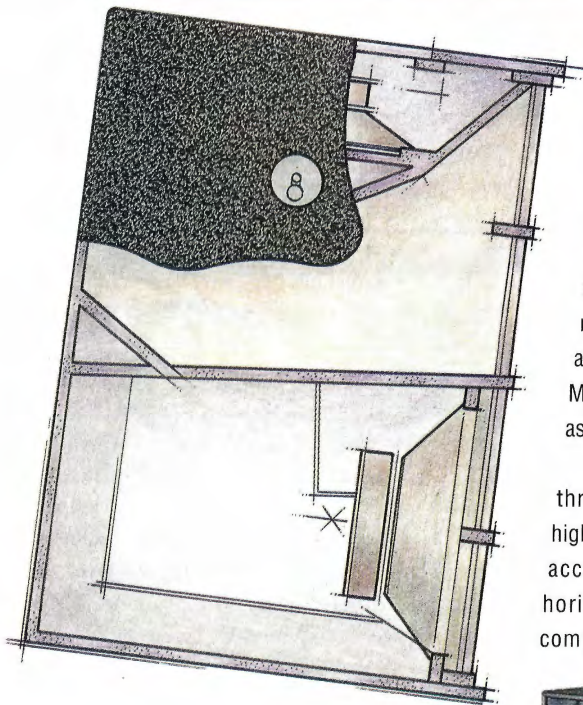
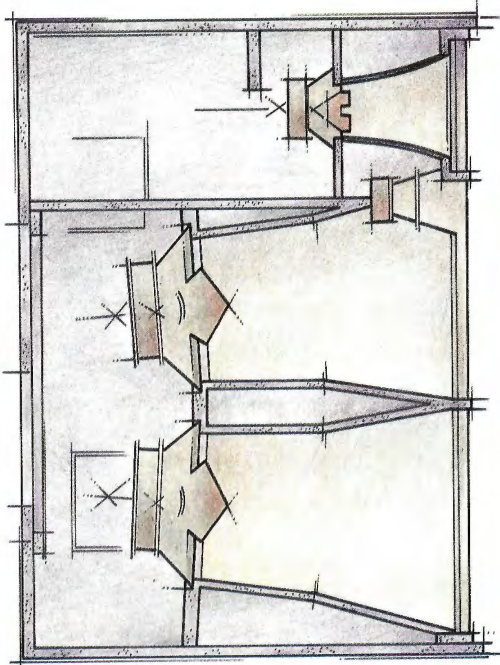
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system for large scale theatre and concert touring applications while the separate Wavefront 8S hybrid sub-bass provides a user option when low frequency enhancement and additional headroom is required. The Wavefront 8 System offers various active and passive combinations giving the choice of running the system 2,3,4 or 5-way and both enclosures feature MAN quick-connect flying points as standard.

The Wavefront 8 features a three-way horn loaded design for high system efficiency, providing an accurate 55 degree constant horizontal dispersion pattern. The component complement of twin 12"

low-mid drivers plus a unique toroidal-technology 6.5" high-mid horn driver and a 1" exit high frequency compression driver ensure that the Wavefront 8 offers true full-range performance working smoothly and efficiently down to 80Hz.



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MARK CHADWICK on the level

For the second part of our one-year-on look at the effect of the CJA on the live music scene, one of the highest-profile protestors against the legislation – The Levellers' vocalist Mark Chadwick – talked to Louise Stickland before the band's recent Brighton Centre show about what the Act has done for free music, and why the business as a whole should take heed

On November 3 1994, The Criminal Justice and Public Order Act was given royal assent, and passed on to the statute books with virtually no parliamentary opposition from either side.

Conversely, public protest had gathered momentum and intensity throughout the year. Three mass demonstrations took place in London which grew organically in numbers as awareness spread. A myriad of DIY action groups spawned; numerous direct actions were facilitated; and people from many disparate walks of life were united in their resistance to this draconian piece of legislation. Most fundamental objections to the CJA centre on the fact that it can be used as an assault on those who choose alternative lifestyles – those who don't fit into neat, middle class, middle aged, conformist, conservative lifestyles or behaviour patterns.

A multiplicity of high-profile bands joined the concerted efforts to raise public awareness about the consequences of the CJA, and to encourage active campaigning against it. At the forefront were The Levellers, who have never shied away from political discord, controversy or expressing their intelligently-constructed radicalism on record or stage. The band funded an energetic advertising campaign against the CJA, through their organisation On The Fiddle and worked in conjunction with other 'DIY' groups such as Liberty, The Freedom Network, Advance Party and Justice?. Their idea to run anti-CJA posters on buses in the capital was tersely refused by London Transport due to the ads' 'political' nature.

The Levellers' commitment to informing people about their rights, and defending those who



Andy Hawthorne

choose alternative lifestyles, doesn't stop with anti-CJA agitation. Their organisation, housed in their newly acquired Metway building in Brighton, employs about 25 people. The space includes a recording studio, several other creative, concerned and active individuals – and a bar, the fuel for many a political debate!

A regular newsletter, *On The Fiddle*, keeps their large database informed of Levellers news via frequent mailings, along with a mail-order service for T-shirts, posters, subversive literature and videos. The organisation also co-ordinated publication of *The Book*, a comprehensive collation of active ingredients within contemporary DIY culture. All this and a sold-out European tour and number one album, *Zeitgeist*.

I asked lead vocalist Mark Chadwick how the band's political awareness had evolved. "It comes naturally," he explained. "I wouldn't describe it as 'political awareness', really, but we are aware of our rights – our human rights – it's as simple as that." He remarked that although they don't get involved in the minefield of party politics, The Levellers care deeply and passionately about the country and the welfare of the people in it.

Mark agrees that although the music industry "as such" might not be initially effected by the CJA, it will eventually. "What's happening is a very slow process. When the bill became law the police didn't immediately rush out and arrest all the people who were breaking the law that day. It's more insidious than that. Gradually we're becoming aware of a lot of raves and parties being closed down and hassled by the police. They've really started going for it this year."

Mark adds that he is sure many LIVE! readers have built-up their companies over the last 10 years by providing gear for raves and parties. Smaller companies in particular will be affected by the crackdown, since they now risk having their equipment confiscated and destroyed as well as being charged and fined. "If they wanted

to, they could put a five-mile exclusion zone round this venue tonight," Mark articulates, "so everyone in the area would be affected. If people start getting hassled like that, then they may well stop coming to gigs – so yes, the fact that the CJA embodies possibilities like this in the law makes it potentially devastating to the music business."

He continues that many European countries have followed-suit by passing similar laws over the last 12 months, and feels more than ever a compulsion for unity and communication between threatened and affected groups and individuals. This was one of the *raison d'être* behind *The Book*. "We're not conspiracy theorists here," he says, "but it has been decided at a very high level that perceived out-of-control youth culture has to be tempered. This is very serious indeed, because I don't want to live in a boring world – and it affects everyone at some stage."

Mark feels the media have played an instrumental rôle in ensuring that the demonisation of youth culture has been perpetuated – even by those publications which should know better. "Ironically, the really good thing to emerge from all this has been the harmonisation between people who wouldn't otherwise have been in contact, and the resolution with which the protest continues. So we thank the media for it, actually! Before the CJA there was a lot of apathy, but it's woken people up, made them aware and encouraged them to act."

Mark isn't convinced that things will change if Labour wins the next election, referring to "Tory Blair". "Maybe if he's under huge pressure then it will. Presently, no-one in Parliament can be perceived as anti-law and order, even though the CJA is not specifically a law-and-order issue. But maybe once he's in he might be brave enough to review the situation – I guess it'll depend on who's paying his wages." The political vacuum created by left-wing MPs sitting on the fence and nurturing their careers is partly responsible for the disillusionment of so many young people with 'the system'. It's also linked to the attendant rise in support for DIY pressure groups – very often single issue-based.

Performance has traditionally been an outlet for protest, and The Levellers continue to fly the flag of dissent to the thousands who flock to see them. Commercial success might be an anomaly within Leveller philosophy, but Mark Chadwick is smart enough to be pragmatic and appreciate the benefits of playing capitalism at its own game. "The organisation and the whole concept of The Levellers is the easiest thing in the world to shoot down, and people often do – including myself," he says. But it works, it's fun and it's doing good! ■

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AES New York: New Energy

While the 99th AES Convention, much as expected, sparked few technological fires, major exhibitors were enthused by a dynamic show whose high-quality attendance and "we're ready to spend" ambience continued the up-beat trend that emerged at last year's San Francisco AES, and which has strengthened in 1995 through the NAMM, Frankfurt and PLASA shows.

For companies working in pro-level sound reinforcement, exhibiting at or just attending AES Conventions on either side of the Atlantic marks a healthy commitment. The exercise isn't cheap (particularly at the Jacob Javits Centre, where union labour costs mount from the moment your truck unloads), and exhibitors know that only the serious sound engineer, system technician and rental company head will come to sift the few live performance innovations from the massed studio technology that is AES's hallmark. Yet the show's cachet as an impeccably serious forum does draw international live sound users and choosers – and this was a very positive show. Soundcraft's Allison Brett, summing up the mood of most of the live sound exhibitors *LIVE!* spoke to, said it had been "brilliant – well worth the effort".

Live Sound On View – A Few Highlights

BSS DEBUT

BSS has a flurry of news at the show, with the launch of two new products and a pair of other announcements. The DPR-901 II Dynamic Equalizer adds new features to the original DPR-901, with a 'Split Band Switch' providing the ability to use the unit as two separate 2-band devices, and 'Side Chain Monitor', allowing the engineer to tune-in to the exact frequency required. The FCS-916 mic preamp/parametric equalizer is a discrete, high quality preamp which also features gain control, phantom power, six switchable filters, sweepable low and high pass filters, four full parametric bands and more. Further developments include the new ability of Varicurve (now Windows-compatible) to control major Omnidrive parameters.

EAW LAUNCHES NEW STADIUM ARRAY SERIES

EAW unveiled its latest Stadium Array Series products. Following successful trials on tour the KF850E/SB850 configuration of the MX8000 Close Coupled Network Processor is now official-

ly released, along with EAW's RS232 remote control interface for Windows 3.1. The KF853 High Q cabinet has been joined by the matching BH853 LF module with extended bass response using 15 in drivers. Also new are the SB1000 subwoofer, and the FL103 – a unique three-way system designed for theatre and A/V applications. Finally, the radical new KF860 and SB860 Virtual Line Array are the first in a new series of Stadium Array systems designed for vertical pattern control.

JBL UNVEILS DSC280

JBL Professional unveiled its new DSC280 Digital Loudspeaker System Controller, whose DSP functions include crossover, equalisation and time alignment. Remotely controllable via MIDI, it provides numerous two-, three- and four-way active crossover options with real-time graphical displays and multiple soft keys – and much more besides.

LEXICON MARKS 25 YEARS

Back in 1969, MIT professor Dr Francis Lee developed a digital delay unit for heartbeat monitoring. The company he formed with engineer Chuck Bagnashi in Lexington, Massachusetts, changed its name to Lexicon in 1971 after an assistant suggested putting audio through the system – and the resulting 100ms delay line was seized upon by Gotham Audio in New York. Thus, says Lexicon, the Delta T-101 became the first commercially-available digital audio product.

At AES this year, Lexicon introduced the first four of a series of new effects cards for the PCM 80, expanding its functionality with new algorithms and presets. Their LARES (Lexicon Acoustic Reinforcement & Enhancement System), was on demonstration and in a small demo booth provided an impressive picture of how the system can simulate – through the LARES processor and a distributed speaker system – the acoustics of a very different space from the one you're actually sitting in.

MARK IV PAG PARTY ON

Mark IV PAG head Bob Doyle, besides announcing "brilliant" sales of the XL4 and XL200 consoles, stole an unexpected march on the Harman Group by returning to the Live Sound! Awards night podium, flushed with the success of the XL4's award, to collect Turbosound's gong for Floodlight – to good-humoured heckling from the assembled throng. Klark Teknik used the show to talk up its DN3698 remote, DN3600 programmable graphic EQ and DN6000 real-time analyser,

while DDA showed off the versatile QII VCA and new CS3 desks.

MEYER LAUNCHES SELF-POWERED RANGE

Meyer Sound pointed the way to its future policy by launching two new self-powered speakers. The MSL-4 is an arrayable, high-Q cabinet with a 12in LF and 2in horn driver, and a separate amplifier for each driver. The MTS-4, 57in high, is a full-



Stage Tec Cantus

range design with 18in, 15in, 12in and 2in horn drivers – and four amplifiers. Says Meyer: "We've found a way to provide better sound with more power in a smaller space. That's exactly what a lot of people are looking for."

QSC UNVEILS 'NEW STRATEGIC DIRECTION'

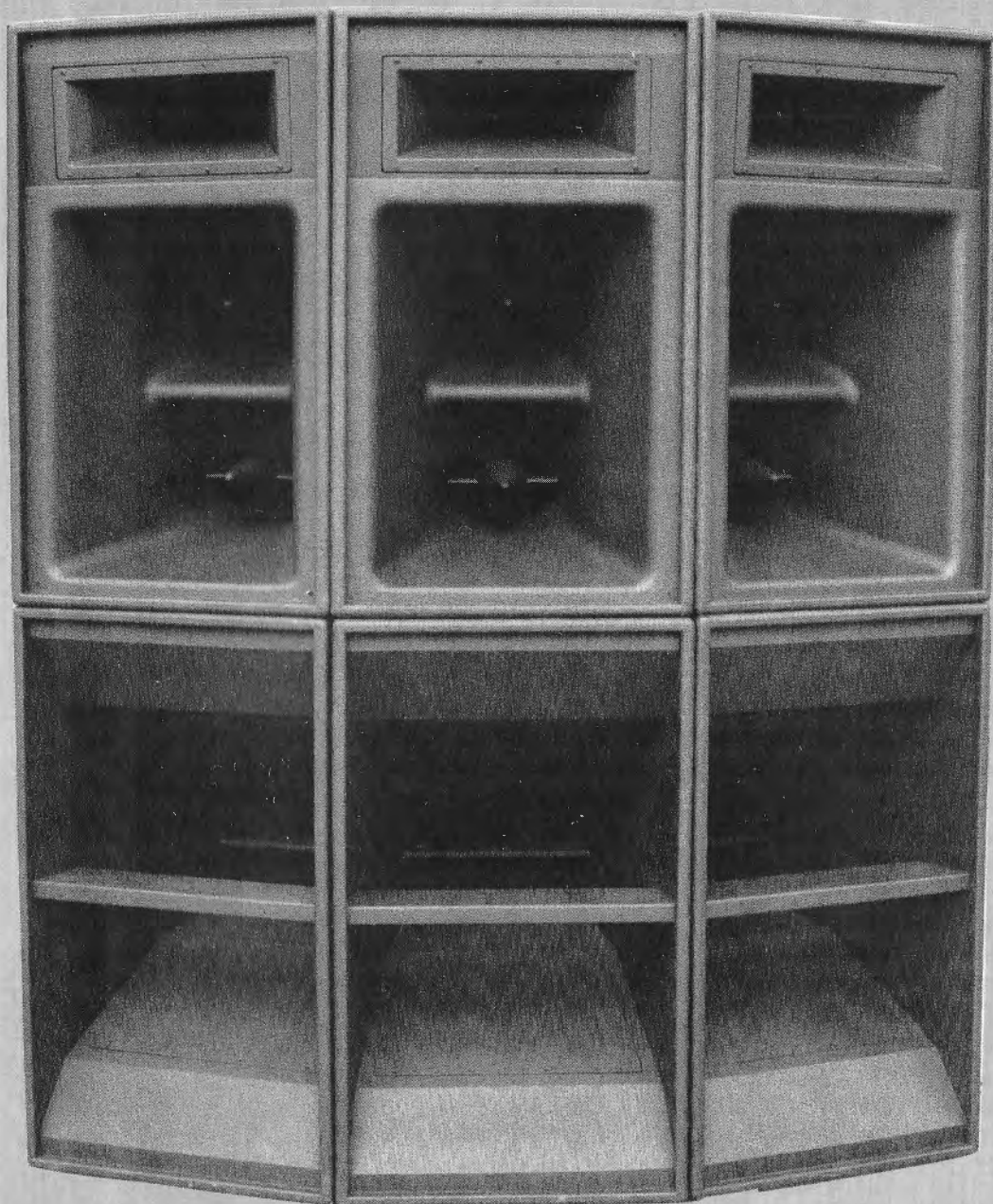
QSC chose the show to announce officially its expansion from its base in power amplifier manufacturing to becoming an all-round systems supplier. The company says it has created a new R&D team, termed the Advanced Systems Group, dedicated to digital signal processing and control techniques. Under the QSC banner at AES, alongside the amplifier range, were the high-end Cantus digital console (see separate item), Daris distributed audio routing/control/signal processing system, and the QSCControl2 system. → p36

Corrections

In the October issue of *LIVE!* we reported that **W&T Ultrasonics** new premises on the Island Carr industrial estate near Brigg, South Humberside, were 200 sq ft. This should actually have read 2200sq ft. More than enough room to swing several cats!

Robert Batchelor Scenery Limited were responsible for the set construction of *Riverdance*, reviewed in our October issue.

A little light music?
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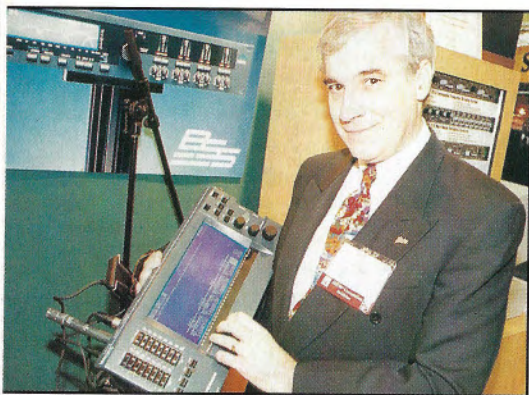
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SOUNDCRAFT BROADWAY TARGETS TOP THEATRE MARKET

Soundcraft unveiled one of the AES show's major surprises with its Broadway digitally-controlled-analogue 'surface console', aimed initially at the upper echelons of the theatre sound market. (See exclusive review in this issue.) Rumours had been rife about the company's product launch plans for AES, but few had anticipated that the



David Neal with Varicurve remote

prototype on view would mark such a serious step forward for the digital technology concepts premiered in Soundcraft's DC2000 and DC2020 recording desks. The console shown was a 'dumb' prototype - the analogue audio rack control systems are still under development. But David Harman, Soundcraft's theatre specialist, confirmed

its surface layout is "very close" to the final production version that is scheduled for mid-1996 launch, since tooling and surface graphics are already in place. The control and display software was also complete enough to give a good flavour of Broadway's powerful and flexible user interface. Further software developments - and other modifications in the light of customer feedback - will precede its launch. Its potential as a totally-recallable FOH desk attracted the live sound mainstream too, with Clair Brothers' engineers among the PA companies attending the demo sessions.

STAGE ACCOMPANY AT PAISLEY PARK

Stage Accompany announced it had installed a PA system at The Artist Formerly Known As Prince's Paisley Park soundstage, following a successful demonstration.

STAGE TEC CANTUS

The sleek Cantus console from Berlin-based Stage Tec was another unexpected arrival. Priced, the company says, in the AMS Logic bracket, it's a fully-digital affair aimed at top-end theatre and opera house installations and post-production facility houses. Some of Europe's more affluent performance centres have proved willing and able to experiment with this sort of all-digital (system control included) desk concept. Cantus consists of a control console with static and dynamic automation, a separate audio-signal

processing unit and an audio-signal interface. Slave consoles can be interfaced to the main console's control computer via fibre-optic cables over the Nexus system's distributed resources.

YAMAHA: 'HIGH OVER LONG ISLAND SOUND'

US rentals company Sound Image has purchased Yamaha PM3500 desks for their touring client of over 18 years, the inimitably sunny Jimmy Buffett. Mixing engineer Michael Adams, Sound Image VP when not on the road, says of the tour: "The PM3500 is used primarily for the opening act and for Buffett's 16 effect returns. It complements the PM4000 FOH desk, and sonically, the two desks are indistinguishable." The PM3500 VCA front-of-house and monitor consoles feature Yamaha's new MIDI muting scene control system with 128 memories. The new Ronnie Milsap Theatre at Fantasy Harbour-Waccamaw in Myrtle Beach, South Carolina, has also specified Yamaha PM3500 FOH and PM4000 monitor desks and H Series Amplifiers, through installer Long Communications, with Yamaha YDG2030 digital equalizers and D2040 digital channel dividers. Six-time Grammy Award winner Ronnie Milsap opened the theatre with a sold-out concert on September 7. The theatre also chose EAW speakers, while the lighting spec, under LD Mark Direske, features an Avolight Sapphire console and Martin CMYR 1220s and Pro218s. ■

EurHope - a week's pilgrimage in italy

during the September celebrations commemorating the seventh centenary of the arrival of the Virgin Mary's house in Loreto, a week-long pilgrimage of 350,000 people from all over Europe climaxed in a concert attended by Pope John Paul II.

The event, EurHope, consisted of a series of afternoon concerts followed by the main event in the evening. The Pope watched artists from Italy and other European countries, and conversed with young people at the event and with others from symbolic European towns via a satellite link-up.

The evening event and the morning mass were held at Montorso on the outskirts of Loreto. Turin rental company Rinaldo Corsinotti supplied the sound reinforcement with some additional equipment supplied by Sound Systems of Naples.

The EAW system used was designed by Pier Pecchenini, audio consultant with Audium, EAW's Italian distributors. The site is approximately 1km long and 500 metres wide and rises at the stage end to 60 metres above sea level.

After site study and meetings with the organisers, Radio Vatican, RAI (Italian State TV), fire brigade, police and army officials involved, Pecchenini proposed a design that was accepted by all parties. The solution finally adopted included eight EAW KF650 Virtual Array Systems under the front of the 60 metre wide stage for centre/near field. Stage-side

towers were located 15 metres to either side: each held an array of 20 EAW KF850 Stadium Array Systems with eight SB850 subwoofers on the ground. There were four delay towers, each with eight KF850's.

Pier Pecchenini explained some of the problems which had to be ironed out: "We had to locate the stage towers in a different position from that originally planned, to enable the RAI lighting towers to be mounted and to leave space for a 200-strong choir singing alongside the stage at the mass. All cables had to be run underground for safety reasons and the towers had to be positioned no more than 30 metres from the roads built for the occasion.

Audio Rental firm owner and FOH engineer Rinaldo Corsinotti explained a few more technical details: "On-stage and pre-recorded signals were split for the TV sound crew, who in tern split the incoming satellite transmission audio signals, enabling us to feed them out to FOH. All concerned were really pleased with both FOH and on-stage sound."

Radio Vatican's Roberto Calvigioni, head of the audio department and responsible for technical service in events involving the Pope both in the Vatican and outside, said: "The excellent practical results in fact exceeded the proposals on paper and I was really satisfied with the great quality of both sound and coverage."

FOH engineer for the majority of the evening concert and the entire religious celebration on the Sunday was Roberto Bellino of Radio Vatican.

I spoke to Carol Pemberton, founder member of Black Voices, a 5-piece female a cappella group from Birmingham (UK): "It was a truly remarkable, unforgettable experience for us: the sound crew was great to work with and we heard ourselves loud and clear in the monitors - an indispensable factor for a cappella groups." ■

Sound Crew

Roberto Calvigioni - Radio Vatican
Head Sound Engineer

Roberto Bellino - FOH engineer
(Radio Vatican)

Rinaldo Corsinotti - FOH engineer

Roberto Ferrari - Monitor engineer

Maurizio Del Brocco - DAT operator (RV)

Angelo Di Pietro - Microphone technician (RV)

Paolo Baldelli - Microphone technician (RV)

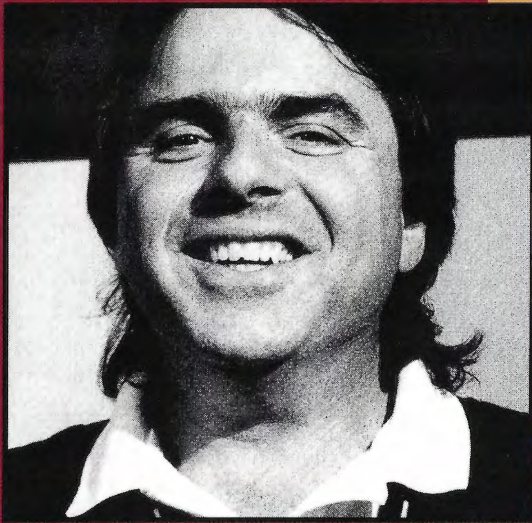
Egidia Binetti - Band FOH sound engineer

Tarcisio Arzuffi - Stage Manager

Gino Lazzaroni - Stage Manager

Pier Pecchenini - System designer

**Both TV and show lighting (LD Paolo Di Pasquale) was supplied by Cineservice (Rome).
Article by Mike Clark**



“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.

A lot of speakers limit your abilities as an engineer. Put a great engineer behind a Virtual Array system, and it’ll sound awesome.”

POWER AND FINESSE. “You don’t have to pin all the meters. I think I’ve been so successful doing metal because I try to mix Poison with Chicago finesse. If you take that approach, the ticket buyers will be able to understand the vocal. You have a pleasing, very listenable environment even though it can be bone crunching loud.”

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.”



“He has achieved the highest musical and creative standards with... Chicago... Poison, and... the Doobie Brothers/Foreigner tour, where Price has created two distinct sound mixes within conservative sound levels.”

That’s how Greg Price’s 1994 TEC Award nomination describes a career that’s still on the rise after 18 years in the studio and on the road.

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◆
For a complete transcript of our talk with Greg Price, and for more information on Virtual Array® Technology and the Stadium Array Series, contact EAW today.

NEWS IN BRIEF CONTINUED

CONTRACTS

H.O.R.D.E. '95

The **Horizons of Rock Developing Everywhere Festival** recently concluded its third consecutive summer tour of North America. **Delicate Productions** of Camarillo, California provided the audio for **H.O.R.D.E. '95**, which featured headliners **Ziggy Marley & The Melody Makers**, the **Black Crowes** and **Blues Traveller**. The **Dave Matthews Band** and **Sheryl Crow** also joined the bill for selected dates. The main stage featured a **Martin F2 System**, with 32 **F2B** bass cabinets, 32 **F2R** mid-high range boxes and 16 **BSX** sub-bass cabinets. The FOH system is powered by six F2 racks containing **Crest 7001 Pro Series** amplifiers and 2 sub-bass racks with four **Crest 8001s** each. The monitor system on the Main Stage featured a **Ramsa WRS840** and **Soundcraft 500** desk with **Martin LE600** and **LE700** floor monitors, all powered by **Crest 7001 amplifiers**.

EAGLES FOR ESS

Edwin Shirley Staging has secured the staging consultancy contract for the **Eagles** tour of Australasia. The company will co-ordinate all the staging logistics and manage local staging suppliers. The Japanese leg of the tour will see the first collaboration between **ESS** and local staging company, **Shimizu**, who will be providing decking and scaffolding. **ESS** has also announced its appointment as sole UK distributors of the **Mojo** crowd barrier and is supplying the Simply Red European tour. Tel: +44 (0)181 522 1000

NAZAM'S SENNHEISER SYSTEM 1052

UK fusion guitarist, Mo Nazam, has switched to the new Sennheiser belt pack transmitter and diversity receiver system, the **system 1052**. Commenting on the change Nazam said: "I move about on stage quite a lot so a good radio system is a worthwhile investment for me. With the Sennheiser I find the response is very clear and precise. Transmission is very good and I have yet to experience any drop out." Currently on the road for the first time with his own ensemble, Nazam is also recording the gigs, not from the desk, but from the stage, in the classic A-B stereo pair microphone configuration, using a pair of **MKH 50** super-cardioid RF condensers. **Sennheiser UK Ltd.**: +44 (0)1628 850811.

SCRENCO AT EARLS COURT

Screenco provided and crewed two 5 x 3 module **Sony Jumbotron** screens for the Earls Court **Oasis**

gigs. Displaying the mixed feed from a five-camera video production unit, each screen measured 8.5 x 3.75 metres and was flown via four motors from the roof of the venue. **Screenco**: +44 (0)1703 618118

KEEPING THE LIGHTS BURNING

Theatre Projects and **Concert Production Lighting** are currently involved in a variety of projects in industry, music and theatre. Projects in hand include: **Take That's** Australian Tour; a concert production to celebrate the 10th anniversary of **Les Miserable** at the Royal Albert Hall; the UK Tour of **Squeeze**; tours for **Chris Isaak** and **Julian Cope** and **Theatre Projects** was also awarded the lighting contracts for **Prison Cell Block H**, currently playing at The Queen's Theatre, London. Tel: +44 (0)181 575 5555

SOUND + LIGHT PRODUCTIONS HELP DEF LEPPARD AROUND THE WORLD IN A DAY

Sound + Light Productions were appointed by Mercury Records to organise the Tangier and London legs of **Def Leppard's** recent record attempt to play three continents in 1 day. John Denby was overall Production Manager for the Tangier leg. **Sound + Lights** installed everything in the Grottes D'Hercule, Tangier, flying in effects and mics from their sister company **Big City Sound**. **Sound Engineers** Graham Ewings and Kevin O'Dwyer faced the challenge of combating the echoes of the cave and the sound of the sea, not to mention the demands of a pack of international cameramen. Tom Lesh designed and operated the lighting throughout the cave and Production Liaison, Michele Thornley reported that he did the job so well, the local authorities are thinking about installing the atmospheric lights permanently. After the gig in the Grotto everybody flew back to London for the second gig, at **The Bottom Line** in Shepherds Bush with overall production by Jan Goodwin, sound by **Big City Sound** and lights from by **Neg Earth**.

After this, the band flew to Vancouver for the final show. Equipment was provided by local company **Panther Productions** and the marketing department at Mercury's Canadian office handled all production and promotion. Production Manager Livia Tortella reported that the event was a complete success. The band are waiting to hear whether they have beaten **Bon Jovi**, who successfully played three countries in a day, and secured a place in the **Guinness Book of World Records**.

DAVID BOWIE, on his first major international tour since the Tin Machine dates of 1991-2, is using **Garwood** in-ear monitoring systems for himself and his eight-piece band; the tour carries no floor monitors. Monitor mix is by **Mike Prowda**, who commented: "David has used Garwood in-ear monitors before, and he prefers to wear just one earpiece. He likes the open ambient feel on one side, and a full mix with a tiny bit of reverb in one ear." Tour PA is by **Electrotec**.

HOWARD EATON LIGHTING

LIMITED (HELL) expanded a simple fibre-optic contract at one of Sellafield's visitor theatres into a project involving the entire multi-site attraction – including consultancy, equipment design and installation in two theatres – with lighting design by **Durham Marengi**. AV shows use **Goldenscan 3s**, **Bytecraft Solution** dimmers and customised relay interfaces, managed by **Axon Digital Design's** ShowCAD, programmed by **Aemon Hunt**. **HELL** has also put its fifteenth-consecutive **Phantom of the Opera** production into the brand-new Musical Theatre in Basle. **HELL MD Howard Eaton** was a consultant on the design and build of the new theatre, which opened its doors on October 12. **HELL** Tel: +44 (0)1273 400670

MARTIN AUDIO feature at two of north London's most popular nightspots – who have refurbished their live sound systems, through **DB Audio** of Milton Keynes, with Martin enclosures. The 1,500-capacity Electric Ballroom has two Wavefront 8 cabinets and a Wavefront 8S sub-bass each side of the main stage – "about a third of the size," says Martin, "of the previous system". **DB Audio** also installed the first four **ICT Series** cabinets off Martin's production line in the multi-purpose HQ Club at Camden Lock, to add more power for live bands playing the long, narrow room "with high output in a compact and lightweight package". **DB Audio** owner Richard Waterhouse, who specified both systems, said: "When you consider the size of the Wavefront boxes, the sound is incredibly powerful; there's plenty of bass but these speakers keep it very musical rather than just loud." **Martin Audio**: Tel +44 (0)1494 535312. **DB Audio**: Tel +44 (0)1908 696464.

TEMLINE has introduced a fail-safe generator module for critical events and industrial uses. It incorporates two 250KVA generator sets in one silenced 20 foot container. It was used on the Frank Bruno/Oliver McCall bout at Wembley. Tel: +44 (0)117 9235950

THE SOUND DEPARTMENT had a busy PLASA show with its largely contractor-oriented distribution range, including their new Carver line, Astatic low-cost microphones and the Sennheiser SR800 single-channel unit. Steve Smith says Carver has "dramatically overcome its production problems; their latest products are fantastically reliable". They supplied both Sheffield and Manchester Nynex arenas with Community RS Series cabs and Carver amps.

TRAFALGAR LIGHTING in north London, besides its busy summer, notes a "very exciting project" – the refurbishment of the **Central Theatre** in Chatham. The £100,000-plus budget included Trafalgar's rôle as specifier, supplier and installer of a complete system covering performance and house lighting, sound, paging, video and rigging. 120 channels of lighting emerge via Zero 88 LTC dimmers, a Jands Event Plus desk and Thomas and Strand lanterns. Sound features an **Allen & Heath** 32-channel GL4, EV Sx200 speakers and **Yamaha, Behringer** and **KT** processing. The spec is completed by **Verlinda** motors, **Tomcat** trussing and **Toa** video cameras with Panasonic monitors. Tel: +44 (0)181 887 0082

TURBOSOUND recently took on "an impossible challenge" with its US distributor **Audio Independence** – beating reverberation in refurbished glazed seating areas at American football team the Green Bay Packers' 60,000-capacity Wisconsin **Lambeau Stadium**. After a demonstration the Packers ordered a Flashlight system of twelve TFH-780H mid/high enclosures and sixteen TFS-780L low frequency cabinets, powered by **Turbosound/BSS** EPC-760 and EPC-780 amplifiers. The design provides two point-source locations with unobstructed views and minimises reflections off the glass all round. Said a spokesman: "Fans of all ages are overwhelmingly in favour of the improved sound." Tel: +44 (0)1403 711447

UNUSUAL RIGGING reports many automotive industry launches and the recent LIVE 95 consumer gizmos show at Earls' Court, plus the Generation Game TV show and British Airways' World Club launch at Olympia. Tel: +44 (0) 181 206 2733

WHITE LIGHT has London theatre business including **Burning Blue** (LD Jenny Kagen), **Hobson's Choice** (Nigel Hollowell-Howard) and **Inspector Calls** (Rick Fisher). Tours include **The Rocky Horror Show** and **Tommy Steele**. Tel: +44 (0)171 731 3291

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3G has introduced an upgraded version of its (now discontinued) GA4 electronic crossover – the GA42. The 1U device is user-configurable as two-way stereo, three-way stereo or four-way mono and crossover points are set on tamper-proof cards, compatible with the GA4. Tel: +44 (0)1702 420645

AD LIB AUDIO of Speke, Liverpool, has added two more BSS Omnidrive units to its hire stock, along with a Soundcraft K3 Theatre console, the latter through LMC's Birmingham branch. Tel: +44 (0)151 448 1454

BEHRINGER has launched the Ultra-Curve DSP 8000, a 64 bit digital dual DSP mainframe. Features include constant-Q dual-channel 31-band parametric/notch equalisation, multi-band limiting, gating, optional digital delay, feedback extermination and extensive library storage and editing facilities. Tel: +44 (0)1483 458877

BEYEDYNAMIC microphones and wireless systems are out on Iron Maiden's 95/96 world tour for new vocalist Blaze Bailey as well as the backline and drum kit. Tel: +44 (0)1273 479411

CELESTION used PLASA as the UK launchpad for their new CX Series of four competitively-priced, highly efficient cabinets for the club market: the CX1220 (250W/97dB 2-way 12" passive); CX1520 (300W/99dB 2-way 15" passive); CX1522 (500W/100dB dual 15" 2-way, bi-amp switchable); and CX1542 (500W/99dB double 15" bass enclosure).

Features include specially-developed drivers with Celestion's unique Flexilur surround for longer excursion and increased durability, plus jointed birch-ply cabinets and flying points. Edge-wound voice-coils are used in all systems rated above 250W for extra sensitivity, heat dissipation and LF control; all networks employ high power, low-loss Mylar and polypropylene components; and full-range systems offer the option of 90° x 40° or 90° x 60° horns with protection circuitry. Tel: +44 (0)1473 322222.

CERWIN-VEGA announced the Intense! T-250 mid/high cabinet, usable in either bi-amped or passive, full-range modes. Tel: +1 212 517 8399

CHAMELEON showed the latest versions of its revised and upgraded power amplifiers, headed by the 2000D. Malcolm Hill says the views of existing users and reviewers have been incorporated into the new design, which now features standard front-to-back rack dimen-

sions. Integral high-power twin-compressor cooling replaces the former rack fans and he says the amp runs a stringent thermal test "all day, every day".

CREST AUDIO has won the contract to install 142 power amplifiers in the new Olympic Stadium being constructed for 1996 Summer Games in Atlanta. The huge amp lineup will be handled by a NexSys computer controlled audio system. Ron Baker of WJHW Acoustic consultants is system designer while Ancha Electronics is the project's audio contractor. Tel: +1 201 909 8700

CREST CONSOLES has added a 20-input version of the new Vx VCA 8-bus FOH console. Features include a 12x8 matrix, eight VCA and eight audio groups, eight auxes and 4-band EQ. Tel: +1 201 909 8700

ELECTROVOICE is set to release the upgraded version of its MT-2 and MT-4 cabinets following their successful use at Donington in the summer (see feature, this issue). The new models are the MT-2.5 and MT-4.5, and both deliver higher intelligibility across the dispersion range. Tel: +44 (0)1625 741515

MACKIE's new SR24-4 (24-channel, 4-bus) console is now in production, priced at under US\$1600. A 32-channel version, introduced in September, is priced at under £2300. Features include 6 independent balanced auxes, 3-band EQ, mutes and soloing. Tel: +1 206 487 4333

PEAVEY showed the potential of its Pasha (Peavey Audio Serial Handler) system at PLASA – an interface which allows any serial control system to control any parameter in its Media Matrix system (two of which have lately been installed by US contractor/rentals leader Maryland Sound). The first flying version of its HiSys Series features the same drivers, etc; but with 3/4in birch ply and passive or bi-amped options, the three new cabinets are designed for pro touring.

PSL Power Amplification has been incorporated into an Ian Spencer sound system installed for European Leisure at the KISS Club in St Albans. Tel: +44 (0)1268 784910

RCF has completed the Event series loudspeakers with the world launch of the Event 6000 at PLASA. They also introduced the L12 and L15 chassis driver range, comprising the L12P520 and L15P520 mid-bass drivers, L12P530 and L15P530 high output LF drivers

and L12P540 and L15P540 woofers. All feature side vented technology for greater power handling. Tel: +44 (0)1268 570808

SENNEHEISER has launched its low-cost UHF radio mic systems, the 1081 (handheld) and 1083 (beltpack), both priced at £1399. They are based around the same 1/2U true-diversity receiver unit and offer Sennheiser's latest 16 switchable frequency operation. Sennheiser SKM5000 radio mics featured on the 95.8 Capitol FM/Microsoft Live Stage at this year's Live '95 consumer electronics show in London. Tel: +44 (0)1628 850811

SENSIBLE MUSIC has launched a new mobile 64-track digital recording system, aimed specifically at live music, theatre or TV performance recording. The rig features Alesis ADAT recorders and BRC remotes, real-time safety backups and full patching facilities which can cope with support bands of different lineups in one show. The system was first used for the Plant/Page MTV live Unplugged album and for Spearhead at Glastonbury this summer. Tel: +44 (0)171 700 6655

SOUNDCRAFT has a 40-channel K3 Theatre FX board out via Dobson Sound Productions with the touring musical *Barnum*. The show has a 40-week run in the UK and the Irish Republic. Tel: +44 (0)1707 665000

SOUNDTRACS has introduced the Topaz Macro Plus, which expands on the Macro's spec with 20 mono and two stereo inputs. It's priced at £699. The Topaz Maxi, previewed earlier this year, is now in production in both 24 and 32 input versions, both with two stereo input channels. It can be reconfigured for use as a monitor desk at the push of a button, using the eight aux sends as monitor outputs. And Soundtracs is on the net: their e-mail addresses are sales@soundtracs.co.uk and support@soundtracs.co.uk. Tel: +44 (0)181 388 5000

SPIRIT 8 is the latest addition to the Spirit by Soundcraft range. It's an 8-bus desk, available in 16, 24, 32 and 40 channel frame sizes, and with optional stereo inputs can accommodate up to 64 inputs. There are 8 group buses, 4 mute groups, 4-band EQ (2 swept mids) and a 10x2 matrix – along with the new Spirit Ultramic Plus preamp which provides 66dB of gain range and 28dB of headroom. Meanwhile, a rack of Protrackers is recording The

Levellers' current European tour. Tel: +44 (0)1707 665000

TC ELECTRONIC has introduced a 20 bit A/D and D/A converter for the M5000 Digital Audio Mainframe. Tel: +45 8626 2800

TEMPLELINE has introduced a fail-safe generator module for critical events and industrial uses. It incorporates two 250KVA generator sets in one silenced 20 foot container. It was used on the Frank Bruno/Oliver McCall bout at Wembley. Tel: +44 (0)117 9235950

TRANTEC SYSTEMS has announced a new computer control system for its S5000 UHF radio mic, unveiled at PLASA. BBM Electronics Tel: +44 (0)181 640 1225

TURBOSOUND's Impact Series enclosures were launched at PLASA and AES, designed, says Turbosound, "for fixed and mobile sound system installations." A unique moulding technique provides the enclosures' striking aesthetics and low-resonance cabinet walls, plus "significant production cost savings". Impact 80 is a passive 2-way design for wide, symmetrical mid and high frequency dispersion (80° horizontal x 80° vertical). Impact 120, also a passive 2-way, has a high-power proprietary 12" LF driver and a unique 5" HF cone driver – a major feature is its tightly controlled dispersion pattern at mid to high frequencies. The Impact 180 (18") bass enclosure partners either the Impact 80 or Impact 120, and its moulded-in pole-mount socket allows both enclosures to be mounted on top. Tel: +44 (0)1493 711447.

XENON in Italy has purchased a large EAW concert system through distributors Audium, including 16 KF860s, 10 SB850s and 18 rack-mounted Crown amplifiers. It is current touring with Ivana Spagna. Xenon has also ordered an Anek 501 desk through Audium.

XTA ELECTRONICS has delivered 10 DP 100 delay processors to Wigwam Acoustics via Beyerdynamic, for the Rome and Madrid premieres of Disney's *Pocahontas*. And an RT1 Spectrum Analyser has gone to Concert Sound. Tel: +44 (0)1273 479411

YAMAHA has announced the arrival of Innovative Quality Software's SAMP (Software Audio Midi Mixer) software for Windows – which allows global control of up to 16 Professional Mixer 01 consoles from an IBM-compatible PC. Et Cetera Distribution Tel: +44 (0)1706 228039

CASE signed a contract with **Martin Professional** just a week before its new P1 and P2 lighting controllers were unveiled on Martin's PLASA stand. The P2 has all of the P1's functions and adds, in its larger frame, direct access to every facility. Allied to a graphical screen display and trackball control, the desks' most radical feature, Martin claims, is the ability to "extend every moving fixture in the world by ten functions". Upfront here is a suite of pre-set software-based movement algorithms, designed to minimise memory overhead when programming complex movements from the board's stored libraries of fixture types and their relevant protocols. Circles, for example, can be accommodated in one Case memory location. "You're finished with your LD telling you," added a demonstrator at PLASA, "I can't do that because I haven't got enough memories."

CELCO reckoned that this year's PLASA Show, where they showed the new EPX consoles, Pathfinder, Navigator, Aviator and Explorer, was "the mother of all exhibitions". Sales Manager Colin Whittaker added "we never expected to receive so many orders with-

in such a short time." He said the company wrote orders totalling "into six figures" including M9s. The Orb's Colin Jones became the first LD to use an Explorer, on their show at the new Zenith Aerones in Lille. Tel: +44 (0)13222 282218

CHAMELEON TECHNOLOGY has updated its PM22 Laser Controller with Version 3 of the PM22 software – adding a host of new features to the desk's capabilities, which is designed for use with the latest generation of white light lasers. The upgrade also provides a larger flash memory, more comprehensive conversion routines for other logo formats, enhanced MIDI implementation and new modulation effects. Six PM22s have been purchased by London Lasers – one of which now graces a nightclub in Tibet. Tel: +44 (0)181 840 6111

CLAY PAKY has been counting its awards this year. Having picked up a BEDA statuette in Birmingham in June for Golden Scan 3, both the '3' and the new Golden Scan HPE picked up trophies at the Disco International Awards in September. +44 (0)1223 66798

HIGH END SYSTEMS revealed the new Cyberlight SV at PLASA. Designed for the

television market, it features a 75% reduction in noise level – without compromising on its advanced features. Existing Cyberlights can also be upgraded to the new SV spec. Like all Lightwave Research products, the SV is built for heavy touring usage. Lightfactor's Mick Hannaford comments: "Adding the SV to the Cyberlight range enhances High End's commitment to providing a whole family of fixtures for all lighting applications." High End are also gearing up to ship all Cyberlights with a new gobo wheel which can accommodate high-resolution LithoPatterns glass gobos – and all positions are replaceable with custom glass gobos. Lightfactor also won a Product Excellence award – and widespread attention – for the ParSafe connector at the show. Finally, it now has a "twice as bright" lamp for the Emulator – the HOLL (High Output Long Life) 1000. Tel: +44 (0)181 575 5566

LIGHTOMATION's Power Station 24-channel DMX power rack is designed to reduce the cabling work-load compared to traditional rack or wall-mounted packs in large installations. It's suitable for both methods of mounting in single and three phase installations, and features

easy servicing access and simple front panel controls (with an LED DMX input monitor display) for fast DMX address setting. Six 20A power modules produce 5A of dimming per channel. Tel: +44 (0)181 575 8678

LSD launched the Icon Mini desk at PLASA along with its Macintosh Icon software, yours via a simple ADB (Apple Desktop Bus) hook-up. Most standard Icon control functions are provided; major exceptions centre on the Matrix panel's facilities.

NORTHERN LIGHT has opened its London Project Office, based in the Business Design Centre at the Angel, Islington, north London, which will also be used to showcase products from various companies such as Strand Lighting, for which Northern Light is a main dealer. Tel: +44 (0)171 288 6250

OWL VIDEO SYSTEMS has announced the new Kaleidolight sound-to-light graphics controller, complete with new Kaleidscript text function. The system is designed to bring more creative flexibility – and the ability to generate text instantly – to users of monitors, videowalls and projection systems. Tel: +44 (0)1825 766123



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soundcraft **broadway**

The world's first hand-on preview

Soundcraft aimed to raise more than a few eyebrows at AES with the launch of Broadway: a new generation of digitally-controlled surface consoles with numerous applications is in their sights. But does assignability at last equal useability on the night? For this exclusive LIVE! 'hands-on' preview, **Zenon Schoepe** explored the prototype a week after its New York unveiling

You've really got to hand it to Soundcraft – of all the directions that you might have expected them to take, digitally controlled analogue (DCA) specifically for the theatre market wouldn't have been high on most people's betting forms.

In many ways it's an obvious move now, as it gives full 'resetability' for everyone who doesn't have an AMS-Neve Logic 2 or Capricorn digital desk (and some European concert halls do). Even Cadac doesn't currently offer this – you get switch reset and dynamic moving fader cues, but pot resetting is done manually using nulling LEDs.

If the Broadway is a shrewd and smart move in this respect, so also is the way that it works. Soundcraft has opted for the approach adopted by leading DCA lights such as Harrison and Euphonix by having remote audio racks containing the necessary electronics of the desk controlled, via Ethernet, by a separate desk surface that processes no audio but acts simply as the user interface. If we extrapolate the concepts involved, then the Broadway audio rack could be controlled just by a PC; by the sort of desk surface shown in the photographs or one very much bigger; or by a combination of desk surfaces and PCs.

The beauty of DCA – and indeed fully digital consoles for that matter – is that once the processing is established, what you control it from and with is pretty open. The number of knobs, lights and faders made available to the user are entirely at the discretion of the manufacturer who uses assignability of desk controls – in which the same group of controllers per-



form one function in one mode and different functions in another – as a means of making the “desk” surface seem bigger than it is, and cheaper than it would otherwise be (since the physical controllers are the expensive parts).

In good examples of DCA there are enough controls to be getting on with and use comfortably, but this aspect can usually be expanded to suit the user's purpose and pocket, and this certainly is the case with Broadway.

Electronically, the analogue side is said to be of Europa quality or higher throughout, so this is certainly not some jazzed-up Spirit but a console which promises to meet the demands of high-end users.

Production versions will be with us in the middle of next year and what follows is an indication of the design's potential – rather than a working assessment of this new board.

Overview

Broadway is rather traditional-looking and while it is assignable, it's not obviously so. So while the concept may seem a little strange to anybody who has never seen a DCA studio

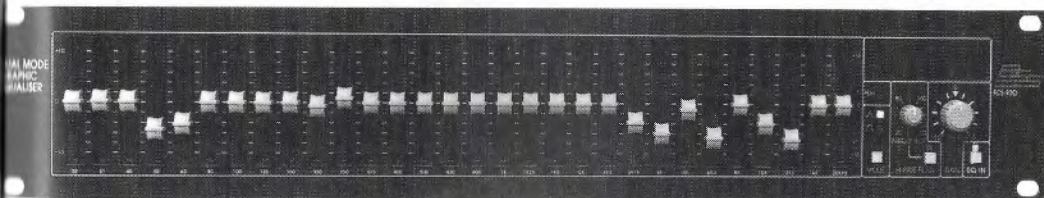
console before, it applies now well-accepted and sensible assignable principles.

The desk surface has master and input sections – the former containing the comms, VCA and output controls and a touch screen for desk set-up routines, the latter giving an approximation of channel status and functions. The input section (which contains 20 fader “strips” with associated pot sections above them) and the input channel racks are the bits that are expandable.

To illustrate this expandability, if you were to opt for a 40-channel audio rack you could control this from one 20-fader input section operating on two layers. Each of eight available layers is accessed by a single button located in the middle of the 20-fader section and thus can in effect control 160 audio channels. If more direct control is required, then two 20-fader strips could control the aforementioned 40-channel rack without the need to resort to layering. However, this would not be running the desk anywhere near its limit because through its Cue system (it can store an endless stream of total ➔ p44

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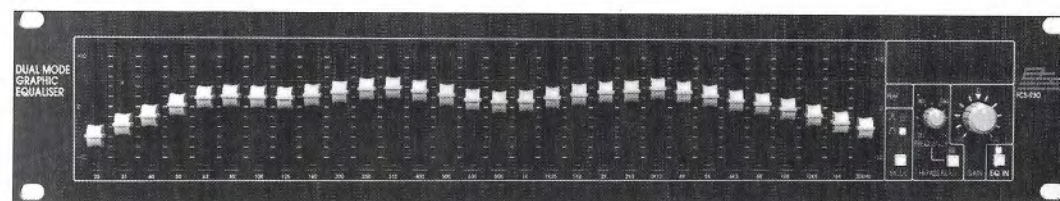
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← p42 desk snapshot resets of all desk parameters) you could alter the nature of a fader section to have, for example, the first two faders always controlling two lead vocal mic channels regardless of what the remaining faders are switched to do.

There is a hidden depth to Broadway, such as three separate PFL busses enabling three different operators to balance different chunks of a performance on separate, although integrated, fader sections. Taken to the extreme it would be possible to mix FOH and monitors on the same system by allocating the desk's 32 outputs (Soundcraft calls them 'grauxes' because it chooses not to make a distinction between groups and auxes) and five main outputs intelligently.

This method of reassigning fader panels on a large multi-surface system also makes Broadway currently as close to the ideal for a multi-band festival console as is currently available – given the imagination

Features

At the top of the input section is an Assignable Channel Strip (ACS) panel which contains pots and switches for most of a channel's signal path. A channel is assigned to this panel either on the ACS itself or by pressing a Select button near the relevant fader.

The ACS is also removable – you can unclip the panel and travel a venue with it, setting-up your channel settings remotely from the desk.

A/B input switching means you can effectively double the number of source inputs to the number of channels you have fitted via Cues, and there's phantom power, gain, phase and two point metering. EQ is 4-band fully parametric with switchable HF and LF shelves while 16 pots are switched in two banks to send to the 32 grauxes, with a pan pot and five routing switches to the five main outputs.

All faders are motorised and the continuous pots have illuminated surrounds which light to show their positions.

Beneath the ACS are channel strips containing six pots that can be assigned to show and control any six channel strip functions as part of fader banks switches or as presets. Aside from adjusting EQ settings, the six pots can also be used to send from the 'grauxes' to what is effectively a 37 x 37

matrix, which can be set to operate by cluster or into various clusters depending on your preference.

The master section houses 'graux' master faders and pots with full metering on all outputs, while eight faders handle the first eight of the 20 VCA masters (a VCA Extension Panel, offering control over the remaining 12 VCAs, will be available as an option). Additionally, other channel functions can be linked independently for stereo processing, for example. MIDI has been heavily integrated into Broadway and VCA faders can be assigned as continuous controllers as part of a Cue – in addition to the desk firing MIDI commands with a Cue change.

At present, dynamic Cues are not possible but are planned. There is, however, a

Crossfade fader which when touched when pressing the Next button allows the operator to control transition speed between Cues.

A disk drive can download scenes and upgrade software in addition to storing complete shows and user set-up preferences which are entered using a bright LCD touch screen, obviating the need for connecting a PC.

Conclusion

Theatre consoles shouldn't be complex and despite the assignability and the depth of control available, Broadway still manages to be relatively easy to get your head around. Indeed it's apparent even from a cursory glance that things have been geared towards customising the surface to the user's specific requirements and working methods.

For the basic 1200mm wide by 800mm deep desk surface, which connects to the audio racks by an Ethernet cable with a few analogue lines for comms purposes, there is a phenomenal amount of control.

However, the entry-level list price of around £75,000 for 40 inputs and 20 faders, rising to £100,000 for 60 physical inputs and 40 faders – and you can of course go higher – begs the crucial question: will buyers be prepared to spend this sort of money on a Soundcraft? On the evidence of this preview, I reckon they probably will – since, at present, there is nothing like Broadway in terms of capabilities; and the American market in particular does rate the brand highly in theatre applications.

I'm also confident that Soundcraft will be able to get the thing to do what they promise it can for the super-critical theatre environment. It has to work, not just because of the pride and reputation which Soundcraft are staking on it, but because Broadway is so obviously the first in a new generation of desks. Getting this one right will pave the way for applying similar principles to other markets – my money is on a broadcast variant next.

One of the other considerations is that once you get DCA sorted with a separate controller surface and remote analogue rack, you're a lot closer to going 'all-digital' by substituting a digital audio rack – and that must be Soundcraft's long-term goal.

Broadway is a very important product and has certainly put the cat among the pigeons in theatre sound – along with serious implications for all live work. ■



Some of the Broadway team: left to right: Adam Heath, design engineer; Nick Letheran, project leader; David Harman, Broadway product manager; Marco Porro, software engineer; Jo Jenkins, automation project manager

and the will. It's described as a theatre desk but it's significantly more rock'n'roll than its name would suggest, especially if you convince yourself that it has the features you want.

For theatre applications this expandable control modularity has other benefits as it would allow a large system of surfaces to be installed from a rental company's hire stock during a show's technical production period, when space is not at a premium, and which could then be shrunk back to the absolute minimum when the seats have to go back in. You could also hang PCs on an Ethernet link throughout the theatre for monitoring and additional control purposes if required.

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tor (reacting either to the desk's distress or Linebacker's flashing LED and audible warning signal) takes over by hitting 'GO'. While the desk is being reset, the show can go on - running from this pint-sized backup, with its NiCad-backed non-volatile memory.

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It's the addition of a third tool which may well make this multi-purpose device *de rigueur* for rental companies: its DMX and cable testing functions. The range of input measurement facilities includes average, min/max and flicker detection plus output parameter control, with cable faults detected and analysed by the Cable Test function.

Finally, Linebacker packs a fourth function, this time of



a creative nature: it's a surprisingly comprehensive sequencer/chaser which can be programmed with or without crossfade and dwell times. Manual override simplifies the job of getting the chase speed spot-on.

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with Tim Roberts



Last month **Up The Truss** issued a declaration to **Monsieur Chirac**, stating the terms under which we will accept the hand-over of French nuclear weapons. It is my sad duty to tell you that such conditions have not been met. Furthermore, in what is seen by international commentators as a deliberate snub to this magazine, the French military have detonated yet another device in the Pacific. Yet even this act of reckless vandalism pales into insignificance in the face of the most recent outrageous behaviour by the French Premiere – he actually called Major “Cher John”. I ask you, is nothing beneath this man?

I'd like to take this opportunity to reveal to you the imminent rebirth of the LIVE! Awards. This year, the august parade of industry greats will be complemented by my very own Up The Truss Award which will honour the man or woman who has provided outstanding amusement to us all over the past year. The handful of you out there who do not suffer from short-term thingummy loss will remember that such an award was threatened last year, but failed to materialise. Whether this was due to incompetence, financial constraints or the actions of French Commandos, I am not at liberty to reveal. Suffice to say that this year the LIVE! Awards will have a Truss ‘Oscar’ at its very heart. Not only will the lucky winner receive the universal applause of the industry, but there’s a genuine collector’s item to be scored – full details next month. So, if you fancy bagging yourself some tasty audio goodies or a handful of moving lights (chance would be a fine thing) write to Up The Truss at: Nexus House, Swanley, Kent, BR8 8HY, or fire off a fax on 01322 667633. All information will be dealt with in the strictest confidence and with a straight face...ish.

Anyway, enough of this self-promotion, what you want is stories. In the absence of any new tales coming in from you miserable readers, I'm forced to dip once again into the murky mire of mishap that I came across over this summer. In this instance, thanks and respect are again due to Phil and Laurie (The Noise Boys with the Very Loud Toys) who told me enough stories backstage at the Bracknell Music Festival to last this column into the new millennium. Both anecdotes feature lateness, but they nicely illustrate how this vice can either drop you in the brown and smelly or pull you out of it.

Not so very long ago, ‘Mr. Monitors’ had been on tour in a Scandinavian country. The last night had come and gone and it was time to get to the airport. Unfortunately, the driver of the backline van didn't seem to display the keen sense of punctuality and efficiency normally associated with Nordic types. In fact, “Lars The Late”, as he shall be known, had to be roused from his bed by a very irate and hassled Tour Manager who was convinced the gear was going to miss the flight back to Blighty.

Once awoken, the temporally-challenged lad hurtled into action and tore to the airport in the hire van, where a reception committee of production crew was anxiously trying to decide whether to abandon their gear abroad or miss the flight themselves. Their relief at the appearance of “Lars The Late” was exceedingly

short-lived. The guy was sitting there in the driver's seat with his Walkman turned up full blast, totally oblivious to the fact that the back doors were wide open. The first public hanging at a Scandinavian airport was only narrowly averted by the arrival of a member of the airport staff lugging a couple of flight cases asking; “I think maybe you haff dropped something...”

Once upon a time, there was a PA company, (not, I hasten to add, anything to do with the hyper-efficient operations of Phil or Laurie), whose time-keeping made “Lars The Late's” appear the very propinquity of punctuality. On this particular date, our hero, “Desperately Delayed Dave”, had managed to commit the ultimate of production sins – he'd double-booked himself. Simply coming clean and ringing one of the clients with the bad news wasn't Dave's style. He had a better plan. Knowing the unfortunate promoter of the second gig pretty well, Dave guessed that he'd be able to lay his hands on at least some gear at pretty short notice, so he drove to the first gig and began to set up in the normal manner, i.e. slowly.

When he was convinced that it was so late the other promoter would have found an emergency PA, he set off for the second gig in the now utterly empty truck. DD Dave arrived at the other venue to find that, sure enough, a friend of the bass player's sister knew someone whose Mum had a neighbour with a pair of PA cabs. These cabs were now blasting out the sound-check. The promoter was furious, even though he was well aware of Dave's reputation. “What time do you call this?” he yelled. “I've had to get another PA from a friend of the bass player's sister.....etc”.

Dave, as well as being terminally tardy, also had more front than Blackpool. He explained that although he'd been held up a bit, he was more than happy to set the rig up there and then. He indicated the 7.5 tonner and told the promoter how it was totally unreasonable to cancel a gig on him at this late stage, especially when he'd brought a whole truck load of gear. If the gig was pulled, he demanded his fee in full. Righteous indignation is a powerful weapon, especially when used at close quarters, and Desperately Delayed Dave drove cackling into the night, the springs of his truck weighed down with nothing more than a tidy little wedge – if you see what I mean.

Send your Truss Tales in, folks. See your name – or even someone else's – in print and enter the running for the fabulous 1996 LIVE! Truss Oscar, hereafter known as the Trusscar.

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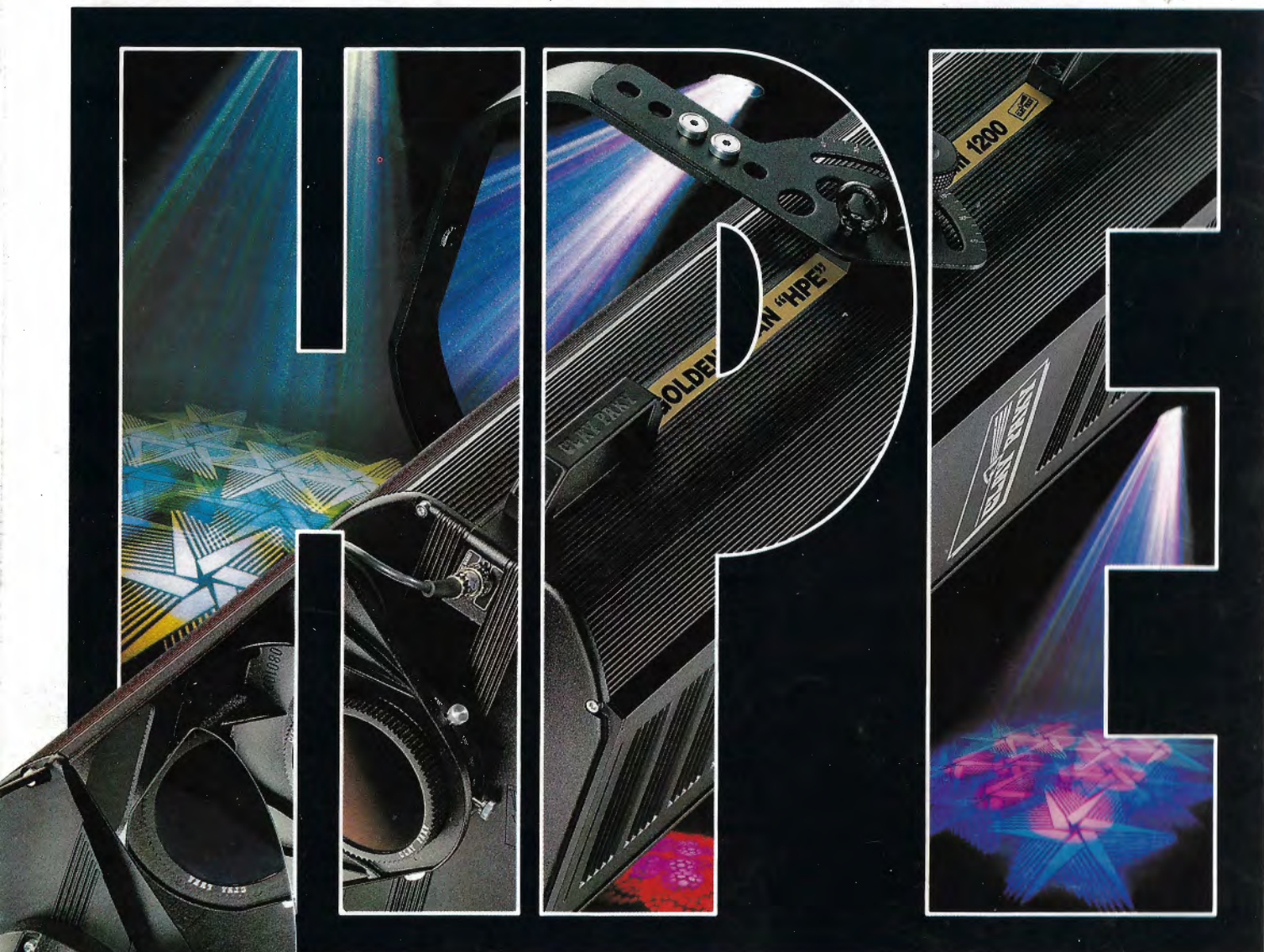
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