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● Harvey backs Superdome ● Patti Smith returns to NYC

**NOVEMBER
1996**

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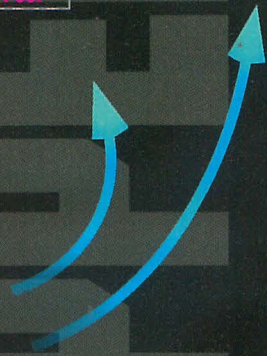
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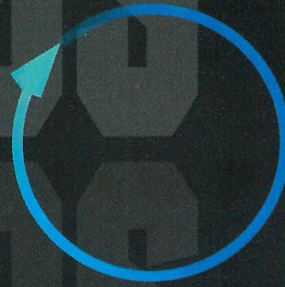
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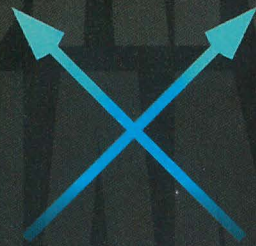
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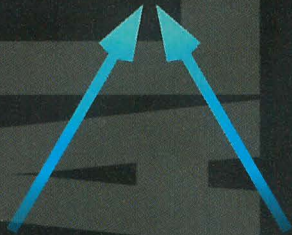


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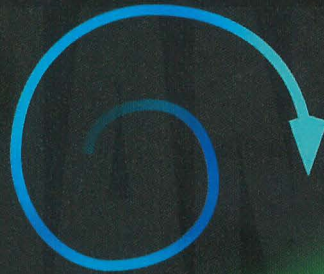


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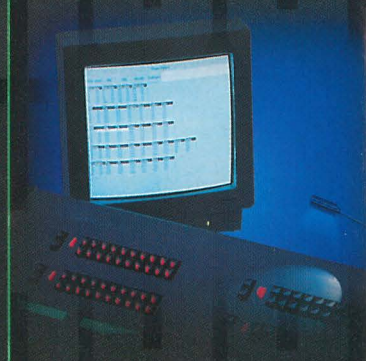
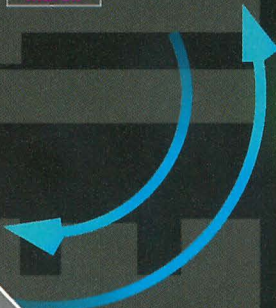
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Cliff Richard in *Heathcliff*, which opened at the NIA, Birmingham, in October. See page 27

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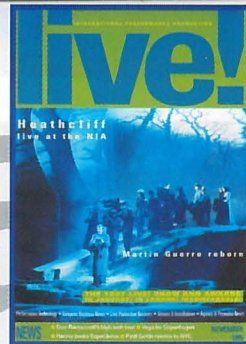
Tony DeBell

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Itinerary

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live! 1997
show & awards

**THE 1997
LIVE! SHOW
AND AWARDS
IN JANUARY!
IN LONDON!
INCOMPARABLE!**

NOW BOOKING - SEE PAGES 7 AND 18

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Heathcliff at the NIA

Story, page 27

Photos: Donald Cooper

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live!

NEWS

NOVEMBER 1996

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Goldsmith backs Superdome project



Allied Entertainments' chief executive Harvey Goldsmith and chairman Ed Simons have put their backing into the proposed 65,000-seater Superdome complex in West Yorkshire, and have acquired a nominal stake in the project.

The project designer, John Garside, a local Bradford man and now chief executive of Superdome UK, originally proposed the stadium for a competition, which it went on to win. The scheme was made more robust and submitted for consideration for the National Stadium. Although it failed in its bid to become the National Stadium, the project is still going ahead, with a planned build time of two and a half years.

Garside comments that "Goldsmith and Simons are experienced and respected members of the entertainment world" and that they are "very happy" to have them involved on the Superdome board.

Ed Simons told *Live!*: "John Garside has proceeded with the project and put it all together as a commercially viable venture."

He added: "It is a major attraction for the UK. It is very exciting and deserves all the help we can give." Harvey Goldsmith told *Live!*: "We've gone on board as non-executive directors to promote the idea of building the stadium. Obviously, when it's built we will promote there."

"When the plans for being National Stadium failed, they were determined to carry on and we looked at his plans – and will support it."

With two hotels, a theme retail mall, casino, clubs and theatres planned, Superdome claims it will be the world's biggest leisure, sport and entertainment facility under one roof – itself the first-ever retractable roof in the UK.

■ Fiona Harley

Wembley Stadium bid looks a winner

Wembley Stadium's bid to be adopted – and rebuilt – as the UK's new national stadium received a massive boost last month with the confirmation of backing by three national sports bodies.

Soccer, athletics and rugby league organisations all gave their backing for Wembley stadium as the new national stadium site. Under present proposals, the Sports Council is due to make a final decision before Christmas.

But with the Football Association in particular citing Wembley's history and status, and its overseas image as an Olympic venue, the hopes of its rival, Manchester, look to be receding fast.

The plans would involve demolition of most of the current Wembley stadium, with little but the famous twin towers being retained in an otherwise all-new £200m structure designed by Sir Norman Foster.

■ Mike Lethby

Ogden pulls back

Ogden Entertainment Services has made further redundancies, following the closure earlier this year of its head office in Windsor with the loss of two senior employees and support staff.

Carl Martin and Steve Pike, who were both working on the Oberhausen Arena project, have been made redundant as of November 9. On the back of that, Noel Penrose, currently managing director of OES (Europe) told *Live!* he has resigned and will leave the company at the end of the year.

The news confirms that the American management company has practically ceased new business developments in Europe. New theme park or other business opportunities in Europe will be handled through OES' head office in New York.

Penrose told *Live!* that after the closure of the head office in March, the company had decided to move strategically beyond venues. "Our focus was to stop concentrating on new venues but rather move into entertainment in a wider sense – theme parks, IMAX cinemas, theatres etc." This has happened in the USA, with a number of recent joint ventures. Penrose says the moves are a result of the company's realisation that "there isn't enough money in venue management." He continues: "They (Martin and Pike) were told in March that they would work on the current Oberhausen project, but that there was uncertainty after that time. There isn't another project for them to move on to."

Carl Martin was asked by *Live!* for a comment and responded: "Carl Albert Henry Martin has become a victim of 'riffing', (the latest American buzzword for 'reduction in workforce') by his present employer OES. Having been involved in the design, build, operational set-up and handover of Ogden's Nynex arena in Manchester, the Newcastle Arena and most recently Arena Oberhausen in Germany, 'Carl Albert Henry', formerly at Sheffield Arena and the SECC, Glasgow, is available from November 9, and can be contacted on 01428 727546."

■ Fiona Harley

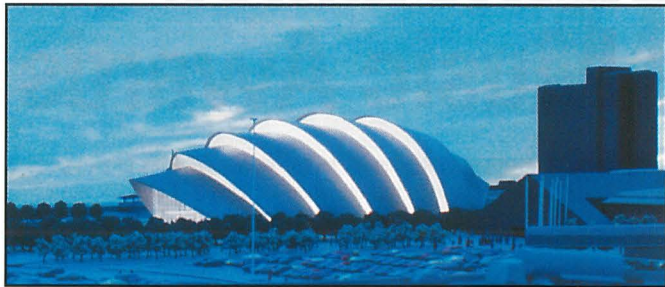
Sound City 97 sets dates for Oxford

Oxford, which has produced the likes of Supergrass, Ride and Radiohead, will go under the spotlight as one of the UK's most vibrant music centres when it hosts next year's Sound City event, running from October 19 – 26. Organised by the BPI, Musicians' Union and Radio One, it will feature concerts, talent showcases, seminars and other events at venues across the city.

With its new autumn slot, Sound City promises to pick up daytime as well as evening exposure via the Evening Session on Radio One. The station's deputy controller Andy Parfitt says he is committed to providing more coverage of new bands as well as giving airtime to key seminars and debates.

■ Karen Faux

SECC builds new hall



The Scottish Exhibition and Conference Centre in Glasgow is constructing a new 3,000-capacity hall on its site, due for completion in September 1997. Built to replace the present 2,000-seater conference hall, the new hall has also been designed as a multi-purpose venue for concerts, launches and musicals as well as conferences and exhibitions. It is being funded, in the main, by Glasgow's District Council, as a potential source of jobs, tourism and business expansion for the city. The new venue was designed by Sir Norman Foster, also responsible for the new stadium proposed for Wembley. The interlocking shells are designed to evoke the hulls of ships, to mirror the area's historical link with ship building. Robert Eynon, the SECC's marketing director, told *Live!*: "We are looking to have a comprehensive spectrum of events." The old 2,000-seater conference hall is being converted into a 620-capacity auditorium and an additional eight smaller meeting rooms.

■ Fiona Harley

Forum fights licence cut as Live! Awards switches venue

The Mean Fiddler Organisation is to 'strenuously fight' Camden council's decision, taken at the venue's yearly licence hearing application in October, to reduce the capacity at the MFO-run Forum venue in Kentish Town from 2,100 to 1,200. Since the cut also slashes seated capacity, the *Live!* Awards (January 30) will switch to the Kilburn National Ballroom.

Until the appeal is heard sometime this month, the venue continues to operate at its current capacity. Forum manager Neil Mackie told *Live!* he was at a loss as to the council's reasons, although they are said to have pointed to 'traffic problems'.

Mackie, however, is adamant that the venue follows all its licence conditions strictly. "We have adhered to the licence regulations to the letter", he

says. "We are required to provide car spaces - we do. We provide marshalls, we have road signs to the parking. All our tickets hold the information that parking is restricted and we suggest public transport. We pay our own staff to tidy up people's gardens - even when it is not caused by us." He continues: "We are appealing and will fight it as strenuously as possible. Our attitude is, we don't envisage becoming a 1,200 capacity venue."

• *Live!* editor Mike Lethby confirmed that the *Live!* Awards on January 30 will now be held at the Kilburn National Ballroom: "Since we are now selling dinner seats we clearly needed to confirm a good alternative venue. The National Ballroom fits our needs and it's a few minutes from the Roundhouse and our hotels." ■ Fiona Harley



Pio Nahum heads up Martin Pro Southern Europe

Danish effects lighting giant Martin Professional surprised some at September's PLASA show by announcing the launch of Martin Southern Europe. Situated in the heart of the Italian effects lighting industry, Bergamo, the new company will be headed by former Clay Paky marketing chief Pio Nahum.

The Southern European operation will assist in supporting Martin Professional distributors in Turkey, Greece, and Spain, as well as former Eastern

European territories such as Bulgaria, Hungary, Poland, Rumania, the Czech and Slovak Republics.

Although neither Pio Nahum himself nor Martin Professional boss Peter Johansen were available for comment, sources have said that Pio Nahum missed the effects lighting business very much, and although he had successfully gained employment outside of the lighting industry, he jumped at the chance of getting back in it.

Live! Show and Awards 1997: NOW BOOKING

1997's *Live!* Show and Awards are booking now for the end of January in north London.

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

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

And the evening of Thursday January 30 sees the live performance industry's most stupendous annual party - the '97 *Live!* Awards.

THE 1997 LIVE! SHOW

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

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

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

Day 1 sees the PSA's 1997 Annual General Meeting and Conference, bringing the industry's top production people to

north London for a day of discussion and sessions.

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

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

Multi-media is a feature too, with the Motorola Cyber Café multiple video screens showing off some of the best Web sites from around the industry - including the launch of the forthcoming *Live!* OnLine News within the ILMC's AXIS Web site.

THE 1997 LIVE! AWARDS

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

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Fugees, Adams and Metallica head MTV Europe Music Awards



METALLICA / PHOTO: ANGELO LUBRANO

Top international acts will headline this year's MTV Europe Music Awards with nominees George Michael, Bryan Adams, The Fugees, Metallica and Garbage among those performing live. Robbie Williams takes over from fashion designer Jean Paul Gaultier as host of the event which takes place at London's Alexandra Palace on November 14.

Nominees for the eight categories of awards were recently compiled by 800 European music industry professionals and MTV viewers are currently being invited to cast their votes. While the show will be broadcast live on MTV to a potential 123m viewers, a deal with UK broadcaster LWT will enable millions more terrestrial viewers to see an edited version on Saturday, November 16.

Lee Jeans and Mitsubishi Motors are once again providing sponsorship.

Dreamchaser Productions, a TV production company set up in Ireland in 1991 by Ned O'Hanlon and Maurice Linnane, is handling production through its new London office with MTV's Sara Martin, for this, the third MTV awards.

O'Hanlon told *Live!*: "Multi-talent shows bring their own problems with them. There are ten bands who all have different needs and requirements. Sara and I are positioning the bands now and working out how the performances will fit in with the awards."

ESS is providing the staging, LSD and Vari-Lite the lighting, and sound is by Clair Brothers. Event

production manager is Steve Iredale, long-time U2 stalwart, and Alan Branton has been brought over from the US to do lighting design.

Irish director Delcan Lowney (currently directing hit comedy *Father Ted*), is the show director.

■ *Karen Faux and Fiona Harley*

Break for the Border takes Dublin's Gaiety

The Break For The Border Group has completed a deal which effectively swaps a Covent Garden pub in London, for Dublin's Gaiety Theatre. John Northcote, director of BFTB's music division, says their pub, Dick's Last Restort, a joint venture with a US company, was bought by Gerry O'Reilly, the Irish entrepreneur who owns a number of music bars in Dublin including Bad Bob's. O'Reilly has opened another Bad Bob's on the London site.

Northcote told *Live!*: "He decided he was going to sell The Gaiety. It was quite a complicated deal." He adds: "We will continue to operate it as Dublin's premier theatre and continue to operate the

clubs nights at the weekend."

A new executive director, John Costigan, has been appointed to handle theatrical bookings at the venue. The London-based music team of Martin Creaney, Neil O'Brien and Jane Cotter will be booking concerts.

Creaney was on his way over to Dublin as he spoke to *Live!*: "It's definitely more of a priority now. We're going over to see what we can add on the music side."

BFTB has carried out some refurbishment of the 1,150 capacity venue, whose history dates back to 1871. Northcote added: "We are thinking of putting a PA system in."

■ *Fiona Harley*

Stephen Foxall: on the outside

Stephen Foxall, who has worked on a freelance basis for a number of major PA companies including Capital Sound Hire and Wigwag, has asked *Live!* to clarify to those who know, or know of him, in the industry, that he is not the man of the same name recently convicted for murder in his home area. Foxall says he was told of the news by Transam Trucking's Martin Wright at a Metallica show, after news of the conviction appeared in local and national press. He adds: "I am not in prison and I am available for tours, one-offs etc."

IMF Awards honours managers

Pulp managers Geoff Travis and Jeanette Lee were the recipients of the IMF's first Peter Grant Award – inaugurated in memory of the late Led Zeppelin manager – at its Roll Of Honour Awards on October 9.

EMI Music Publishing managing director Peter Reichardt and PolyGram chairman John Kennedy were inducted into the IMF's Hall of Fame and there were live performances from Cathy Dennis, The Stereophonics and Orlando.

IMF general secretary James Fisher reported that the awards dinner, held at London's Hilton Hotel with 500 distinguished music industry guests, retained "a small but special feel". He added: "Many people said they had never seen so many music business luminaries together in the same room and it was very exciting. There were also a lot of young managers present and it gave everyone the chance to meet and talk."

■ *Karen Faux*

Cranberries cancel

The European and British Cranberries tour has been cancelled due to the continuing illness of lead singer Dolores O'Riordan. The band cut short its American tour in August, as the singer was suffering from exhaustion.

According to the band's publicist Lindsey Holmes, O'Riordan may be suffering from either stress or anorexia. More than 300,000 tickets had been sold for the 40-date tour, due to have started October 15 in Austria, which was to have earned the band an estimated £6 million. Most promoters would be covered by cancellation/non-appearance insurance. Promoter Tim Parsons at MCP commented to *Live!*: "I'm really disappointed, (a) because the tour was going to do well and (b) because it's a shame about Dolores. I think she has a long-term physical problem and I hope she gets better soon. They are nice people," he added. Neil Warnock, the band's European agent, would make no comment and it is unclear to what extent O'Riordan's illness will affect the band's touring situation in the future.

■ *Fiona Harley*



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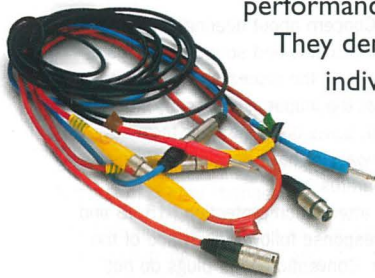
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Big Love: dancing ahead

At the highest-profile date yet in a year of stellar success, **Underworld** headlined **Big Love** on September 28 – the last event of a heady festival season.

For Mean Fiddler the dance event was a political triumph after the earlier licencing adversity at the same Otmoor Park, Oxfordshire site of *Tribal Gathering '95* and a large crowd went home replete with dance, despite wet weather and the need for authority-friendly sound levels.

Colour Sound Experiment lit the two main stages (with Haydn Cruickshank's dynamic lightshow for Underworld) while The Spot Co served the others; SSE Hire provided PA (John Newsham mixing Underworld on a PM4000, with a Mackie on stage) with Jamie from Skan manning the monitor board. Numark supported the event in the shape of DJ desks on all stages.

■ Mike Lethby

Screenco sails into Middle East...

Screenco has shipped its first system of 16 JTS35 modules to Dubai for a winter season of sports and entertainment events at various venues. One of those, the Dubai Racing Club, hosted the JumboTron's launch to over 60 potential clients on the October 31 opening night of the 1996-7 racing season. Enquiries will be handled by Screenco in the UK or Sony Dubai, but Screenco expects to increase its presence in the region in the coming months.

...and nautical history

Following its busiest summer ever, Screenco celebrated with a three-yacht race across the Solent.

Echoing *Live!*'s experiences of the *DAMMSTY* (Dave Martin Memorial Sailing Trophy) yacht race three years ago, Screenco reported that "the weather did not co-operate and, after spending two hours bobbing like ducks on a millpond, engines were revved and the boat with the biggest motor won." *DAMMSTY* regulars would readily have provided Dave, Anita *et al* with the most sure-fire winning solution...Soundtracs' phone number.

Shaking the Tree

AGENCY & PROMOTER NEWS BY FIONA HARLEY

Ogden Entertainment Services' employees must be wondering how much deeper the company's workforce cuts will go, with **Carl Martin** and **Steve Pike** the latest names to find their services no longer required. Now managing director **Noel Penrose** has said he is leaving at Christmas. The remaining staff, huddles together at **Nynex Arena** in Manchester, must be re-touching their CVs just in case...

Now that **U2's** album, to the frustration of **Island/PolyGram** eggzex, has been put back to February/March 1997, we wondered whether that has put the tour bookers on the alert to move the dates. **John Giddings**, working with tour producer/promoter **Michael Kohl**, was difficult to pin down. However, **Johannes Wessels**, newly-returned to his old company **Sunrise Concerts**, after four and a half years running **German Tours Concertbureau** with **Joe Rambock**, is waiting for news on that very subject. Sunrise has U2 dates pencilled in Germany for July and August. He told *Live!*: "I know they are trying to move the US dates (starting in March) by four weeks; consequently, they may move the European dates by four weeks," but says he is still waiting to hear. He hopes they *will* be moved because, he says, the dates are all in the holiday season, and not due to go on sale until February – not a good time for selling tickets. "I'm trying to convince them to put tickets on sale earlier, to take advantage of the Christmas buying period", he says.

McCarthy is currently on tour with the **Hunchback of Notre Dame**. True North's **Guy Yeomans** is tour-managing **Laibach's** five week European tour, booked by **Ian Huffam** at **Fair Warning/Wasted Talent**, starting early this month, plus he is doing Camden dates with **The Muttonbirds** and pre-production for a **Fluke** radio show.

Andy Franks, flush from **Mike Flowers Pops**, is going on the road as tour/production manager with **Little Axe**. The UK and European tour starts at The Hop & Grape in Manchester and continues through to November 26 in Paris, also booked by **Ian Huffam**.

Mike Hinc at **ATB** is booking a UK tour with **Jolt** starting in November. The band has a single coming out on independent label **Scared Of Girls**...

Surprise and sadness in the business for Lush drummer **Chris Acland**, 30, who committed suicide last month at his family home in Cumbria. Acland was one of the founder members of the band, and was believed to have been considering his future with the band following a recent 'difficult' tour of the US.

The famous watering hole for the hoi polloi in the 30 and 40s, **Café de Paris**, is back in business after a refit by new owners. Partners **Nic Trulocke**, **Jamie Bloom** and **Barry Lorenz** have re-opened the 800-capacity nightclub, including restaurant and bar, at its original site. First opened in 1914 and bombed in 1941 (killing 80 people) it saw all the celebrities of its hey-day including **Marlene Dietrich** and **Frank Sinatra**. Closed two years ago, the partners think it is the right time for glamour to return to London life. "There's nothing like it in London whatsoever, where people can dine and dance in glamorous surroundings," Lorenz told *Live!*. Bloom adds: "We aren't actually booking names as such, until we get a bit further."

Forward Agency Booking has moved to: 35 Britannia Row, London N1 8QH, UK. Tel: +44 (0) 171 704 8080, fax: +44 (0)171 704 8999. Yes, that's the old Brit Row address, not the new one in Putney as I may have suggested...

Mick Kluczynski is back from his unaccustomed role as site manager on the **Tina Turner** tour. He is gearing up for his busy winter season with production matters for January's **Live! Show and Awards**, and the **Brit Awards** in February. However, he won't be taking his usual role with the **ILMC** this year... **Kim McCarthy** and partner **Robyn Jellef** at **True North** are in the hot seat for that one. In fact, **Martin Hopewell**, though still very much **ILMC-Meister**, has handed over the nuts and bolts of conference topics, newsletters, administration and production over to the team...

Speaking of the **Live! Show and Awards**, the team was busy at press day securing an alternative stand-by venue for the Awards following the **Forum's** threatened licence capacity reduction by Camden Council – the two-day **Live! Show** still goes ahead as planned at the nearby **Roundhouse Theatre** (though perhaps we shouldn't tempt fate...)

White Light expands into East Anglia

White Light has teamed up with Norfolk's commercial theatre lighting specialists **Electrolite Entertainment Lighting Services**, to provide comprehensive lighting and entertainment services in East Anglia. **Electrolite** is based in Great Yarmouth – and has itself been involved in a number of leading West End productions including **Tommy** and **Smokey Joe's Cafe**, as well as UK tours of **Grease** and **Crazy For You**.

+44 (0)1493 330771



Elcea offers 'flat response' hearing protection

Concern about hearing loss by musicians and sound engineers is one of the issues at the forefront of the industry, with many industry

professionals now recognising that they risk some degree of long-term ear damage. In response, **Elcea UK** is one company to have developed a range of custom-designed hearing protection apparatus.

The **Elacin ER15** and **ER 25** provide flat attenuation protection (-15 dB and -25dB) thus ensuring that their frequency response follows the shape of the natural resonant frequency of the open ear. Conventional ear plugs do not attenuate frequencies evenly.

Flat attenuation while wearing these protectors on-stage or in rehearsal, says **Elcea**, "will ensure the fidelity of the original sound is preserved without any loss of clarity".

+44 (0)1582 767007

Clay Paky. The guiding light.

Outstanding brightness, a perfect and uniform beam, and legendary reliability make Clay Paky intelligent projectors a must for Lighting Designers who insist on the best, and want an incomparable array of effects on hand to make the most of their professionalism and creativity.

Super Scan Zoom

Golden Scan HPE

Golden Scan 3



CHARACTERISTICS	SUPER SCAN ZOOM	GOLDEN SCAN HPE	GOLDEN SCAN 3
Lamp	HMI 1200	HMI 1200	HMI 575/1200
Standard lens	Electronic Zoom from 8° to 16°	24 and 15 degree	11°
Optional lenses	—	13 and 9 degree	16° - 13° - 11° - 9°
Electronic focus	*	*	—
Wheel with 7 colours + white	—	*	*
Wheel with 7 special colours + white	*	*	—
Special light blue filter	—	*	—
Rainbow effect, two-colour beams	*	*	*
Colour temperature correction filters	2	2	2
RGB colour mixing systems	*	—	—
Max. No. of colours	Infinite	113	24
Rotating gobos in dichroic glass	Optional	2	Optional
Rotating M-size metal gobos	4	2	4
Fixed M-size metal gobos	4	4	—
Variable speed indexed two-directional rotation of gobos	*	*	*
10 additional gobos in metal	*	*	*
Fixed prisms	—	1 (5 facets)	1 (4 facets)
Rotating prisms	2 (4 facets, 3D)	4 (4 facets, 3D, wake, image doubling)	—
Frost filters	2	2	1
Iris	increased speed	increased speed	*
Dimmer 0-100% - Stop - High speed strobe	*	*	*
Rotation of mirror adapter on projector body	360°	360°	360°
DMX 512, RS 232 (PMX), analogue 0-10V controls	*	*	*
Number of control channels	12/16 selectable	12	6/8 selectable

The following are available as standard on **Super Scan Zoom**, **Golden Scan HPE** and the **T.V. version of Golden Scan 3**: lamp hourmeter, side carrying handles, graduated scale on bracket and mirror, built-in power factor correction system, safety cables. Silenced versions available on request.

Distributor United Kingdom:

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Henley Road - CAMBRIDGE CB1 3EA

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Tel. + 39.(0)35.654311 - Fax + 39.(0)35.665976



PROFESSIONAL SHOW LIGHTING

SRX Series launches new chapter for C Audio



C Audio says its PLASA launch of "an exciting new generation of amplification" heralds a new chapter in the Cambridge company's fortunes.

The SRX Series, a 3U rackmount, high-power amplifier range, all with continuous 2 ohm capability, amalgamates C Audio's top-of-the-range SR

and XR models into one range.

The arrival of the SRX 3601 (650WPC into 4 ohms), SRX 3701(800WPC) and SRX 3801 (1200WPC), signals the demise of the successful SR 404, SR 606 and SR 707 workhorses and the popular XR 3801.

International sales manager Richard Moore adds that the range will be extended next spring, with an "innovative higher-power product" to be unveiled at Frankfurt Musikmesse.

The new amplifiers will incorporate an Advanced Multitasking Primary Signal Access Port (AMPSAP). This allows access to all signals in the amplifier that could need manipulation or monitoring. At launch, analogue cards with stereo limiter and crossover functions will offer a cost-effective signal processing solution for many applications. +44 (0)1223 211333

Celco's first Ventura to Romania

Celco celebrated their first sale of the new Ventura 1000 lighting console to a television company when Edgar Surin of EST Audio confirmed an order on behalf of his clients, Romanian National Television. Surin, who runs one of the biggest rental companies in Eastern Europe, said: "We first started talking with Celco two years ago but never bought anything - until we saw Ventura."

It will be used on outdoor shows in the country, including the massive *Golden Stag*, which has a production budget of £1 million a year. Ventura 1000 will ship in October.

Crest, KT drive Metallica's massive attack

SSE Hire has added a "huge investment" in Crest Series P7001 and 8001 power amplifiers, much of it specifically intended for the current, massive, world tour by Metallica.

34 8001s and 12 P7001s have been added to the 17 P7001s bought by SSE earlier this year for the AC/DC dates, taking the Metallica rig total to 122 Crest amplifiers. "Crest and the EV MT system are irrevocably linked," commented Chris Beale. "It's the correct amplifier to drive the system. Structurally they are highly developed and their performances are up to par." The 8001s are being used to drive the mids with the P7001s on HF.

All the amps are housed in SSE's Six Pack custom racks (each rack, with 12 8001s and three P7001s, drives six blocks of PA, and contains an on-board motor control system plus power and signal distribution systems). Metallica's production, noted Beale, requires three and a half miles of speaker cable.

Crest's Andy Simmons commented: "We are proud to be associated with Metallica, who are one of the largest touring bands in the world, at the same time underlining our support for SSE and the MT system in a relationship that goes back five years."



Meanwhile, FOH engineer Big Mick Hughes spec'd Klark Teknik graphics, gates and compressors for his control rig. They include DN3600 programmable graphics, chosen "for accuracy and band separation", the DN3698 remote controller and DN510 gates ("incredibly fast, giving you silent gating, no click, a completely natural sound and very accurate," commented Big Mick).

The tour is scheduled to last two years and SSE Hire share 'stacks and racks' provision with Chicago's db Sound according to territory.

Richard Abel identifies missing Brits at Dr Music

In our feature on Spain's Dr Music festival last month, the 'other' British supplier didn't get a mention.

Richard Abel, who many will know from Glastonbury Festival, tells us that his event production company supplied the festival with a Kayam theatre tent: "The

big blue thing hidden by trees in your photo is a four-pole Kayam tent shipped from the UK!"

He has also taken Kayam tents this year to, among others, Roskilde, Esbjerg Rock Festival and Pukkelpop. +44 (0)1692 536025

Definitive Lasers opens Production Village in Dubai

DLC (Definitive Lasers) Dubai, suppliers of lasers, theatrical and architectural lighting, fireworks, sound, Trilite, TFL ground support, Steeldeck and audio visual equipment, has opened new premises in a 42,000 sq ft complex in Dubai, United Arab Emirates - The Production Village.

Director Lorraine Ludman says The Production Village "incorporates a group of related companies, including ourselves, Aether Productions and Waves Studio - handling film, TV and video production, computer graphics, design, still photography etc, to create a one-stop shop." Tel: (9714) 470484. Fax: (9714) 470880. E-mail: dlcoubai@emirates.net.ae

Gearhouse on acquisition trail in South Africa

Meeting growing market demand in South Africa, the Gearhouse Group has purchased The Lighting Unlimited Group, comprising the big top staging and presentation companies: Lighting Unlimited, Stage Design, Woza Power, PA Sound and PSL Southern Africa.

Lighting Unlimited operates as a one-stop shop with a range of support services including lighting, staging, power generation, sound and AV to the corporate and live entertainment industries.

Under MD Ofer Lapid, the group has built up a wide selection of

hire stock, stored in special custom-built flight cases. It has headquarters in Johannesburg and a strategic satellite operation in Cape Town, which hopes to host the 2004 Olympic Games.

The company opens the season with tours by the Soul Invasion, Meatloaf and *Radioactive* launch of SABC Radio, followed by stints with Def Leppard and Gladys Knight. Through these newly-forged ties with the UK, it also aims to extend its services into the global arena.

Tel: (0027) 11 618 2105

LIVE 3² LIVE 4²

THE CLOSER YOU LOOK - THE BETTER THEY GET

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



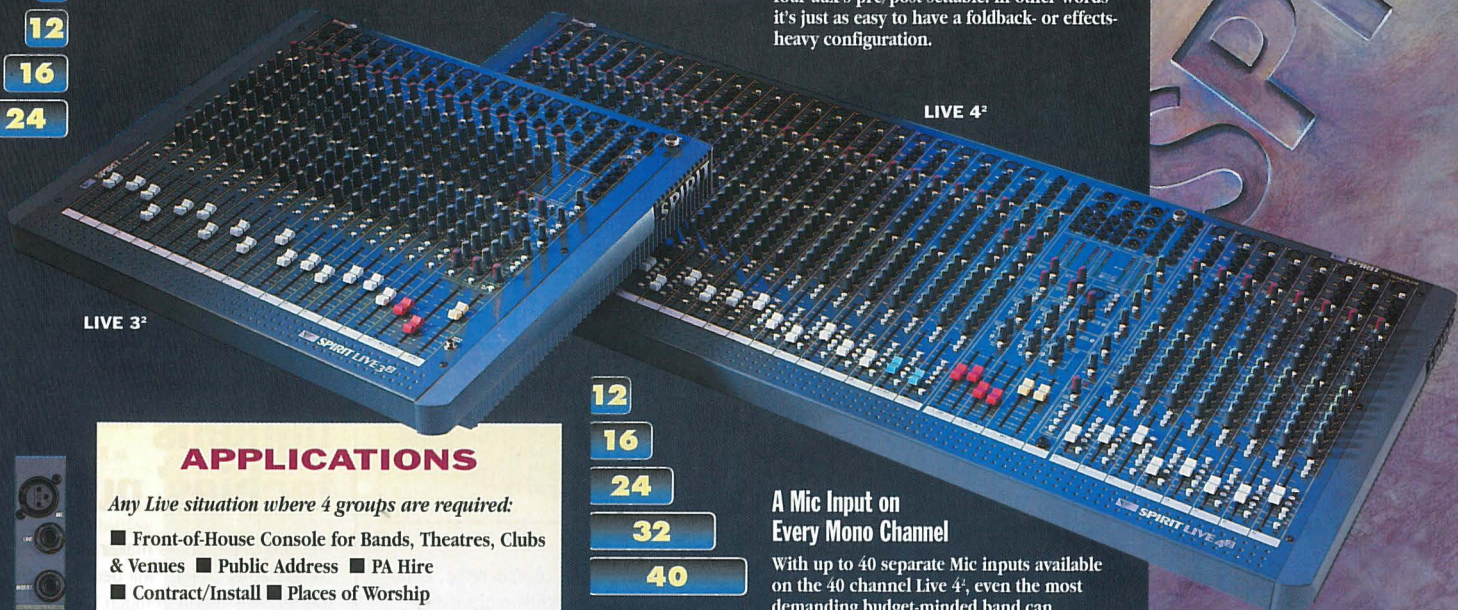
Quiet, High-Headroom Mic Preamps

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

Flexible Auxiliary Switching

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

- 8
- 12
- 16
- 24



LIVE 3²

LIVE 4²

APPLICATIONS

Any Live situation where 4 groups are required:

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

- 12
- 16
- 24
- 32
- 40

A Mic Input on Every Mono Channel

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

Balanced Inputs

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

Consistent Controls

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



Individual PCBs

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



Expandable

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

LIVE 3²

MAIN FEATURES

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

PRICES FROM **£739** +VAT

LIVE 4²

MAIN FEATURES

- 4-Bus Mixer
- Five frame sizes: 12, 16, 24, 32 and 40 channel, with separate mic input on each mono channel
- 4 Stereo Inputs for Keyboards or Tape Returns in addition to the mono inputs (2 on 12 ch.)
- 4 Groups, with 4 additional Stereo Returns
- 6 Aux's with up to 4 pre- or post-fader
- 4 Mute Groups
- 6 x 2 Matrix section
- New UltraMic⁺ Preamps
- Phase Reverse Switch on every mono channel
- Independent Phantom Power Switching on every channel
- Direct Outs on every mono channel, for individual effects or multitrack tape sends
- 4 band EQ with two swept Mids
- EQ In/Out Switch
- 18dB/Octave High Pass Filter on every mono input
- End cheeks removable to reduce road case size
- 8 Channel Expander Option

PRICES FROM **£1305** +VAT

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By Soundcraft

A Harman International Company

Please send me a brochure on: Live 3² Live 4² I am interested in using Live 3² and Live 4² for:
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Name

Address

Post Code

Company/Band (if applicable).....

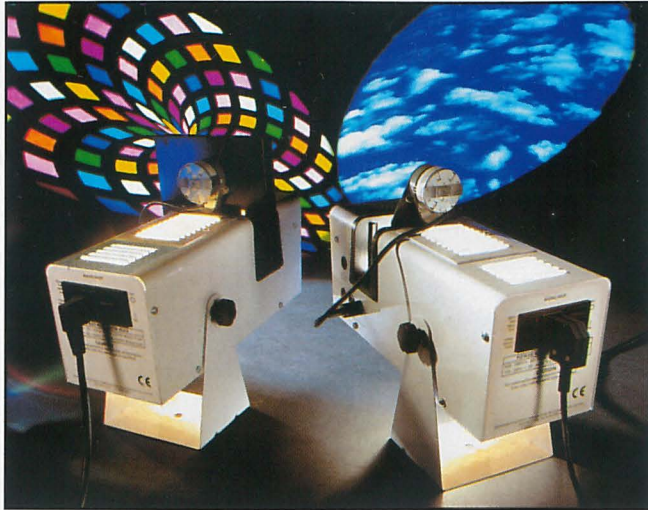
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<http://www.spirit-by-soundcraft.co.uk>

Optikinetics reinvents Solar 250



The evergreen Solar 250 projector has recently been significantly upgraded by Optikinetics.

It was withdrawn from production last year to allow re-engineering to meet new CE and EMC directives.

Other improvements have been built in, too, in the process. These include a new casing design which reduces light spill, improves serviceability and improves access to the optical system. The latter has itself been realigned to improve the projector's illumination field performance.

The unit also now runs cooler, is lighter (thanks to a new transformer) and features a range of extra safety features.
+44 (0)1582 411413

Chroma-Q defies sceptics

When the Chroma-Q was launched in June, says AC Lighting, "people were sceptical about how a colour changer could be made and sold for only £239.00". 3 months and 3000 colour changers later, they say, "Anybody who has invested in the units so far does not seem the slightest bit concerned about how they're manufactured, just that they are, and they will continue to be made". Chroma-Q has been a hit with schools and colleges, where colour changers were regarded as an expensive luxury. And recently top rental companies have been investing in Chroma-Q colour changers. "They offer an incredible return on investment compared to older-style metal-bodied colour changers," said LSD's Kevin Forbes.
AC Lighting: +44 (0)1494 446000

Cerebrum installs at Guildford University

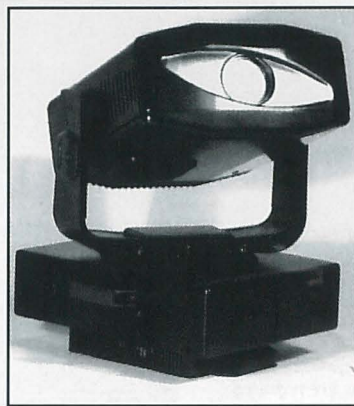
Surrey University in Guildford has re-equipped its entertainment facilities with an expanded dancefloor space and rationalised live venue. Ents manager Ian Lipp placed a £25k order with Cerebrum's Dominic Calvert for a range of hardware including Pulsar, Clay Paky and Martin effects, along with Trilite and Thomas trussing for the disco area.
+44 (0)181 949 3171

Starlite Mk5 hits the streets after PLASA debut

Following what AC Lighting called "the tremendous response" at last month's PLASA, the new Starlite Mk5 DMX moving yoke profile fixture will go into production "without delay". At the show, AC also announced the formation of Lane Lighting to sell the instrument.

Starlite director Ray French commented: "During the show interest was considerable, especially with the big name lighting designers. Although the Starlite Mk5 is slightly more expensive than other currently available fixtures, designers looked at the optical quality and the very complete feature set and agreed it was worth the extra. The 360 x 270° movement enables each fixture to do more, so less are needed to light a large show." The Mk5's launch follows extensive development and, says the company, "brings a new level of quality optics to the market, with complete image focusing and a flat field that has to be seen to be believed."

Its compact modular design allows users to purchase only required options. Standard features include a 1200W GS HMI lamp, remote focusing, 270 x 360° movement, strobe and separate dimmer. Fully-loaded, the Starlite Mk5 features full CMY colour mixing, 6-position colour wheel, two sets of five fully indexing variable speed rotating litho gobo wheels, fully indexing variable speed, rotating prisms / effects, and variable frost.



Biancheri tightens techies' nuts

The Biancheri, so its makers (of the same name) claim, "will become the techie's friend in much the same way as the adjustable spanner has done." 'Techies' in this context refers to ladies and gentlemen of the lighting truss, to whom this wingbolt spanner may prove invaluable in securing those lanterns and other stage periphery – while straining neither wingbolt nor techie.
+44 (0)181 521 6408

Wholehog II adds AutoFX

At PLASA last year Flying Pig Systems unveiled Wholehog II, following in the footsteps of the Wholehog, aiming to make a great impression on the automated lighting world. Michael Jackson, Alanis Morissette, Stone Roses, and The Eagles were among Wholehog II's first year of concert tour credits; theatrical shows from *Big on Broadway* to *Miss Saigon*, *Grease*, *Riverdance* and Disney's *Pocohontas*; top Las Vegas shows and several of the new generation of cruise liners; and highly-visible projects including *The Song for Europe*, the Oscar Awards Ceremony and the United Nations Closing Ceremony – plus leading television studios including RTE, NRK, MTV-Goteburg and MTV (UK).

The new Auto FX offers a new advanced level of automated programming, "enabling even a completely inexperienced operator to create complicated polished moving light effects," says Flying Pig, "such as Spirals, Fly-Aways, Cancans, Circles, Iris Chases, Ballyhoos, Rainbow Colour Chases, which normally involve hours of skilled programming time, but can now be achieved with a few simple button presses."

The Auto FX reside in a palette window on the Wholehog II's touch screens just like existing palettes and any one of the 100 prerecorded effect can be selected from the palette. The Wholehog II's three wheels allow immediate control of rate, size and offset of the effect. Since Auto FX always refers to a fixed point, the designer can create a circle around one point on stage in Cue 1 and then crossfade the still-rotating circle, to another point on stage in Cue 2 and so on. Several Auto FX can be stored together, running together as a single Cue with no complicated programming.

The Auto FX package is now available as a free of charge software upgrade to existing users. It can be downloaded from the Flying Pig Web site at <http://www.flyingpig.com>.



SPIRIT 8

THE EXTRAS COME AS STANDARD
THE PRICE COMES AS A SURPRISE

- METER BRIDGE BUILT IN
- UP TO 40 QUIET, HIGH HEADROOM MIC INPUTS
- 4 MUTE GROUPS
- INDIVIDUAL CHANNEL PCBs
- 10 X 2 MATRIX SECTION

APPLICATIONS

- Front-of-House Mixing
- Theatre/Venue
- Contract/Installations
- Touring

Spirit 8 is a quiet, compact and rugged 8-bus professional PA console, hardly surprising from a company with over 22 years of knowhow in audio design. What may be surprising is that it comes with every feature you could wish for, as standard, at a price that will make the competition wonder how we did it.

■ **PADLESS ULTRAMIC+ PREAMPS** on mono channels. 66dB of gain range provides 28dB of headroom – enough to accommodate virtually any input signal, from the hottest line level electronics to the lowest level condenser mics. 48V PHANTOM POWER individually selectable on each mono channel

■ **HIGH PASS FILTER** at 100Hz with steep 18dB/octave slope, essential for combatting stage rumble and mic popping (mono channels)

■ **4-BAND EQ** with 2 swept mids on every mono input. ■ **2-BAND EQ** on stereo inputs

■ **EQ In/Out bypass switch** on every input

■ **6 AUX buses** with 6 controls, 4 of which are selectable pre- or post-fader at the master. Internal solderless jumpers can be accessed for pre- or post-EQ configuring

■ **8 GROUP BUSES**

■ **4 MUTE GROUPS** for scene setting

■ **Multi-tap PEAK/PFL indicator**

■ **DIRECT OUT** on every mono channel allows multitrack recording or individual effects sends (internally selectable pre- or post-fader for live recording)



MONO INPUT

DUAL STEREO INPUT

GROUP SECTION

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

■ **10 X 2 MATRIX** section for additional mixes

- £2549 **16**
- £3449 **24**
- £4349 **32**
- £5249 **40**

+ VAT

Also available:

- Spirit Live 3' 3-bus
- Spirit Live 4' 4-bus

■ **4 FRAME SIZES:** 16, 24, 32 and 40 channels

■ **UP TO 64 INPUTS AVAILABLE** (40 channel version)

■ **4 STEREO INPUTS** with 2-band EQ and full access to Auxs

■ **METER BRIDGE AS STANDARD**, showing mono input, group and master levels

■ **INDIVIDUAL CHANNEL PCBs** for ease of maintenance and replacement

■ **Every pot INDIVIDUALLY FASTENED** to the steel fascia, the professional way, to withstand impacts

■ **RUGGED "NO-TWIST" STEEL CHASSIS** built to survive even the most gruelling schedules

■ **Side-cheeks can be removed for FLIGHT CASE INSTALLATION** if desired

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back to work

November News Shorts

Sound Products

Apogee unveil 'truly intelligent' amp control

Apogee Sound will provide AES attendees with hands-on experience of the world's first power amplifier software control package with truly intelligent remote monitoring and control, at the AES Show (booth 211) in Anaheim, November 8 - 11
+001 (707) 778 8887

phone accessories will significantly reduce the problems associated with audio installations. Unitools include: the AT8681 UniMix which is a junction box which takes the output of two mics and mixes them into one signal; the AT8682 UniGate which is a voice operated switch that automatically attenuates a channel by 10db when the mic is not in use; the AT8686 UniLim which is a mic limiter with an adjustable threshold and the

constant-Q AT8685 UniTrap, a tunable notch filter which helps control feedback by attenuating a narrow frequency band.

+44 (0)113 277 1441

Active DI box from Deltron

Deltron Components introduce an active DI box which allows unbalanced signals to be balanced and distributed over more than 100 metres of cable. The box is powered by externally accessible PP3 batteries or phantom power. Connectors comprise a jack input with loop-through and balanced XLR input/output. +44 (0)181 965 4222

Sound Contracts

Wigwam choose Raycom

Wigwam have purchased two Raycom engineered Sony radio mics at the insistence of client Chris Hey, sound designer for the musical *Lord of the Dance*. "We had always relied totally on Sennheiser in the past," said Chris Hill from Wigwam, "but our client had used the Sony mics in previous productions and got on really well with them." +44 (0)121 622 4666

CyberLogic makes big noise down under

The CyberLogic range of high power multi-channel amplifiers is winning profile in Australia. PA company System Sound have used the 8-channel NC-800 Series Power Systems on a variety of major projects including the Victoria State Opera's *Puccini Spectacular* and Tina Arena's *You Asked For It* tour, which was cited at the 1996 Entech awards as the best touring concert sound. Also featuring the CyberLogic systems is the *Les Misérables Asia/Africa Non-Stop 96 Tour*, which is currently being staged in Cape Town, South Africa. +001 (415) 453 1520

Crest Vx's Liquid asset

Northern Light of Edinburgh, Crest Audio UK's newly-appointed Scottish dealer, have sold a Century Vx console to The Liquid Room.

Another Crest Century console sold by Northern Light this month is

a 40-channel TC 4-buss desk to Chequer Mead Arts Centre in East Grinstead. +44 (0)1273 693513

W&T goes to Uni

W&T Ultrasonics have recently supplied Loughborough University Students Union with four AP3 mid high and four AP sub speaker cabs to supplement the four AP3 mids and six AP subs previously supplied. The sound system, which is Crest Audio powered throughout, has now been up graded to 20kW power. A further four AP100 and AP120 speaker cabs have been installed in the new Boardwalk area within the Union. +44 (0)1652 652850

Raycom Party in the Park

Party in the Park III, staged in Crofton Park, Birmingham was a sound suc-



MPD power distro from Out Board

Out Board announce MPD power distro

New from Out Board Electronics, the MPD 19 inch rack-mounting range of power distros feature voltage and current monitoring with additional earth connectors to link to stage structures and rigging, or a ground stake. +44 (0)1223 837827

Garwood preview at AES

Garwood will deliver its Radio Station IDS in-ear monitoring system at the Los Angeles AES. This synthesised system is fully programmable for international touring applications. Another product launch will be the System 3 for fixed and touring IEM applications. +44 (0)181 452 4635

Sound Reinforcement Technology move

SRT has moved to the Sussex Downs. The new address is: Unit E, Chantry Lane Industrial Estate, Storrington, West Sussex, RH20 4AD. + 44 (0) 1903 745725

Just the Citronic

Citronic announce the release of a complete new range of PPX amplifiers for the installation market. The new range comprises PPX2400, PPX2000, PPX1300, PPX600, PPX300 and PPX150. New features include: Dynamic Clip Protection System; remote VCA volume control; connector options; input mixer and enhanced 2 Ohm power capability. +44 (0)1225 705600

UniTools - headache remedy for audio installers

UniTools are range of six new audio problem solvers unveiled by Audio-Technica during PLASA 96. The company claim that these in-line micro-

The Black Box Vanishes

With astonishing rapidity yesterday's science fiction quickly becomes today's scientific reality.

In the world's leading laboratories, researchers are pursuing the holy grail of nanotechnology - the fabrication of molecular scale machines.

Although not yet shrunk to the molecular level, d&b's high performance systems lead the way for a new generation of intelligent, miniature, high output loudspeaker designs. Designs which prove that high SPLs don't necessarily have to come in large, cumbersome arrays of black boxes.

d&b systems - a small but significant step towards the disappearance of the loudspeaker as we know it.

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



Audio-Technica's UniTools

cess thanks to Raycom's Audix OM7 capsule. "This was the first time we've used the capsule - but it won't be the last," said Birmingham Radio's Phil Wood. "The frequency response was very good and there was a lot less feedback than in previous years." The system used is basically a standard Sony mic with a completely different head on it designed specifically to improve the sound quality for live performance.

+44 (0)121 622 4666

Israel entranced by Floodlight

Israel's Betty Bam Sound Company has invested in a 24-stack Turbosound Floodlight system. The system saw action as soon as it arrived on the country's biggest-ever dance event, an outdoor festival which attracted over 10,000 people and internationally-renowned DJs including Paul Oakenfold. Betty Bam has a distribution operation as well and has recently taken over Turbosound's distribution in Israel. Director Amir Etkin said: "First we were users and we liked the products so much that we became distributors. We invested a lot of money in the Floodlight system not only because we are distributors for the brand but because it is the best equipment on the market." +44 (0)1403 711447

B&H install

B&H Production Services have just

completed the first phase of a major sound re-fit at the Guildhall School of Music and Drama. The theatre sound system is being updated and converted into a dual purpose rig that covers both in house and touring productions. Equipment supplied includes a 32-channel Soundcraft K3, a comprehensive multicore and sub box system, FOH and amplifier racks the latter of which includes QSC EX1250 power amps. +44 (0)1483 797242

Taste of Celestion in Chicago

The city of Chicago recently purchased 30 Celestion KR8 loudspeakers for this year's annual Taste of Chicago celebrations. The KR8s were used to provide general sound reinforcement throughout Grant Park where the festival is held over eleven days. Chicago Sound Inc handled the sale of the loudspeakers having provided audio for all of the park's festivals over the past five years. The company's vice

president of engineering Ian Hunt said: "The City was very pleased with the KR8s, their compact, Euro-style design met their appearance requirements with ease as they didn't want big, obtrusive cabinets at the top of the light poles."

+44 (0)1473 322222

Fireball update

At 3G the first of the Fireball consoles have been rolling off the production line. The first ones have already found their way to Holland, Sweden, Singapore and another is doing field trials with a major British PA company. Most of the consoles are 40 frame models with a variety of input modules Brochures and interactive CD-ROM user guides are now available

+44 (0)1702 420645

Web News

Trantec

Trantec have joined the growing number of pro audio companies on the Internet. <http://users.aol.com/trantec>

SAE

www.saecollege.edu.au
+00 43 1 330 4133



Active DI Box from Deltron

The School of Audio Engineering is taking its Multimedia Producer course to the net to enable students from the various SAE colleges offering the course to link up via the internet and work alongside one another on set projects. The web site is also going to be used as a medium for employment. Each pupil will be able to put samples of their work and a CV on the site, illustrating an individual's style and talent to interested companies accessing SAE's home page.

Soundcraft

Those surfing the net will find Soundcraft's home page on: Commenting on the new site, the companies marketing manager Candy Davis said: "Soundcraft's World Wide Web site is designed to offer our customers a fast and up-to-date means of acquiring product and company information." <http://www.soundcraft.com>

Garwood

Garwood's web site is divided into two sections. The first is for the in-ear monitoring virgin featuring a comprehensive guide to Garwood products and their operation, the second section targets the working professional. An extensive Engineers' Forum features commentary from many top monitor engineers around the world. +44 (0)181 452 4635 www.garwood-radio.com

Video

Owl monsters

Owl Video Systems has launched the new Pentranic 38 large screen multimedia monitor, a cost effective, flexible display monitor for large screen applications. It's currently the largest monitor available for configuration into a videowall. +44 (0) 1825 766123.

Electrohome ShowStar

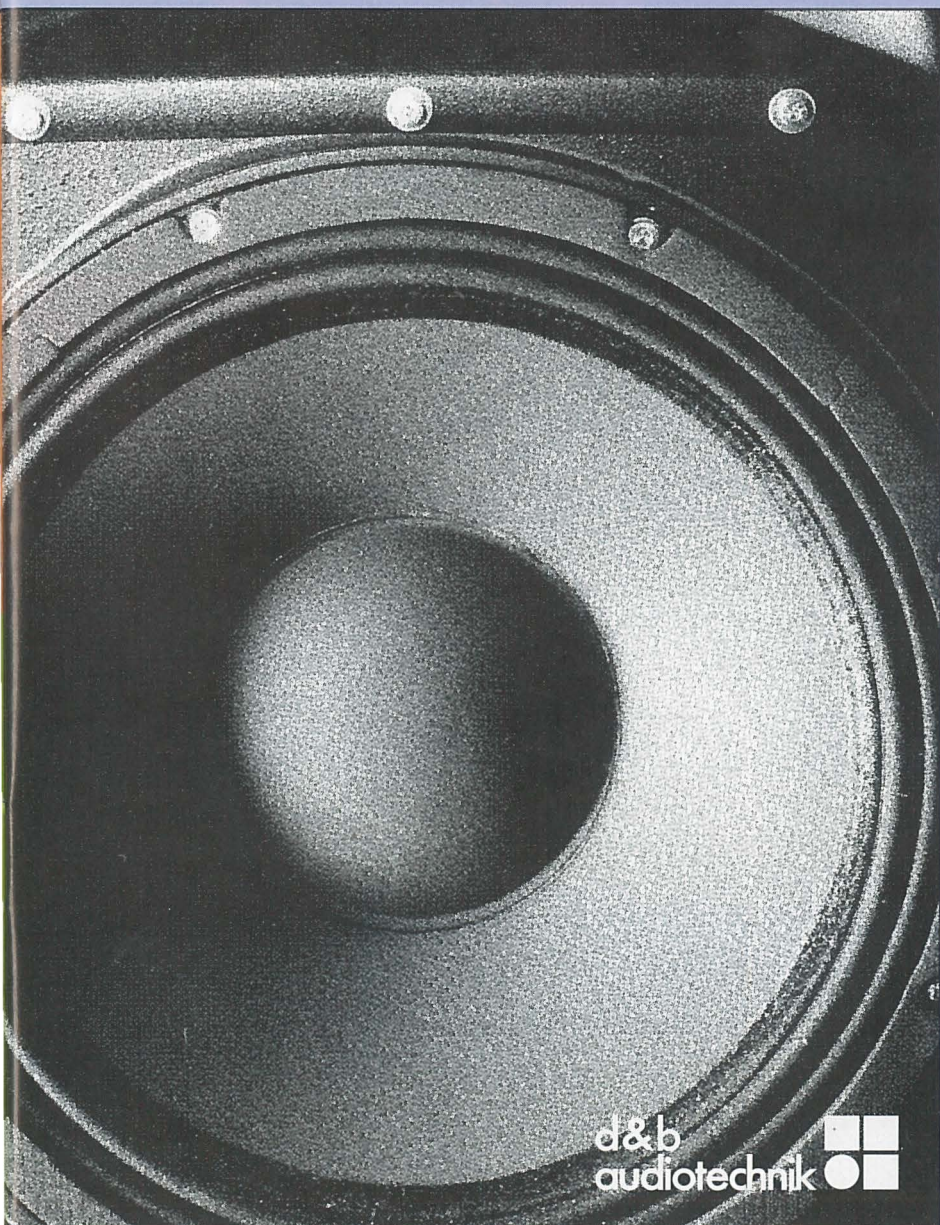
Electrohome Europe reveal the new ShowStar Plus LCD projector. This features increased brightness over its predecessor, the ShowStar, offering a light output of 1200 ANSI lumens and a contrast ratio greater than 150 : 1. +44 (0) 118 926 6300.

Prompted by PSL

Presentation Services Ltd can now offer a full prompting service for tours, award ceremonies, conferences and video shoots, following the acquisition of Prompting Ltd. +44 (0) 181 208 7106.

back to sound

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back to road

Trade News

Celco all change

Celco have taken on their own distribution in the US in a joint arrangement with Canadian distributors Novatec. The deal was cemented at PLASA. Also appointed as a sub distributor is California-based TMB Associates. +44 (0) 1322 282218.

A&H win NatWest award

Allen & Heath have been announced as South region winners of the NatWest/FT Export Excellence Awards. Allen and Heath's workforce numbers over 100 at their Penryn factory which has been the company's base since 1983. +44 (0)181 207 5050

EAW in the UAE

EAW International has appointed Gearhouse Systems as exclusive distributor for their professional audio products in the UAE. +44 (0) 1494 539090.

Tomcat opens UK plant

Tomcat UK Ltd was introduced at PLASA 96 to produce and sell Tomcat trussing and related products in the UK and Europe. The company will be based in Evesham, Worcestershire: +44 (0) 1386 48888.

New catering band

Band of Aprons are a new touring catering company headed by Caroline Birthwright of Stanbridge Residential Studios. Birthwright has worked in the music industry for several years and has earned a reputation for "superlative cuisine and hosting good parties". +44 (0) 1444 401996.

Deltron over subscribed

Trading in Deltron Electronics PLC kicked off on the Stock Exchange with the offer being twice over-subscribed. Shares opened at 165 - 170 pence per share - a 10% gain on the placing price of 150p. +44 (0) 181 965 4222.

Amateur success

BT and The National Federation of Music Societies (NFMS) celebrated the major success of their 'Making More of Music' event last month. Over £200,000 of sponsorship has enabled 18,000 training opportunities within the voluntary music sector. +44 (0) 171 828 7320.

Boardwalk upgrade

Manchester's Boardwalk has had a major system upgrade. New gear includes a Soundcraft 32 channel monitor desk, C-Audio amplifiers, drum fill and several bi-amped wedges to give up top 8 on-stage mixes. FOH is a new Soundcraft Spirit 8 Bus 32 channel console. +44 (0) 161 228 3555.

Britannia Row recruits two

Britannia Row Productions has signed up two experienced tour services names.

Mike 'Bunny' Warren, former FOH sound engineer with Take That and Status Quo, among others, is a particular coup; with his wealth of contacts, he expects to bring new business to the company. He commented: "It was the right offer at the right time. I'll be looking to introduce new clients while helping to service the existing ones."

Helen Smith also joined BRP at the end of September after five years with Nick Levitt and Sophie Ridley at GP Presentation - latterly as production assistant alongside Levitt on the Simply Red tour. She previously worked with Berryhurst.

"The proposal came out of the blue during the Oasis show at Knebworth and the timing was right," she said. "After Simply

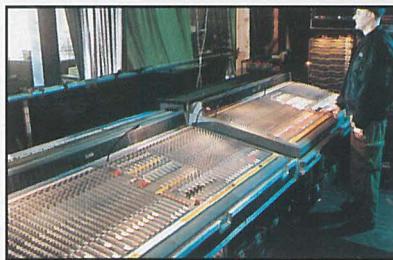


Red's tour, the GP office in London was due to close down and relocate to Ireland where Nick and Sophie live." Mike's duties will be of a technical nature, while Helen will handle administrative detail.

BRP's autumn schedule is headlined by Cliff Richard's *Heathcliff*, an MTV special with George Michael and pan-European tours with The Cure, Jamiroquai, Manic Street Preachers, Pearl Jam, The Chemical Brothers and Joaquim Cortez.

+44 (0)181 877 3949

George Michael Unplugs on SM24s



Two Soundcraft SM24s were recently used as monitor consoles on George Michael's MTV *Unplugged* concert, which will be broadcast by MTV Worldwide and BBC Radio 1 in early December.

An invited audience of 450 was treated to a stunning set from the singer, backed by an 11-piece band and 8-piece string section. The two 40-channel SM24s were linked to provide 72 input channels feeding 26 stereo mix outs. Said monitor engineer Aden Gregory: "The beauty of using the SM24s was the ease of linking them, thanks to the 'intelligent link' system, and the fact that there was no desk noise - which was particularly important with the amount of in-ear monitoring we were running. The concert really was unique in so far as the logistics of monitoring were concerned - and on a gig like this the last thing I need to worry about is the gear."

+44 (1707) 665000

Space Cannon Devils warn drivers off the murky road to Florence

Italian searchlight manufacturers Space Cannon (of Fubine, Alessandria) supplied several of their powerful fixtures to illuminate Florence during G7 meetings held there recently. The units in question - six Space Cannon One C.S. 7000W, one S.C. Four 7000W and four Target 2000W, were installed at the ancient gateways to the city, and their powerful beams set to meet in the sky over the city's basilica.

But the Northern Italian firm hit the headlines recently for a more unusual use of its fixtures, again in Florence. Due to an alarming rise in smog levels at certain periods of the year, local authorities have decided to block motor vehicle access to the city centre when a certain level of ozone is reached in the air. To forewarn drivers of this veto, Florence's Town Councillor for traf-

fic, Amos Cecchi, recently hit on a spectacular idea. He had the council take delivery of three 7000W Xenon-powered Space Cannon Black Devils, which have been installed by SILFI, the city's lighting board, at strategic points around Florence.

When the 'veto' level of ozone is reached, the Black Devils' 360-degree pan movement is set and the beams fired into the sky above Florence, warning would-be commuters that they must leave their vehicles on the outskirts of town the following day - or use public transport. The units were chosen after testing and ensuring that as well as being highly visible, would not disturb traffic at the local airport.

Space Cannon: Regione Belvedere +39 131 772288

■ Mike Clark

Stardraw 2D Version 2 launched

Starlight Systems Technology has released an upgrade to the Stardraw 2D CAD package - Version 2. Additions to existing features include 'drag-and-drop' symbols, drawings and OLE 2.0 objects from other applications, instant start-up, faster and easier reporting, multiple undos and redos, dockable and sizeable toolbars, editing symbols that are part of other symbols, and support for thousands of libraries. An external database has also been added to this version.

Users can link symbols to data stored in an external database or spreadsheet. Programmes supported include MS Access, MS Excel, MS FoxPro, Borland Paradox, SQL Server and Oracle.

+44 (0)171 511 4400

Orbital's XTA DP200s

Orbital, the London-based theatre and conference sound rental company, has acquired six XTA Electronics DP200 processor units and GQ600 stereo graphic EQ units.

Chris Headlam-Morley, Orbital MD, said: "Our engineers love the DP200s because they combine a powerful delay line, eight-band parametric EQ and limiting in an easy-to-programme box, and high sound quality that can't always be taken for granted with digital processors. They offer excellent EQ 'for free' whenever a delay line is used."

First contracts for the new XTA kit were the Lindsay Kemp tour and the Birmingham Motor Show. +44 (0)1299 879977

Varicurve Remote upgraded



A software upgrade to the FPC-900 Varicurve portable wireless remote controller enables it to control the TCS Series delays – in addition to certain functions of the Omnidrive.

By directly controlling the TCS-803 Multi-Tap Time Correctors and the TCS-804 Dual Time Correctors, it can be used to set-up delays (including delay towers) from any part of an auditorium. The remote was introduced three years ago and BSS say this latest development has been driven by market demand for integrated control.

+44 (0)1707 660667

Marquee install at Questors

Marquee Audio has won a contract for a National Lottery-funded sound install at the Questors Theatre in Ealing, west London, said to be the largest amateur theatre in Britain, and probably the world.

Built in the early '60s, it was the first new theatre design in this country for over 30 years and the adaptable horseshoe shape was revolutionary, according to the theatre's head of sound and freelance editing and theatre consultant, Ian Howlett. He said: "The theatre was built with a 100V line system, with column speakers and rotary attenuators. There've been a couple of major upgrades since, but there's never been the money or effort to do the job properly."

Consultant Rob Dollings of AMS drew up a specification including a delay system to resolve problems caused by the adaptable stage space. Howlett chose Marquee Audio who fine-tuned the design, supplying Martin Audio ICT300 and EM 25 cluster for reinforcement and in-the-round productions, an ICT300 cluster for proscenium productions and more ICT300s, four EM15s and two EV Eliminators for stage effects, plus two Martin ICS300 bass bins, one fixed and one portable.

Other equipment from Marquee Audio includes a Tascam DA20 DAT player, Denon MD990 and 980 MiniDisc cart machines and cassette and CD, Yamaha Q2031 graphic, six Crest Vs 960 amplifiers and a Vs 650, while a custom 16-channel Soundcraft Venue Theatre mixing desk 8 stereo, 8 theatre mic/line inputs had already been specified. Radio gear includes Trantec S2 hand-held and lapel radio mics.

"We have gone from just ten circuits and 400W of power to 54 circuits and 6kW," said Howlett. The refurbished theatre reopened on September 21 with a production of *The Lion In Winter*.

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GARWOOD

Breakfast with Templine

Bristol-based temporary power company Templine recently joined the crew of Channel Four's *The Big Breakfast* and took to the road for *Eggs on Legs II*, a four-week tour of the UK.

The live-link eggstravaganza was fronted by Dannii Minogue and Richard Orford and consisted of twenty shows including three in Ireland and one on the Isle of Wight.

Templine engineer Angus McInnes couldn't wait to get cracking having worked on a similar project last year: "It is good fun, despite the early start. We all get involved in making sure things run smoothly, and as it's a live show this means getting things right first time. There is no second chance." Angus explained that his main concern was not to lose power during the live transmission: "I use two generators

running together synchronised so if there's a problem with one of them the other one carries on. It can get a bit scary if you do have any problems when it's live on the air."

Templine employed their extra-quiet generators ensuring that no background noise was picked up on the programme as Channel Four transmitted the roadshow into millions of homes across the country.

Other news from Templine is that the company was recently called in to help Walt Disney launch their latest film, *The Hunchback of Notre Dame*, in Madrid, Spain. Disney production manager Andy Peat said: "With special lighting and sound effects, singers, dancers



Templine's Angus McInnes

and hundreds of costume changes our power requirements are substantial. Templine have worked for us before on similar projects and we know that they can provide us with both safe and reliable extra power that is so important, particularly as the show is repeated five times a day for the month that we are in Madrid."

This is the second Disney film launch that Templine have

worked on. Last year they helped launch *Pocahontas* and earlier this year they powered the press launch event for *101 Dalmations* at Shepperton Studios.

Other contracts lined up for November include the Snowboarding Championships in Prague and Berlin and an Arboretum Extravaganza which consists of feature-lit trees in a woodland setting.

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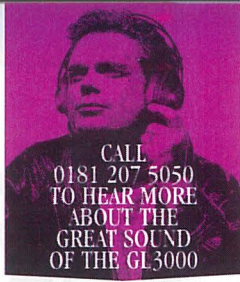


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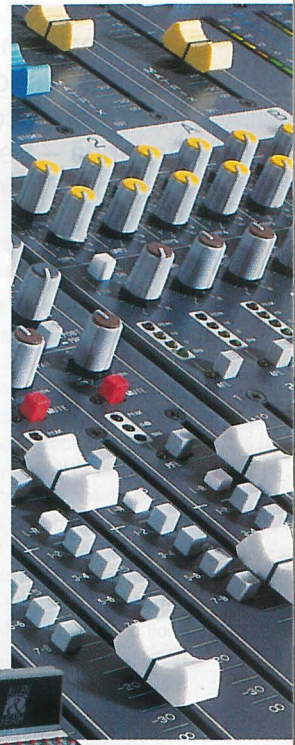
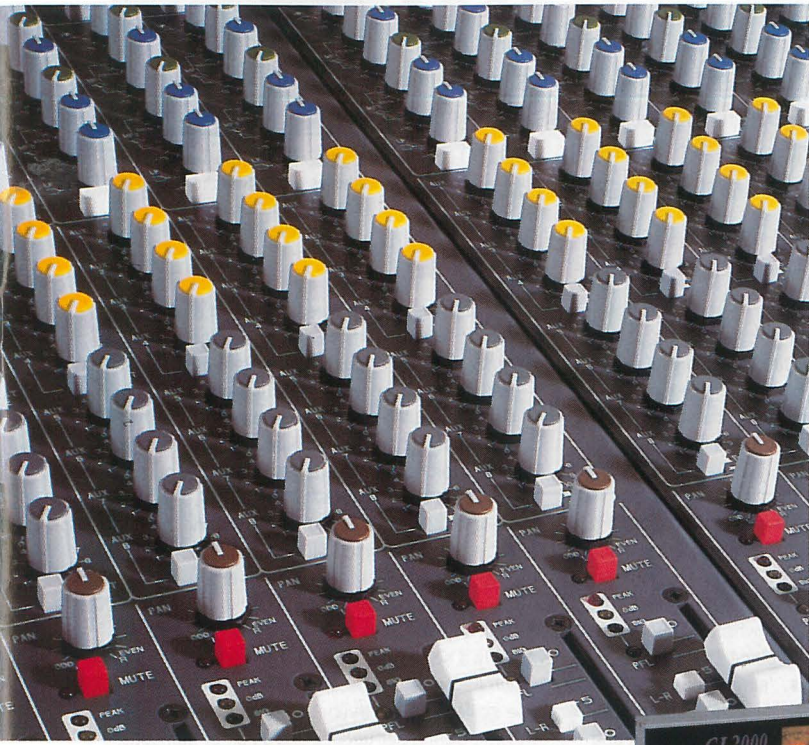
True sound is what you'll hear from this wonderfully flexible 8-buss, 8-aux desk. It's whisper-quiet (-102dB residual output S/N ratio).

True versatility means it can out-perform many competitors. It can be used equally well front-of-house/monitor (or both) and for theatre mixing - straight out of the box. There's an impressive array of facilities including dual-matrix, mono sum output, both mono and stereo inputs, (stereo offering both mic/line), inserts throughout, dual stereo returns and you can configure aux sends for specific requirements. The GL3000 is also expandable mechanically. And with Allen & Heath's SYS-LINK™ technology you can link console to console.

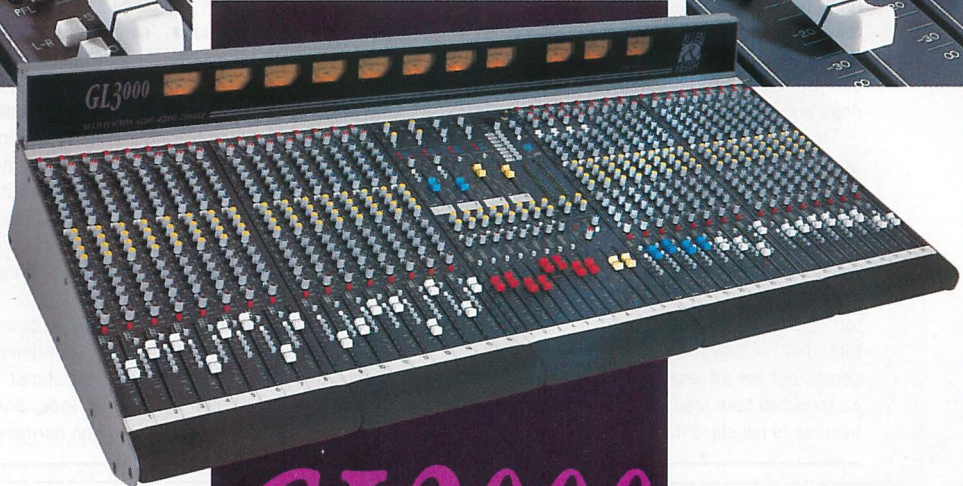
True reliability comes from Allen & Heath's 25 years of console design.

True Value - the GL3000 represents, arguably, the best cost/features console Allen & Heath has ever made.

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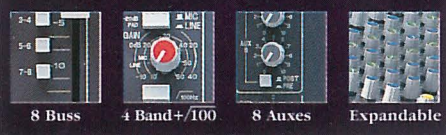


...all you hear is true.



GL3000

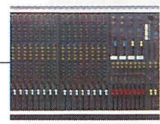
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TRUE VERSATILITY



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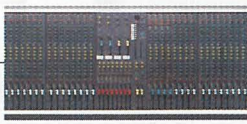
*Except on the 16 channel GL3000



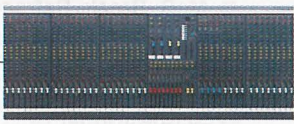
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Patti Smith

back in the park



Patti Smith during her autumn shows at the Shepherd's Bush Empire, London.

Photo: Steve Gillett

LIVE! presents the first appearance of a regular monthly column from our U.S. correspondent in the Big Apple, Jo Gardetta. *New York Nights* will offer her account of goings-on and gigs in the live music business in America – beginning this month with an account of Patti Smith's return to the boards on her home turf, shortly before her recent European dates.

Live! U.S. NEWSDESK • Jo Gardetta • (1) 212 645 7902

What a corker. Patti Smith live in Central Park: a quintessential moment in rock's rich tapestry.

Back on the New York scene after a 17-year absence, the salient tones of the godmother of punk float through the balmy New York night: "I'm dancing barefoot..." and indeed we were. A warm September evening, with hurricane Fran blown out to sea, it was a fitting end to the Summer Stage's season. And an excellent venue to view Ms Smith's return to her New York roots, a sort of alfresco Forum. Those who couldn't cough up the \$15.00 ticket fee had decamped to a grassy knoll on the other side of the fence to enjoy the festivities. A gracious and respectful audience, they were obviously keen to see her back. An eclectic bunch of hippies old and new, some left over from the Grateful Dead, some dead trendy, dogs and children: all were welcome.

This may not have been a pivotal gig in Patti Smith's ground-breaking career; however, it was a poignant one. Back on the road to promote her highly-acclaimed new album *Gone Again* – her first in eight years – it was not a tour in the conventional sense. She is now armed with two children, and prefers to fit her work around their lives too: it's very much a family affair. So much so, in fact, that not only are we introduced to mom senior, but the 14-year-old Jackson Smith also came out to take lead guitar on what we must assume is his current favourite song: Deep

Purple's *Smoke On The Water*. [Patti's sole contribution to this in London was to sing the chorus's second line "...and fire in the sky..." – anorak-wearing Ed.] But hey, it's his mom's show. Apart from her immediate family, on stage Ms Smith is also joined by her extended one: old cohorts Lenny Kaye (guitar), J D Daugherty (drums), Tony Shanahan (bass) and Oliver Ray (guitar). Other musical highlights were supplied by Zeke Schein. The latter, itinerant readers should note, is normally to be found behind the counter of the Matt Umanov Guitars store on Bleeker Street in Greenwich Village – which has been flogging plectrums to rock's aspiring and inspired since 1965. It is, he says, "simply the best guitar shop in New York City," a view quite possibly shared by Patti herself, who likes it so much she invited Zeke to join her show. Does this happen often, *Live!* wondered? "Patti's a friend of mine and I've sold her a couple of guitars," explained the modest Mr Schein. "Tom Verlaine was out of town and they needed someone to play slide. I did a song called *Wing* off her new album. I just filled in," he grinned. "It sure was a real fun gig." Nice work if you can get it.

This long-overdue return to the stage comes in the wake of personal tragedy with the untimely deaths of her husband, former MC5 guitarist Fred 'Sonic' Smith, and then her brother, Todd. She and Fred had already started work on her resur-

gence and these shows were as much a confirmation to herself as to her fans that she's back on track. It may not quite be the Patti of the past – there is an absence of youthful irreverence – but she can still captivate an audience. The characteristic braiding and un-braiding of her hair, the monosyllabic torrent of spoken words and her ever-distinctive vocals: the plaintive wail of a long-since-vanished tribe wound around the nasal shout of a woman who still wants to wake us all up. She moved easily between the new material of her current album and old hits like *Rock'n'Roll Nigger*, slipping in one or two of rock's finest, notably a splendid rendering of *When Doves Sing*, which had most of the audience guessing until she spilled the fourth line: "Maybe I'm just like..." . During her decade-and-a-half of domesticity the heady world of male-dominated rock has seen an resurgence of female talent. For Patti Smith costs a long shadow. Her presence can be felt throughout the current crop of top acts. Michael Stipe cites her as his monumental moment in musing on all things rock, and she is now to be found crooning on REM's single *E-Box The Letter*. It was an evening filled with nostalgia, with family and with friends. Patti Smith is as much an inspiration now as she was then. If she was worried that we were worried, she may rest assured...no worries.

■ **live!**

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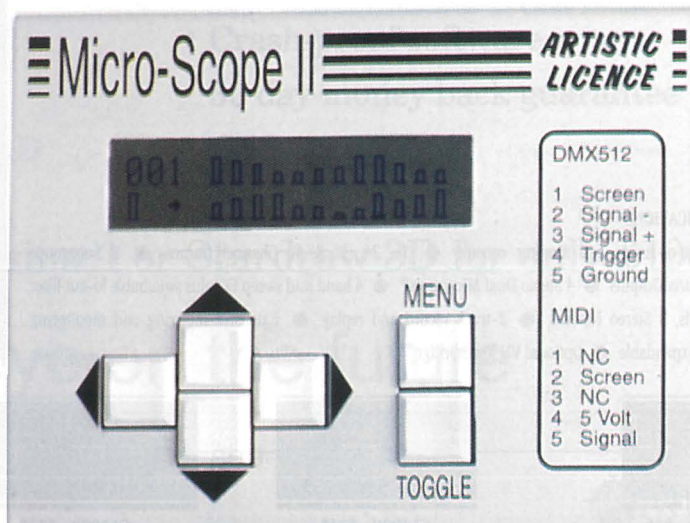
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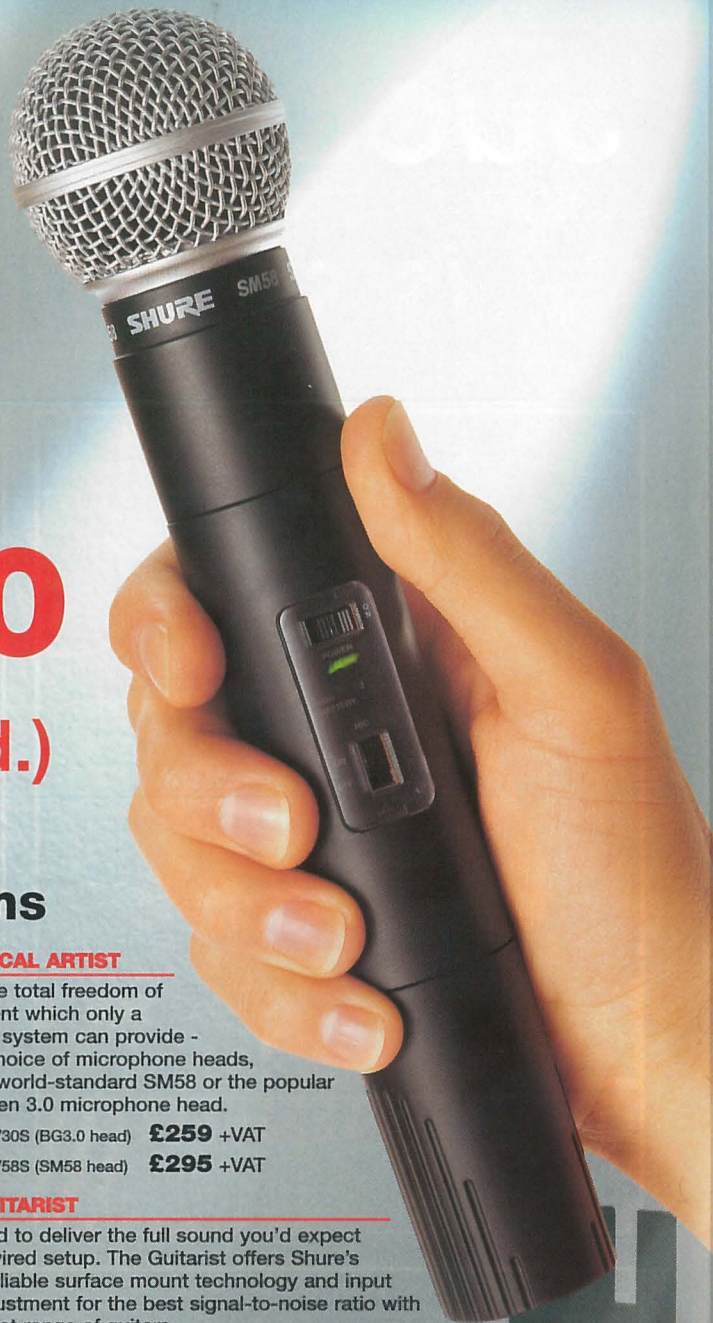
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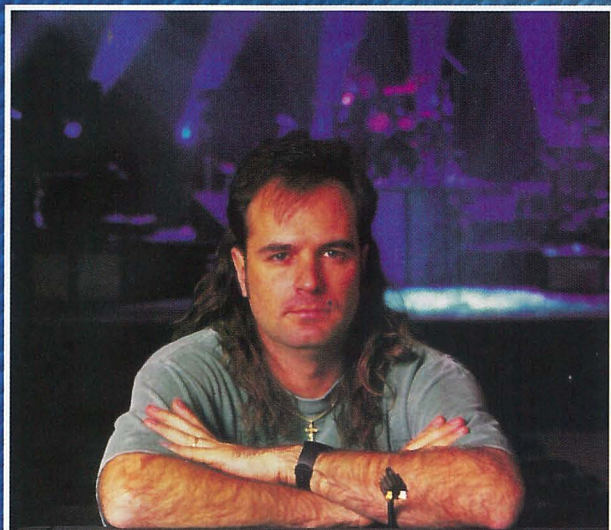
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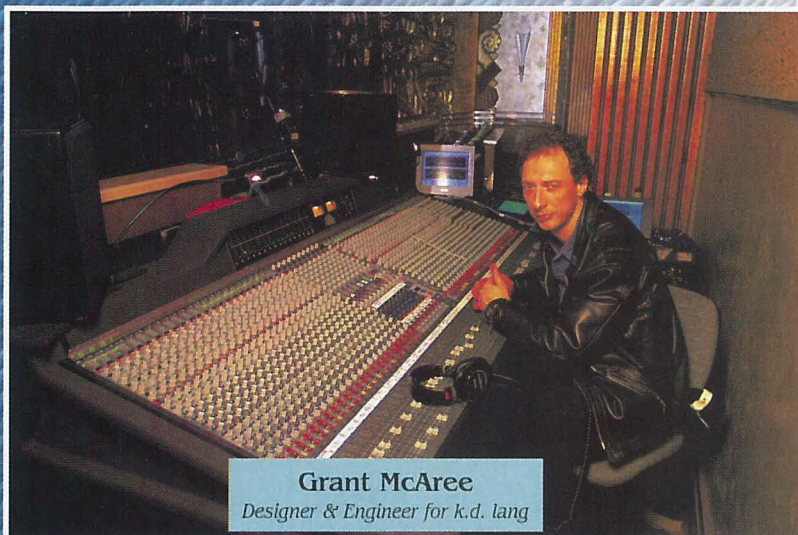


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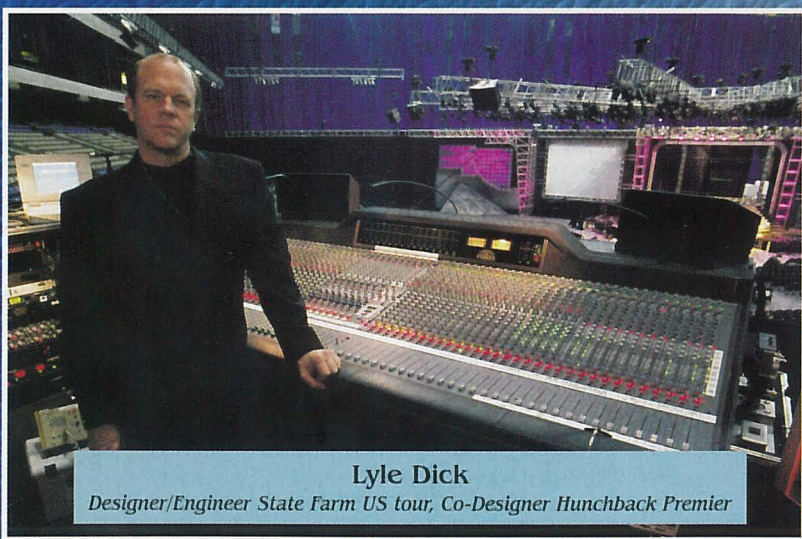
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Grant McAree
Designer & Engineer for k.d. lang



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HEATHCLIFF

When rock'n'roll meets theatre...

The stage show *Heathcliff*, starring Sir Cliff Richard and based on the book he co-wrote with Frank Dunlop, began its UK tour at Birmingham's National Indoor Arena on October 16. The show, based on Emily Bronte's *Wuthering Heights*, stars Helen Hobson as Catherine, playing opposite Sir Cliff – billed as plain 'Cliff Richard' on the show's publicity – and there are a few, well, *developments* of the original plot. Like, pirates and stuff. It's beautifully produced, with multiple projections adorning the set, a quadraphonic sound system and a fluid lighting design by Andrew Bridge. Production director is Dick Parkinson, with costume designer Jo Vanek, lyricist Tim Rice, director Frank Dunlop, composer John Farrar, production music director Mike Moran and orchestrator Sean Callery. Putting *Wuthering Heights* onto the stage has been Cliff Richard's dream for many years. **Mike Lethby** saw the show and talked to the production team at the NIA

Following production rehearsals and restricted previews at Earl's Court 2, the show, with music by John Farrar and lyrics by Tim Rice, opened with a three-week season at the National Indoor Arena in Birmingham on October 16. It will go on to play the Edinburgh Playhouse, the NIA again for a short run and Manchester Palace Theatre, before coming to London in early February for a season at the Labatt's Apollo in Hammersmith, which runs through to July 1997.

THE SOUND OF HEATHCLIFF

For Britannia Row Productions, this is a tour which has probably entailed more heart-searching and

thinking than any of their of their more conspicuous recent high-profile jobs with Oasis, Pink Floyd, or their annual run of major festivals.

As FOH engineer (and co-designer of the *Heathcliff* sound system with Mike Lowe and fellow BRP regular John 'JJ' James) Colin Norfield puts it: "This show is part theatre and part rock'n'roll." And then some. Starting a high-profile show at the NIA in Birmingham and then going on to play theatre venues – after production rehearsals in the even-more different environs of Earl's Court 2 – was, most would agree, not exactly the audio pro's dream ticket.

Brit Row has worked with Cliff Richard since his

anniversary tour in 1990 – originally fielding a PA rig based around Turbosound TMS-3s. Prior to that, the artist had operated his own sound rig.

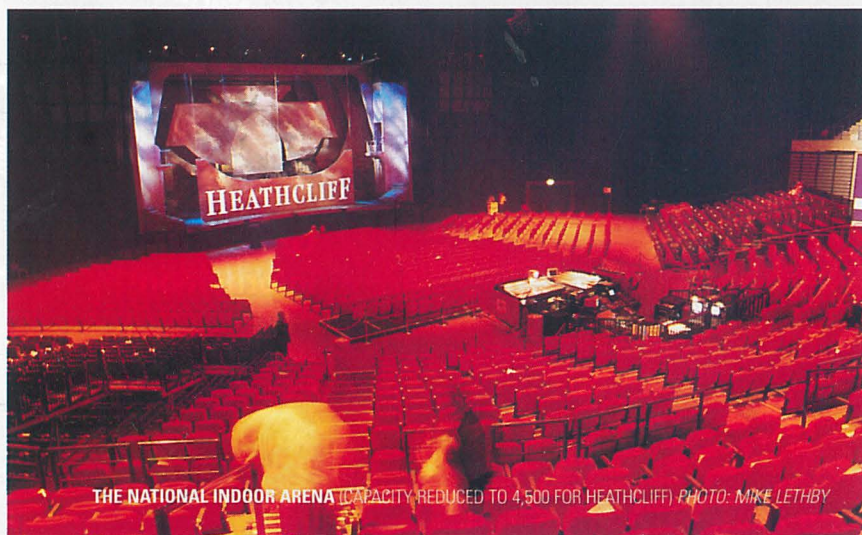
Colin Norfield himself has actually had 24 years with the artist, back since what he calls "the days before touring PAs", and back when he worked for Orange Music, who had one of the first PA hire companies – out with the Four Tops, Temptations and Richie Havens on eight-week tours of Europe. Thus the three men bring a wealth of experience to the production.

"A Cliff tour came along," he recalls. "I remember them saying 'it's not a rock'n'roll show, you know, leave a bit of space for Cliff'. He's great to work with, a real pro, and I don't think you'd find anyone with more enthusiasm; he really spurs you on. He's a perfectionist; he'll do anything you want to try and make it better and he's always striving."

This is a quiet show, Norfield adds, partly in the interests of vocal clarity and partly in view of the family nature of the audience. "You can only make it as loud as the quietest thing, and dialogue is very important in a musical.

"On a rock'n'roll show you mix the band first and then get the vocals over the top, but here the vocals have to come first. It's very different to working with him on a rock show, it's scenery, it's set, it's choreography. I'm trying different ideas but the vocals are all-important. The other thing is that there's no hand-held mics: all the radio mics are in their beards and so on, so again, levels are critical."

Despite their pedigree in pure rock, Britannia Row do number among their theatre musical credits such productions as *Blood Brothers* and *Hot* ➔ p29



THE NATIONAL INDOOR ARENA (CAPACITY REDUCED TO 4,500 FOR HEATHCLIFF) PHOTO: MIKE LETHBY

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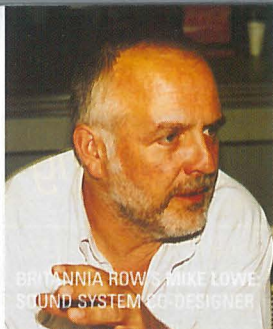
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HEATHCLIFF/sound

BRITANNIA ROW / MIKE LOWE
SOUND SYSTEM DESIGNER

← p27

Shoe Shuffle. Commented Mike Lowe: "More of these theatre shows are now crossing the frontiers and bringing people in with different disciplines; for example you are getting conference specialists doing the projection work and a lot of the lighting certainly wasn't designed for theatre and wouldn't be there if it wasn't for rock'n'roll. Cliff has always wanted to do a musical and *Wuthering Heights* is something that captured his imagination.

"As for the sound, it's a mix between rock'n'roll hi-fi and the spoken word. But to put bums on seats people need to be more and more adventurous and on that basis we look forward to becoming more involved in legitimate theatre – on shows with a spirit of technical adventure."

Mike Lowe commented: "*Heathcliff* certainly came together properly this year and the sound design has had to track the music and direction as it has continued to evolve."

He added: "In a theatre performance we recognise that you cannot kill people at the front in order to get the sound to the back – you have to use a lot of delays. You are getting up to fairly high SPLs, and the fact that Turbosound Flashlight/Floodlight, which will be used on the main system, have tight and predictable dispersion patterns, helps a great deal – particularly with a lot of radio being used on stage. When you're going into a theatre for a residency it enables you to install your rear sound effects properly on three levels, and we would take the same approach with quad; but you simply don't have time to do that on a rock tour."

Other Brit Row crew members seconded to *Heathcliff* for the duration of the run include Vince Sharpe (looking after the radio mics) and Maria Mazarracin (tending cues for the Akai hard disk and a DAT player with effects like wind noises), while Paul Johnson is their man PA system technician. Huw Richards is assisting Colin whilst Oasis are off the road.

Other Britannia Row crew have also formed an advance party to add necessary fly points and run cabling and so on into the feature theatres, in preparation for an easy production load-in and PA rig when the time comes.

THE SYSTEM

Colin Norfield outlined the system design – beginning with the NIA itself. "The fact that the tour started at the NIA has been a challenge in itself," he said, "because *Heathcliff* is a theatre show. Even with the drapes the NIA is still really an arena; the sound is still bouncing off the back wall. Mind you, compared to the Earl's Court dress rehearsals the NIA is wonderful. There, with the whole cast and band in an empty room, we were kind of stabbing in the dark."

He added: "Cliff's fans are pretty loyal to him, and I don't think this is quite what they expect. But they love it."

Let's start on stage. The band comprises drums, bass, guitar, three keys and three vocals. Mics are cardioid Sennhesier 104s "because when they're standing very close we get so much spill down them – they're used on the five principals and five 'elements' (on-stage backing vocals) and three dancers".

All are on Garwood in-ear monitoring – there are four wedges up in the truss, too, one in each corner, principally for the *Journey* sequence. "Hand Held

Audio supplied the Garwoods," commented Norfield, "and they're supporting us brilliantly. JJ mixes the monitors on a PM4000. But Cliff's been using in-ears for years – in fact, he was one of the first to try them."

BRP also purchased several AKG C568 shotgun and C547 boundary layer microphones for the job.

By far the *strangest* implement in the sound crew's armoury here has to be the Redburn Transfer 45ft trailer – carpeted and curtained-off to accommodate a drum booth / studio.

On all productions the band are positioned remotely from both stage and audience. At the NIA they are working, on wired cans, inside this trailer but in Edinburgh and Manchester they will perform from a sealed-over pit, while at Hammersmith they'll perform from an upstairs room. The band receive their channels through the cans from the PM4000M monitor board, and then create their own mix levels via Formula Sound Que-10 mixers.

IN THE AIR TONIGHT

The tour commences with arena-proportioned sound coverage for the 4,500-capacity NIA, and then scales down to a Broadway-type set-up in the provincial theatres. The main PA system comprises a Turbosound Flashlight/Floodlight combination, with Galaxy Hotspot fills along the edge of the proscenium for front row coverage.

"The main PA," explained Norfield, "consists of two clusters of Flashlight, and we're using Floodlight boxes for downfills, where normally we'd use Underhangs. I mix bass in the air, too, because with this audience they wouldn't be too happy if we put in loads of ground-stacked bass like we'd have with Floyd or Oasis or another rock band. All the band are routed through the main PA clusters, and there are theatre-style infills using Galaxy Hotspots.

"On this show, I'm running the whole system in three-way mode, and all the low end is coming off an auxiliary on the Midas XL4 house desk into a BSS FDS360. There are six Flashlight sub boxes in all. I always run the low end separately for Cliff – including his rock shows – so that I can fine-tune it."

Delay speakers at the NIA comprise nine Floodlight boxes in a wide arc two-thirds of the way back. "They're just for vocals," explained Norfield. "We tried to remove some bounce-back by lowering the main PA."

The delay and quadrasonic FX systems are reasonably complex, and appropriately enough (for the company so closely associated with those pioneers of quad, Pink Floyd) there are elements of things sonically Floydian in the surround-sound design.

BRP purchased 16 JBL 4892 Array speakers and 15 JBL 1710Ps for the surround and rear delays, with a major change-around of these elements due between the NIA and the later theatre shows.

A series of Floodlight quad boxes some 15 feet in from the back of the auditorium is supplemented by another set of JBLs hard against the back wall – forming a sort of 'quad in-fill'. The reason for this duplication is simple, explained Lowe: "We couldn't get the main quads far enough against the

back wall because of weight restrictions in that part of the roof. So we supplemented the main delay system by putting in a rear quad fill spanning the back 15 rows, with eight JBL 1710P cabinets." For the theatre shows, the JBL 1710Ps will be used on stalls delays and at each balcony level – in effect becoming the main delay system – while quad will be served by their newly-acquired JBL 4892s.

IN CONTROL

Desks initially deployed at the NIA were a Midas XL4, an XL3 and a Yamaha O2R. However, when I visited, the XL3 was shortly to be replaced by the aforementioned reminder of the BRP warehouse's status as a Pink Floyd world heritage site – a 16-channel Midas 'Quad' board, custom-built to provide part of the Floyd's quad routing facilities. (Actually, there's more. Prior to the Midas Quad desk's arrival, Colin was using a 'quad pot' run off the desk's auxiliaries, which once toured the globe atop Rick Wright's keyboards.) "But the quad board will make it more controllable," affirmed Norfield. "I'll be able to access any quad or in-fill from any board because they're all bused together. So I'll end up with the XL4 and the quad board.

"All vocals and all the band are on the part-automated XL4, mainly so that I can programme the band's levels on the left-hand side, using the desk automation to store cue sequences." For track recording the production started out with Tascam DA-88s, ganged-up in threes, but transferred at a later stage to the faster Akai hard disk format.

The band must be pretty reliable, then? I ask. "They certainly are! [he laughs]. I'm using the 40-channel XL3 for the AKG float mics (for backups, in the unlikely event of the radios going down)."

He outlined the show's digital domain. "The Yamaha O2R has some backing and effects tracks running through it, off an Akai DR16 hard disk recorder, which effectively is automated through the O2R."

He paused to reflect: "We used to use the Roland DM80s, on which you can go in and change the levels internally – they were really ahead of the game at the time, because now we need an external mixer to do the job!" At present there's no Midi linking between desks and effects: "Although this might change as we get going, I'll probably Midi the O2R up to the XL4.

"Outboard includes Summit DCR200 compressors, BSS FDS960 graphics for the princi- ➔ p30

MONITOR ENGINEER 'JJ'
WITH YAMAHA PM4000M
MONITOR CONSOLE



HEATHCLIFF SET: BUILT BY
BRILLIANT STAGES

◀ p29 pals – everybody else has DPR402s and BSS graphics inserted. Drums have DS201 gates. A 480L is my main reverb, along with a PCM80, two SPX900s and SPX1000s; two SPX 990s and Roland SDE330.”

BSS EPC-870 and EPC-760 amplifiers drive the entire rig including quads and delays, while system processing and control is under the command of four FCS-901 graphics and two TCS-804 digital delays, plus FDS-360 crossovers for the JBL cabs. Varicurves, DPR-402 and DPR-404 comp/lims and more FDS-960s complete the BSS line-up.

The final element in BRP'S *Heathcliff* contract covers the theatre-style CCTV monitoring, on three circuits. These enable the MD to be seen by the SM and house engineer on 9in monitors, and by the cast on two 21in monitors – while a long shot of the stage can be seen by musicians in the trailer, with more on the prompts and in the production office.

Next up on the *Heathcliff* touring itinerary is the tour's first theatre, the Edinburgh Playhouse.

Said Norfield: “We're all looking forward to that.”

Other venues include the NIA again for a week and a half (after which Pro Celebrity Tennis goes in), “which we're doing as well [laughs]. After Christmas it's on to Manchester, then the Apollo. Then it may open up for longer.”

■ Mike Lethby

HEATHCLIFF/lighting

Lighting designer Andy Bridge brought to this production another glittering track record, which stretches from Broadway and the West End to some

of the icons of industrial and commercial lighting design. Winner of a Tony award (1995) for the musical *Sunset Boulevard* and numerous awards for *Phantom of the Opera*, he also crowned a long consultancy role at top design house Imagination with a National Lighting Award for his floodlighting of Lloyds of London's HQ building.

He told me about his approach to *Heathcliff*, his latest commission. “It's a hybrid animal because, obviously, knowing Cliff Richard, it's going to be a music concert-based operation, and we've been told that it's a musical. Yet it's neither; it's just really a good spectacle with a storyline. At times the storyline's development has been very difficult...it's been a little bit foggy at times.

“But originally the brief was to create a solid musical-looking show and base a lot of the images on a painter called Casper David. He's like the German equivalent of Turner, and he does these most amazing-looking skylines and very sort of demonic shadows and crags and churches and stuff. So a lot of the initial projection ideas were based on that – the stage projection, not the 'front' stuff which is the story-telling material; and so I've based the lighting design on that brief, and mixed in to it a sort of slightly more 'concert' feel as well.

“One does an overall picture, and then within it you do little, more obvious, cues, which in my game a lot of the time – in opera and all that – you just don't do. You do a general picture and then leave it for the acting and the story to tell itself, but here we've got to nudge it along. There's a lot of series of tableaux and things like that, so it's been an interesting production.

“The other challenge technically was how to get it on in such a quick time-frame in these venues. We started in Earls Court, so for anything to do with flying we had to put our own flying systems in, whereas when we go to Edinburgh Playhouse it'll be much simpler: no big deal. So on that side it's been a little bit more complicated and because they want to move it between venues in two days and we haven't got time to focus lights as we would on a normal show with three hundred units, we've relied on the automated kit a lot more.”

ML: So it's a more rock and roll approach?

“Well, rock and roll and theatre does move like that; but a theatre show can be run for a long time and we can't afford that sort of budget a lot of the time – but it's definitely a 'fast rig' system, so we generally kept the focuses in a big broad stroke – rather than having absolute precision in our focusing which we haven't got time for. That's where the general 'big pictures' come in, and then you put your other mediums on top.

Theatre Projects (TP), was appointed as main lighting contractor by production manager Dick Parkinson to supply all the lighting and rigging equipment for the touring show, including over 50 Vari-Lites, a large conventional rig and 24 Martin PAL 1200 moving lights with their framing shutter capability. The Vari-Lites are controlled via an Artisan, whilst the PAL 1200s are driven off a Wholehog II.

According to Peter Marshall at TP, *Heathcliff* marks “probably the largest theatrical production taken on by the company” in terms of the quantity of automated equipment involved. TP was chosen for its experience across both theatre and concert

lighting – a combination at the heart of *Heathcliff*.

Special FX come courtesy of Martin Pro PAL 1200s and follow spots, all manually-operated.

“We used the lighting to create atmosphere, rather than be too extrovert. The set itself is very open so the lighting is important in creating the right location, as have been the various special effects. The Martin PAL 1200s are a sort of extension of the projection system, because they can rotate and frame and get out of the way of screens and add on bits and bobs. And then we're using five followspots as visibility on top of that, hidden around the place. A normal lighting board fills in with solid cross light for the dance routines.

“And then,” he continued, “we've got the 'weather department'. We've got smoke, haze, mist, and several different kinds of snow – English snow, chemical foam snow and Japanese paper snow which flies horizontally across the stage – and we've got various different sorts of fans and all sort of goodies so at one point I was thinking we should inform the Met Office. We've used DF50 haze machines, an F100 smoke machine and Dataflashes for lightning, various different types of fake snow, projection systems and some huge wind machines, all to create a really intense spectacle for the show.”

ML: “What about the set?”

“Well again, what the management wanted for the tour was a good solid base to tell a story. It's a mixture of total realism with sort of sculptural shapes; it does its purpose and creates a really good atmosphere, and then it's down to the people on stage to tell the story. Earlier on it was like, maybe the lighting should be clearer or more obvious, but I think now it's bedding-in here quite well.”

ML: “Does the man himself have an eye for your details?”

Bridge: “Cliff has eyes in the back of his head. He knows exactly what it is happening on stage. He comes out and says: 'Wow, that looks good; can we use that in the show?' He's very helpful and I respect him because he knows his area of work – and we're introducing him to more of a stable 'musical operatic look', which doesn't have to be 'effects effects effects'.

“We very carefully blended in a laser: I thought initially, 'God, it's a different language here', but at the end when he 'dies' we do manage to get it in relatively tastefully.

“The projection has come on leaps and bounds. Initially, the time that it takes to get artwork software worked out through the labs and all that is always so slow when you're really fast-tracking a show through. That's been a little bit slow to keep up with us at times, but now it's all blended in really well.

“We've got four Pani 2.5K compacts onstage and then out front we've got four 4k Panis that do the storytelling, with black and white graphics. They go on to the moving screens – solid and scrimmed screens which are all on the UMC (Mac-based) automation system. It's a good hybrid.”

He concluded: “You're not coming here to see a Chekov play and you're not coming here to see Cliff in concert, you're seeing Cliff telling a story the way he does it. And the audiences love it.”

■ ML ➔ p33



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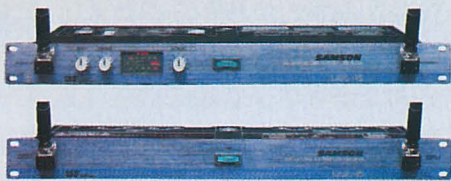
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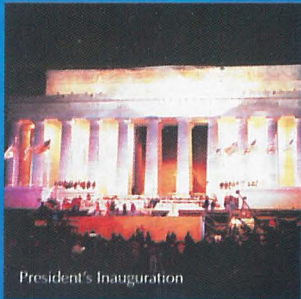
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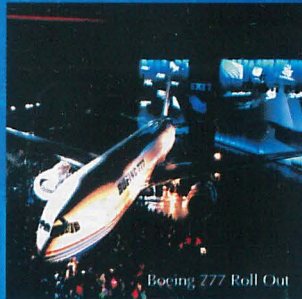
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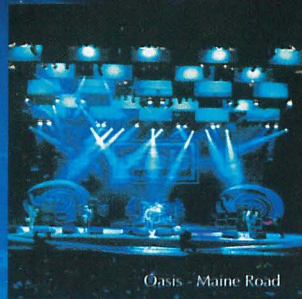




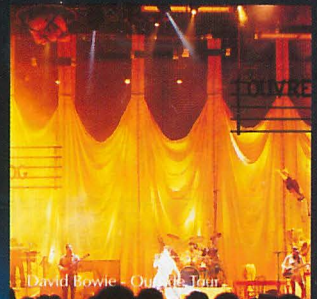
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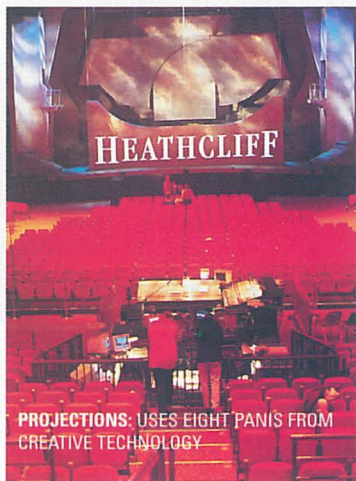
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PROJECTIONS: USES EIGHT PANIS FROM CREATIVE TECHNOLOGY

HEATHCLIFF/set, projection & rigging

← p30

The set – incorporating much fibreglass moulding – plus screens and scenery, were fabricated by **Brilliant Stages**, who deployed their custom remote motion-control system for the first time. The construction project was overseen by electronics manager Gareth Williams.

Jon Bray formed rigging company **Summit Steel** in conjunction with Britannia Row a couple of years back, but, he says, “recently I’ve also been doing more outside work. *Heathcliff* is one of my first major contracts, having worked with Cliff on several major tours for some years.” He has gear out with Gloria Estafan as a duplicate rigging system, and as freelance rigger worked on Simply Red’s world tour and last year’s *Take That* arena shows.

On this show, he says, “The challenge was having to put it into rehearsals and then into the NIA. We designed a grid [built by Unusual Rigging] that would hang everything we knew about – and be flexible enough to cope with the changes that occur in rehearsals. The need to do two-day fit-ups meant a lot of effort went into making things quick and easy. The NIA’s headroom meant that in order to fly the screens and so on, we had to get the grid very close to the roof: it was designed to fit the building. There are five screens which track across and three that drop in and out; those are all on wire winches, simulating theatre counterweight bars, which are what we’ll use in the other venues.” Summit supplied the moveable load beams on top of the 20m wide by 15m deep grid hired from Unusual Rigging – the overall

grid load of the show is around 20 tonnes – and supplied rigging for the set, as well as, says Bray, “working out how to do it”.

Creative Technology brought in Pani BP4 and BP2.5 projectors which project images onto the cycs and side walls, working closely with Andy Bridge’s lighting design, and onto the screens which fly in and out. The projectors, manually cued from out front, number four on stage and four on FOH for the flown screens. Imagery was produced by Paul Chatfield, working closely with production designer Joe Vanek from Dublin’s Abbey Theatre. ■ ML

HEATHCLIFF/other credits

The following are the key management and technical production staff and crew, besides those credited in the article, and production companies. Apologies and acknowledgments to those equally involved in the show whose names were omitted for reasons of space.

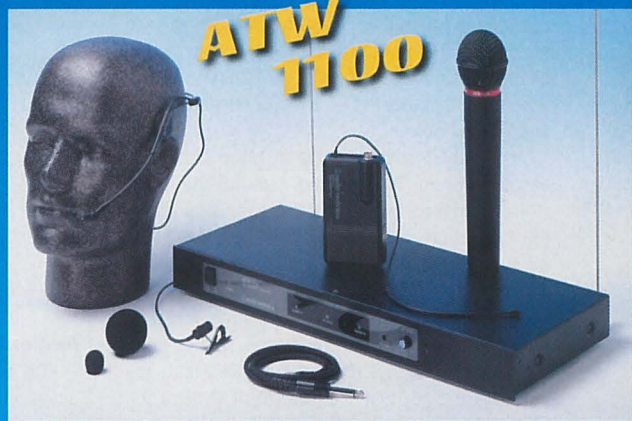
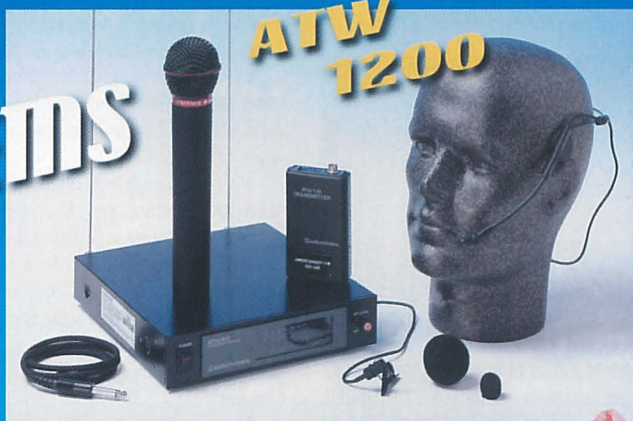
THE PEOPLE

Resident director: Brad Jeffries
Company & stage manager: David Ffitch
Production executive: Dick Parkinson
Set production manager: Alex Reedijk
Production manager: Steve Jones
Assistant production manager: Mike Grove
Production assistant: Debbie Bray
Mus. ass. & add'l orch'n: Kevin Townend
Solo guitar adaptations: Gordon Giltrap
Automation operator: Will Slatter
Set technician: Tony Ravenhill
Backline technician: Derek Haggar
Lighting crew chief & operator: Gerry Mott
Lighting crew: George Osborne
Lighting design assistant: Alistair Grant
Vari*Lite programmer: Derek Jones
Vari*Lite technician: Aiden McCabe
Projection operator: Andy Joyes
Projection technician: Jack Middlebrook
Projection realisation: Paul Chatfield
Rigger: Jon Bray
Production electrician: Nick Jones

THE COMPANIES

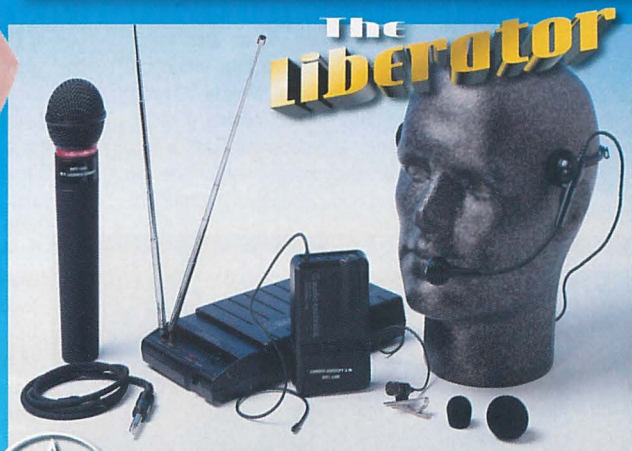
Flying theatre grid: Unusual Rigging
Ancillary rigging: Summit Steel
Lights: Theatre Projects
Moving lights: Vari-Lite Europe
Set construction: Brilliant Stages
Sound: Britannia Row Productions
Projection: Creative Technology
Hotels and flights: Trifold Travel
Catering: Saucery
Trucking: Redburn Transfer
Lasers: Laser Creations
Radio microphone systems: Sennheiser UK
In-ear monitoring: Hand Held Audio / Garwood Communications
Merchandise: Chester Hopkins
Other acknowledgments: Systems Workshop, Formula Sound, Packhorse Case Co, Hangman Drapes, London Communications, Bootleg Music, Linda Barrow (NIA)

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Ramazzotti

tours 'clean & high tech'



PHOTO: FRANCO ORIGLIA

Roman singer/songwriter and DDD/BMG artist Eros Ramazzotti is Italy's number one pop export and the first leg of his *Dove c'è musica* world tour kicked off recently. Before catching up with the entourage in Milan, to get an insight on what has been described as "the most international, high-tech world-class show ever put out by an Italian artist", **Mike Clark** spoke to Rikki Farr, the 'living rock production legend' called in by Eros' management company, Radiorama, to design and supervise production through ITS

Rikki Farr explained that he and Ian Knight had designed the set. He adds: "It was built by California's All Access, and then we worked with Billy Bigliardi on incorporating his lighting design [Billy's design for the last Ramazzotti tour won a *Live!* Award nomination for design of the year in 1993] and designed the sound system with Lars Brogaard, also the tour's advance production coordinator.

"We went for a very clean, hi-tech look with absolutely no gear on stage – and Eros is the first Italian to use the raked 9ft-high crescent-shaped Velodrome ramp with some of the 11 musicians on podiums in the middle. Parts of the LSD rig were sent over from the States, a lot was built in the UK and the custom trusses – a sort of Chinese puzzle – were put together in LSD UK's Birmingham shop and trucked down."

At the third sold-out night at Milan's 11,000-capacity Forum, Billy Bigliardi took up the story. "Rikki proposed several set models; Eros chose the most suitable and we decided on a light rig nicknamed 'the chandelier' – four truss rings varying from 12-48ft in diameter. These all move, becoming a 'cake', a huge rock'n'roll wall and other shapes, transforming the whole set." Fixtures on the rings (from the smallest out) are eight Icons, four Wash Lights, eight Cyberlights, plus 16 more Wash Lights and Cyberlights.

The rest of the lighting design comprised Icons and Wash Lights, 16 of each, on an arch at the rear of the set, 12 more Cyberlights round the ramp, six 2.5k followspots, 16 Molefay 8-lights and 120 PARs with Chroma-Q colour changers.

Bigliardi continued: "As I got more familiar with the show, I tried out other things I had on the Avo Diamond II desk, and added ideas as the tour pro-

ceeded. Eros is the first Italian to go out with Icons, and I'm really enjoying working with them. This is helped a lot by the crew – crew head Tommy Booth (US) looks after the motors, Andy Kitchen is a top-class dimmer op, and of course Mark Payne is a great guy to work with."

At the Icon desk, Mark 'Pope' Payne said: "The arch at the back provides a lot of bread-and-butter lighting – we also use its screen quite a lot with washlights and Icons. The (Spot Co-rented) Cyberlights are used a lot in the air with smoke. The trusses have all been custom built – everything moves, so measurements were very crucial, but we have resisted the temptation to move it too much, which has resulted in some nice things."



Audio: Midas and EAW

FOH engineer Maurizio Maggi, who has a reputation as a perfectionist, commented: "Sound-wise, abroad I was particularly pleased with the shows in Paris, Ghent and Stuttgart, and a great gig at Barcelona's Palau Saint Jordi. In Italy, the two nights we played to over 28,000 punters on the curve at Rome Olimpico soccer stadium were good, too. Milan has been the most difficult gig from a sound point of view: it was decided to use the same set-up that we would be using abroad, so no delay rig was mounted. The venue was packed,

with a lot of folk in the seating on either side of the stage, right up to and even behind the main arrays, so we altered the main cluster's focus point to privilege the crowd behind our mixer riser by cutting the boxes on the middle of the venue, moving the sound out and up. Boxes were also moved down stage-front for near-fill on the punters on the floor."

This time out, Maggi is using a single Midas XL4 desk. "Because it has two separate inputs for each channel, I can use the same channel for two different instruments, greatly

compacting everything. It has loads of useful extra functions – like the 16 mono plus eight stereo sends and direct outs which I'm using, for example, to give the drummer a direct feed."

In Milan, each side of the Crown-powered EAW PA (supplied by Milano Music Service) comprised 24 flown KF850s, 12 SB850s stacked on the floor, along with four more KF850s with three KF650s on top.

Monitoring

Apart from two EAW wedges on the far-edge stagefront, two sidefills flown behind each cluster to give the set a sound wash, and drummer Dave Palmer's personal Aura/Amcron system, the rest was all on Garwood IEMs.

On monitor duty, David Bryson (other credits: Rod Stewart and Tom Petty) manned a second XL4 and a Crest Century for talkback and eight channels of percussion.

He and Jim Staniforth used a scanner with a computer chart for everyday set-up of the (Westfalen Sound-supplied) monitor system.

He commented: "Italy is a big problem due to the incredible number of cellular phones used. It's really fun when somebody comes up behind the monitor desk and blanks out the bass guitar because he's decided to call and say he's at the concert.

"It doesn't necessarily happen if just one person does it – but if somebody keys the microphone on a police or a fire brigade radio at the same time, the harmonics set up by that can interfere with our systems – six channels of Samson systems for the backline and 11 Garwood Radio Stations, two of which are exclusively for Eros, so he's got four possible frequencies we can switch him on to, plus a back-up for emergencies."

The concert itself was, said Mark Payne, "A slick, professional looking show – sound's good, lights are good, everything's in order – it works!"

Congratulations to patient production manager Chrissy Pohl for keeping the multinational crew (US, Canadian, Danish, German, French, Italian and a complete cross-section of the UK industry!) running so smoothly, and thanks to stage manager Paddy Fitzpatrick for the magic photocopyier – and Eat Your Hearts Out for a fantastic candle-light dinner.

■ **live!**



PHOTO: FRANCO ORIGLIA

What do you use yours for?



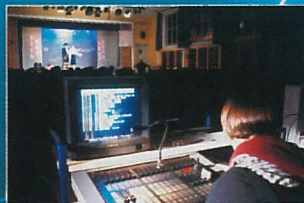
Masterpiece

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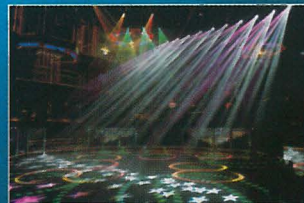
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THEATRE



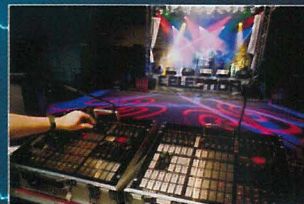
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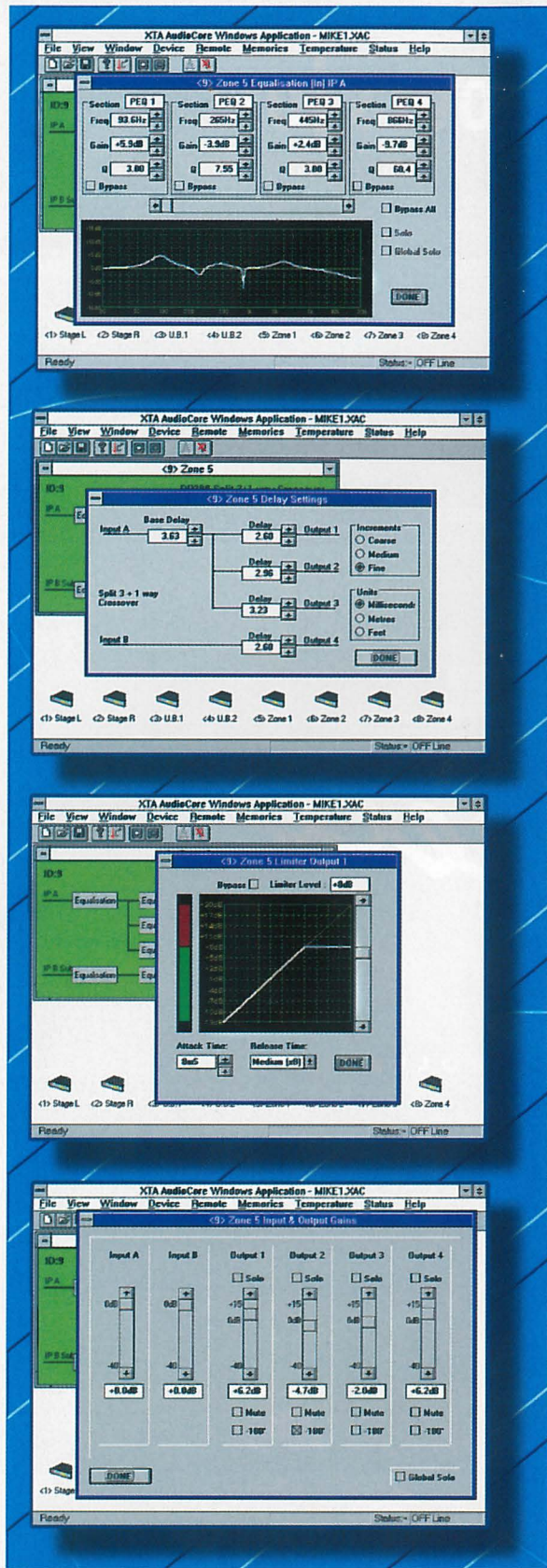


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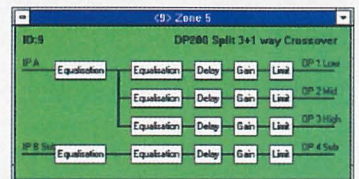
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Martin Guerre reborn

Martin Guerre premiered on July 10 at London's Prince Edward Theatre, replete with a technical production that fully justified that overused epithet 'state-of-the-art'. But the critical verdict was less fulsome than Cameron Mackintosh likes to hear. Now partly re-written, **Chris Everard** reports on the show's advanced theatre audio design, and **Louise Stickland** summarises its spectacular visuals

Nicholas de Jongh's review for the London *Evening Standard* set the tone for the first night notices, describing the show as: "a Woman's Own, multi-million pound fantasy musical for the Nineties, an erotic dream in several acts with enough seething climaxes written into the score by Claude-Michel Schonberg, creator with Alain Boubil of *Les Miserables* and *Miss Saigon*, to satisfy even the greediest seeker of cheap musical thrills. But thrills apart, *Martin Guerre* comes a limping third to its two famous predecessors."

Edward Hardy's lyrics were slated as "banal". Declan Donnellan's production, Nick Ormerod's set and Bob Avian's choreography were praised while stars Iain Glen, Juliette Caton, Michael Matus and Matt Rawle emerged with honours intact. The invited audience quoted by the *Standard* proved more generous – but few, it seemed, could remember a hummable tune from the show.

This was not what such a mega-successful musical team wanted to swallow (even though *Les Mis* and *Miss Saigon* had both faced their share of critical write-offs on their openings) and so parts of the musical's first act – in a pragmatic swallowing-of-artistic-pride action virtually unprecedented in West End history – were rewritten in just two months.

Martin Guerre relaunched in London in November and with millions staked upfront Sir Cameron will be hoping the new word on the tourist trail grapevine will put it back up there on the long-term success stakes. The song, if not the script, remains the same...

The sound of *Martin Guerre* Report by Chris Everard

Loathsome load-outs in biting, chilly winds on grey winter mornings and relentless trucking may be left behind when we enter the world of theatre sound reinforcement – but the daily graft is replaced with new mind-stressing production problems and a primary objective to consistently repeat flawless, broadcast-quality mixes on a seven-day week, eight-performance rota.

The venue might be static, and the back-breaking rigging and de-rigging reduced, but the live sound engineers who ply their craft in Theatreland must satisfy the world's most erudite, culturally-informed audiences who, very often, have forked out twice the price of a stadium rock concert ticket to be entertained by performers who are as well-known to the paying public as Oasis or that bloke from Pulp...

Another occupational hazard of sound designing and mixing a famous show which is in concurrent multiple production across the world's capitals, is that some of the most seasoned audience members in the auditorium will be judging the technical and artistic performance against their experience of having seen the same show in Sydney, LA or on Broadway.

Around The World In 80 Days...

The production expenses involved in creating impressive musicals such as the Cameron Mackintosh organisation promotes are as equally great (and often far more expensive) than a stadium rock concert.

Martin Guerre, which recently re-opened at

London's Prince Edward Theatre with a cast of over thirty performers and a small orchestra supplying the rich sonic tapestry to accompany this visually stunning production, features the 'full monty' of modern, technologically advanced sound and lighting equipment to stage a sumptuous production which is performed six days a week with eight shows.

On the day I visited the Prince Edward Theatre radio controlled trucks (two-tiered pieces of staging on which the cast singers perform) were being tested. Moving silently from the wings to the central rear of the stage, these two trucks were built especially for the show by Stage Technologies, able to smoothly trundle along without the need for ropes nor wires – whilst the performers sing their hearts out monitoring the sound from the orchestra via mini monitors installed inside the wooden structure of these impressive pieces of mobile staging.

Front Of House

Sound designer for the production is Andrew Bruce of Autograph Sound Recording, who supplied a comprehensive system covering all aspects of the sound design, as well as those of communications and CCTV.

As I entered the auditorium to meet Andrew and Robin Whitakker from Outboard Electronics – who were supplying two Octopus automated mixers for the show – I found that the majority of the seats in the stalls had been converted temporarily into something that resembled NASA's Mission Control, with well over 40 different kinds of VDU in operation and every workstation having at least one telephone, fax machine and com- ➔ p38



← p37 puter. The temporary office workstations were not just for the creative and artistic production executives – they were there for the sound, lighting and rigging engineers, allowing everyone to comfortably work during the weeks of rehearsal before the lighting desks (Strand 450 and 550 series units) and all the other gubbins involved in an advanced West End production get relocated into the cramped spaces set aside for machinery on the circle balcony.

At the very back of the stalls was the main FOH mixer – a Cadac with no less than 97 active mix channels arranged into a horse-shoe shape with further racks of dynamics processors and auxiliary equipment.

Andrew discussed the installation. “We keep records of all the programming in the desks, so that if this production is a success and has to be installed all over again in a foreign theatre then Autograph can supervise the sound design for the new production. One of the unfortunate aspects of taking on a musical like this is that much effort and preparation is put into the whole show and if it isn’t a hit the millions of pounds spent putting it on go to waste.” He added, with some understatement: “Which is a great pity.”

Cast of Thousands...

The centre and right sections of the Cadac are J-Type with the right wing handling the 32 Sennheiser radio mic channels worn by all the cast; the centre looks after the Orchestra mics; while the left-hand

Martin Guerre reborn *audio*

frame is a K-Type and handles the String section, which is both close and distant mic’d.

Two synthesizer keyboards and an Akai S3200 sampler are used to augment the score with sound effects, which are held on a magneto-optical back-up storage system.

The amplifiers are installed in the substage, and comprise Amcron and Cyberlogic units powering the Meyer proscenium system, and around 40 Meyer UPM-1s as stalls/circle delays, stage foldback and auditorium FX sources.

The amp rack area has also expanded to house nearly all of the show’s processing and EQ systems, which include 30 channels of BSS Varicurve EQ, 11 BSS TCS804 delay lines, a trusty PCM70, a 480L and a 300L. All of this is connected to the Cadac via a BEC Technologies fibre-optic system which utilises 32 channels in each direction, as well as bi-directional Midi and RS422.

Bruce is using the Lexicon digital control interface which allows access to parameters inside the 300 and the 480 from the Larc remote. Principal performer vocals are reverberated using the 480 whilst a PCM70 is used to process the strings.

Two Outboard Electronics Octopus automated mini mixers were installed to handle the sound effects and the stage foldback mixes. The SS2 Outboard automation system inside the Octopuses

has been successfully utilised by Midas on their latest XL series touring consoles. Using world-patented linear moving magnet faders and a snapshot memory system which has been specifically designed for live and theatre sound applications, the Outboard Octopuses on this particular production allow the FOH engineer to concentrate on the tweaking and smoothing of principal performer microphone feeds and the orchestra whilst the sound effects triggered from the S3200 flawlessly traverse the stereo mix always set at the right volume level.

Trans Global...

After having spent a fascinating afternoon watching the production crew prepare for the looming opening night, I realised that although the sound reinforcement and lighting systems remain in situ and the excesses of Life On The Road may by-pass the gentlemanly existence of mixing FOH sound surrounded by wealthy punters wearing tuxedos, the recent technological improvements and enhancements of pro-audio equipment have not gone unnoticed by theatre sound engineers, always eager to deliver ever more impressive and ambitious audio productions.

■ **live!**

Martin Guerre reborn *lighting & staging*

The main lighting contractor for *Martin Guerre* is White Light, who provided a rig full of technology for David Hersey’s spectacular design.

Generic instruments include over 200 Source Four profiles, six 5Ks with scrollers, 14 Cadenza fresnels, 50 pars, six Beam lights, 12 M16 battens and four follow spots – two 500W R X V Beam lights with scrollers and two Colour Arcs.

The moving/intelligent fixture list is similarly impressive. Eighteen 8-lamp Digital Light Curtains are vertically rigged on booms, three per boom, with a tungsten VARI*LITE VL6 also rigged at the top and bottom of each boom. There are 16 VL6s plus 12 VL5s, ten 8-lamp pitching Digital Light Curtains, 11 of DHA’s new Digital Beam Lights and a single Martin Pro PAL 1200 for glass gobo projection and shuttering-in on top of the stage trucks. The show also features six Pani 2.5K projectors – four tungsten and two HMI – and two DF 50 foggers, plus two Skywalkers.

The show was programmed on two Strand desks – a 530 and a 550. Chief electrician Kevin Burgess took care of all the generics on the 530, while Robert Halliday plotted the moving light show on the 550. The show was then removed from the 530 and merged with the 550, allowing Burgess to run the show from the single console.

White Light’s Bryan Raven reveals that one of the biggest lighting challenges was: “the vastness of the set and the fact that it was flying from many drifted bars”. White Light’s Dave Isherwood custom-constructed a neat mains distro patch rack – allowing the fly floor to be kept tidy.

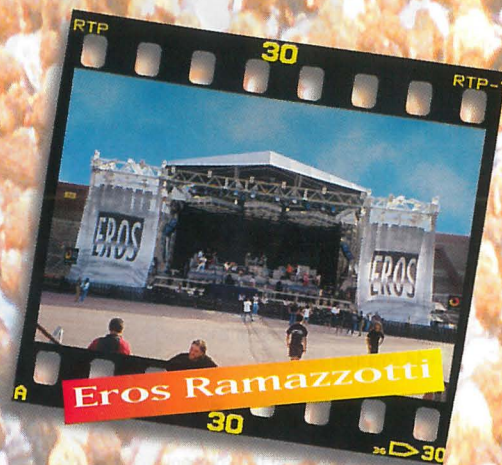
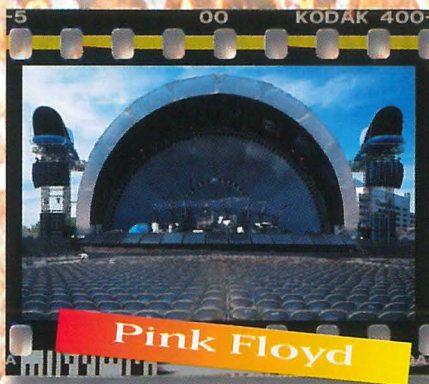
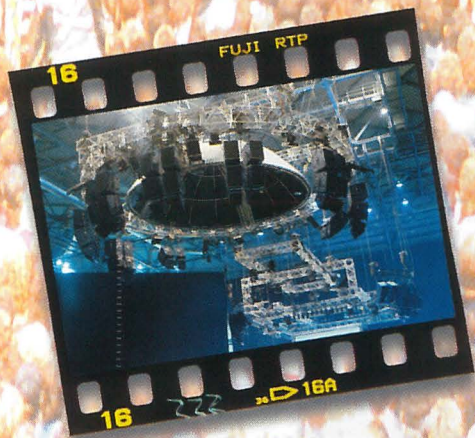
The set, designed by Nick Ormerod, features a cluster of five wooden-frame skeletal towers which move into a myriad of different positions during the show. To achieve this with minimum effort, Stage Technologies integrated the Wybron AUTOPILOT system with their new Explorer remote truck-control system. The Explorer allows stand-alone trucks to be moved to any position on-stage without following tracks or trailing cables. The variable-speed trucks can move in straight lines, along any arc, or rotate around their own centre.

One of the show’s most spectacular set pieces is the ‘scarecrow’, con-

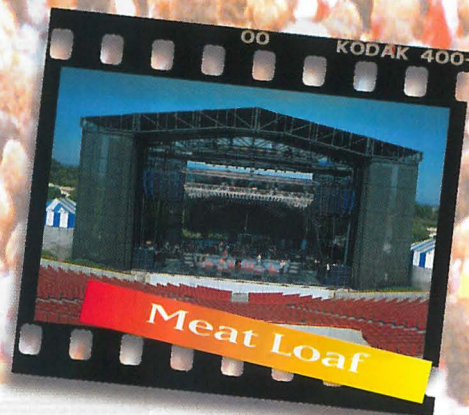
structed by Howard Eaton Lighting Ltd from fireproof materials – even the straw hair was made from woven ceramic. The figure is set alight with Brandmasse flame paste made by Safex Chemie in Germany and distributed in the UK by HELL – who also provided the production’s DMX installation in the Prince Edward Theatre.

■ *Louise Stickland*





IT'S ALL IN THE COMPANY WE KEEP

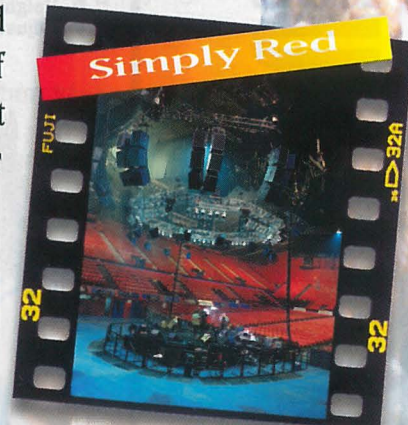
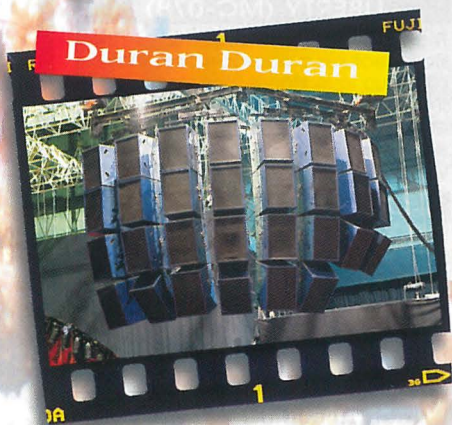


From **Pink Floyd** to **Peter Gabriel**; **Depêche Mode** to **Duran Duran**; **Meat Loaf** to **Randy Travis**; **Eros Ramazzotti** to **Bryan Ferry**; **Simply Red** to the artist formerly known as... more major artists tour with **Turbosound Flashlight & Floodlight** systems than any other turnkey sound system.

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People

Wright for B&H

Philip Wright, a former graduate of the Guildhall School of Music & Drama, has joined B&H Production Services as a full time engineer. Phil will be working mainly in the company's show department on classical, choral and multi-media events. +44 (0)1483 797242

Wydymus joins Triple E

Nigel Wydymus has joined Triple E as sales engineer. Nigel comes to the company from The Old Rep in Birmingham. +44 (0)171 237 6354



Aphex Systems appoints McDaniel

Chrissie McDaniel has been promoted to the position of sales & marketing manager at Aphex Systems. Chrissie has worked for Aphex for the past five years in all aspects of sales,

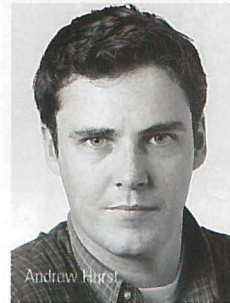
strategic planning and marketing communications. In her new role she will continue to maintain her close working relationship with the company's network of dealers and representatives as well as its growing rank of international distributors. +001 (847) 998 0600

MWA signs up Wilson

Garry Wilson has been appointed to manage the growing technical production division of event management company MWA. Garry replaces Mark Fogwill who has recently transferred to Hong Kong as technical director of Caribiner Asia Ltd. MWA was recently acquired by Caribiner International Inc and Mark's move represents the first transfer across the group from the UK. +00 (852) 2805 1767

Dresner manages Electrohome

Alan Dresner has joined Electrohome Europe as general manager after over ten years with Electrohome USA. Commenting on the European team he now leads, Alan said: "They are a close knit organisation and are very good at team building. Given the opportunity, Electrohome will usually win the business." +44 (0)1734 266300



Hurst first for M&M

Andrew Hurst has been appointed by the M&M group to the newly created position of in-house sales and client contact. In addition to his sales capacity, Andrew is available to answer technical queries, particularly in connection with ETC products. +44 (0)171 580 6334

Martin opens Vari-Lite Spain

Sonia Martin has joined Vari-Lite as general manager of its newly opened office in Madrid. Sonia's career has been in the Spanish film and television industry. Last year she left Spain to work in London for CPL. In July she returned to her home town to set up Vari-Lite Spain. MD Brain Croft who commented: "I am excited about this latest move. We now have a young, highly motivated, modern company dedicated to exploiting the full potential of the Spanish market for Vari-Lite." +34 1 616 6422

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all access

On the road with Carmen Allestun

All signs point to the Autumn season building up to a healthy pace. The anticipation of election fever also seems to be infusing the music business with arch-rivals **Liam Gallagher** and **Damon Albarn** at last agreeing on something – the fact that they both want to see a Labour government in power...and so the campaign begins to motivate the traditional apathy of the youth vote.

It's all go at **Neg Earth** this autumn who have equipment out on the following tours: **James Last** (LD **Carl Burnett**), **Ocean Colour Scene** (LD **Pete Wilson**), **Galliano** (LD **Steve Hall**), the **Fugees** (LD **Jimmy Pettinato**), **Jamloqual** (LD **Phil Freeman**) and the live stage show that precedes the latest **Disney** blockbuster – **The Hunchback of Notre Dame** – in Rome and Madrid. Up and coming and on-going work includes **Erasure** (LD **Dave Byars**), the **European Snowboarding Championships** (LD **John Dipple**), **Michael Ball** (LD **Jon Pollack**), the **Unforgettable Country Music tour** (**Jeff Metzger**), **Tricky** (LD **Angus McPhall**), **Skunk Anansie** (LD **Mick Thornton**), **Basketball** (LD **Tommy Tee**), **Riverdance** at Hammersmith Labatts Apollo and in Chicago (LD **Rupert Murray**, operators **Dennis Gardiner** and **Darragh McAuliffe**) and the infinite **Blues Brothers Revue** (LD **Patrick Woodroffe**, operator **Rene**) and assorted classical spectaculars. They are also doing a bunch of one-offs for **Serious** (formerly **Serious Speakout**). New gear includes 18 Cyberlights, 18 Studio Colours and a fourth Whole Hog II.

SSE's current work features **Tori Amos** (FOH **Mark Hawley**, monitors **Marcel Van Limbeek**), **Metallica** (FOH **Mick Hughes**, monitors **Paul Owen**), the **European Snowboarding Championships** (FOH **Mike Stewart**), **Lightning Seeds** (FOH **Simon Machan**, monitors **Ed Hallam**), **Sepultura** (FOH **Nino**), the **Good Food Show** and the **Starlight Awards** with **Barry Bartlett** mixing FOH on both the latter.

Lite Alternative's Paul Normandale has just returned from South America and the last leg of the current **Bjork** world tour. The company is also servicing **Suede** (LD **Phil Wiffin**), **Incognito** (LD **Max Conwell**) and **Paul Oakenfold's Perfecto** club tour (LD **Glen Johnson**) together with numerous industrials.

Fineline have just finished the **Australlian Doors** tour (LD **Pat**) and have **Reef** (LD **Reuben Pinkney**) and **These Animal Men** (LD **Nick Ayres**) out. **Gary Wilmot** has just extended until Christmas for **Fineline**, while the **Prudential Roadshow** and the two-week **Mozart Festival** in Bath are in the pipeline. A huge student ball via **Middlesex University** at Ali Pali with a spectacular line-up including **Shed Seven**, **Dreadzone** and **Let Loose** is just one of their many one-offs. **SKAN** will do PA on that one, and lighting will fly from a massive ground support system.

Meanwhile, **Pete Skan** is out on the **Megadog** tour and **Eat Static** dates (currently using a **Tiger Hire** PA) and **SKAN** themselves have systems on **Reef** (FOH **Clive Goodwin**, monitors **Simon Higgs**) and **Incognito**. **Tiger Hire** will shortly be embarking on some cool acid jazz with the **James Taylor Quartet** tour with **John Martin** mixing FOH and **Mike Stewart** on monitors.

Back 2 Front have just completed an interesting project – painting logos on to an **Orbit** stage for the **European Snowboarding Championships** in Berlin. They've also provided a backdrop for **Death By Country**, a TV comedy series starring **Rory McGrath**, and others for **Let Loose**, **Head** and **Sinnymallinky Records**.

Brit Row's current acts include **The Cure** (FOH **Jon Lemmon**, monitors **Bryan Olson**), **Heathcliffe**, **Pearl Jam**, **Jamloqual**, the **Manic Street Preachers**, **James Last**, the **Chemical Brothers**, **Squeeze**, **Barbara Dickson** (FOH **Dee Miller**, monitors **Steve Flewin**), **Tricky** and **Jackson Browne**.

LSD have a formidable list of acts this month, including **The Beautiful South** (LD **Simon Sidi**, operator **Tom Nulty**), **Classical Spectaculars** in Europe (production manager **Steve Nolan**, LD **Durham Marengli**), **The**

Cure (LD **Roy Bennett**, director **Gary Westcott**), **Def Leppard** (LD **Butch Allen**), **East 17** (LD **Peter Barnes**), the **European Music Awards** at Ali Pali (LD **Allen Branton**), **Eros Ramazzotti** (LD **Billy Bigliardi**), **Icons** on the recent **George Michael MTV Unplugged** show at Three Mills Studios, **Kiss** (LD **Bryan Hartley**), **Let Loose** (LD **Beamer**), the **Lighthouse Family** (LD **Andy Liddle**), **Michael Jackson** (LD **Peter Morse**, op **Merle McLane**), **Pearl Jam** (LD **Keith Wissmar**), the **Smash Hits** Docklands show and tour (LD **Tom Kenny**), **Tina Turner** (LD **Roy Bennett**, operator **Mac Mosler**) and the **Afro Celts**, a new **Virgin** band (LD **Patrick Woodroffe**, op **Dave Hill**).

Concert Sound are providing systems for **Sheryl Crow**, **Joe Cocker** (FOH **Rob Collins**, monitors **Kerry Lewis**), **Erasure** (FOH **Andy Whittle**, monitors **Alan Bradshaw**) and have **Michael Ball** (FOH **Geoffrey Hooper**, monitors **Steve May**), **Tom Jones** and **Chris de Burgh** leaving the warehouse shortly.

Wigwam are flat out as usual; tours include **East 17** (FOH **Mike Dolling**, monitors **Graham Blake**), **Boyzone** (FOH **Pete Turner**, monitors **Moose**), **Suede** (FOH **Steve Phillips**, monitors **Graham Lees**), **Neneh Cherry**, **The Rankin Family** (FOH **Brad Fox**), **The Hollies** (FOH **Pete Turner**, monitors **Ian Hopkinson**) plus the **Hunchback of Notre Dame** pre-screening show in Madrid and Rome.

Canegreen are celebrating producing their first swag since 1984 – **Yan Stile** comments that they have been too busy to get round to it for the last 12 years!! **Neneh Cherry** (via **Wigwam**), **Let Loose** (FOH **Brandon Reece**, monitors **Martin Kiersley**), **Galliano** (FOH **Stuart Kerryson**), **Victoria Wood** (FOH **Ian Wheaton**) and the **Fugees** (FOH **Horace**, monitors **Seamus Fenton**) are all among Canegreen's contemporary clients. Future tours include **Jethro Tull** – dusting off the pension books (FOH **Andy Glass**), the **Unforgettable Country Stars'** arena tour in November (FOH **Mick Williams**, monitors **Robin Fox**) and a TV show with **Blue Nile**.

DBN Lighting have **Dodgy** (LD **Andy Moore**) and **Lion Rock** (LD **James Murray**) who are supporting the **Chemical Brothers** on tour.

Concert Systems have just finished **The Prodigy** tour where, in true to decibel legend, every venue commented that it was "the loudest gig yet", featuring 64 EAW boxes. They've also just finished the **Bluetones** (FOH **Stephen McEldon**, monitors **Darren Scully**) and are loading out the **Beautiful South** (FOH **Pablo Knight**, monitors **Chris Trimby**). The **Perfecto** club tour continues for the rest of the month with **Collin Meek** mixing FOH. November 5th is always a big night for **Concert Systems**, and this year they again provide a 60K system for the mid-Mersey **Liverpool Fireworks Spectacular**. They also have a regular **Southport Soul Weekender** coming up – apparently this is the gig the crew fight to get on, as such a good time is had by all!

Creative Technology has just finished the **Joaquin Cortes** shows at the **Albert Hall** where the man himself was reported as being the star of video as opposed to stage! The CT Video crew worked with **Steve Nolan** and **Rachel Holmyard** from **Chromatic Productions** who put the world touring show together; the next stop is Mexico... Another CT event is **Heathcliffe** in Birmingham, plus slide and video projection for the forthcoming **MTV Awards** and a new show for **Levi's**.

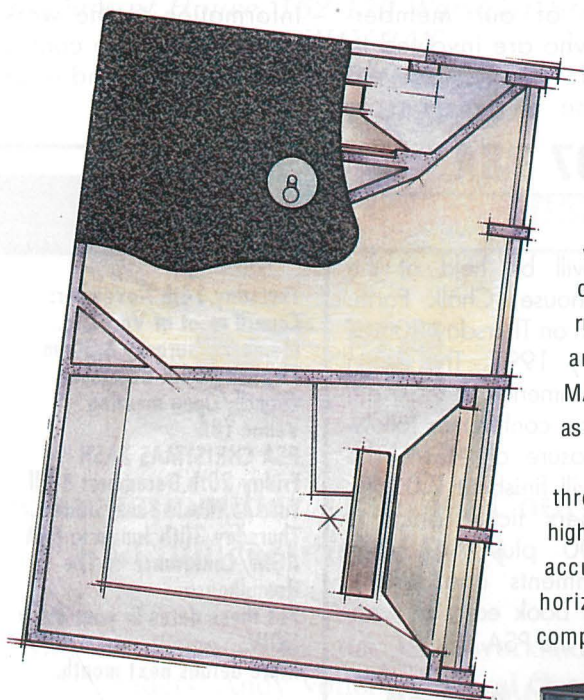
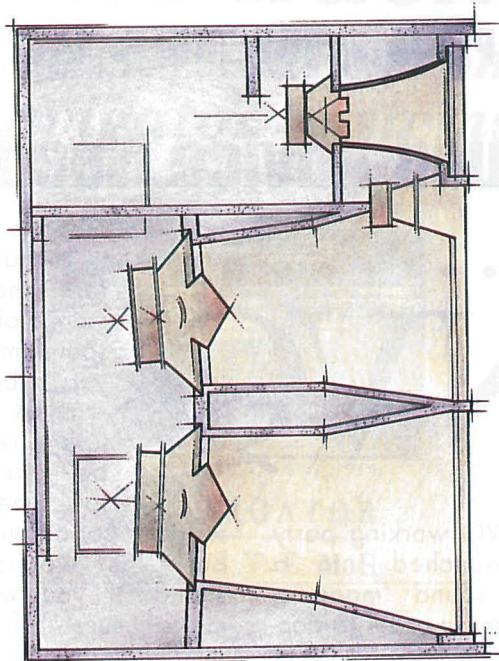
PSL's current acts include **East 17**, **Smash Hits**, the **Boo Radleys** and **Kenny Rogers**, while Stateside they have **Tori Amos**, the **Smashing Pumpkins** and **Ozzy Osbourne**.

The **Vari-Lite Europe/CPL/Brilliant Stages** service various elements of multifarious tours and events. A small selection of these includes **The Cure**, **Metallica** (LD **John Broderick**, set designer **Mark Fisher**), **Celine Dion**, **Kula Shaker** (LD **Rob Gowler**), the **Scorpions** (LD **Patrick Woodroffe**), the set for **Erasure** (designed by **Dave Byars**), **Eddie Izzard** (LDs **Amanda Garrett** and **Mark Henderson**), **Sting** (LD **Nick Sholem**), **Status Quo** in Europe (LD **Pat Marks**) and numerous theatre and industrial undertakings.



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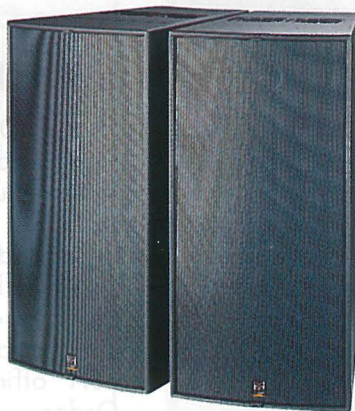
low-mid drivers plus a unique toroidal-technology 6.5" high-mid horn driver and a 1" exit high frequency compression driver ensure that the Wavefront 8 offers true full-range performance working smoothly and efficiently down to 80Hz.



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bulletin board

live! update from the PSA NOVEMBER 1996

GUIDANCE ON HEALTH AND SAFETY MANAGEMENT & RISK ASSESSMENT

The PSA April seminar on Risk Assessment held at Vari-Lite showed that there is a growing need for guidance on how the industry can develop its awareness and expertise in improving safety standards. Everyone is also anxious to feel that they comply with the necessary legislation and best practice.

It is vital to take on board the essential concepts of this subject – it is not just something the law requires, it makes good business sense. Increasingly, service companies are being required to prove that their systems and track record in Health and Safety are adequate. Those falling short will tend to fall by the way-side, as organisations realise that they have some responsibility to ascertain the competence of the firms they hire for events and other tasks.

PSA member Chris Hannam has produced an excellent guidance summary: An Introduction to Health and Safety Management for the Live Music Industry. This is the first PSA publication in its Pocket Book Series.

General responsibilities and resources are outlined, followed by sug-

gestions about how to ensure the competence of one's own organisation (large or small) and that of others. Risk Assessment is dealt with comprehensively, including some very useful pro forms information which simplifies the process and is applicable to most of the straightforward situations. Where a more in-depth study is needed you will still have the basics to get started, and can seek further advice to develop particular issues.

Chris goes on to provide useful information on specific regulations such as Noise, Electricity, First Aid, Accident Reporting, Manual Handling, Hazardous Substances etc. All the 'six pack' EC legislation is included in an easy-to-read format.

Some definitions and handy references complete this very up-to-date document, which is thoroughly recommended as a guide to get people started and assist with getting up to speed on what is expected by the enforcing authorities. Copies of the guide can be ordered through the PSA office.

Steve Dudley
(Symonds Travers Morgan Ltd.)

Sound Advice Needed

... .. NVQ

The NVQ working party has launched into a major sound 'mapping exercise' in order to document the specific NVQ needs of our membership who are involved in sound. They have to analyse all functions in

order to identify what will form the substance of NVQ sound modules yet to be written. A questionnaire will be circulated to members

who appear on our database as working in sound. If you wish to make sure of your involvement in giving information to the working party, please contact the PSA office and register your interest.

1997 PSA AGM & Conference

This will be held at the Roundhouse, Chalk Farm, London on Thursday 30th of January 1997. The AGM will commence at 9.30 am with the conference following closure of AGM. The day will finish at 7.00pm. Members ticket price is £50.00 plus VAT (inc. refreshments and lunch). Please book early by contacting the PSA office.

First Ever PSA Christmas Party

Friday 20th December at Music Bank 8.00 until late. Music, comedy, seasonal buffet and 'wine and beer' pay bar. PSA members and guests by ticket only at £17.50 per head. Contact the PSA office for tickets. Order yours now!! Corporate members – why not give the staff a Christmas treat!

Diary Dates

Thursday 14th November:
Council meet at Vari-Lite.

Members' surgery 6.30pm

Thursday 12th December:
Council/Open meeting

Venue TBA

PSA CHRISTMAS BASH

Friday 20th December: 8 till

Late @ Music Bank Studios.

Thursday 30th January: PSA

AGM/Conference @ The

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Put these dates in your diary

NOW.

More details next month.

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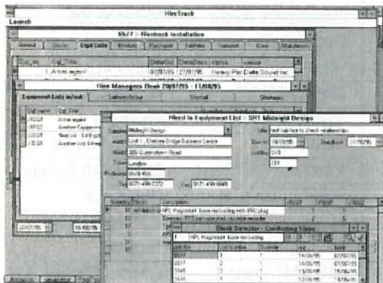
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live! Tours, Events & Theatre Productions

THE MONTHLY UK & EUROPEAN PRODUCTION GUIDE

TOUR	WHERE	SOUND CO	FOH ENGR	MON ENGR	PA/AMPS	FOH DESKS	MON DESKS
Beautiful South	UK	Concert Systems	Pablo Knight		EAW/Crown	Midas XL4	Midas XL3
Bootleg Beatles	UK	Ad Lib Audio	Alan Lynch	Steve Cole	Ad Lib DFI/Amcron	Midas XL3/Spirit Live4	Soundcraft
Jose Carreras	UK	Wigwam Acoustics	Charlie Jones		Meyer	Yamaha PM4000	Amek Recall
Copacabana	UK	TP Sound	T Stevens		Meyer	Cadac J/PM3000	
Deep Purple	Europe	EML Sound & Light	Moray McMillin	Rob Hodgkinson	Martin F2/Crest	Yamaha PM4000	Midas XL3
Def Leppard	UK/Europe	Electrotec Audio Lease		Phil Wilkie	Electrotec Lab Q/Crest	Gamble EX56	Midas XL3
Fugees	UK/Europe	Canegreen	Horale	Seamus Fenton	EAW KF850/Crest	Midas XL3	Midas XL3
Galliano	UK/Europe	Canegreen	Stewart Kerrison	Chris Peters	Meyer MSL4	Midas XL3	Midas XL3
Heathcliff	UK	Brit Row	Colin Norfield	John James	Flashlight/Floodlight	Midas XL3	Yamaha PM4000M
Incognito	UK	Skan	Dennie Vidal	Alistair Nelson	Floodlight/C Audio	Midas XL200	Midas XL3
James Last	Europe	Brit Row	Paul Addison		Flashlight/Floodlight	Yamaha PM4000	Midas XL3
Jamiroquai	UK/Europe	Brit Row	Martin Harrison	Chris Barton	Flashlight/Floodlight	Midas XL3	Midas XL3
Jethro Tull	UK	Canegreen		Mike Downes	Meyer MSL3/Crest	Yamaha PM4000	Soundcraft
Kula Shaker	UK	Electrotec Audio Lease	Graham Pattison	Martin Walker	Audiolease A2	Amek 501	Midas XL3
Let Loose	UK	Canegreen	Brandon Reese	Martin Kearsley	Meyer MSL4	Langley Recall	Midas XL3
Lighthouse Family	UK	Tour Tech	Dick Rabel	Simon Thomas	Tour Tech TFR/Crest	Soundcraft Europa	Midas XL200
Longpigs	UK	SSE	John Martin		EVMT2/Crest/Crown	Midas XL3	TAC Scorpion
Lord of the Dance	UK/Europe	Wigwam	Simon Honeywill	Chris Wade-Evans	d&b	Yamaha PM4000	Midas XL3
Manic Street Preachers	UK	Brit Row	Robert Allen	Roland Oliver	Flashlight/Floodlight		
Maurane	France/Belgium	EML Sound & Light	Nicolas Habert	Herwig Broekmans	EML EMT/Crest	Yamaha PM3000	Ramsa LWS840
Metallica	Worldwide	SSE	Big Mick Hughes	Paul Owen	EV MT4/Crest	Midas XL4	Midas XL4
Night of the Light	Belgium	EML Sound & Light	Patrick Demoustier	Leendert Freytens	Martin F2/Crest	Yamaha PM4000	Midas XL3
Ocean Color Scene	UK	Capital Sound	Tony Keatch	Yarron Levy	Martin F2/Crown	Midas XL3	Midas XL3
Pearl Jam	UK/Europe	Brit Row	Brett Eliason		Flashlight/Floodlight		
Perfecto	UK	Concert Systems	Colin Meek	Neal Sellars	EAW/Crown		
Prodigy	UK	Concert Systems	Nick Warren	Joe Campbell	EAW/Crown	Midas XL3	TAC SR6500
Snowboarding Festival	Berlin/Prague	Sensible Music	Colin Barton	Claude Taylor	Clair Bros	Yamaha PM4000	Midas XL3
Status Quo	UK/Europe	Capital Sound Hire	Andy Taylor	Tim Franklin	Martin F2/Crown	Yamaha PM4000	Midas XL3
Suede	UK/Europe	Wigwam	Steve Phillips	Graham Lees	d&b	Yamaha PM3000	Midas XL3
Reef	UK	Skan	Clive Goodwin	Simon Higgs	Floodlight/C Audio	Soundcraft Venue	Midas Pro 2M
Riverdance	UK* + NYC	The Mikam Sound	K McGing*/C Ahearne	TJM Tutty*/JC Campbel		DDA Q2	DDA Arena
The Cure	Europe/America	Brit Row	Jon Lemon	Bryan Olson	Flashlight/Floodlight	Midas XL3	Yamaha PM4000
Tour De Sites	Belgium	EML Sound & Light	L Fristers		Martin F2	Crest	
Don Williams	UK/Eire	Canegreen	Matt Rosser	Phil Cochran	Meyer MSL3/Crest	Yamaha PM4000	Midas XL3
Worlds Apart	Europe	Capital Sound Hire	Paul Timmins		Wavefront B/Crown	Midas XL3	



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NOVEMBER 1996 live!

LIGHTING CO	LD	LIGHTG DESKS	LIGHTS & FX	CATERING	TRUCKS/BUSES	VIDEO	SET/STAGING
LSD	Simon Sidi	Icon Show Controller	Icon/Washlight	Popcorn			
Entec	Mike Adams	Jands Event/Celco	Conventional/HPE	Cat & Mouse	Stardes/Trathens		Entec/John Henry
LSD	Johnny McCulloch	Icon Show Controller	Icon/Washlight		Luckings		
LSD	Dino de Rose	Icon Show Controller	Icon/Washlights	ETTB			
LSD	Butch Allen	Icon Show Controller	Colourmag/Icon/Celco	Popcorn	Transam/Phoenix		Brilliant Stages
Neg Earth	Jim Pettinato	Mini Artisan	Conventionals, 2Cs	Went Hungry	Stardes		
Neg Earth	Steve Hall	Sapphire	Rainbow/Source 4s		Stage Truck		Stage Truck
Theatre Projects	A Bridge/A Grant	Artisan/Wholehog 2	VL2C/VL4			CT	Brilliant Stages/VLE
Lite Alternative	Max Conwell	Celco 60SE		ETTB	Stardes/Motts		
Neg Earth	Carl Burnett	Diamond I	Conventionals		Stage Truck		
Neg Earth	Phil Freeman	Diamond II	HPE	Cat & Mouse	Phoenix/Len Wright		
Meteorlites	Martin Brennan	Celco		Flying Saucers			
CPL	Rob Gowler	Pearl	VL5				
LSD	Antony Austin	Jands	HMI Spots/Lekos		Eurotrux		
LSD	A Liddle	Icon Mini Console	Colourmags/HMI Lycian	ETTB			
Lite Alternative	Max Conwell	Pearl	VL5				
Meteorlites	Patrick Woodroffe	Whole Hog	Cyberlights/Vari*Lites		Fly By Nite		Jonathan Park
Art of Darkness	Bryan Leitch			Popcorn	Stardes	PSL	
EML Sound & Light	Flor Vandenbergh	Mini Artisan II	VL5/VL6				
Obies/Neg Earth	John Broderick						
EML Sound & Light	Michiel Mildou	Sapphire/Artisan	Conventional/Vari*Lites				
Neg Earth	Pete Wilson	Diamond II	HPE		Fly By Nite		
LSD	Keith Wissmar	Sapphire	Colourchangers/strobes				
Lite Alternative	Paul Normandale	Sapphire	VL5/VL6		Stardes		
Spot Co	Ian Mac	Sapphire	Cyberlights/Dataflash II		KB		Hangman
Meteorlites	Paul Devine	Sapphire	Cyberlights/Man-made snow		McGuinness		Sceenco Serious/Acrejean
CPL	Pat Marks	Diamond II		Popcorn	Trans AM		
Lite Alternative	P Wiffin	Sapphire	VL6		Stardes		
Fineline	Reuben Pinkney			Fisn & Chips	Skan/B&M		
Neg Earth	Patrick Murray	Wholehog II	HPE/Source 4/theatricals			CT	
CPL/LSD	Roy Bennett	Artisan/Icon	VL5/VL4/Icons	EYHO	Redburn/Phoenix		Brilliant Stages/VLE
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free crew listings

Looking for a gig? An entry in the **LIVE!** Free Crew Listing will cost you nothing more than the price of a stamp. Simply complete the form below and post it to **LIVE!** to reach us by the 18th of the month before publication date

CRAP ENGINEER/ cloth ears, mixing concrete a speciality. Experience: used a Hokey-Cokey 2000/worn a baseball cap backwards/name-dropper/bullshitter. (Honest). Tom O'Malley 0141 889 9893/0973 789 790

LIGHTING & SOUND STUDENT/ requires tour work for March '97 for work placement. Experienced on local crew. CV available. Jemme 0161 720 7418

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

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

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

FRONT OF HOUSE/ monitors reliable ears, good attitude. Requires new project. Call Steve 01482 376347

PATCHMASTER SEEKS WORK/ festival and orchestras a speciality. Steve 01273 689125

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

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

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

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

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

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

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

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

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

STAGE MANAGER/ LIGHT/SOUND ENGINEER/ plus: cameras/projectionist/rigger/programmer/remixer. Live/studio tours. CV samples. Saffron 01767 682106/0589 142226

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live!

up the **truss**

with **Tim Roberts**



A brief shudder of glee runs through the staff here at Truss Towers as a fax emerges from the machine, bringing with it the unmistakable whiff of disaster. Sadly, the author of this particular missive is very anxious that their name is not publicly connected with the events recounted; and that any employers, sponsors, agents, Public Authorities, companies or others howsoever or by whomsoever connected implicated or insinuated whether individually severally or jointly are not mentioned or even hinted at howsoever etc, etc. There are severe legal and financial implications after all. So, it is with extreme regret that I'm unable to name this month's *Truss* winner, although their moniker will be appearing on a special edition *MagLite* very soon. Anyway, you don't need to trouble yourself with details like who and where – just read on and thank your lucky stars it wasn't you...

The Great Corporate Event was to be put under way with the best *Son et Lumière*, fireworks and champagne that money could buy. Unfortunately for the crew this meant a 5am get-in followed by an overnight focus, then show day followed by another all-nighter that involved coiling enough cable to encompass the globe. Cable that had been lying in a marinade of mud, rust and sea water on a rotting pontoon floating in a dockyard.

Due to tidal movement it was impossible to wheel equipment off the pontoon until 7.30am the next day, so flight cases were being lifted off by some very disenchanted cranes drivers, whose tempers and tolerance wore ever thinner as the dawn chorus came on. Our hero could barely bring him or herself to look as cases of expensive Texan hardware were swung about over the murky depths with increasing abandon. As the crane drivers became more and more frustrated they began to ignore shouts from the crew, and went for things as soon as they looked like they were ready to be lifted. Something just had to go wrong.

The last item was a barrel full of generator fuel; as it was hoisted the second hook from the crane caught the safety barrier of the pontoon and ripped it right off. It plunged directly into the soup, and was followed, slowly but inexorably, by a long section of rather expensive trussing. There was a ghastly silence from the crew as the waters parted and this impromptu and distinctly-unseaworthy vessel was launched. Groans of despair turned to gasps of amazement when the bloody thing floated, and remained sufficiently buoyant to be hauled back aboard with the aid of some snap braces. Whether due to the density of pollutants in the dock or the stinginess of the fabricators with their alloy, the Floating Truss of the Blessed Virgin remains a mystery to this day...

Fornicating

As recompense for this punishing schedule (metallic miracles notwithstanding) our hero was given the task of rigging for The Party, the schedule for which look remarkably good: Day 1 – load a small amount of gear into a marquee; drink a lot; sleep. Day 2 – fiddle about with said gear for a while; carry on drinking; sleep. Day 3 – Lunchtime gig; load-out; go home.

Easy.

Even the weather was kind. No torrential rain, no hurricanes, no leaking tents.

So lovely, in fact, that millions upon millions of crane fly larvae, lying dormant in the marquee field, decided that this was the weekend to emerge, shag like fury, lay their eggs and die.

They were everywhere; in your face, in your hair.

You put down a cable and it's covered with mounds of rutting, biting insects. The man from the council came down and decided they weren't a health hazard, but sent a giant sweeper down to help clear the bodies from the carpet. It came as a blessed relief when the generator finally broke down and everyone could go home for the night.

The next morning the tent was surrounded by an 8" deep moat of post-coital corpses, while inside the air was a vibrating miasma of fornicating flies. Quite clearly even a corporate food & booze junket couldn't be held in these conditions, so the side walls of the tent were lifted in an attempt to flush the little sods out.

Despite these extreme conditions the satellite TV people insisted in setting up their transmission lines in a corner of the tent. Still, on the bright side, no tent walling meant less lighting to install. So, after another day of trawling through a giant insect orgy the tent was packed up and everyone went back to the hotel to contemplate the life cycle of invertebrates.

Breakfast was interrupted by an urgent (but

in the blissful light of *Truss* hindsight, perfectly predictable) alarm call from the site: "Err...the tent's blown in half!"

Overnight, a Force 8 wind had whipped up from nowhere and turned the venue inside out. The Production Manager, who witnessed the event, had dashed out and promptly received a broken collarbone from the swinging Production Office door!

In the early morning lighting gear was gingerly removed from the mass of flapping tarpaulin and shagging insects. Despite cancellation of the gig everyone had to stay on hand to provide power to the TV people in their satellite van. The marquee company were called and told the good news, but by the time they arrived it was too close to transmission time to remove the critical ISDN cables. These tiny wires had somehow remained intact, despite being completely entwined in the mess of fabric and steel. As all looked on even they began to disappear beneath the new day's dawning of fornicating flies...

Toodle pip!

The Floating Truss of the Blessed Virgin remains a mystery to this day

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