

INTERNATIONAL PERFORMANCE PRODUCTION

Live!

hippy hippy shaker
live at the academy

The '97 Live! Show:

'the show this industry's always wanted'

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

NEWS

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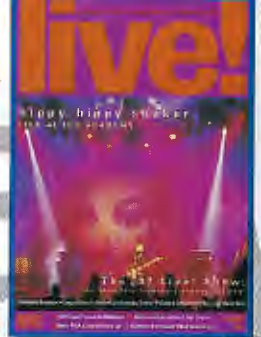
THANK YOU
TO ALL OUR STAFF, CREW,
CUSTOMERS AND FRIENDS
FOR THEIR SUPPORT

WE LOOK FORWARD
TO WORKING WITH YOU IN '97.

Ready for action: part of the Live! Show
Photograph: Nik Milner

Itinerary

Itinerary



March 1997 Issue 54



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Cover photograph

*Kula Shaker at
Brixton Academy
LDs: Peter Barnes
& Rob Gawler*

*Story, page 34
Photos: Phil Dent*

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live!
Show
1997

This was the show the live in



ALL AROUND IN THE ROUNDHOUSE

PHOTOGRAPHED EARLY ON DAY 2 OF THE LIVE! SHOW, NIK MILNBT'S WIDELY KNOWN PICTURE SHOWS THE CENTRAL BAR, PROJECTION GALLERY (L), AND PART OF THE MULTIMEDIA WORLD

LOUISE STICKLAND'S ROUNDUP FROM THE ROUNDHOUSE

The fifth Live! Show sold out well in advance and featured a record number of exhibitors. Better still, more visitors than any previous Live! Show crossed the hallowed portals of Camden's Roundhouse – and all benefited from an unprecedented simultaneous programme of action and events associated with the Show.

The 1997 Live! Show was a radical departure from its predecessors in many ways – none more obvious than it being located in a venue of great historical and geographical significance to the embryonic years of the rock 'n' roll industry.

This move, coupled with the natural bohemian charisma of the dilapidated but character-laden Roundhouse, immediately infused the show with an ambiance and *raison d'être* more relevant than ever to the performance industry Live! represents.

Considerable thought and effort had been put into the presentation of the show itself, with video screens abounding the circumference of the building and a huge variety of visual and sonic experiences waiting to be encountered by anyone circulating around the stands. The central bar area was a constructive adventure by **LSD** (with **Stagehire** providing its latest **2000 Series stage deck**) – a nucleus for visitors to meet, discuss, debate and gossip in an informal and laid-back environment.

The food bar and VIP bar area was beautifully

decorated with projection magic from **An Arc Light**, who had a twin white screen dividing the two areas, so the same imagery could be seen from both sides.

As always with the Live! Show, social intercourse is one of the primary motivating factors on the agenda as well as the chance to peruse and review the latest production industry products and projects. The large increase in visitor numbers meant

"The level of interest in the Live! Show proves it's become the prime annual event for the live production industry. People in this business enjoy getting together, but they're fussy about how and where. We wanted the Live! Show to reflect the creativity and energy of the production industry, at the one time of the year when most people aren't touring. Virtually everyone seemed to think it was a big success" - **Mike Lethby, Live!**

that socialising around the stands, as well as at the bar, rapidly became the show's theme.

Steve Sunderland, from **Eletcrotec Audio Lease**, commented: "I've met up with just about everybody in the production business that I could have wanted to – I keep bumping into people I haven't seen for ages." Many others we spoke to had much the same story to tell.

The psychology of the circular layout worked brilliantly in terms of emphasising the intimacy and

47% MORE EXHIBITORS

involvement of all exhibitors in the 'whole' show. This womb-like aura arose from the conceptual parameters that no-one should be marginalized or excluded from the centre of the action. Apart from odd corners enforced by the quirkiness of the Roundhouse, there was no dead space or dark corners, which was just as well as the show was sold out well in advance.

INTERACTIVE IDEAS

Again breaking with the tradition of previous years, notable industry-related seminars took place at the 1997 Live! Show. These included the **PSA Conference** (see separate article) and the equally packed-out **ALD** (Association of Lighting Designers) session hosted by Patrick Woodroffe. The prestige of having such industry professionals and organisations involved with the show gave the event profile – and provided vital foundation blocks which can be built upon for future years.

As the Millennium approaches, the Live! Show looks set to expand far beyond its original horizons of being just a trade show, to become an interactive forum for display and discourse of ideas, events and technology in a fast-moving industry.

With visitor figures and spirits at an all time high, Friday afternoon's après-Live! Awards hangovers were kicked into touch by the superlative sounds of intelligent drum 'n' bass from **GAIA-Live**. The Gaia crew played a thumping one hour

Industry has been waiting for'

Screenco



WINTER WONDERLAND:
ICE SCULPTURE BY THE ICE BOX AND ICE
DISTRIBUTION SERVICES



set, broadcast live over the information superhighway courtesy of Internet service provider **Demon Internet**. Live!'s Mike Lethby commented that he sees huge potential for integration

of live performances at future Live! Shows. He feels it adds a vitality and immediacy not offered by

78% MORE VISITORS

other more conventional trade shows. Promoting acts such as GAIA-LIVE also emphasises the Show's commitment to the development of new performance mediums and to the latest technology.

With the future of the production industry itself in mind, Live! magazine ran a **student venue competition** in the run-up to the Show. The latest sound and lighting technology – a **Light**

Processor QCommander desk, a **Spirit 4/2** sound console and a **Scanner II** Diversity radio mic system – featured as prizes and these were presented at the show. Winners were **University of East Anglia** (UEA), Norwich, who also won the **Live! Award for Student Venue** for the umpteenth year! A gig featuring the new gear in use at UEA will be covered in a forthcoming edition of Live!.

The animated nature of the show was widely welcomed by exhibitors, many of whom chose the Show to launch new products.

Avolites revealed their new '**Shape Generator**' software together with a new truss-mounting **DMX splitter**. Tony Shembish enthused: "The show has been very good. I have made several sales and virtually all the visitors have been serious, not time-wasters."

AC Lighting's Mike Falconer was similarly upbeat: "There are plenty of LDs here who are not only serious customers but also often people you wouldn't normally see at a trade show: people like Mark Kenyon or Andy Dobbs, for example." He

added: "Also, the venue is very pretty!"

Screenco's Anita Page commented: "The vibe is fantastic. This venue started like a blank canvas and certainly provided a huge curiosity factor for most people. This is rock 'n' roll and it's what we are used to. Many visitors here are people we have been dealing with for the last 12 years, so that's great." Screenco were showing their latest **JTS17 Jumbotron** screen which not only looked amazing, but provided a good navigational aid for anyone who became dizzy going round and round in circles!

At **HW International**, Peter Barnard said: "It's very good. The venue has definitely worked – it's more of a chatting show than a selling show for us." HW was also celebrating the fact that the **Shure UHF** radio system is now available in the UK and that they have just become the **Phonic UK** distributor.

They provided the show's PA, with a pair of **GAE** mid/high and bass stacks either side of the central bar, a **Shure** handheld radio mic for announcements and a mixer which also took the audio tracks from Chris Saunders' video control centre.

It was **Proel's** first Live! show, with Pablo Burocchi commenting: "This is so good for us. The professional market is one we want to be part of as a company and we are meeting the right people – the customers are very good quality". He also commented that the smaller and more relaxed scale was a definite advantage. "This is probably the best money I've ever spent on an exhibition and I will definitely be back next year."

Litestructures were showing their new

"Everyone's said, what a great vibe. But really, we just said to the industry, do what you do best. So we had a bit of rock'n'roll, a dash of club culture, and the co-operative spirit of festival. Although next year's show is certain to be bigger and better, I promise that if anything, that vibe will get stronger. But yes, we are expecting a big increase in exhibitors and visitors" - **Mike Lethby, Live!**

Litedeck 2020 high tensile aluminium staging. They commented that "the quality was high" – and that they had been visited by "a lot of staging and touring companies".

Richard Barman from **Autograph Sound** reported having had "a good show", meeting both new and established customers. He felt it was an excellent opportunity for Autograph to demonstrate the new **Meyer RMS** remote monitoring system as well as the new **Lab Gruppen Lab 4000** amplifier. "It's definitely been worthwhile," he concluded.

Amek showed their **Langley** range of live consoles, the latest features of **ShowTime** software and previewed new **Rupert Neve dual mic amplifiers** and a new **Neve compressor/limiter**. Geoff Muir commented that they hadn't seen many people with whom they weren't already acquainted, "apart from the City of Westminster College who always seem to send loads and they all ask the same questions."

The **PSL** stand revealed a predictably partied-out Chris Mousour who had larked it big-time at the Awards the previous night. Nonetheless Mousour was adamant about the Show: "It is fabulous! Very sociable and easily the best attended show for the live business – ever!" PSL – also involved with video projection at the show – had been so busy on the first day, he added, that he hadn't even had time to distribute their specially-printed Live! Show T-shirts.

Pulsar launched the latest **Clay Paky** family member – the **Stage Scan**. Derrick Saunders said he was "pleased with the volume and quality of the visitors" and added that they had made use of the VIP guest system to invite a large **BBC** contingent to the show.

Martin Professional's Ian Kirby commented that it was "easily the best Live! Show ever... with plenty of serious LDs and much interest in the PALS," following their use on Heathcliff. He felt that the venue could have been slightly less Spartan in terms of facilities: "We could have done with a car park, heating, more security and decent toilets," he opined. I hazard a guess that Ian won't be first in the queue for Glasto tickets... but his views will certainly be taken into account for next year's show.

The **Lightfactor** stand was one of those by the entrance doors and thus somewhat exposed to the elements, but this hadn't dampened spirits. While **Light Processor's** Graham Norman complained of a dripping nose (from a cold) for two days, Lightfactor's Mick Hannaford said: "The show has beaten all my expectations. We thought it would be exclusively business-to-business, which is not a bad thing anyway, but it has actually given us the chance to talk to many people who are

already our customers and plenty more who aren't. We have also had much interest in the up-coming training workshops." Lightfactor last exhibited at the first Live! Show in 1993 and this year represented the first UK showing of the **Eco Dome** weatherized housing for the Live! 1997 Award-winning **Studio Color**.

It was the first Live! Show for **White Light** and **The Moving Light Company** who had just announced their latest purchase of 50 Studio Colors from Lightfactor. Bryan Raven felt the

➔ p6



THE BIG BUILD:
THE ROUNDHOUSE TAKES ON A
NEW LOOK

live!
Show
1997



◀ p5 show had been "very good" and that they were "pleasantly surprised at the high standard of visitors." He continued: "The room is beautiful with plenty of character and works well as an exhibition space."

PCM showed the new **Columbus McKinnon ProStar** motor, a cute, handbag-sized hoist for lifting loads of up to 136kg. PCM was another first-time exhibitor, with John Jones commenting: "It's been an absolutely cracking show with lots of good leads – and the venue is just great." He was further elated at being able to announce an order for 16 **Lodestars** from one customer on the Friday morning...

Coral Cooper, looking fresh despite partying hard at the Awards dinner, was on the **M & M** stand, pleasantly surprised at how much interest the show attracted. Rather than demonstrating the **ScanCommander** itself, M & M were highlighting the training courses available.

Marquee Audio's Andy Huffer confirmed that the show was "far superior to previous years", observing that the overall standards of visitors was good and extended beyond just 'trainspotters'. He also felt it was about the right size and "the perfect vibe for the rock 'n' roll industry".

Martin Reed from **Turbosound** echoed these sentiments: "It's excellent – very busy both days and superb for networking and making new contacts as well as renewing old acquaintances". He joined the ranks of those who thought the funky venue worked as a concept. Turbosound was highlighting its Impact 50 speakers – small, loud and aimed at a broad variety of applications.

There were plenty of smiling faces at the **Visuality Productions** stand. Visuality's Justin Parfitt and Henry Northcroft said business had been excellent for them during the two days and that adding a strong video element had given the event an eye-catching and exciting dimension.

Peter Kenny from **EAW** found the atmosphere invigorating and the visitor quality high – although he wasn't convinced about the noise levels and thought that "certain smoke machines could do with restraining!"

EAW showed their **KF855** downward firing concert speaker system, amongst other wares.

Creative Technology's Kahren Williams had her work cut out to get people to divert their attention to the **CT OB mobile** that was parked outside in the elements. This can be used as a control truck for festivals and also to record gigs – as, indeed, it did for Oasis at Knebworth. In conjunction with **Screenco**, CT also provided the Roundhouse video feed to their **Jumbotron** screen. Kahren commented: "The ambience is great and everyone's done really well to pull it off and make it into something unique."

JEM's Jon Petts, exhibiting at the Live! Show for the first time, said he was "cold but extremely impressed" with the proceedings. "I've met up with people I haven't seen for years, which has been great fun!"

Vari-Lite Europe showed off its new **VL5A wash luminaire** with the fluid-filled 'liquid lens' (see Stop Press, page 10). Jim Douglas was yet another to praise the quality, numbers and range in visitors.

LIVE IN EVERY SENSE

At the end of the day the 1997 Live! Show was a coup in terms of moving the event out of the previous four years' conventional exhibition environments and into a live context in every sense of the word.

As with all new ideas and first attempts, it wasn't without teething problems, and the organizers are the first to welcome all feedback from visitors or exhibitors. By encouraging dialogue and communication it will be possible to build upon this trend and ensure the 1998 Live! Show and all to follow continue along the path of progressive presentation.

■ Louise Stickland

➔ p10

"Choosing the Roundhouse proved to be a great success. The atmosphere benefited from having the Live! Show in an environment with such a long rock history. And the coming together of the PSA AGM and Conference running alongside the Show meant that the mix of people added greatly to the success of both events. It was a great stepping-stone to an expanded and growing Live! Show that I'm sure will remain suitably off-the-wall even while it grows. It was a wonderful divergence from the usual, which is what our industry is all about. I'm certainly looking forward to exploring the possibility of continuing the association between the Live! Show and the PSA"

**- Keith Ferguson,
Production Services
Association**



Videoworld: Visuality Productions, aka Henry Northcroft and Justin Parfitt, came to Live!'s attention at Big Love last September, where they provided live video graphics for Underworld. I thought their exploratory, free-form ideas would contribute to the festival vibe – the question was, how to make it work? A meeting at **CT Soho** (who also created the groovy 3D-animated

Live! logo) brought together everyone involved in the multimedia concept: **Visuality, Creative Technology, PSL, Demon Internet**, the Internet dance broadcast outfit **GAIA-LIVE**, huddled around a floor plan upon which someone (quite possibly the editor...) had drawn in coloured areas denoting projection spaces and screens. There was a sharp intake of breath. Several coffees later, we had the bones of a plan. Said plan was then discussed over a beer with videomeister **Chris Saunders**. And then there was another sharp intake of breath... ■ ML



VISUALITY ON THE BOX:
CARLTON TV'S CLUB NATION
AT THE LIVE! SHOW



ROUNDPHOTO (ABOVE): JIM LAWS

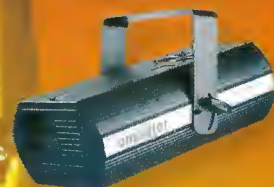
Pictured clockwise from left: Cyberlight® CX automated luminaire, Intellibeam® automated luminaire, Trackspot® automated luminaire, Universal™ lighting controller, Color Pro® color changing fixture, Emulator® laser simulator, Studio Color™ automated wash fixture (NEW!), and Dataflash® AF1000 xenon strobe fixture...

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THE STAGE

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

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

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

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PROFESSIONAL SHOW LIGHTING

SHOW SHORTS

PATRICK WOODROFFE hosted a packed session of the Association of Lighting Designers on the 31st. His theme was 'Where rock'n'roll and theatre lighting meet' and his entertaining and anecdote-packed talk attracted around 150 people from the worlds of theatre, live and student venues

THE AXIS, the ILMC's brand-new Website, was launched live at the Show by ILMC Chair Martin Hopewell, of Primary Talent Intenational. It's a feature-packed information resource for the live music industry – and its **Online News Pages** come to you courtesy of **Live! magazine...**

STOP PRESS



VARI*LITE VL5A™ – A last-minute arrival from Texas, received its international unveiling at the Live! Show. It features the unique VARI*BEAM™ 'liquid lens' for superior beam control and a powerful 700W 5600°K arc light output – up to 4 times brighter than a VL5. Its revolutionary diffusion mechanism provides an automated 6-to-1 beam angle variation. It shares much of the technology of the VL5, and the latter's silent, convection-cooled operation. The new lens (worldwide patents pending) has been developed by Vari-Lite, Inc., and consists of a transparent honeycomb of silicon-filled hexagonal cells, bonded

to the luminaire's glass front lens. The concept offers three advantages over other beam-shaping devices: almost all mechanics are eliminated; the entire lens surface changes shape; and there is very little light output loss compared to conventional diffusers. The liquid lens gives the VL5A a wide beam angle variation, with smooth transition throughout the range and very even coverage. Full details in the next issue. +44 (0)181 575 5555

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ALD (ASSOCIATION OF LIGHTING DESIGNERS)
AMEX SYSTEMS
AMERICAN AIRLINES
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AVOLITES
BEN & JERRY ICE CREAM
BEYERDYNAMIC
BLACK PIG
BLACKOUT
BSS AUDIO
CADAC
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WHITE LIGHT



PROJECTING MAGIC: AN ARC LIGHT'S ILLUMINATION IN THE VIP BAR

CREDITS

Our acknowledgements and thanks are due to all the following for their assistance, ideas and support at the 1997 Live! Show

Acre Jean	Marquee drapes
Alia Dann	Marquee Co-ordinator
An Arc Light's Illumination	Lighting (Food / VIP Bar)
Bannerama	Banners (Food / VIP Bar)
Berryhurst	Shuttle Buses
Black Pig / Chris Saunders	Videomeister
Blackout	Mega Projection Cyc
Budget	Flooring
Camden Furniture Hire	Furniture Hire
Creative Technology	Video mixing – CT OB Truck
De Boer	Entrance tentage
Demon Internet	Internet connectivity
Eat To The Beat	Food Bar
Edwin Shirley Staging	Jumbotron support
GAIA-LIVE	Live Internet Broadcast
Go Leisure	Venue Hire
Hako	Floor scrubbing & drying
HW International	GAE Central Bar PA & Shure Radio Mic
ILMC / Martin Hopewell	The Axis
Innovation	Power & Comms Systems
Litestructures	Performance Platform
Louise Stickland	Exhibitor Guide Co-Ordination
LSD	Lighting Tower
Mick Kluczynski	Production Consultant
Mojo Working International	PR & Event Consultancy
Portapath	Marquee Walkway
Powerent	Power
PSA	AGM & Conference
PSL / ProQuip	Additional video equipment
Pulsar Light of Cambridge	Entrance Lighting
Stagehire	Central Bar Stage Deck (2000 Series)
Stage Miracles	Crew
Templine	Power
Vertigo Rigging	Rigging Services
Visuality Productions	Live Video Graphics
War Child	Support

THE LIVE! TEAM

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Andy Lenthall	Sales Manager
Robyn Pierce	Assistant Producer
Alan Gibbs	Production Manager
Mandy Humm	Production
Clark Everett	Production
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Teresa Pilgrim	Marketing Co-Ordinator
Zoe Harrison	Marketing
Mark Shapiro	Marketing
Heather Pullen	Marketing

LIVE! / NUS STUDENT VENUES COMPETITION

(Winner: Union of UEA Students)

Prizes donated by:	
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SPiRiT XL7

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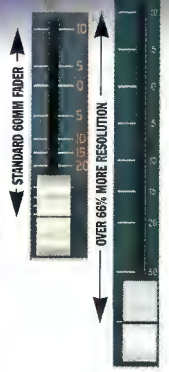


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THE AWARDS

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live!

1997!

awards



The National, Kilburn, London Thursday January 30th 1997

THE 1997 AWARDS

THE 1997 LIVE! AWARDS were, for the first time ever, truly the voice of the industry. This year's vote attracted roughly SIX TIMES the return of last year's, with literally hundreds of voting forms continuing to pour off the Nexus fax machine as we closed the poll. The votes thus cast were added up – and the results spoke for themselves.

That, in a nutshell, is the simple answer to all those who uncharitably assume the whole affair is comfortably rigged in favour of advertisers: this is democracy at work!

Speaking of charity, War Child was this year's charity beneficiary. After the 1996 Awards many people had suggested we use this annual shindig to raise money for a good cause, and War Child's ambitious project to build and equip a Music Therapy Centre in Mostar, Bosnia, to help the innocent victims of that conflict – the children – to regain 'normal' lives seemed an apt choice.

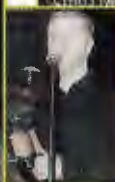
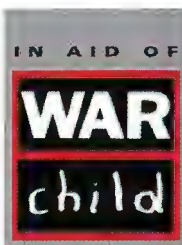
The dinner raised £5,000 directly – but rather than donating cash, we will be using this money in conjunction with a major manufacturing group to supply the Music Therapy Centre with equipment worth a great deal more. Full details in Live! soon.

To those who did not get the seat of their desire, or worse still could not even get in (we had to decline around 400 ticket applications), our apologies. The event, as the industry's annual get-together, is now a very hot ticket. We will be asking for your views on next year's venue – and entertainment. Details in the next issue.

Finally, a grateful note of thanks to all those who put many hours, days and in some cases weeks into the organisation.

See you all next year!

■ Mike Lethby



OUR THANKS TO THE FOLLOWING FOR THEIR CONTRIBUTIONS TO THE LIVE! AWARDS 1997:

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THE AWARDS WINNERS IN FULL - TURN TO PAGE 15

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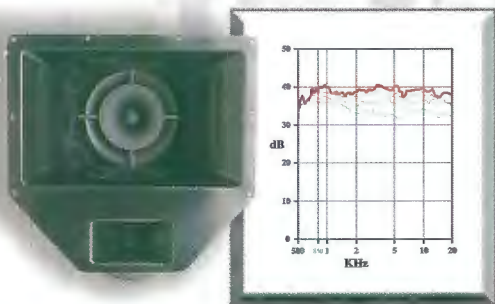
In fact, when we looked at the way most systems are designed one thing always stood out - they were very conventional, or in other words - ordinary! That's why no one arena system could really 'cut' it - until now.

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1997 live! awards

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GOLD AWARD

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SILVER AWARDS
ESS Tower System, Fold Flat Truss, Wholehog II Effects Engine

LIGHTING RENTAL COMPANY OF THE YEAR

GOLD AWARD

LSD
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Neg Earth, Lite Alternative, CPL

AUDIO RENTAL COMPANY OF THE YEAR

Sponsored by Pro Sound News Europe

GOLD AWARD

Wigwam
SILVER AWARDS
SSE, Brit Row, Audio Lease

SET FABRICATION OF THE YEAR

GOLD AWARD

Brilliant Stages
SILVER AWARDS
ESS, Total Fabrications, Rock Construction

CATERING COMPANY OF THE YEAR

GOLD AWARD

Eat To The Beat
SILVER AWARDS
Popcorn, Eat Your Hearts Out, Snakatak

TRUCKING COMPANY OF THE YEAR

GOLD AWARD

Stardes
SILVER AWARD
Stagetruck, Transam, Redburn Transfer

TOUR BUS COMPANY OF THE YEAR

GOLD AWARD

Phoenix
SILVER AWARDS
Len Wrights, Wharfdale, Trathens Star Rider

PROMOTER OF THE YEAR

GOLD AWARD

SJM
SILVER AWARDS
MCP, Harvey Goldsmith, Marshal Arts

AGENT OF THE YEAR

GOLD AWARD

Barry Dickins
SILVER AWARDS
David Levy, Paul Boswell, Ben Winchester

STUDENT VENUE

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SILVER AWARDS
Manchester, Sheffield

UK/EUROPEAN VENUE

GOLD AWARD

Brixton Academy
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Shepherd's Bush Empire, Sheffield Leadmill, Manchester Apollo

UK/EUROPEAN ARENA

GOLD AWARD

Sheffield Arena
SILVER AWARD
Wembley, NEC, Manchester NYNEX

THEATRE PRODUCTION

GOLD AWARD

Lord of the Dance
SILVER AWARDS
Tommy, Heathcliff, Jesus Christ Superstar

DANCE EVENT OF THE YEAR

GOLD AWARD

World Dance at Lydd
SILVER AWARDS
Big Love, Tribal Gathering, Megadog

FESTIVAL OF THE YEAR

GOLD AWARD

V96
SILVER AWARDS
Phoenix, T in the Park, WOMAD at Reading

TOUR OF THE YEAR

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GOLD AWARD

Manic Street Preachers
SILVER AWARDS
Metallica, Tina Turner, The Cure

NEW LIVE ACT OF THE YEAR

GOLD AWARD

Kula Shaker
SILVER AWARDS
Garbage, Longpigs, Beck

OVERALL LIVE ACT OF THE YEAR

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GOLD AWARD

Alanis Morissette
SILVER AWARDS
Oasis, The Prodigy, Pulp

PRODUCTION MANAGER

GOLD AWARD

Mick Double
SILVER AWARDS
Steve Levitt, Martin Walker, Chris Vaughn

LIVE VIDEO PRODUCTION

Gold Award

Chris Hilson
SILVER AWARD
Dick Carruthers

SET DESIGNER

Gold Award

Mark Fisher
SILVER AWARDS
Roy Bennett, Paul Normandale, Dave Byars

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GOLD AWARD

Paul Normandale
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Mikey Howard, Patrick Woodroffe, Pete Barnes

live!

NEWS

MARCH 1997

NEWS PAGES 16, 18, 20, 25, 27, 29, 37, 38

Parkes, Riverman, Bob Dog join forces

Simon Parkes, previously owner of Brixton Academy before selling the venue to the Break For The Border Group, has entered into a partnership with Dave McLean at Riverman.

The two are setting up a new company to handle special event promotion and production and have brought in Bob Dog, the man behind dance specialists Megadog Productions, to help them in their new projects, which are, according to Parkes, "going to blow everyone's socks off."

Bob Dog says he will bring an understanding of what does and doesn't work within a dance environment to the group, "and our sense of feel, programming, standards and honesty."

Megadog, he affirms, will continue as usual. The company has been asked to undertake a 30-date arena tour of the USA this year, which Bob Dog will oversee.

Riverman Management, which manages Placebo, and the promotion company, with Alex Weston, will also continue.

Of longtime Riverman associate Tony Dobson, one of those to leave during the restructuring, McLean commented: "Everything changes. People move on."

■ Fiona Harley

New look for Donington '97

Donington Monsters of Rock, the legendary summer showcase of heavy metal in the UK, is set for a radical change of image and attitude this year.

The traditional heavy metal one-dayer is being re-invented by promoters MCP as a two-day festival, with overnight camping plus associated facilities – and a broader music policy.

MCP promised: "It will be bigger, better and fresher." Although no acts had been confirmed at press date, a press release from MCP says the festival will pitch for a more varied range of bands, to "reflect the brilliant diversification of rock music – with bands as different as Ash and Prodigy through to Type O Negative and Marilyn Manson being approached."

■ Fiona Harley

Lively exchange of views over cancelled Sisters of Mercy show



As we closed for press, The Sisters of Mercy, who were due to play a one-off concert at Birmingham's NEC on March 28, were in dispute with promoter Industrial Research after the event was called off. It would have been IR's biggest-ever concert.

Though ticket sales are said to have topped 3,000 in early February, the show has now been cancelled, with the promoter and The Sisters of Mercy's Andrew Eldritch exchanging accusations and counter-accusations. IR also posted comments on the Internet.

Two facts are not disputed by either side – that one advance payment (currently held in escrow) was made by IR to Eldritch; and that further due payments were not made within the stipulated time frame. Those facts aside, however, there is virtually no agreement.

Following the cancellation announcement, Industrial Research issued a statement on February 15 saying: "Legally speaking Industrial Research Ltd made a repudiatory breach of contract and subsequently, as a direct result of this most traumatic encounter will be forced into liquidation." An earlier statement from Eldritch claimed: "The promoter was almost a month late in delivering the second advance payment to the band. That cheque bounced and was then cancelled. The third installment never arrived at all. The band put the promoter on notice, and then terminated the agreement. As anybody would."

Explaining why the band had opted for a non-mainstream promoter, Eldritch told *Live!*: "They came

to us. Our view is that anybody's got the right to promote the NEC. As long as they fulfill their contract, then we'll fulfill ours."

Eldritch accused the promoter of being "cavalier about money early on", while IR countered that Eldritch had been "difficult".

Industrial Research's Paul Storm said: "Andrew seemingly threw spanners in the works, warning people they were buying at their own risk. Hence we didn't make the payment because we thought 'what's the point?'"

Eldritch confirmed to *Live!* that the band did indeed warn their fanclub "that they would be buying tickets at their own risk" – but, he insisted, only after he became dissatisfied with progress from the promoter.

Tickets bought directly from the NEC are now being refunded. The promoter's statement apologised "to public and press alike for wasting their time and money on this wholly unpleasant affair."

Storm told *Live!*: "We did have three other shows lined up. I don't think we'll continue. We don't have the money any more and there are easier ways to make money than being a promoter."

Eldritch stated: "We [The Sisters of Mercy] have never breached a contract in 15 years," and said he is within his rights to sue the promoters for the full amount owed.

He also told *Live!* the band may try to play the NEC later in the summer with another promoter, if it can be fitted around their existing festival dates.

■ Fiona Harley

Crew firm head scoops Female Entrepreneur award



Stephanie Denver of Birmingham-based stage crew company Muscle 4 Money has been named Midlands Female Entrepreneur of the year by the South Birmingham Enterprise Centre.

Muscle 4 Money is one of the fastest-growing local crew hire companies in the UK – and the only one headed by a woman. The company was set up in September 1994, sub-contracting production and scaffolding crews for the entertainment industry and corporate events market.

The company has supplied scaffolders to a number of high-profile events including Simply Red, Mariah Carey, the Eagles, Phoenix Festival and Tina Turner.

Denver commented: "I was very pleased to receive the awards on behalf of myself and my crew. It has endorsed my belief that identifying and pursuing business opportunities at the right time whilst developing and training crew members to a high standard is the way forward."

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UEA makes it a double winner

Representatives from the Union of UEA Students had their hands full at this year's Live! Show and Awards, collecting the Live! Award for the Best Student Venue – and picking up the prizes for the NUS Ents competition.

On winning the Live! Award for Best Student Venue for the fifth year running, UEA Ents Manager Nick Rayns said: "We are flattered to get an award from our peers and hope we can provide the same user-friendly service to customers, crews, promoters and artists in '97. Also, we hope Live! had as much fun giving the award as we had collecting it."

The competition, organised by Live! in conjunction with the National Union of Students, was sponsored by Spirit by Soundcraft, LightProcessor and John Hornby Skewes. The prizes, kindly donated by the aforementioned companies, were a Spirit Live 4/2 sound console, a LightProcessor Q Commander and a Scanner II radio microphone.

The correct answers were:

- 1: A - Björk; B - Pete Townshend; C - Noel Gallagher.
- 2: C - False.

Response to the competition was good and final decisions had to be based on the tie-breaker. The



L to R: Phil Lusher, representing John Hornby Skewes, Andy Farmer from Spirit, Graham Norman from LightProcessor and Mike Lethby from Live! presenting the Live! NUS Ents competition prizes to Union of UEA Students representative Ginge Kaye

UEA's winning entry was considered by the Live! panel to "demonstrate the true potential of the relationship between our industry and students involved in live performance production".

Entrants had to complete the following sentence: "If our Student

technology right now."

"The response to this competition shows the continuing interest that student unions throughout the UK have for live music. Thanks to Live! and the companies donating the equipment, another union has been assisted in promoting live music to a student audience." said Head of NUS Ents Matt Williams.

Graham Norman of LightProcessor commented: "Having thrust the QCommander into the hands of young enthusiastic lighting people, we hope they have fun discovering its full creative potential."

Di Anderson, Entertainments Assistant at the Union of UEA Students, was delighted with the win: "How come we don't have this much luck with the lottery? Thanks for the gear. We'll put it to good use." ■ Robyn Pierce

Union wins the Live! NUS Ents competition we will...". UEA's response was: *"...give the tools to stage gigs to hopeful new hands and 'give-us-a-chance technicians'. Everybody's got to start somewhere. We should be encouraging the next generation of the industry to be using the next generation*

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NUS Ents Convention expands

The NUS Ents Convention returns to Reading University on April 11, 12 and 13 with an expanded roster of events and seminars. As in previous years, main sponsors of the convention will be Levi Strauss UK.

The annual gathering of those involved in the planning, programming, promoting and technical production of UK student union events represents over 400 student venues country-wide – engaging in a variety of events attended by thousands of students.

The Ents convention sees delegates and over 200 guests converge on Reading for the weekend to partake in a trade fair, live bands and DJs, showcases, seminars, workshops, training sessions and animated discourse on

the hot issues affecting student events.

This year's greatest coup is set to be the appearance of Harvey Goldsmith as guest speaker at the opening address of the convention on Friday afternoon. Goldsmith will address delegates on the subject of 'Are Student Unions still relevant to developing artists?'. Licensing solicitor Elizabeth Southorn will also present a seminar during the weekend.

Bands such as Oasis, Ocean Colour Scene and Dreadzone have played at the convention in the past, and this year's line-up of live action includes The Hybirds and Arkarna.

Several production industry stalwarts have already announced their support for the convention,



including Lightfactor Sales, Avolites and C.A.V. Lighting for the Friday and Saturday evening live events will once again be provided by The Spot Co, with sound by Juice PA. Both companies will be running lighting and audio technical work-shops during the day.

NUS President Douglas Trainer commented: "The Ents Convention is one of the most innovative, exciting and impressive events we organise. Every year it gets bigger, better and groovier."

■ Louise Stickland

Second PLASA Party for Avolites and Live!

Avolites has announced that it will again promote a live show and party at the Shepherd's Bush Empire on the first night of PLASA '97 – Sunday September 7.

Additional sponsors and a headline act are

expected to be announced shortly. Once again, *Live!* magazine will be taking an active part in the event that proved a great success with its debut at last year's PLASA.

■ Louise Stickland

London Music Week gets its acts together

Latest names to be confirmed for London Music Week include Cast, the Levellers, Transglobal Underground, Fun-Da-Mental and Thunder, with the announcement of a number of other artists, rumoured to include Gabrielle, Placebo, Eels, Gorky's Zygotic Myski, Mogwai, Kenickie, Linoleum and others, said to be imminent.

However, Andy Rogers, live music producer at Radio One, says the proposed 5,000-capacity marquee in Highbury Fields, north London, which is planned as a live centre-piece, "is not tied down at all, and what happens with it will significantly change the potential bill."

A large number of London's best-known venues are taking part in LMW, with Radio One and MTV making arrangements to record artists for broadcast. Radio One will be broadcasting LMW events every night for a week.

Rogers adds: "It is really our replacement for what we did at *Soho Live* and *Camden Live* – which we won't be doing this year."

Jason Carter, live programmer for the Business Design Centre, organisers of LMW, says a number of labels will host live showcases including Creation, Parlaphone, Arista, Media Records, Anti-Static and

Sour Records.

From the thousands of unsigned bands' tapes, 63 will be showcasing at seven venues over three nights.

A panel including representatives from Radio One, London Music Week, Splash Club, *Melody Maker*, Virgin Megastores and the *Guardian* will pick what their 'top three', who will play on Friday May 1 at The Garage.

Conference topics are set to include: technology and piracy, marketing, legal and financial masterclasses, dance and black music forums and seminars on management, PRS and touring.

■ Fiona Harley

STORIES/IN BRIEF

ITB's Adamson joins LSD

Chris Adamson, long-time production manager at International Talent Booking, has left to join LSD. Adamson, who worked for ITB for nine years says: "I had gone as far as I could go...I was treading water a little bit." He has previous experience in the lighting industry, at Samuelsons, followed by a stint as production manager on Prince's *Lovesexy* tour before joining ITB. LSD's general manager Dave Keighley says: "We decided we had to have somebody to look after the Icon system on a management level, worldwide. Chris seemed the obvious choice. He has experience in lighting and knows everyone." Adamson adds: "There is loads to get my teeth into. Dealing with the cutting edge of technology, I'll be on a bit of a learning curve. But I think I have still got a fair bit to offer the business." ■ Fiona Harley

Motor opens in Norway

Swedish promoter Motor, which opened a Danish office in 1995, has expanded its network with a new office in Norway, opening on March 1, headed by Birgit Olsen, a talent buyer for Oslo's Centrum venue who has worked with Norwegian promoters. Said Lunden: "I am very pleased we have, at last, a woman running the show." He says of his Norwegian counterparts: "We are still close friends and competitors." ■ Fiona Harley

Xfm finally wins licence

'Alternative rock' radio station Xfm has been awarded its licence after nearly five years and two earlier attempts. Ed Simons at Allied Entertainment, one of the station's shareholders, along with musician Robert Smith and other music companies, said for this application the consortium brought in CLP and Enterprise Radio to augment their broadcast experience. Co-founded by Fiction's MD Chris Parry and Xfm programme director Sammy Jacob, the station will broadcast on 104.9 FM from September 1, and Parry told *Live!* he will be taking a back seat at Fiction to concentrate on getting the station up and running in its first year. ■ Fiona Harley

MFO Festival Office moves

The Mean Fiddler Organisation's Festival Office, the production office for the MFO plus Windfield Promotions, Universe and Too Tribes Ltd, has moved across north London to 22-28A High Street, Harlesden, London NW10 4LX. Tel: +44 (0)181 961 5490. Fax: +44 (0)181 961 5743

Reward for hot Fender gear

A reward of £1000 is being offered by Fender Europe for the return of two items stolen from the company's Crawley, Sussex headquarters on February 11. Thieves took an American Standard Strat in candy apple red with a maple neck (serial no N6204514) and an Apple Mac 5300CE laptop. Fender Europe: 01293 418788. Crawley Police: 01293 524242

CORRECTION: Last month we printed Pit Stop Barriers' fax number. The phone number is 0181 813 1664.

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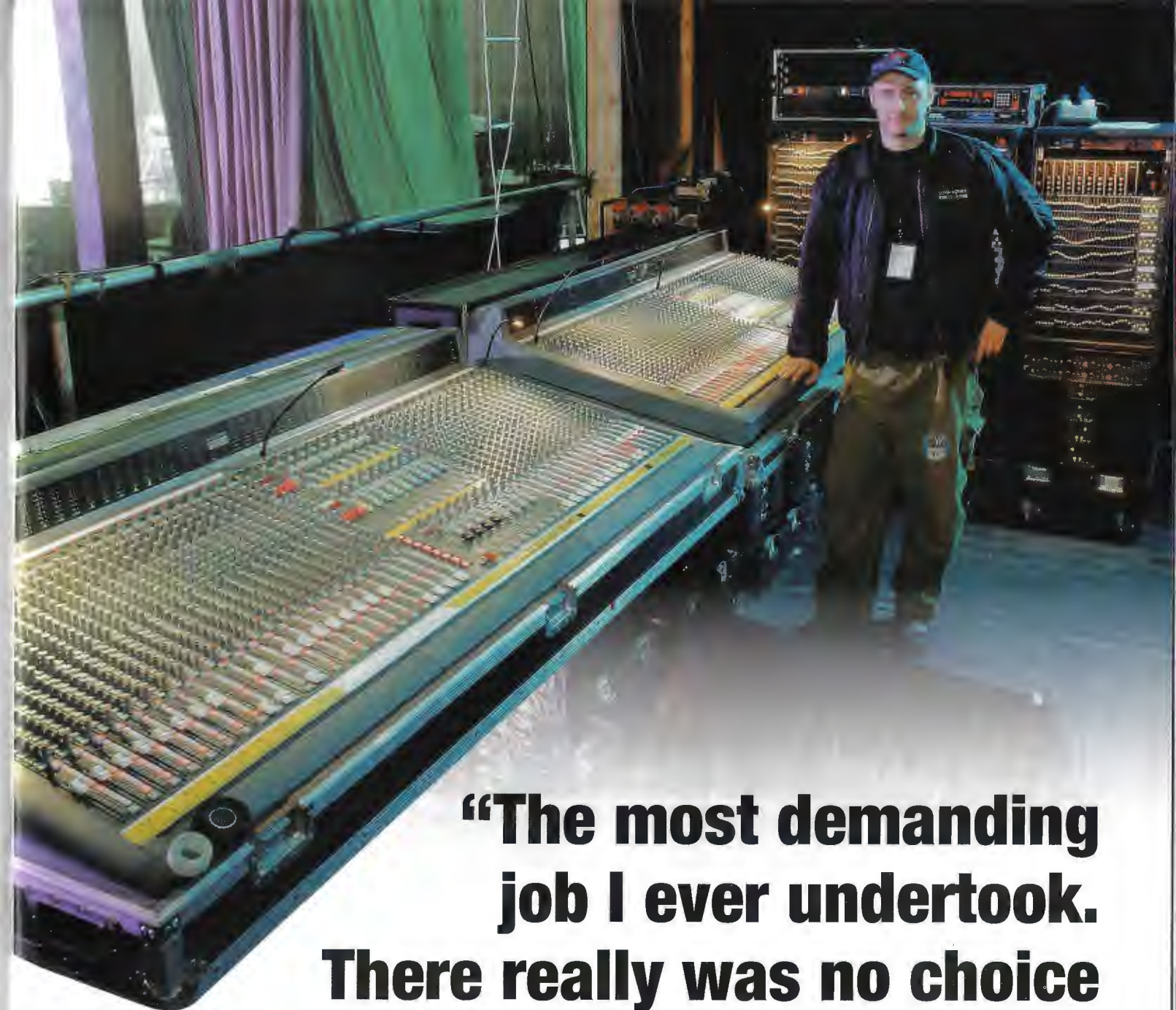


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and in-ear monitors required two 40 channel SM24s. The sound was flawless and just as well - George has a well deserved reputation for demanding *and getting* the best.

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Sound Hire's chief engineer Jerry Eade: *"You would have to do something seriously wrong to make a system like this sound bad. I'm convinced that the only way for anyone to improve on the MSL-4 is to buy a decent mixer!"*

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bulletin board

MARCH 1997

PSA Annual General Meeting January 30 1997

Extracts from the Chairman's Report by Tim Norman

Production Services Association

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The PSA's membership increased steadily throughout 1996 to over 700 – but we still need more to strengthen our financial position and becoming an even stronger industry voice.

crucial to those involved in outdoor shows to fight the report.

2: The PSA has published its first booklet – A Guide to Health and Safety Management in the Live Music Industry, which has gained wide approval as a user friendly document for all in the industry.

3: The production of a draft set of terms and conditions for a freelancers' agreement. This work is the first step in producing an agreement recognised throughout the industry as protecting freelance status at the same time as defining contractors'

and sub-contractors' responsibilities.

4: Considerable work in the area of NVQs has advanced our position during the last twelve months, with the PSA having involvement at director level in the Arts and Entertainments Council, the lead body for our industry sector.

With all things taken into account the PSA has had a very successful year and is moving forward into 1997 becoming ever stronger in representing the professional interests of its members.

THE NEW COUNCIL

With the number of nominees for election to Council equalling the number of places available, the need for a ballot disappeared. The Chair put a resolution to the meeting that all twelve nominees be accepted as the new members of Council on a show of hands.

This was carried unanimously.

The new Council is made up of the following members:

Alan Jacobi (Unusual Rigging), Dave Smith (Freelance LD), Roger Barrett (Star Hire), Tim Norman (ESS), Mike Lowe (Britannia Row), Tim Roberts (Freelance PM), Chris Hannam (Freelance PM), Nicky Wilson (Freelance Rigger), Dick Tee (That's EnTeeTainment), Gerry Raymond-Barker (Freelance PM), Peter Hillier (Freelance PM), Dave Crump (Screenco), Jon Corbishley (Showsec), Mark Armstrong (Safe Working).



Gerry Raymond-Barker: among the new Council members

With the ratio of freelance and corporate representatives being nearly equal, it bodes well for balanced representation over the coming year.

New Year...New Council...New Challenges

The New Challenges

Having fought 'tooth and nail' over the last two years to achieve recognition at the higher levels of government, we are now well placed to undertake important work that can affect fundamental change on an industry-wide basis. I cannot stress strongly enough that the work we have to do from this point forward is not 'game playing' or a case of 'wishful thinking'. It is serious stuff!

You, the membership, must become involved in future work if you wish to influence decisions that might result in legislation or guidelines that will govern the way we work. Going right back to the original reasons for the PSA coming into existence, i.e. to self-regulate before being regulated by others and to have an industry voice, we are fast achieving the status of industry voice and are now embarking upon the journey of self-regulation. This is the beginning of taking responsibility for our own actions as an industry. Nobody will remain unaffected by

what we do, freelancer or corporate, so for goodness sake get involved, get informed and help formulate those decisions that will be made about the way we all work in the future.

To highlight the immediacy of the need to get up to speed and involved is the fact that the Pop Code (Purple Guide) is due for revision in the immediate future. This HSE guideline document has been used by industry as the outdoor event / festival template for productions throughout the UK. It is far from perfect. We have serious decisions to make as to what the PSA are going to do about the revision.

You should be a part of that decision-making process. We have finally got through to government that we (the practitioners and operators) are the only people qualified by experience to write the regulations and guidelines for the operation of our industry. It is a heavy responsibility that is going to mean a tremendous amount of work for the PSA over the

next two years. Don't leave your Council working in a vacuum – support them in supporting you.

The same support is needed in developing 'in-industry' training to run along NVQ development. We know what practical skills are needed throughout the disciplines. Help us identify existing relevant training at the same time as developing areas where there is none. You will all receive a training skills mapping document via the next Backstage. Support us (and yourselves!) by taking the mere five minutes it takes to fill it in and return it to the PSA office.

The draft of the new agreement for freelancers debated at Conference will also be circulated for comment.

Please do the same, make your views known, get involved, get professional.

NO comment = NO problem = NO bitch later!

Keith Ferguson
General Manager

PSA Web Site

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

Hot topics: 1997 AGM in progress alongside the Live! Show

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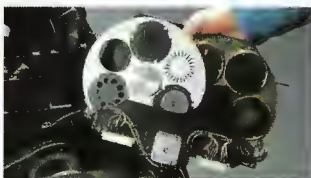
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PHOTOS: PHIL DENT

Garwood claims in-ear record



It is quite possible that the charisma of Jools Holland and the flavoursome lemon tart dessert did much to prevent partygoers from noticing a significant technical achievement on stage at the '97 Live! Awards.

Although a fine social environment, the Kilburn National has long been notorious for its acoustics with live rock music. In a bid to achieve maximum control of the sound of The SAS Band and Peter Green's Splinter Group in front of a critical industry audience, monitor engineer Alan Bradshaw turned to award sponsor Garwood who provided a comprehensive package of 16 in-ear monitoring systems – the largest number used on one show to date.

After the event, Bradshaw commented: "Normally with bands the size of The SAS Band, there is a large, powerful monitor system spilling audio all over the stage and into the mics. We were able to remove the need for 80% of the wedges and side fills. By significantly reducing the volume levels on stage, we could achieve a much more defined sound at front of house because all that was going into the vocal mics was the human voice. The vocalists were able to hear a much improved sound and be more aware of stereo effects than if they were listening to a wedge mix from the ground."

FOH engineer Simon Hart: "It would have been a total nightmare if we'd have gone with conventional monitors. The IEM gear helped achieve a well-balanced sound in the house and that is the big benefit as far as I'm concerned."

Although it can be difficult to persuade seasoned musicians to adopt new technology, with only one exception every SAS Band and Splinter Group player – many of whom had never investigated such a system before the Live! Awards – took to in-ear monitoring with little hesitation. Of all the artists, Peter Green startled everyone with

his acceptance of the ear moulds, and was heard to mutter: "I've heard the organ clearly for the first time in my whole life. Now can you turn it off please?" Green has since purchased two systems for use on the road.

So who was the lone party pooper? Only Chris Thompson, who relied on a pair of wedges out front. It appears that in-ear monitors make

him feel claustrophobic, but this also extends to studio headphones...and cowboy boots! Explains Hart: "He tried them out on an Alan Parsons American tour to no avail. It got to the stage where either he was given two wedges or he returned home. This isn't any reflection of the sound of the ear moulds, just the psychological effect they have on him."

Fish almost backed out of using the system, having suffered a bad experience with feedback in 1992. He persevered, however, and was sufficiently pleased with the outcome to consider them again for his next tour. He said: "The reason I used IEM at the Kilburn gig was because the stage had to be quiet and the overall hall

sound that we heard back on stage was fucking dreadful. Using in-ear monitors was the only way we could hear what was going on properly."

Hart attributes much of the smooth-running of the live sets to Bradshaw's ability to build the artists' confidence in in-ear monitoring. He says: "We had two days of monitor rehearsals at A&R Studios to get everybody used to the system, and every vocalist was treated separately. So we were able to ease them into this prospect gently. Garwood were very helpful and gave me everything I needed to make it all work on the night."

The complete system included a little of everything from Garwood's range, including the original Radio Station system and its latest incarnation, the IDS, as well as the System 3, PRS II and the compact LV1 package. Drummers Cozy Powell and John Marter wore hard-wired M-Packs and each had their sound reinforced by a pair of sub-bass fills, screened from the other musicians by a perspex wall between kits and frontmen. To compensate for a lack of stereo mixes, Alan Bradshaw used the LV1 systems in mono, allow two mixes to share one common frequency.

Tony Hadley, meanwhile, who is currently working on a new solo album and will tour Europe this summer, purchased his own Garwood system over a year ago. He said of The SAS Band: "It started off a couple of years ago as a charity function band and we enjoyed it so much that we decided to get together every now and then. There's no pressure because there's no album to promote – it's just a good time with some mates. I really enjoyed the Live! bash – it's so enjoyable to work with an interesting line-up of other singers and some of the best musos around."

■ **Martin Wade-Brown**



THE LINE-UP:

The SAS Band featuring Chris Thompson, Tony Hadley, Roger Chapman, Fish, Jess Roden, Cozy Powell, Neil Murray and the Splinter Group with Peter Green

The SAS Band: Spike Edney, Jamie Moses, Keith Airey, John Marter, Andy Bush, Steve Hamilton, Andy Duncan

SAS BAND & SPLINTER GROUP WITH PETER GREEN

AUDIO CREDITS

LIVE! AWARDS: Kilburn National Ballroom
DATE: January 30 1997

SSE Hire: Audio Systems

Garwood Communications: In Ear Monitoring

Bill Martin: Production Manager

Simon Hart: Front of House Engineer

Alan Bradshaw: Monitor Engineer

A&R Rehearsal Studios: SAS Band Rehearsals

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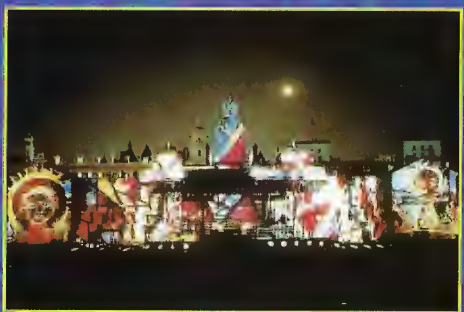
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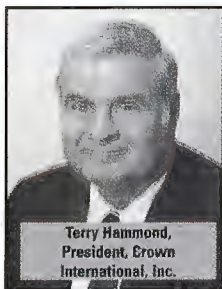
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SOUND TRADE NEWS

**CROWN MARKS 50 YEARS**

Crown International Inc celebrates its 50th anniversary this year.

First known as International Radio and Electronics, the company began by manufacturing tape recorders – the Imperial Tape

Recorder first gaining acclaim for Crown. In the '60s, introduction of the DC300 high-powered solid state amplifier with 150WPC at 8 ohms and AB+B circuitry moved the company to the forefront of the audio manufacturing industry.

Latest news from Crown is the launch of its new K2 amplifier at the NAMM show in January. The first amplifier to utilise Crown's proprietary patent-pending Balanced Current Amplifier (BCA) circuitry to deliver high power with minimal component-degrading heat, the K2 generates, says Crown, just one-tenth the heat of conventional amplifiers and is ultra thermally-efficient. +001 (847) 998 0600

NEXO ALPHA LAUNCH AT WEMBLEY

The Nexo Alpha System received an official launch over two days at Wembley Concerence Centre in January. Over 200 guests – sound engineers and pro audio journalists – witnessed the demo sessions, which Nexo said had attracted "incredible interest". The system was first used at the Tourhout festival in Belgium last summer and debuted in the UK at Phoenix Festival. Nexo: + 44 (0)1932 886007.

MEYER'S 3000TH SELF-POWER

Meyer Sound Laboratories Inc announced it has shipped over 3000 of its Self-Powered Loudspeaker series. These were first introduced at the AES show in New York in October 1995. Meyer Sound Laboratories + 510 486 1166

ASS FILLS THE VOID

Reflekta, the new PA range from Acoustic Sound Systems (ASS) has been chosen for The Void in Stoke. The 1,200-capacity dance venue awarded the £70,000 contract to lighting and sound installers Tarsin. ASS + 44 (0)1702 613321

BEYER MIC FOR COLLINS

Phil Collins was recently presented with a Classic Limited Edition M88 microphone from Beyerdynamic by Rob 'Cubby' Colby when he was in New York appearing on a TV show. The occasion came about because, says Beyerdynamic, the singer has long enjoyed the sound of the M88. Beyerdynamic: + 44 (0)1444 258258

MARK IV EQUIPS CARNIVAL DESTINY

The worlds' first 100,000-ton passenger ship, *Carnival Destiny*, contains a 1300-seat theatre, The Palladium, which is three decks deep. This contains a 48-channel Midas XL4 sound console and four XL42 EQ modules. More state-of-the-art sound gear, featuring much Midas and Klark Teknik equipment, can be found in every public room of the vessel. + 44 (0)1562 741515

PURE AND INTENSE!

Pure Productions used the Cerwyn Vega Intense! series (supplied by UK distributors Lamba) to sim-

ulate the sound of jet engines at a British Airways roadshow promoted by Gatwick Airport. + 44 (0)1727 840527

BBE ON THE WATERFRONT

The new Sky Rink ice rinks and leisure complex at Chelsea Piers, Manhattan, has recently undergone a massive renovation programme and now features two large skating rinks. BBE sound dealer AST was called upon to improve the microphone speech intelligibility and also the quality of music reproduced on the rink sound systems. Both rinks were equipped with BBE 462 Sonic Maximizers to guarantee clarity and consistency between the various audio sources used by skaters. +001 714 897 6766

EAW STARS IN ITALY

The arena at the new Palas Indoor Sports Complex in Pesaro, Italy includes a sound system featuring EAW speakers. Designed by Pier Pecchenini of Audium SRI of Milan, installation was provided by Revenna under the direction of Tecno Allarmi. EAW: (1) 508 234 6158

NEW SOUND PRODUCTS

TOA RELEASES NEW DPAS

TOA has introduced its new series of DPA amplifiers. These are built to professional spec with rugged steel chassis and in-built protection circuitry for use in multi-purpose applications. TOA + 44 (0)1277 233882

YAMAHA LAUNCHES REV 500

Yamaha's latest 'low price' addition to its pro reverb range is the REV 500 reverb unit. The spec includes balanced XLR and 1/4 " jack I/O connectors, true stereo processing, 44.1 kHz sampling frequency, large LCD display and real-time MIDI control. + 44 (0)1908 369269

ATM FLYWARE RELEASE MEGS-PBC

The latest release from ATM Flyware is the MEGS-PBC, intended for installation into professional speaker enclosures that need a rear pull-strap attachment. Pull straps no longer need to be threaded through the strap locations. ATM: Tel + 310 834 5914

NEUTRIK MAKES NEW CONNECTIONS

Neutrik has announced two new connector systems. The PowerCon consists of the NAC3FPA A-type for power inlet and the NAC3FPB B-type for power outlet. Both offer 3-pole connection with a power rating of 20A/240V. The PowerCon offers different keyway paths from A-types, B-types and SPEAKON connectors, preventing interchangeability problems. The ground connector also pre-mates before the power mains connect to reduce non-grounded moments and possible shocks. + 41 75 237 24 24

**SPIRIT UNVEILS XL7**

Spirit launched the 24-channel XL7 at NAMM – which "combines sonic excellence with an affordable price tag". Professional FOH facilities feature in a small footprint frame via the utilisation of the latest surface-mount technology. Spirit: + 44 (0)1707 665000

➔ p29

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

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



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

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



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

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

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

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

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

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



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← p27

LIGHTING TRADE NEWS

STUDIO COLOR FOR MOVING LIGHT CO

Lightfactor Sales have sold 50 High End Systems Studio Color wash luminaires to The Moving Light Company. These will be going straight out on the Summer Holiday and Joseph and his Amazing Technicolour Dreamcoat tours, both designed by Nick Ritchings. Lightfactor Sales: + 44 (0)181 575 5566

MARTIN PRO UNVEILS 12 AT SIEL

Martin Professional revealed no less than 12 new products at SIEL. These included the 200 watt ImageScan that allows the projection of 35mm slides, large format transparencies, overhead film or a choice of two standard gobo sizes. Martin Professional + 45 87 42 88 88

PCM KEEP PHIL HAPPY

PCM have supplied John 'Happy' Bray's company Summit Steel with 36 Lodestar hoists for the mother grid on the up-coming Phil Collins tour. Summit are supplying specialist rigging for the "articulated scenic truss" that consists of a centre piece with eight fingers radiating out. This structure will deal with all the moving effects over the stage. + 44 (0)151 609 0101

LATEST IN HIGH SIGNS FROM T2K

Burbank-based Towards 2000 has added the ultimate in high output lighting to its lighting arsenal. The Sky Sign system is a 36' x 8' illuminated grid of lights that can display illuminated messages like a reader board. The high-visibility sign is attached to a helicopter and can therefore go anywhere quickly. The system ties in to the market for existing display lighting such as lasers and graphic projections that Towards 2000 currently is known for and offers clients for special and corporate events. The helicopter is also equipped with the familiar, powerful Night Sun spotlight which has served numerous movie projects – as well as police suspect-tracking helicopters. T2K says the sign system will be ideal for special events, premieres, outdoor sporting events, concert fly-bys and radio station promos. T2K: (1) 818 557 0903

EVENT NEWS

NME BEATS THE BRATS

The NME BRAT Awards and associated events kickstarted '97 with a bang, including the NME Bratbus Tour, NME Vibes Allnighter, MNE Brat Shows and the NME New Bands Showcase. All events were sponsored by Miller Genuine Draft. The Bratbus Tour featured up-and-coming talent in the form of Tiger, Geneva, Symposium and 3 Colours Red and called at 14 venues up and down the country in January. Also as part of the Brat celebrations, the London Astoria played host to a huge variety of bands from The Lightening Seeds to the Warm Jets every night between 19th and 26th January.

The Brat Vibes Allnighter took place at The Rocket, Holloway Road, London on January 18th. The line-up included The Aloof, Rhythm Ace and Ebo Man, Spring Heel Jack, Wishmountain and The Aphex Twin plus Replex DJs.

MARQUEE FOR BRATS

Marquee Audio and Britannia Row Productions combined forces to supply an extended system to the NME Brat Awards. BRP supplied extra monitor fills and drive racks while Marquee Audio supplied a new Soundcraft SM24 monitor desk. Soundcraft: + 44 (0)1707 668231

TRADE NEWS

ARTS FOR EVERYONE

The new Arts Council Arts For Everyone (A4E) scheme enables people with creative arts projects to apply for funding from National Lottery cash. For the first time since the launch of the Lottery two years ago, the money will be one-off revenue grants to run projects as opposed to the current system of just available for buildings and equipment. The main A4E programme will award between £500 and £500,000 to established organisations, professional and amateur, for new arts activities. A4E Express will give between £500 and £5,000 to small groups who may never have received any funding at all. +44 (0)171 973 6459

GEARHOUSE SURGES AHEAD

Gearhouse, PSL's parent company, announce record profits from 1996. Following the recent purchase of Lighting Unlimited in South Africa, Gearhouse has also acquired DPL Europe and DPL Broadcast Hire, ➤ p37

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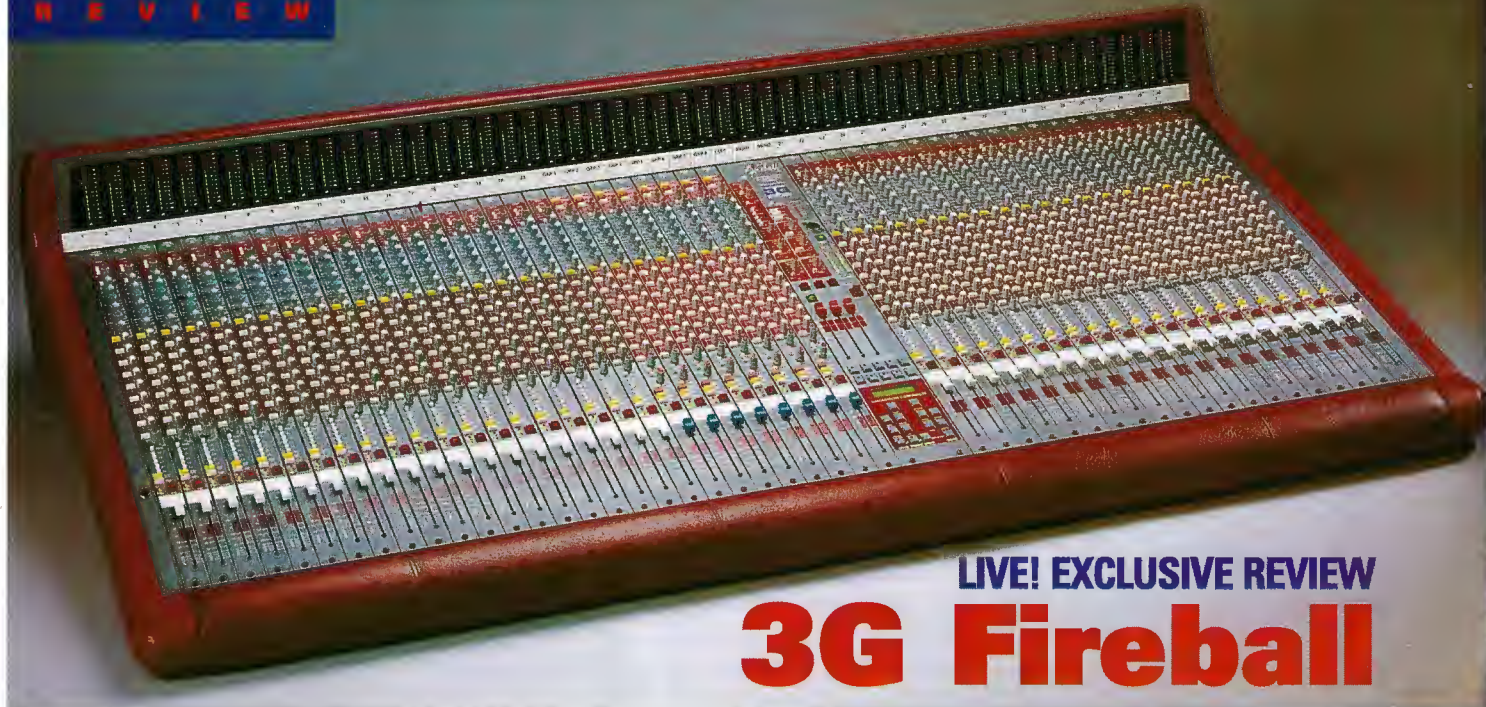
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LIVE! EXCLUSIVE REVIEW

3G Fireball

The Fireball automated console was previewed last spring, and promised an array of advanced features for a comparatively modest price. Since then the prototype has been widely revised and refined by 3G. In this *Live!* exclusive review, Patrick Stapley provides the first look at the final production version

Up until recently, the Southend, UK-based company 3G has probably been best known for producing small, high quality mixers for installed sound applications. This has now changed with the introduction of Fireball, a fully-featured live console that puts 3G firmly front-of-house.

Fireball has been designed with complete versatility in mind. It can be used as a front-of-house or monitor desk or mixture of the two, and, claims 3G marketing manager Mark Ray: "Its Mix-Genie automation system is one of the most elegant and simple to use available on any mixer in this price range and well above."

Fireball is an 8-group board available in 24, 40 and 56 input sizes – all fitted with automation as standard. A 40-input console costs in the region of £22,000, depending on module configuration, and there's a variety of module options to choose from that can be mixed and matched to suit the user.

Four types of input module are available: Mono, Mono Super EQ, Stereo, and Quad Effects Return. For groups, two types are offered: the standard Aux Group which provides access to all eight aux buses, and the Matrix Group module which replaces auxiliaries with an 8-way matrix.

A three-module-width master section is standard which like the other modules benefits from a clear, simple-to-use layout.

The console uses low current circuitry powered from a compact digital switch-mode PSU. This, says 3G, achieves cool running and removes the need for internal fans.

All I/Os are electronically balanced, although transformer balancing is an option for major I/Os.

Interconnection between modules is via ribbons which, by removing the need for a backplane, results in a lighter console – 3G states that a 40-input Fireball (0.94m D x 0.38m H x 1.90m W) can be comfortably lifted by four people.

Input modules

At this stage, although the Mono module is officially the standard input module, it appears that most consoles are being supplied with the Mono Super EQ module which offers swept EQ on all four bands, as opposed to the former's swept mids and fixed hi/low bands (12kHz and 75Hz). For the sake of this review, therefore, I will run through the Mono Super EQ module.

3G says it has put considerable effort into achieving best possible audio quality, particularly a very quiet, colour free signal path. Consequently the input preamp design, which benefits from more than seven years' refinement, is tailored to offer maximum transparency and tolerance to dynamics both in terms of signal to noise and headroom – as Alan Bradford, head of R&D at 3G, rightly points out: "if the sound is not perfectly clear at this stage, it will never get any better."

Provision is made for the usual 48V phantom powering, phase reverse and 20dB pad which, with a wide-ranging gain control, caters for all input levels. A 100Hz (24dB/Oct) high pass filter is also included at the input stage.

EQ is another area that has profited from 3G's 20 years of console design, being clean and responsive with plenty of open high end and low end warmth. The Super EQ section has a range of 40Hz to 20kHz arranged over four swept bands with switchable Q (0.7/1.5) on each mid band, and switchable Bell/Shelf on the two outer bands. Boost/cut is a little over +/-15dB, providing ample control.

The eight auxiliary sends are positioned below the equaliser, each with a mute switch. Pre/post switching is performed globally for each aux from individual aux masters found at the top of the group modules. This makes for very fast reconfiguration when resetting the desk from FOH to monitor.

Routing to the eight groups, main mix and mono

buses are via six buttons with the pan control selecting between odd/even buses. Just above the 100mm Alps motorised fader is a large illuminated mute switch (which can be assigned to any of Fireball's eight mute groups), and a solo button that follows master PFL or In Place selection. Also sited above the fader is a signal present LED which monitors signal directly after the input preamp, and a further two LEDs measuring signal at three points in the channel at 0 and +18. Channel output metering is via peak bargraphs which feature a switchable peak hold facility.

The Stereo module is identical apart from offering line input only, having simple fixed frequency EQ, and adding Rocktron Corporation's Hush noise reduction chips to maximise signal-to-noise performance.

The Quad FX module has been designed as a space-saver, returning four stereo sources with individual access to all buses apart from auxiliaries. Gain control and basic, fixed HF/LF EQ are provided along with mute and solo.

Group modules

As mentioned above, two types of group module are available – the Standard Module which incorporates aux sends as configured in the channel module, and the optional Group/Matrix module.

Both types include long-throw faders with routing to the stereo and mono buses, plus separate level controllable direct outputs which can be switched pre/post, making them useful as record feeds. In addition, an external input with mute and gain control allows an external line source to be mixed into the group output.

If the desk is to be used as a monitor board, a fader-reverse function swaps group and aux master. With the Standard Group module this function also re-routes the equaliser into the aux master path with its 'Sparkle' band operating at 16kHz, parametric broad-band (160Hz to 12kHz) with vari-

able Q, and a variable high pass filter ranging from 15Hz to 340Hz (24dB/Oct).

The Group Matrix module does away with the EQ and auxes, replacing them with 8-way matrix outputs – again using full-length faders. Various combinations of standard and matrix modules can be fitted allowing for plenty of flexibility – for example, four of each would enable group access to EQ and auxiliaries plus an 8-into-4 matrix.

Master facilities

Fireball's Master section has been equipped with plenty of useful functions but is not over-cluttered. A quick list of facilities runs as follows. An assignable oscillator with the usual sine and noise generators plus a 'tune-up' feature which outputs A440. Two-way, level-adjustable communications with latching/non-latching talkback switch. Two-track send and return facility with adjustable gain. Master solo (AFL/In Place) with the facility to monitor the solo bus via the main PA (this potentially dangerous function is switched from a prominent button which flashes once selected). Solos may be set to function either in 'exclusive' or 'additive' mode and a Solo Clear button removes all selections from the console. Alternatively, a Solo Defeat function keeps selections intact but removes solos from the headphones circuit. Solo level is adjustable and can be viewed on a pair of dedicated bargraphs set into the module.

The three output faders for Left, Right and Mono buses each have mutes and switchable inserts. Directly below these are the mute group master

buttons and Mix-Genie automation controller.

Mix-Genie Automation

3G's intention from the outset was that Fireball should compete head-to-head with established desks in its price range for audio quality and standard facilities and options. Automation (however bright the twinkle in the salesman's eye) was effectively a no-cost bonus.

On the face of it, this marketing stance parallels Mark IV PAG's approach to the Midas XL4: create a good all-round console and then, while live sound mix automation remains an uncertain quantity for most engineers, respond to those who embrace the concept.

Inevitably, however, the Mix-Genie automation system – on which 3G's software developers have spent much of the last 18 months of their lives – is Fireball's most attention-grabbing feature (apart, that is, from the clear but definitely unusual colour scheme).

Any input channel, group or aux master mute can be simply stored and recalled (or previewed) from the automation controller's eight keys. Mute groups are additive and can be layered without causing problems.

The automation system also controls aux mutes, EQ in/outs and fader positions by recording console-wide snapshots in up to 420 stores. These settings can either be recalled manually or via MIDI. Additionally, 50 sequences are available – each containing up to 250 cues allowing a series of snapshots to be arranged in running order for a

specific show. A display window shows the cue and snapshot number, and can be switched to view the last, current or next cue.

Unlike other moving-fader consoles, Fireball is fitted with plastic (rather than metal) fader heads to guard against static interference – manual override being achieved through motion-detection circuitry which disables the fader motor.

The desk's design also provides a processor in each module, so that if a problem should occur with Mix-Genie, the console should still function normally under manual operation.

Future enhancements to Mix-Genie are likely to include dynamic cues, crossfade between cues, and more elaborate MIDI control facilities.

Conclusion

Although not as high-profile as some of its competitors in this market, 3G has acquired a long and respected pedigree, with a reputation for both innovation and quality. Fireball, as the company's first large-scale, high-end console represents something of a pinnacle in 3G's development to date. Affordably priced, it offers impressive sonic and build qualities, plus a good selection of well thought-out, versatile features designed with ease of use in mind.

Fireball not only has the ability to elevate 3G into the professional touring market, but will also appeal wherever a good sounding, sensibly-priced and flexible live desk is required.

3G: +44 (0)1702 420645

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return of the natives

blur live in southend



Blur's New Year warm-up tour for their new album and hit *Beetlebum* single led Louise Stickland to Southend – to witness Entec fielding its d&b 402 system and Dave Byars' lighting design...a 'winning combination', she says

Blur are back...more audacious, entertaining, eccentric and full-on than ever! Their new songs, composed during the band's long lay-off from live work, are spare, raw and in-your-face, and the old songs are the punky relics of pre-*Parklife* commercialism. There are a few great ballads and spacey anthems in there too, as well as a passing glance at (ahem) *The Great Escape*. The intimacy and vitality of this short small venue tour

was a warm-up for the new album's release, with the single, *Beetlebum*, opportunely topping the charts in the same week.

Always up

for furthering my experience, I discovered three things about Southend. One, that Westcliff-on-Sea is appallingly signposted; two, that it seems exceptionally difficult to get people excited there; and three, that it's a resort – perhaps a last resort!

Maybe an obscure urban terrorist organisation had infused the Cliffs Pavilion's heating system with slow-release Temazepam fumes? It's certainly a while since I've encountered an audience quite as moribund, although I'm told that Tory Party conferences come close.

Happily, Blur were the complete antithesis of the punters, ripping through their 18-song set in a tidy 90 minutes, pausing for nothing much except for Damon Albarn to shower the sedate mosh pit [an oxymoron if ever there was one – Ed.] with Evian a couple of times. No small talk, no bullshit, just Blur live and direct.

This fantastic deliverance of energy was enhanced by up-front, uncomplicated sound and lighting. Power, passion, simplicity: a winning combination with the familiar faces of Matt Butcher mixing front-of-house and lighting design courtesy of Dave Byars.

With lighting and sound production by Entec, it was the first chance for Matt Butcher to use Entec's d&b 402 system with Blur. He enthused about this nearly as much as did about the chocolate and orange roulade dessert served up by Cat & Mouse. In this contented afterglow, Butcher stated adamantly: "It's the bollocks system!"

He expanded that the amount of noise from the compact d&b boxes was "incredible" and said the

low end was "something else – low, flat and minuscule in size, proportionate to the amount of true sub-sonic frequencies that they emitted...it's a lovely, smooth sounding system," adding that another asset is "the predictability of the sound from a very directional system". Apart from that "it looks neat and stacks easily in venue or truck," essential on one- (tightly squeezed) truck tours.

He mixes from a faithful old Midas XL3: "It has this fantastic, graceful Rolls-Royce smoothness about it", although his sights are firmly set on an XL4 for the future. His effects set-up is standard, the one idiosyncrasy a modified guitar pedal which acts as a custom-built distortion box for fuzzy vocals and guitar on some of the new material.

The woody reverberence of the Pavilion wasn't ideal for audio and Butcher had his work cut out, as always, to keep Albarn's sibilant vocal under control. In spite of these adversities, the clarity and separation of instruments, samples and vocals – not to mention the sheer volume – was impressive.

Sharp, tight, light

Dave Byars' *Live!* 1996 LD of the Year Award recognised his optical adventures with Blur. His conceptual approach to this tour was based on improvisation and dictated by an economically-challenged budget and small venues. So no elaborate set or drapes on this one and an astonishing lack of cack – essential to any Byars light-show. Working once again with creative cohort Andy Emmerson, he'd received a loose brief to make it "less poppy and kitsch and darker, moodier and more aggressive".

With Emmerson operating eight Golden Scan HPEs from a WholeHog II and Byars taking care of conventionals, colour changers, Martin Pro 400s, fuzz lights, neons and strobes from an Avolites Sapphire, they once again wove their show together in seamless harmony. Byars, always an Avo fan, says he found the latest software's flexibility essential in making this show flourish.

The original idea, he told *Live!*, was to programme a few basics into the desks and then let each song "discover itself" every night. He conceded that with some of the new material the duo had yet to "find their feet", but added "it's an interesting and provocative way to construct a show...obviously certain moments lend themselves to particular looks, effects and cues, but the show is largely busked."

This greatly benefitted the overall visuality which had rough, 'on the edge', non-contrived ambience, while Byars also introduced a clutch of more fore-

boding colours into his palette – lots of congo, blues, greens, aquas and dark purples.

Five small pieces of Rosco screen were hung randomly about the rig, but scan projection took a back seat this time. Beam technology and back-lighting was a spectacular and dominant lighting effect with plenty of variety in beams – PARs, scans, Moles, ACs, etc. Southend is one of the better stages in terms of space and flying facilities, and the rig curved roof-like from upstage to downstage, imbuing it with substantially more depth than really existed.

It would be easy for a rig like this to be banal and predictable in the hands of a less talented LD, but the Byars/Emmerson team once again produced genuine emotions, unorthodoxies and humorous ambivalence on the lighting canvass. The spontaneity of the way they work makes for few repeated looks, and there's always that hint of the unexpected lurking round the corner.

At the end of the gig, all three of the front-of-house team took a self-critical examination of the proceedings, while the punters exited looking satisfied, but hardly more lively than they were during the show – a shame since the band had given it loads. Maybe Essex just isn't the land of electric atmospheres, dripping with anticipation.

However, touring party spirits were far from dampened, as an extra-speedy get-out saw the onset of Andy Emmerson's birthday celebrations, the end-of-tour party and a night of serious debauchery...

live!

BLUR

VENUE: Southend Cliff Pavillion
DATE: January 28
Tour Manager: Iwan Thomas
Production Manager: Terry Coyle
Management: CMO
Promoter: Metropolis
Agency: Fair Warning/Wasted Talent
Lighting & Sound production: Entec
Lighting Designer: Dave Byars
Moving Light operator: Andy Emmerson
Lighting crew: Ray Whelan
FOH Engineer: Matt Butcher
Monitor Engineer: Simon Higgs
Sound Crew: Jo Beadle, Dave Dixon
Backline: Jason Cox, Stuart Lowbridge, Alex McCartan
Catering: Cat & Mouse (Mouse, Emma Seymour)
Trucking: Stardes (Driver Gary Burnfield)
Buses: Star Rider (Drivers Colin Moss, David Morrin)



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LIVE! GOLD AWARD WINNERS KULA SHAKER (NEW LIVE ACT OF THE YEAR) AT THE VENUE OF THE YEAR

Swap the booze, blow jobs and banal, tired old rock 'n' roll clichés for Indian mysticism and spiritual otherness. Add some classic dashes of idealism, naivety, youth, vision and altruism. Stir well with colour and panache until smooth. Shake vigorously and imbibe with a collection of poppy sixties psychedelia and you have the cocktail that is Kula Shaker. Oh – and don't forget the ice because 'cool' is the order of the day!

It's reassuring to know that there is musical creativity beyond the Spice Girls in the post-Oasis vacuum that currently grips the country. Kula Shaker released their first single in April last year and have since risen exponentially in stature to take their current place at the forefront of British pop.

OK, retro-styling has been done before, but everyone has influences. Influences are allowable and some are more up-front than others about their sources. Who cares anyway apart from a scant handful of Britpop purists! Kula Shaker's youthful exuberance is bringing the seeds of another era and the contrasts of a vastly different culture to a new generation of time travellers. It's a bit of an education.

Lead vocalist Crispian Mills has spent time studying and travelling in India. He has skilfully adapted and spliced these enlightenments and emotions into his music. (His most enduring memories of that amazing, beautiful and zany country obviously weren't quite as overshadowed as my recent ones of being holed up in agony in some of the seediest cans in the world, fantasising about rolls of Andrex!)

The letter K figures strongly in the band's imagery – together with people who have K in their name, the convoluted Indian god structure and Indian art. With the latter being incredibly detailed and intricate, the multi-dimensional elements of Kula Shaker's music emulate this depth – the more you listen to it, the more you learn.

They are an interesting band from a sound point of view. The haunting strains of the east juxtaposed against the raunchy rocky crescendos of the West! Delicacy versus delinquency! Sound engineer Graham Pattison first worked with Kula Shaker when they were The Kays and regularly played The Swan in Fulham during its heyday as pub gig. He has engineered for them ever since and when things started to move fast last year, initially took on tour managing.

By October last year, the debut album *K* was mega successful and the band embarked on their first production tour with a full sound rig. The clamour of impending stardom meant that Pattison had PA companies "swarming like bees round the proverbial honeypot". He comments that Electrotec Audio Lease's Steve Sunderland offered the perfect combination of well-mannered interest and a solid sounding PA, so he went with the A2 system. One of the main designers and developers of this system is Tim Sunderland, who was tempted from 'semi-retirement' to be systems engineer on the Kula Shaker tour.

Pattison's background as a musician has been fortunate for this tour. Once the album was released, they realised that all the Indian sounds would have to be replicated live. For fiscal, logistical and technical reasons it wasn't viable to have Indian musicians and instruments onstage, so in came the sampler that Pattison plays front-of-house for the desired tabla, sitar, Indian vocal and other sounds. This part of the show has enabled him to take on an enthusiastic and integral creative role in the sound of the band. He has edited many of the samples to mix tradition with a hint of contemporary flavour.

He mixes from a 56-channel Amek Langley Recall desk – utilising the ShowTime software which has proved invaluable, he says, particularly for changing effects while he's playing the sampler.

Kula colours

Lighting designer Rob Gawler first worked with Kula Shaker in October 96, when he had a very small rig to play with – even though it did include some Vari*Lite and Golden Scans. Rob is at the



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kulashaker

Louise Stickland finds musical and production creativity that more than fills the post-Oasis vacuum on their first full-production tour



AT BRIXTON ACADEMY

start of his career in lighting and Kula Shaker marks his first big break into the highly competitive world of lighting design.

As the UK album sales rocketed and the venues consequently grew in size, it was decided to introduce an established LD to create a rig and a look to fit into the theatre size venues. Seasoned campaigner Peter Barnes, veteran of boy-bands Boyzone, East 17 and Bros (remember them?) was one of the many LDs invited to submit ideas for lighting and set.

The fact that Rob Gawler was also to stay involved with the visual development of the show was never in dispute with Kula Shaker. It wasn't a question of ousting their unknown LD for a name once they made 'the big time'. That's not Kula Shaker karma at all.

Although Barnes's design took centre stage and Barnes himself took the reigns of imaginative responsibility, he is very keen to stress that he didn't want to encroach on Rob's space or his existing acquaintance with the band. Effectively, they have worked together on producing the big picture that you now see. Barnes operates the Icons, Vari*Lites and colour changers from the Icon desk, while Gawler operates six Cyberlights and all the generics from an Avolites Pearl.

Five trusses radiate outwards finger-style from a central upstage point. Barnes explains that this was a bit more anomalous than the 'three straight truss configuration' initially mooted at the outset. Each finger has a slowly rotating polished diamond-shape lantern hanging at its end. (The idea, he says, was to give the aura of an Indian temple, though it didn't exactly recall any temporal memories for me; it did, however make a great ceiling for subtle gobo projections.)

The backdrop is a two-way grey projection screen with band logos painted on it to enable positive and negative lighting from front and rear. The bottom centre piece of this screen forms an arch that's filled with circular back-projected slides at relevant points. Slide artwork was produced by Sheridan Wall from Stylorange, much of it coming from the album artwork, to throw a sense of mystic depth into the presentation. Unfortunately a combination of the small diameter of the rounded images and the necessity for the two 600 W Xenon projectors to carry very wide angle lenses meant they failed to cut through the capricious and colourful lighting particularly effectively much of the time.

It's a very 'pretty' show for a 'pretty' band with a 'nice' image and persona. Barnes's wealth of knowledge in the production of pastoral pictures comes into its own. Pleasant to look at with the big, bold colourful brushstrokes of abstract art presented palatably on a plate of post-modern feel-good factor – a bit like New Labour...

It takes a number or two for the sound to settle down, but once the show rocks on its merry way it gathers strength, confidence and volume to match the tidal wave of success that's carrying the band. For anyone who's been there, the colour, diversity and ambience of India slips in and out of evidence – unencumbered by the natural chaos and mayhem of its native land.

Kula Shaker – a band to watch in 97!

KULA SHAKER

VENUE: London Brixton Academy
DATE: January 28
Tour manager: Alan Morris
Production manager/monitor engineer: Martin Walker
Management: Hit & Run
Promoter: SJM
Agency: ITB
Tour director/FOH engineer: Graham Pattison
Sound production: Electroac Audio Lease
Sound system technician: Tim Sunderland
Sound riggers: Richard Trow, Roland Oliver
Main lighting contractor: LSD
Additional lighting: Vari-Lite Europe
Lighting and set designer: Peter Barnes
Lighting designer: Rob Gawler
Icon tech: Dave Maxwell
Set: Hangman
Projection images: Stylorange
Projection hardware: PSL
Projection op/Lighting rigger: Jonathon Armstrong (Legs)
Backline: Simon Roberts, Sean Sighe (Stig)
Catering: Popcorn (Sarah Muir, Jo Lee)
Trucking: Stage Truck
Buses: Len Wright/Stardes
Merchandising: Dixie Daans
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to expand the group's ability to provide professional video and camera equipment to corporate users in the UK and Europe. (0)181 208 7100

SHELL SHOCK LOTTERY

Shell Shock Firework Company provided a spectacular early-morning display to mark the launch of the mid-week National Lottery Draw. The display was fired from a pontoon situated opposite the Design Museum, where the press were gathered. + 44 (0)1664 474484

UNUSUAL - YOU BET

Researchers for the LWT games show You Bet approached Unusual Rigging to help set up nine giant darts targets 50 ft off the deck at The London Arena, Docklands. + 44 (0)1604 830083

ELECTROHOME ON SHOW

Two Marquee series projectors from Electrohome Europe have been installed in a new Software Technology Centre for Intergraph (UK) Ltd. Intergraph is a foremost supplier of interactive computer graphics systems for the Technical Desktop. + 44 (0)1734 266300

SMOKE DESIGN DOES THE BUSINESS

Smoke Design Ltd was launched under

a scheme to help the unemployed start their own businesses. Now turning over in excess of £100,000 pa, their low-cost water based machines are, the company says, finding favour in many clubs, where they "create good atmospherics without triggering smoke alarms". + 44 (0)1733 64906

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KIRBY FOR BSS

BSS Audio has recruited freelance sound engineer Rik Kirby as sales engineer. Rik reports to sales manager Dave Haydon who commented: "It's great to have someone with Rik's technical knowledge and broad practical application skills on board." +44 (0)1707 660667

ON THE MOVE

SKYLINES MOVES

Searchlight, spotlight and skylight-

ing company Skylines International has moved into a new unit close to Stanstead Airport. (0)1376 326726

TOUR TREK

Northampton-based audio rental company Tour Tech has moved to a larger warehouse. Their new address is: 3 Quarry Park Close, Moulton Park Industrial Estate, Northampton, NN3 6QB. +44 (0)1604 494846

BANDIT LITES UP NEW WEST COAST OFFICE

Bandit Lites has opened a new West coast office to serve its West Coast clients and shipping to its Asian operations. The office is headed by Dizzy Gosnell. Address: 7612 Mandolin Way, Rohnert Park, CA 94928 Tel: 001 707 792 8227

MAGIC LIGHTING

Magic Stage Lighting & Sound have moved to: 1F 2-1 Lane 62, Wann-Long Street, TAIPEI, Taiwan, ROC. Tel: +002 930 7918 Fax: +002 930 7928

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PUBLISHED APRIL

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Editorial: Mike Lethby and Tim Roberts
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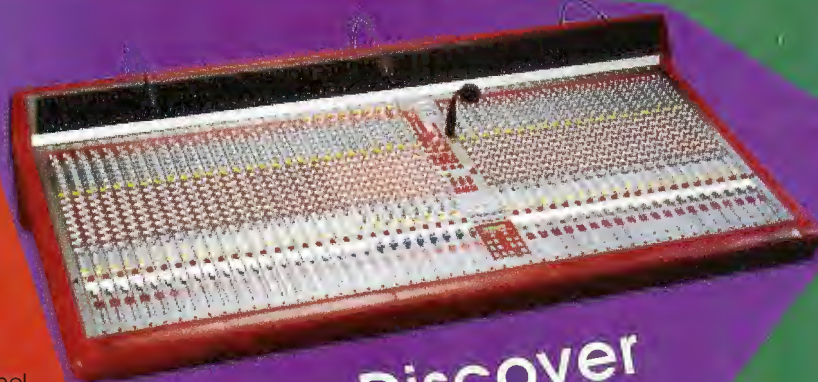
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QUALITY AUDIO

Shaking **the Tree**

AGENCY & PROMOTER NEWS BY FIONA HARLEY



Festival bill-guessing reaches new spring heights with **Reading Festival** headliners tipped to include **Suede, Manic Street Preachers** and **Metallica**.

Glastonbury is still valiantly protecting its line-up against press incursion; nevertheless, whispers on the wind suggest a ground-breaking show from **David Bowie** plus **Supergrass, Beck, Prodigy, Ash, Placebo, Kula Shaker, Ocean Colour Scene, Radiohead, Dodgy, UB40, Sting, Paul Weller** and, potentially, **Neil Young** – which the Tree thinks all sound highly plausible...

The story that **Brian Harvey** was sacked from **E17** due to inappropriate pro-drug comments (though hurriedly retracted) holds water as a rational outcome, considering the moral responsibilities of a youth band, etc, etc... But weary cynics in the business claim it was a gold-plated excuse to rid the outfit of its most difficult member...

Apparently it was **MCP's** directors who dicatated the **Donington** press release which mentioned certain acts by name as having been approached. Not normal industry practice unless on the point of being confirmed, one assumes the names were mentioned to underline Donington's more broad-ranging music policy. However, it has caused a few raised eyebrows. **Ash** agent **Steve Strange** at **Fair Warning-Wasted Talent** says: "I just think it's taking blatant liberties with bands. Just because someone makes an offer means nothing. I could make an offer for the Pope, but it wouldn't mean anything." He adds: "I can tell you categorically, **Ash** are definitely not playing."

Harvey Goldsmith is still involved with **Michael Flatley's Lord of The Dance** show, (winner of the **Live! Award** for Best Theatrical Production) despite manager **John Reid** being relieved by the Irish dancer of his managerial role.

Goldsmith says: "My prime responsibility is Europe but I've set up the whole US tour for him. I'm involved (co-promotion-wise) in New York, Chicago, Boston, Philadelphia and Minneapolis." He adds that agency **ICM** will be handling further US bookings for **Lord of the Dance**.

Goldsmith, busy with planned shows this year with **Pavarotti, Elton John, Paul Weller, E17** and others, predicts: "The European market is as strong as ever, this summer will be as busy as its ever been."

However, the tax problem in Germany, has, he says "made it very difficult. It has got to unravel itself – it is still a problem."

Helen Smith, who joined **Brit Row** around the same time as **Chris Mounsor**, as memory recalls, has left to strike out as a freelancer. With extensive music production experience at **GP Presentations**, with **Simply Red** among others, and stints at **Berryhurst** and the **T In The Park** festival, Ms Smith now wants to move into movies...

Scandinavian shows promoted by **EMA Telstar** in the next few months include (in March) **Skunk Anansie, 3T, B.B. King, Tom Jones, Reef, Motorhead** and **No Doubt**. In April, **Live** play and **The Who** perform **Quadrophenia**. **Aerosmith** play in May. **Bryan Adams, Kiss** and **Celine Dion** play June dates and **Phil Collins** is booked into the **Stockholm Globe** on October 25.

Mike Donovan at **Entertainment Accounting International** says the company had a "good and busy" 1996. Now at new offices in Victoria (Tel: (0)171 931 0808, fax: (0)171 931 9100), this year's touring clients, a varied bunch, include **BioHazard, Bounty Killer** and **Gladys Knight**, with planning still in progress for tours with **Sheryl Crow, Type O Negative, Tangerine Dream, Lorna Luft** (Judy Garland's daughter) and **Johnny Cash**.

Mike Hinc, fresh from booking the Jolt tour, is enjoying life in the countryside to the extent that, he says: "I can tell you what a shag looks like row!" That is, he has been studying the **British Book of Birds**... Hinc also mentions that he's been 'sacked' by **Gary Clail**, but says he "just doesn't care anymore!"

In Italy, **R&D Promotions** is repeating its punk festival in **Bo Arena**, Bologna with co-promoter **Alex Fabbro** on June 15, with a 10,000 capaci-

ty. The company is also promoting **Gods Of Metal 1997**, at **Palatrussardi** on June 7 with headliners **Manowar**. "Heavy metal in Italy is the most popular and Manowar are huge," **Andrea Pieroni** of R&D told **Live!**.

Upcoming at **VAT Agency** include spring tours by **Loop Guru, She, One Inch Drill, Cable, Groop Dogdrill** – booked by **Adam Saunders**. **Clive Underhill-Smith** has **Dreadzone** and the **Dharmas** (energetic headliners at last year's **Live! PLASA Party**) out this month, **Laika** playing April and **Tribal Drift** and **Prophets Of Da City** tours in May. **Dan Silver** has **Arkana, Spooky** and **Erasure** dates in April and **808 State** touring in May.

The Agency Group's Neil Warnock has booked a 'fly-in, fly-out' date with **The Beach Boys**, on April 17 at New Hall in Helsinki. At present there are no other dates planned. The company also has upcoming tours by **Difford & Tillbrook** in Japan, **Spearhead** in the UK this month, plus **Shane McGowan** and **The Popes** in Europe. The Agency's **Russell Warby** has **Lemonheads** touring the UK and Europe into April.

Primary Talent International is to move back to Islington, with new open-plan offices... details hopefully next month.

New shows announced include March dates with **Dr Robert** in London, **Project 23** in Plymouth and York and **Nick Kelly** in Eire. **Zap Mama** is playing Europe in March and **Dana Bryant** is playing Manchester, Leeds and Brighton as well as London dates. **Everything But The Girl** adds Australian and Japanese dates throughout March.

Asgard has announced tours with **BR5-49** in March, also **Gretchen Peters**, and **Kathy Mattea** plays four UK dates in April. **Nanci Griffith** and **The Blue Moon Orchestra** featuring **The Crickets** are embarking on an extensive UK tour from April 10 at Sheffield's City Hall ending with two Cricket-free dates on June 23 and 26.

It may be getting a little tight time-wise, but if there are any agents who think their band would like to headline a concert at **Scot Harbour, Cardiff Docks**, to be broadcast live on BBC 2, Radio One UK, BBC Worldwide and a WWW-cast, please get in touch with **Medwyn Parri** at **Avanti TV** on (0)1222 520528, fax: (0)1222 520780. Actual cash is on offer for the concert, pegged for May 11, with some Welsh acts as support. The concert, to take place on a floating stage in the disused dock area, aims to attract major business investment to the Cardiff Dock area.

Finally, hello to all our **European** compadres coming over for **ILMC** (March 7,8,9) – I don't think the Tree is alone in looking forward to this high point of the live industry, though three days of talks, formal and otherwise, may leave it rather low on sap for a while. See you there...

WHERE YOU SAW THEM FIRST: THE DHARMAS HEADLINING LAST SEPTEMBER'S PLASA PARTY AT SHEPHERD'S BUSH EMPIRE, CO-HOSTED BY **LIVE!**



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Pop stars and the drug debate have had an extremely high profile in the media so far this year, with **East 17's Brian Harvey** conveniently stepping into the vacuum left by **Liam Gallagher's** caution for cocaine possession. The establishment got the example they craved and Brian got the old heave-ho for voicing an opinion! Whatever next? Will the mighty weight of capitalism and the state censure artists for having opinions on sexuality, politics, military conflicts, the environment, live animal exports, poverty and any aspect of counter culture? Exactly how much has the drug economy been arrested by Harvey being sacked from East 17? I wouldn't mind betting not one iota! Are we destined to live in a society where the only 'acceptable' performers and music conforms to the sanitised bilge vetoed by the government?

Well, ranting aside, back to the business of gigs and tours and things are really cranking up for the rental companies!

Cane Green, bursting at the seams, have just acquired the warehouse next door which gives them an extra 15,000 square feet. Their tours include **Suzanne Vega** (FOH **Alan Morrison**), **3T - Michael Jackson's** nephews - (FOH **Raz**, monitors **Rosco**), **Neneh Cherry** in Europe (FOH **Kevin Puce**, monitors **Billy Ellison**), **Gene** (FOH **Snake**, monitors **Dennis Begley**), **Korn** - who are massive in the US - (FOH **Greg Bess**) and **The Moody Blues** in conjunction with **ShowCo**.

An Arc Light are touring in Germany with Swedish heavy metal band **Sundown** (LD **Chris Hodgkinson**), featuring lots of strobes, K2s and Solar Systems and 'special mirrors' which are neither glass nor plastic but very reflective. Chris then goes on to LD Swiss HM band **Samuel**. An Arc are also busy with corporate events and one offs including the **Oxford and Cambridge Boat Race Ball** at the Savoy, designed by **Pogle** and sponsored by **Gordon's Gin!** Pogle reports that many summer events are already confirmed.

Skan PA have a new full time employee, warehouse manager **Matt Vickers**. Matt has worked for them extensively as a freelance in the past. They are still trying to move warehouses and in the meantime have equipment and crew on the following tours: **Baby Bird** (FOH **Paul Lemon**, monitors **Chris Leckie**, **Ash** (FOH **Ian Laughton**)), **Reef** (FOH **Simon Welsh**, monitors **Simon Higgs**) plus lots of **Megadog** bits and old-timers **Steeleye Span** (FOH **Ade Barnard**, monitors **Nick Stagg**).

The **Colour Sound Experiment**, recovering from their expansive New Year activities have work with **Megadog** events and **Johnny Gaskell** is off to the US to LD for **Springheel Jack** and then on to Japan to LD for **System 7**. **Haydn Cruickshank**, meanwhile, returned from vacation in the US with the long-term ambition to light a theme park!

Wigwam, still buoyant from collecting their **Live! Award** for **Sound Company of the Year** are busy with **Suede** (FOH **Steve Phillips**, monitors **Graham Lees**), **Peter Andre**, the **Charlatans** (FOH **Kevin Puce**, monitors **Billy Ellison**), **Freddie Starr** and **The Beautiful South**. The Wigwam 5-a-side team thrashed Lite Alternative 12-6 in a recent match!

In the West Country, **Fineline** strut their stuff with a diversity of jobs. Rock 'n' roll wise they are doing **Neneh Cherry** (LD **Judge**), **Elkie Brookes** and **Ash** (LD and scan operator **Nick Ayres**, generic board operator **Steven J Brow**), and other jobs out include a hair product fashion show in Brussels, the **Bath Literary Festival** which takes place in locations in Bath over a two-week period, the **Grower of The Year Awards** (for Nexus

Media) at Birmingham Metropole and the **Bournemouth University Students Rag Ball** for which they are hiring the entire **Bournemouth International Centre**.

Neg Earth are similarly hectic servicing **Tool** (LD **Mark 'Junior' Jackson**), **Bush** in Europe and the UK (LD **Ross Malyon**), **Korn** (LD **Michael 'Chicken' Lamb**), **Thunder** (LD **Jon Pollak**), **Paul Rodgers** (LD **Chris Lambourne**), **The Crash Test Dummies** (LD **Mark Olsen**), **3T** (LD **Don Daly**) - with another eight tours scheduled to leave the warehouse in March.

PSL have projection and video gear on the **Prince Naseem** world championship boxing fight at **London Arena** for **Sky TV**, **Korn**, **Peter Andre**, **Tool**, ventriloquist **David Strassman** for a month at the **Apollo, Shaftesbury Avenue** (LD **Peter Barnes**), the **Orb** (LD **Andy Liddle**, video operator **Myway**) and **Carmen** for **Raymond Gubbay** at the **RAH**, plus loads more in March. PSL are also supplying gear for the **Big Chill Love-In** benefit gig at **Brixton Academy** on Valentine's night. The proceeds of this will go towards getting the community-based ambient music festival back on its feet after their activities were unceremoniously ended last year by a disastrous combination of misinformed locals,

council obstruction, press hysteria, industrial action and the elements. The Brixton event will be an interactive 'experience' with **Internet** connectivity provided by **Netmare**.

Mr Phantasy Lighting have just finished the **Space** tour. They have also been lighting the world-famous club **Cream** since its inception, which has just re-opened in style. They are also fitting out Liverpool's latest live music venue, the **L2**. LD **Stuart 'Woody' Wood** is going out as LD with **Texas**.

Midnight Design continue their busy start to the year, lighting trade shows and product launches for **Vanderburg Foods** (LD **Mike Townsend**), **Pearl Assurance** and **Nics Naim** for **Ffrik Films** (S4c) - LD **Justin Adams**, the **Latin American Summit**, **Boots** (LD **Chaz Creighton-Griffiths**) and a **Transport Dealers' lunch** in Luxembourg (LD **Danny Evans**).

CPL will be providing lighting for the up-coming **Phil Collins** tour (LD **Patrick Woodroffe**) which kicks off in the US. They

are also supplying lighting equipment for **London Fashion Week** at the end of February (LD **Patrick Marks**, co-ordinated by **Simon Tutchener**) via production company **Supotco**. The show includes a range of established and new designers. CPL have also won **The Brits** main lighting contract this year. The show is designed by **Mike Sutcliffe** via **Independent Television** and will include the first use in the UK of the **VL5A** wash luminaire - unveiled at the **Live! Show**. Other CPL work includes lighting some of the stages and spaces at the **Tenerife Carnival** - now rated as the third biggest in the world.

Theatre Projects lit the stars at the opening of the largest conveyor belt Sushi Bar in the world - **YO! Sushi** in Soho. Restaurant owner is **Simon Woodroffe** - brother of LD **Patrick**. The conveyor belt is 60 metres long and exhibits a range of plates colour coded according to price. In a high tech environment, the food is prepared by a combination of robots and humans...

S & H Technical Support group have had a very hectic start to the year. Their new **starcloth table tops** have been a real hit on the corporate banquet scene, and starred at the **Live! Awards** dinner. Future bookings include the **Lord Mayor of London's charity cancer appeal** at the **London Palladium** where S & H have to dress the venue without disturbing the Oliver set...

LSD's work this month includes **Sisterella** (a black version of **Cinderella**) in Germany (LD **Roy Bennett**, operator **Mark Cuniffe**), **ZZ Top** in Europe (LD **Larry Sizemore**), **Classical Spectacular** (LD **Durham Marengi**) at the **Newcastle Arena** and **TFI Fridays** (LD **Alex Gurdon**, Icons operated by **Andi Watson**).

Britannia Row's current and up-coming productions include **Jamiroquai**, **The Brit Awards**, **Hank Marvin**, **James**, **Jimmy Nail** and a **Daihatsu** conference in Madeira.

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March 1997 theatre NEWS

EDITED BY CARMEN ALLESTUN

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



Please fax all information to be included in the Theatre Page to 0181 567 0072 by the 5th of each month for the following month's edition. We want to hear from companies involved in all facets of theatrical production from hires and sales to theatres and venues, as well as theatre companies

Production Arts Europe are celebrating the end of their first year of business in the UK. They kicked off the West London-based operation last year by supplying gear to **The Brits**. In the intervening 12 months, demand for their extensive **Panl** projector stocks have far exceeded initial expectations. Theatre productions serviced by Production Arts Europe have included **Miss Saigon**, **Martin Guerre**, **Jesus Christ Superstar** and **Opera du Rhin** in Strasbourg. They will also be supplying the forthcoming **Beauty and the Beast** Disney production when it opens at the **Dominion**. The Broadway production of this show has been a long-term client of Production Arts in the US. Touring-wise, they have equipment on **Lord of the Dance** which is just departing for the US and **Heathcliff** via main AV contractors **Creative Technology**. The latter includes eight projectors, seven with auto slide changers and one with a scroller.

The Moving Light Company announced the purchase of 50 High End **Studio Color** automated wash luminaires from **Lightfactor Sales**. Forty went straight out of the door on the **Summer Holiday** and **Joseph and His Amazing Technicolor Dreamcoat** tours, both designed by **Nick Ritchings**. Later on they will be taking up on the **Les Miserables** UK tour, specified by LD **David Hersey**.

Both **White Light** and **The Moving Light Company** are also servicing the **Tap Dogs** tour, and **White Light** are looking after the **Chorus Line** tour (LD **Richard Winkler**). In the West End, their new work includes **Nine** at the **Donmar Warehouse** (LD **Paul Pyant**), **Art** at the **Wyndhams**, **A Streetcar Named Desire** at the **Haymarket** and **Henry IV** at the **Old Vic** for the **English Touring Theatre Company** (LD **Bruno Poet**).

Marquee Audio has supplied Barnet-based **Trestle Theatre Co** with four **Denon 1100** minidisc players and two **Spirit FX** mixers, complete with all internal wiring and custom patch panels. The purchase was made with the aid of National Lottery funds.

Stagetec recently sold two **Complute Spark** moving light systems to **Playlight**, one of which is on **Elvis The Musical** tour (LD **Joe Lewis**); the other has gone into hire stock. Other **Spark** sales have included one to **PCM Sound and Light** in Reading and **London Weekend Television's** studios.

At the end of 1996, **Stagetec** launched the **CompuCAD 3D** lighting design package, together with the **Ovation 4D** console at the National Theatre. This was organised in conjunction with **Mark Jonathan**, the National's Technical Manager for Lighting. Immediately following the launch and subsequent seminars, an order was received for an **Ovation** from the **Queens Theatre** in Hornchurch to update their 15-year-old **Complute** board which was still going strong! The **Ovation 4D** is a conventional lighting desk with 2000 channels and facilities for moving light control, aimed at theatre and television. On the sound front, **Stagetec** has just received an order to supply a large **Meyer** speaker and processing system to **Nottingham Playhouse**, with **Behringer** processing.

TP Sound have two new tours out – **Song and Dance** in Europe (sound designer **Martin Hunt**) which is playing an erratic itinerary of one-offs and multiples, and **A Chorus Line** (sound designer **Greg Plink**) which is out for the rest of the year. They have **Phantom** (sound designer **Martin Levan**) and **Superstar** (sound designer **Richard Ryan**) continuing in the West End, while **Jeeves** has just finished.

Futurist Light & Sound have just won the contract supply a new state-of-the-art dimming and control system to the **Harrogate Conference Centre**.

This follows the previous installation and design of a dimming and control system at the **Royal Hall**, Harrogate. This will probably be the first **ETC Sensor System** installed in a UK theatre/exhibition centre. **Futurist** have also up-graded several regional theatres in the North West, including the **Abraham Moss Centre** in Crumpsall, Manchester, **Colne Municipal Theatre** and **Ingleton Community Theatre** – the latter two both in Lancashire. Another recent **Futurist** project was the complete renovation of sound and lighting systems in the **Dukes Youth Arts Centre** in Lancaster, in close collaboration with Dr David Wilmore from **Theatre Search**. **Futurist** specified **ETC** dimmers and an **Express** desk.

M&M supplied **Theatre Projects** with new **Rainbow colour changers** to revamp the London production of **Phantom of the Opera**. TP's **Mike Odam**, the original lighting electrician and now associate designer for the production, notes that when it was first staged ten years ago, there were no colour scrollers suitable for a theatre environment on the market...

Cliff Richard's Heathcliff, with sound production by **Britannia Row**, was aided by the services of a **Yamaha O2R** console to automate the mixing of hard disk backing tracks, recorded by composer **John Farrar** to augment the show's live vocals and music. FOH engineer is **Colin Norfield** and monitor engineer is **John 'JJ' James**.

The Barbican Centre, one of Europe's leading multi-arts centres, celebrates its 15th birthday in March. During its comparatively brief existence, over 30 million people have poured through its doors for tens of thousands of performances. [Some of whom are still trying to find their way out – Ed.] As part of a short anniversary season, an **Opera Gala Night** will be staged by **Raymond Gubbay**, the first commercial promoter to use the Centre and now the veteran presenter of over 1,200 concerts in the Barbican Hall.

The **English Touring Opera**, England's leading mid-scale touring opera company, take to the road again for their Spring season, opening at the newly refurbished **Cambridge Arts Theatre**. The company will perform a new production of Mozart's **The Marriage of Figaro** (director **Stephen Medcalf**, designer **Isabella Bywater**, LD **Nick Beadle**), together with Bizet's **The Pearl Fishers** (director **Caroline Gawn**, designer **Aldona Cunningham**, LD **Guiseppe Di Iorio**).

AJS Theatre Lighting & Stage Supplies will again be sponsoring local touring theatre group **Forest Edge**. All their performance equipment is supplied and maintained through AJS's policy of supporting local organisations. Other beneficiaries include **Bournemouth Orchestras**. AJS have also recently completed major lighting, sound and engineering contracts at six UK schools and colleges. Particularly interesting was **Lord Mayor Treloar College**, where all lighting equipment had to be made accessible to wheel-chair users.

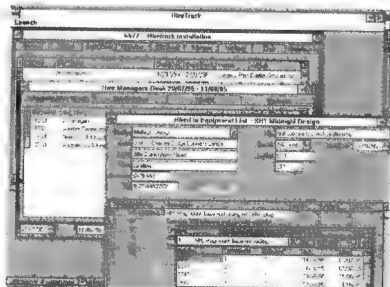
Aztech Enterprises, Lance Buckland's lighting and sound rental and installation company from the Oxford area, celebrates ten years in business this year. Their recent theatre productions include the **National Student Drama Festival** and the latest tour by the **European Touring Theatre**.

Hammersmith Lyric's spring production schedules include **A Midsummer Night's Dream** – reinvented by Tara Arts 'a theatre of suggestion in a world of diversity' – original music is by **Adrian Lee**, sets and costumes by **Magdalen Rubalcava** and lighting by **Tina McHugh**.

The **Arts Council of England** has a new Deputy Secretary-General. **Graham Devlin** is a writer, librettist, theatre and opera director and artistic director of the **Major Road Theatre Company**.

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TOUR	WHERE	SOUND CO	FOH ENGR	MON ENGR	PA/AMPS	FOH DESKS	MON DESKS
Oletta Adams	Holland	Ampco Pro Rent	Milko van Liesthout	Rob Kamer	Renkus Heinz CE-3	Midas XL3	Ramsa
Arkarna	UK	GPA Hire	Gary Young	Howard Smart	Turbosound/QSC	Yamaha PM3000	Soundcraft
Ash	UK/Eire	Skam PA Hire	Ian Laughton		Floodlight/C-Audio	Midas XL200	Midas XL3
Australian Pink Floyd Show	UK	Yorkshire Audio	Matt Miller	Colin Compost	EAW	Soundcraft	Yamaha
Beck	UK/Europe	Ampco Pro Rent	Craig Overbay	Luc Suèr	Renkus Heinz CE-3	Midas XL-200	DDA
Black Crowes	UK/Europe	Capital Sound Hire	Jeff Dunn	Vince Buller			
Bootleg Beatles	UK	Ad Lib Audio	Alan Lynch	Steve Cole	Ad Lib DFI/Ameron	Midas XL3/Spirit Live4	Soundcraft
Boyzone	UK	Wigwam Acoustics	Pete Turner	Paul Dee			
Brit Awards	UK	Brit Row	Roger Lindsay	A Bradshaw/G Williams	Flashlight/Floodlight	Midas XL3	Yamaha PM4000
Neneh Cherry	UK/Europe	Wigwam Acoustics	Kevin Pruce	Billy Ellison			
Crash Test Dummies	Germany	Capital Sound Hire	Paul Tozer	Steve May	Martin W8C	Yamaha PM4000	Soundcraft SM12
Chris De Burgh	UK/Europe	Brit Row	Johan Griesel	John Evans			
Def Leppard	UK/Europe	Electrotec Audio Lease	Brad Madix	Phil Wilkie	Electrotec Lab Q/Crest	Gamble EX56	Midas XL3
Devotion	UK	CAV	Matt Field		F2/Crown	Soundcraft	Soundcraft SM12
Galliano	UK/Europe	Canegreen	Stewart Kerrison	Chris Peters	Meyer MSL4	Midas XL3	Midas XL3
Golden Eye	Belgium	EML Sound & Light	Patrick Demoustier	Frederick Pignatelli	Martin F2/Crest	Midas XL4	Midas XL3
Peter Green	UK/Europe	Phantom Power	Howard Menzies	Squid	Floodlight	Midas XL3	Soundcraft 500
Incognito	UK	Skam	Dennie Vidal	Alistair Nelson	Floodlight/C Audio	Midas XL200	Midas XL3
Michael Jackson	World	Clair Bros Audio	Trip Khalef	Randy Weitzel			
Kiss	Europe	Showco	T Francis		Prism/Crown	Amak Recall	Harrison
Kula Shaker	UK	Electrotec Audio Lease	Graham Pattison	Martin Walker	Audiorelease A2	Amek 501	Midas XL3
Lighting Seeds	UK	SSE	S Macham	Eddie Hallam	Crown/Nexo Alpha	Midas XL4	Midas XL4
Longpigs	UK	SSE	John Martin	Nick Davis	EVMT2/Crest/Crown	Midas XL3	TAC Scorpion
Megadog	UK	Skam PA Hire	Pete Howard	Jamie Lovegrove	Floodlight/C-Audio	Midas XL200	Midas XL3
Metallica	Worldwide	SSE	Big Mick Hughes	Paul Owen	EV MT4/Crest	Midas XL4	Midas XL4
Motorhead	UK/Europe	Electrotec Audio Lease	Dave Hilsden	Ian Dobbie	A2 System/Crest	Midas XL3	Midas XL3
Night of the Light	Belgium	EML Sound & Light	Patrick Demoustier	Leendert Freytns	Martin F2/Crest	Yamaha PM4000	Midas XL3
Alexander O'Neal	UK	Canegreen	Max Bisgrove	Robin Fox	MSL4	Midas XL3	Midas XL3
Pearl Jam	UK/Europe	Brit Row	Brett Eliason		Flashlight/Floodlight		
Reef	UK	Skam PA Hire	Simon Welsh	Simon Higgs	Floodlight/C-Audio	Midas XL200	Midas XL3
Skunk Anansie	Holland	Ampco Pro Rent	Hugo Scholten	Lex Vermeend	Renkus Heinz CE-3/Crest	Midas XL3	Midas XL3



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Flashlight	Dennis Haagen	Avolites	Conventional/Cyberlights	(local)	Kassing		
Lighting Technology Services	Gary Howard	Jands Event	Golden Scan 3 & VL5s				
Fineline	Steven Brown	Avo Sapphire			Fineline		
Tusk	Steve Ellerington	Celco	HPE		YA Trucking		
LSD	Susan Sasic	Celco	Intellabeam/Leko/Lycian HMI	Popcorn	Stardes		
Neg Earth	Stanley Green			Sugar & Spice	StagetruX/Wharfedale		
Entec	Mike Adams	Jands Event/Celco	Conventional/HPE	Cat & Mouse	Stardes/Trathens		Entec/John Henry
Lite Alternative	Paul Normandale	Celco	Vari*Lites	Home Cooking	Stardes/Trathens	PSL	Matrix/Hangman
LSD/CPL/Varilite	Mike Sutcliffe	Icon/Artisan	Icons/VL5s/VL5Arcs/VL6s				
Neg Earth	Simon Tutchner	Artisan/Mini Artisan	VL6s	ETTB	Stardes/Selwyns Travel		
Neg Earth				Popcorn	StagetruX		
Neg Earth	Andrew Doig	Wholehog II	VL5s	Home Cooking	EST/Wharfedale/Team		
LSD	Butch Allen	Icon Show Controller	Colourmag/Icon/Celco	Popcorn	Transam/Phoenix		Brilliant Stages
CAV	Jez	Avolites Pearl	Coemar Nat 2500/Cyberlights				
Neg Earth	Steve Hall	Sapphire	Rainbow/Source 4s	Saucery	Stage Truck/Len Wrights		
EML Sound & Light	Ignace D'Haese	Artisan/Avolite	Conventional & V*LS				
Ghost Light	Lee Rothwell	MA Light Commander	Pars		Stagecoach		
Lite Alternative	Max Conwell	Celco 60SE		ETTB	Stardes/Motts		
LSD/Varilite	M McLain/P Morse	Artisan, Hog II, Avo	Mags/I-Beams/Cyberlights	EYHO	EST/Wharfedale	Screenco	ESS/Planview
LSD	Brian Hartley	IconShowCon./Sapphire	Icon/Washlights/Molephay				
CPL/LSD	Pete Barnes	Pearl/IconShowCon.	VL5/Goldenscans/Moles/Icon	Popcorn	EST/Stage Truck/Stardes	PSL	Hangman
Lite Alternative	Derck McVay	Sapphire	VL6/VL5		Stardes		
Lite Alternative	Max Conwell	Pearl	VL5				
Colour Sound Experiment	Haydn Cruikshank				Fly By Nite		
Obies	John Broderick			Snakatak	Transam/Phoenix		Tait Towers/Brilliant Stages
DLD Lighting Designs	Tony Beaton	Jands 60/120	Pars/trusses		Transam		
EML Sound & Light	Michiel Mildou	Sapphire/Artisan	Conventional/Vari*Lites				
Supermick	Rob Jones	Avo Rolacue	Pars/Martin scans				
LSD	Keith Wissmar	Sapphire	Colourchangers/strobes				
Neg Earth	Tom Lesh	Avolites	Pars/Golden Scan III	Flying Saucers	Fineline/B&M/Fly By Nite		
Metam/Flashlight	Peter Dreuning	Celco 60	Conventional	(local)	Kassing Trucking		Hangman



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Sting	UK/Europe	Clair Bros	Michael Keating	Vish Wadi			
Suede	UK/Europe	Wigwam Acoustics	Steve Phillips	Graham Lees	d&b	Yamaha PM3000	Midas XL3
Total Touch	Holland	Ampco Pro Rent	Vincent Aestveen	Lex Vermeend	Renkus Heinze CE-3/Crest	Midas XL3	DDA
Unesco	France	Ampco Pro Rent	Dieter Van Denzel	Peter Schmidz	Renkus Heinz CE-3	Midas XL3	Midas XL3
Roy Wood	UK	Yorkshire Audio	Roger Lomas	Bob Collinson	EAW/Crest	Vienna II	Scorpion II
Worlds Apart	Europe	Capital Sound Hire	Paul Timmins		Wavefront 8/Crown	Midas XL3	
ZZ Top	Europe	Capital Sound Hire	Robert Ausmus	Steven Cross	Martin F2/Crown/BSS	Yamaha PM4000	Soundcraft

Theatre Musicals

TOUR	WHERE	SOUND CO	SOUND DESIGN	SOUND OPS	PA/AMPS	FOH DESKS	MON DESKS
A Chorus Line	UK	TP Sound		Greg Pink	Meyer/Tannoy/Crown	Yamaha PM4000	
Blues Brothers	UK/Holland	John Henry Ents		A Robinson	Turbosound	Yamaha PM3000	
By Jeeves	UK	TP Sound	Richard Ryan		Tannoy/JBL/BOSE/Yamaha	Yamaha PM3000	
Cats	London	Autograph	Abe Jacob	Mike Clayton	Meyer/Crown	Cadac	
Crazy For You	UK	TP Sound	Rick Clarke		Community/Meyer/Crown	Amek Recall	
Els De Schepper	Holland/Belgium	Delta Audio Services		Erwin Franck	Meyer UPA/UPM		
Evita	UK	MAC		M Tempest	QSC/Meyer	DDA Q11	
Grease	London	Autograph	Bobby Aitken	Ed Corin	Meyuer/Crown	Midas	
Heathcliff	UK	Brit Row	Colin Norfield	John James	Flashlight/Floodlight	Midas XL3	Yamaha PM4000M
Jesus Christ Superstar	London	TP Sound	Richard Ryan	David Ogilvy	EAW/Yahama	Cadac J&F	
Lord of the Dance	Europe	Wigwam		Simon Honeywill	d&b	Yamaha PM4000	Midas XL3
Martin Guerre	London	Autograph	Andrew Bruce	Bique Haddelsey	Meyer/BSS	Cadac	
Mathilde Santink	Holland	Ampco	Eric Hendriks		Renkus Heinze CE-3	Amek Recall	
Miss Saigon	London	Autograph	Andrew Bruce	Gary Dixon	Meyer/AB	Cadac	
Oliver!	London	Autograph	M Walker/P Groothuis	Richard Brooker	Tannoy/Yamaha	Cadac	
Phantom of the Opera	London	TP Sound	Martin Levan		Tannoy/Bose/Yamaha	Cadac	
Phantom of the Opera	Switzerland	TP Sound	Martin Levan	Richard Sharratt	Tannoy/Yamaha	Cadac J	
Riverdance	UK* + NYC	The Mikam Sound	Mick O'Gorman	TJM Tutty*/JC Campbell	Crown/EV Deltamax	DDA Q2	DDA Arena
Robert-Jan Stips	Holland	Ampco	AAD Link	Ed de Jong	Renkus Heinze	Soundcraft K3	DDA
Robert Long	Holland	Ampco	Geert de Bruin		Renkus Heinz	Soundcraft K3	
Scrooge	London						
Smokey Joe's Cafe	UK	Autograph	Tony Meola	Nicky Matthew	Meyer CQ-1	Cadac	Midas

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Meteorlites	Nick Sholem	Wholehog II	Cyberlites/VL5B/VL6	Snakatak			
Lite Alternative	Phil Wiffin	Sapphire	VL6	ETTB	Stardes		Hangman
Metam Lights	Rob Kranenburg	Celco	Conventional	(local)	Kassing Trucking		
Metam Lights/Flashlight	Peter Drenning	Celco	Conventional/Cyberlight	(local)	Kassing Trucking		
Tusk	Steve Ellerington	Celco	HPE		YA Trucking		
CPL	Richard Garrod	Artisan	VL2C/VL5		Stage Truck/Star Rider	PSL	
LSD	Larry Sizemore	QM Diamond	PAR 64/Strobe/Supertrooper	ETTB	Transam		

LIGHTING CO	LD	LIGHTG DESKS	LIGHTS & FX	VIDEO	SET/STAGING/TRUCKING/BUSES
White Light	Martin Chiswall		Lekos		GH Lucking
Neg Earth	P Woodroffe	Celco	V*L/Colourchangers		Maltbury/Steeldeck/Stagetruck/Trathens
Theatre Projects	Mick Hughes		ETC Source 4, Strand Cantata		GH Lucking
Stage Electrics					GH Lucking
local	Bart De Koster				Delta
Theatre Projects	Howard Eaton	Strand GSX	CCT Minuette/Starlette Fresnels		
WL/MLC	Mark Henderson	Impression 2x/LDS MP100	Prosports/Faderbeams/DLCs, Scrollers		
Theatre Projects	A Bridge/A Grant	Artisan/Wholehog 2	VL2C/VL4/PAL 1200/Source 4	CT	Brilliant Stages/VLE
White Light	David Hersey	Strand 550	Source 4/Scrollers etc.	Production Arts	Paul Mathews/HELL (gas flames & rain)
Meteorlites	Patrick Woodroffe	Whole Hog	Cyberlights/Vari*Lights		Fly By Nite/Jonathan Park
White Light	David Hersey	Strand 530/550	Source 4/V*/PAL 1200	Production Arts	HELL
Flashlight	Gé Wegman	Celco	Conventionals		Kassing Trucking
White Light	David Hersey	Galaxy/Artisan	DHA DLCs/Beamlights/VL2s		Vertigo (rigging)
White Light	David Hersey	Expression 2x & Gallery	DHA DLCs, Cantatas, VSFx, VL5s		Vertigo (rigging)
Theatre Projects	Andrew Bridge/Mike Odam	Galaxy Nova	ETC Source 4/Altman3600		
Neg Earth	Patrick Murray	Wholehog II	HPE/Source 4/theatricals	CT	
Metam Lights	Rob Kranenburg	Celco	Conv.s/Scrollers/Colourchanger		Kassing Trucking
Flashlight		Celco	Conventionals/Scrollers		Kassing Trucking
White Light	Hugh Vanstone	Imagine 250	Source 4s/DLCs/Scrollers		
White Light/VLE	Paul Gallo	Wholehog II	Source 4/Scrollers/V*Ls		



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up the **truss**

with Tim Roberts



Well, I can honestly say that the fax, phone and e-mail lines have been positively throbbing with inactivity over the past few weeks. Even the carrier pigeon coop has been relatively quiet since the annual guano collection prior to the Live! Awards. It seems as if 1997 is going to be a thin year for *Truss*-type events, what with the PSA pressing for a 'Health & Safety Culture' within the industry. I ask you, what could be more absurd, more at odds with the very nature of our work? Culture, pah!

Mind you, there's no need to go to the lengths one individual did in an attempt to win a Maglite – i.e. wheeling a flightcase containing about £100,000-worth of video gear from a well-known company straight off the edge of some foreign stage. This kind of behaviour is not going to endear you either to your employers or to this column. The *Truss* is a stickler for tradition, and it's well known that on rock 'n' roll gigs the TV has to go out of the *hotel window*, not off the front of stage. Go to the back of the class...

A certain degree of light relief is brought to these uncertain times in the shape of a fax from my old mate Mr Arpie Jay. Arpie has been sadly absent from these pages since his dangerously amusing tale about the toxic waste alert which followed a seafront gig of his, culminating in the emergency services attempting to cleanse the beach of seawater! Well, his most recent offering concerns some very questionable goings-on whilst on tour with supergroup Asia (or should that read superannuated group?). I should point out that at no stage in the following events did any members of the band, their families, friends, agents or legal representatives, play any active part. Nor should readers infer that they, or anyone vaguely associated with them, condone the activities herein portrayed, and that any resemblance to persons living or deceased is entirely accidental(-ish). [OK. OK. You can stop now - Ed.]

Picture the scene: the aforementioned Monsters of Pomp have just finished a storming set in Munich and the crew are looking forward to letting their ample hair down. It is decided that certain South American plant extracts might be employed to enhance the evening's entertainment. Locals are contacted, said extracts obtained and things go swimmingly. Most of the crew head for a city-centre night club, but Arpie, being the Tour Manager and a very sensible sort, has nothing to do with such behaviour and gets his head down for an early night.

After a while the club atmosphere begins to pall and one of the crew decides to make his way back to the hotel. Unfortunately, during the 100-metre walk to a cab he gets pulled and searched by the Polizei. They discover a wrap of suspicious powder, closely followed by a hotel key. Not being slack on the old enforcement front Das Plod head straight for the hotel and

discover the guys' room mate and a couple of chums using the sizeable mirror for something other than shaving. Ooops!

At about 3am Arpie is awoken from his slumbers by a phone call from the lobby. It is the drummer: "I thought you might like to know that the police have arrested the crew and are taking them away," he says. Arpie tears him off a strip for waking him with such a crap joke – and then has to suffer the added indignity of apologising to a drummer when he discovers it's for real.

Down in the lobby several nice young men in long green leather coats and severe hats have indeed got a few of the crew in custody. In a most courteous manner they explain that the lads have been indulging in unauthorised ambience control and will be banged up forthwith. Arpie was welcome to pop round to their place after brekky with sack-loads of cash and the judge might see fit to release them.

Next morning, with the tour bus purring quietly outside Police HQ in downtown Munich, our hero goes in to sort out the bail. It turns out that the aforementioned sack must contain some £600 per miscreant. Being a wholly-together Tour Manager and prepared for any eventuality, he slaps the necessary Deutschmarks into the greedy paw of the law without further ado. In the murky depths of the gaol, through layers of armoured glass and steel bars, he can make out several familiar, if somewhat sheepish, faces.

Meanwhile the Mark Meister slowly counts the cash and then recounts it. After a third count, much shuffling of paper and heated debate it turns out they are one detainee short. Someone has done a bunk from the Maximum Security cells [must have been a Rigger - Ed.].

"Prisoner escapings is a very serious matter," proclaims the head Nark, without a trace of humour. "Aiding and abetting is too a serious matter," he adds, looking like he's about to arrest Arpie for concealing a file-laden cake about his person.

Arpie is frantic and is just reaching the 'Oh My God, We Have To Be Halfway Across The Country For A Get-in In Two Hours Time And The Whole Crew Is About To Be Imprisoned' stage when in saunters the supposed escaped convict from off the street. "Where the fuck have you been?" bellows the distraught Tour Manager.

"Oh, they let me out several hours ago to get some bail cash from the American Express office, but it doesn't open till eight so I went for breakfast." Aarrghhh!!

The moral of the story: If you ever get arrested in Munich on suspicion of Class 1 Substance abuse, remember, just whip out the old Amex card – "Das will do nicely. On your way, Tommy."

■ Up Der Truss!

“They let me out several hours ago to get some bail cash from the American Express office, but it doesn't open till eight so I went for breakfast”



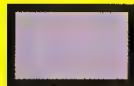
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