

SOUNDCRAFT IN THE SPOTLIGHT

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



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



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



PRODUCTION CO'S TOP OUT WITH HUCKNALL

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

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

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



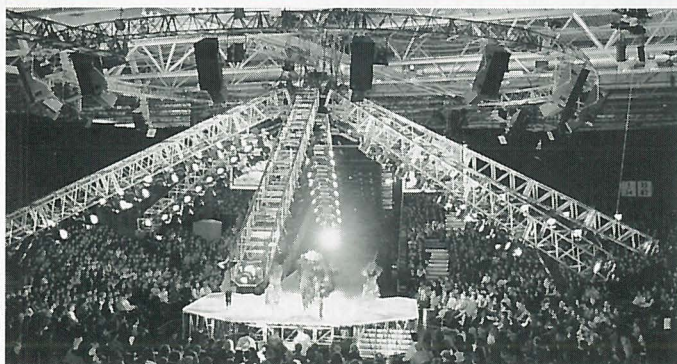
MEYER ON THE MERSEY

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



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

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



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

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

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

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

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

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

