

PROJECTIONS: USES EIGHT PANIS FROM CREATIVE TECHNOLOGY

HEATHCLIFF / set, projection & rigging

← p30

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

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

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

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

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

HEATHCLIFF / other credits

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

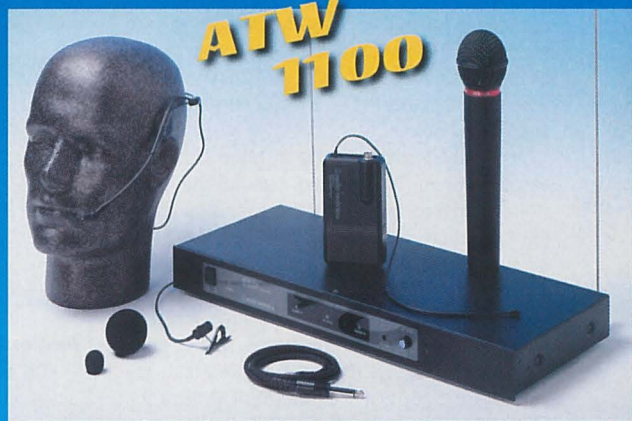
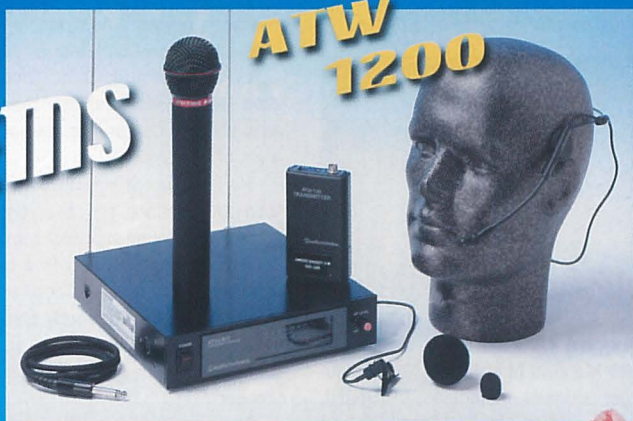
THE PEOPLE

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

THE COMPANIES

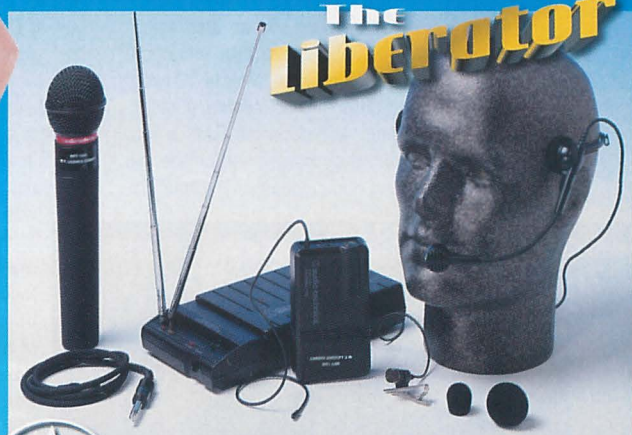
Flying theatre grid: Unusual Rigging
Ancillary rigging: Summit Steel
Lights: Theatre Projects
Moving lights: Vari-Lite Europe
Set construction: Brilliant Stages
Sound: Britannia Row Productions
Projection: Creative Technology
Hotels and flights: Trifold Travel
Catering: Saucery
Trucking: Redburn Transfer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

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