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- Playing to the home crowd: Oasis at Maine Road
- Big City Circus at Chessington World of Adventures
- Behind the scenes of Eurosong '96
- Company Profile: New Zealand-based lighting manufacturer Selecon
- Peter Greenaway's Spellbound at the Hayward Gallery
- Club reviews: Sailors, Newquay and The Chocolate Bar, Dublin

**PLASA**

**JUNE 1996**

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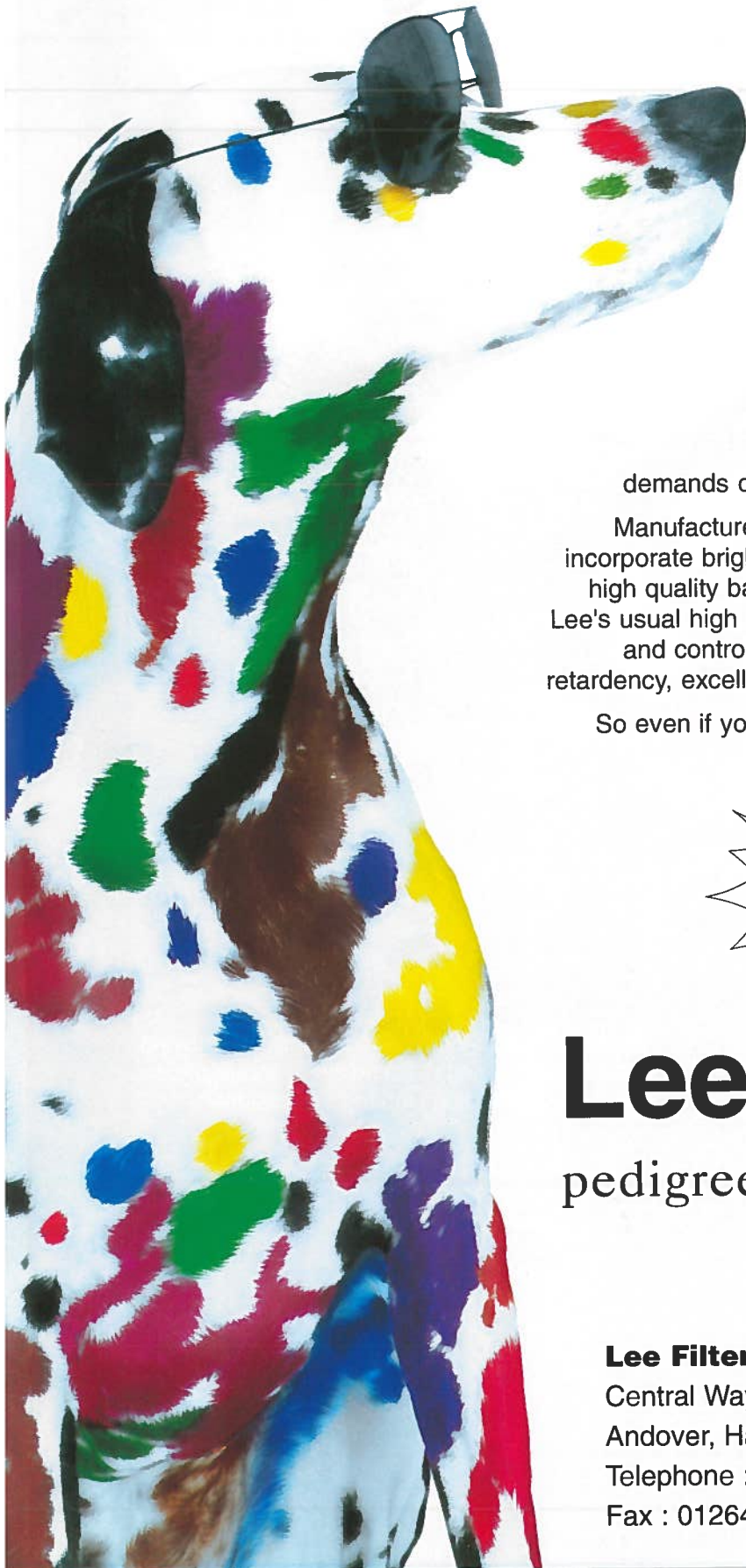
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JUNE 1996

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The views expressed in Lighting and Sound International are not necessarily those of the editor or the Professional Lighting and Sound Association



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German Utility Model Reg. No. G93128843 and G9314158.5.

All other worldwide patents granted or pending.



## Sorger Leaves Pani

Hermann Sorger, the long serving sales manager of Vienna-based large-format projection specialist Ludwig Pani, has left the company following a re-structuring of its top management, announced recently by Pani owner Sieglinde Staub. Hermann Sorger, who, in 1994, received PLASA's first-ever special award for services to the industry, started his long career in theatre with Ludwig Pani on his 14th birthday and has spent over 40 years with the company. We understand that he is expecting to stay in the industry but that no announcement will be made until early next year.



Hermann Sorger.



Stefan Ettmayer.

Stefan Ettmayer, who has been with the company 14 years, has been appointed as product development and marketing director and will direct the company's worldwide sales and marketing effort. He will be assisted by Manuel Wenger and Peter Winkler. Wolf Hraschek will continue to handle sales to the Asian market, whilst Herta Wasserburger will continue to oversee finance and administration.

Commenting on the news of Hermann Sorger's departure, Steve Terry of New York-based Production Arts, Pani's North American distributor, told L+SI: "Whilst we will miss working with Hermann on a daily basis, we are confident that the new structure put in place by Sieglinde Staub will allow Pani to stay at the forefront of the large-format projection market and we look forward to working with the new team."

## PLASA Visit to Stephen Joseph Theatre



The PLASA-arranged joint visit with ABTT members to the newly-opened Stephen Joseph Theatre in Scarborough proved to be a memorable day for the 60 visitors who attended. Delegates were treated to an audience with Alan Ayckbourn, who talked them through the background of the development of the theatre, as well as an evening performance of 'By Jeeves', an almost entirely new musical by Ayckbourn and Andrew Lloyd-Webber. Pictured above from left to right are PLASA vice-chairman David Hopkins, Alan Ayckbourn, PLASA's John Offord and David Wilmore, chairman of ABTT.

## PLASA Leads the Way at Earls Court

This year's PLASA Show (8th-11th Sept), located for the first time in the main Earls Court building and running alongside the British Music Fair and Presentation Technology show, is already a virtual sell-out. New to the exhibition will be a 'specialist sound sector', dedicated to pro-audio and installation companies. This area will give visitors an ideal opportunity to conduct business in an exclusive environment.

The Presentation Technology Show (also 8th-11th Sept) aims to provide professional AV users with the very latest in AV technology and solutions. In addition to seeing all the latest

equipment for business presentations, visitors to Presentation Technology will benefit from hardware and software comparison areas and a comprehensive seminar programme.

Seminars addressing key presentation topics will run throughout the show. These will be chaired by leading industry figures and will focus on the effective use of presentation equipment in a range of business environments.

The estimated number of visitors for the three shows is 22,000 including 4,500 from overseas.

For further details, contact Bridget Beaurepaire at P&O Events, telephone 0171-370 8229.

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Xavier Durand

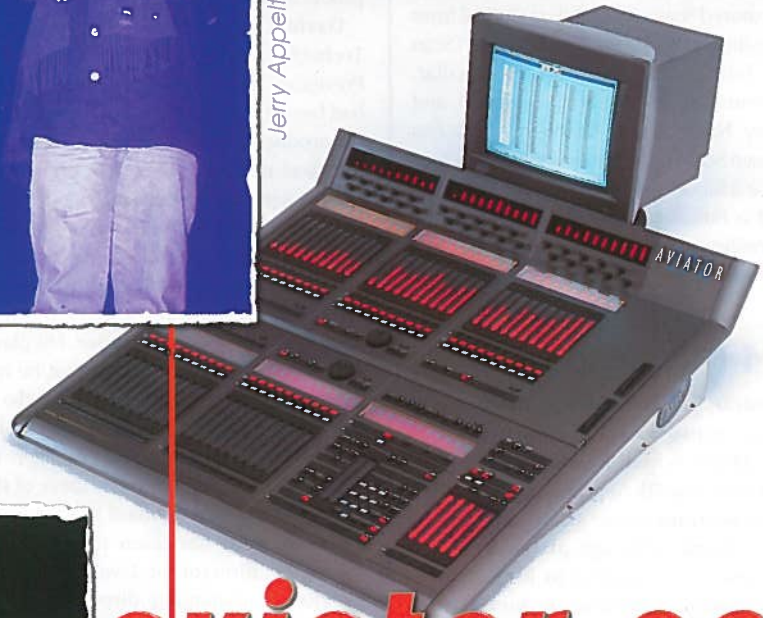


"This multipurpose desk is so simple to operate but the technology behind it is a step ahead. The accessibility of Aviator is perfect and in half an hour I could do everything"  
Xavier Durand, lighting designer,  
Grand Palais de Lille, France

"I could run all of my generics from its vast quantity of channels, and it has a theatre-oriented way of programming which a rock 'n' roll guy can operate. But what swung the decision was its easy-to-understand operators manual; we now have three or four guys that can run an Aviator"  
Jerry Appelt, theatre and TV lighting designer, Procon, Germany



Jerry Appelt



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## Pure Masterpiece



The cool melodic grooves and loungey jazz pop of the Lighthouse Family have made them an instant success with wide, popular appeal. Their final gig at the Forum, London, was a brilliant finale to their first UK tour and the band look set to be looking at a very fruitful future.

The rig featured Scans mounted on vertical truss sections positioned on the floor. Four Golden Scan HPEs and four 3s provided the spectacular, moody, almost spooky setting designed and operated by Nigel Monk. Although Monk has always chosen Scans as his moving lights, this tour proved to be a bit of a learning curve for him as he road-tested a Pulsar Masterpiece 108 (with the new theatre/live software). The lighting for the whole tour was supplied by Entec.

## PCM Motor School

PCM, distributors of Columbus McKinnon Lodestar motors, have announced another Motor School training course to be held from 4th-5th September.

As with previous motor schools, tuition is free of charge, although places on the course have to be limited to just 20 to ensure enough attention is given to attendees. The in-depth training will involve stripping down the entire unit, hoist motor disassembly, repairs and trouble-shooting on the CM Lodestar motors. Also included will be discussion on the relevant health and safety issues.

Further details are available from PCM, telephone 0151-609 0101.

## People Moves

It's little more than a year since the management team at LSD regained control of the company, and in that short time, they have emphatically re-affirmed their presence in the concert touring markets worldwide, exceeding even their own targets. In recognition of this achievement, and to consolidate and strengthen the UK management structure, sales director **David Keighley** has been appointed managing director UK.

Le Maitre Fireworks has announced several key changes to their Outdoor Display Team. Joining them is **Sam Samkin**, who will be working full-time on all outdoor displays. Samkin, who was a founder member of Shell Shock, will be based at their Mitcham office. Another new appointment to the team is **Alastair McFarland**, also formerly with Shell Shock, who has worked in partnership with Samkin for the past 14 years. **Richard Huffam** has been appointed head pyrotechnician, replacing Nick Fisher, who has left to pursue a career as a production manager.

**David Cartwright** has moved to Lighting Technology as their new marketing co-ordinator. Previously he was with Stage Electrics where he had been for almost 10 years and was responsible for producing their catalogues, along with other technical manuals. Cartwright brings substantial knowledge and understanding of the lighting industry with him as he takes on the role of group marketing co-ordinator.

After a long association with Concert Sound, managing director **Mick Anderson** is leaving the company to pursue a new career. His plans are not yet complete, but it is certain that he is taking a different direction, away from the audio industry. **Dave South**, formerly of Alpha Audio, has taken over at the helm as general manager. He has a wealth of experience in many areas of the sound business, both on a technical and managerial level.

**Jeremy Sturt** has taken the position of joint managing director of Lively Arts. Sturt was previously managing director of Back Row Productions (UK) Ltd, which he joined in 1995. He leaves the company after successfully bringing the Olivier Award-winning production *Tap Dogs* into London's West End.

**John Wardropper** has joined Lightmasters UK as general manager. Previously with Addenbrooke's Hospital for four years, his task will be to oversee the accounts, cash management and administration of the company.

## Dance-Tech 96



Left to right: David Graham and Paul Harris of Soundivision with Chris Birch and Ian Jenkinson of Universe Organisation.

Soundivision Ltd, in association with the Mean Fiddler and Universe Organisations, are to present Dance-Tech 96, an exhibition dedicated to DJs, remixers and producers.

The event will take place on Sunday 7th July 1996 at the recently launched Complex Club between 1pm and 6pm. All the major manufacturers, including Roland, Yamaha, Akai, Korg, EMU and Novation will be present, together with DJ product companies such as Technics, Vestax, Pioneer, Denon, Intimidation, KAM and Gemini to demonstrate the very latest in mixers, CD players, samplers, keyboards and computer systems.

Dance-Tech 96 is officially sponsored by Tribal Gathering, Roland UK and DJ Magazine, and all visitors will have free entry into a draw for six Complex VIP tickets for a Voyageur or Kingsize club night, a Roland JS-30 Sampler and six annual subscriptions to DJ Magazine.

Soundivision will have a team of product specialists on hand throughout the day, and there will be help and guidance freely available to visitors who wish to design and build their own dedicated studio systems. For further information, or to order tickets in advance, contact Soundivision on 0171-609 3939.

## Hand Held Systems

Hand Held Audio have been experiencing a lot of interest in the new Samson Synth UHF radio mic system. The Riverdance production at Hammersmith Apollo is running on 12 Lavalier channels and East 17 have five Hand Held Audio systems. Other users include Meat Loaf, TFI Friday, The Sony Corporation and M People.

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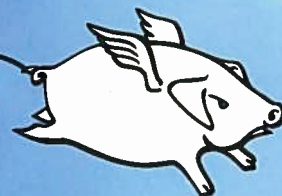
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## Abbey Road Studios On Film



The World famous Abbey Road studios were the scene of much activity in late April as EPL Pictures are making a documentary-style film about the history of the studios. Film gaffer Stuart Hadley worked closely with lighting designer Steve Nolan to produce a surreal atmosphere for the main shot. A fantasy sequence sees the camera flying across the London night sky, picking out the building which is bathed in light, and then swooping down to emerge - figuratively speaking - through a light bulb in one of the studio ceilings. "The idea was to create a 'Close Encounters' atmosphere," said Steve.

The equipment specification qualifies this simple statement: CPL provided four Sky Arts, eight 18kW Megalights and a pair of four-head Sky Trackers, plus a Jem Roadie to smoke out the roof, while AFM brought in 12 2kW and one 4kW Xenotech searchlights. Deciding this was not quite enough for the desired effect, Stuart and Steve agreed to add in 24 Dataflash to pick out the roof top from the air and 700 metres of festoon lighting to outline the building. This might all be in a day's work, but for crew chief Gerry Mott and team there was an extra challenge. The locale is largely residential and the studios already receive more than their fair share of noise nuisance complaints (one tenacious neighbour apparently implements proceedings on an almost monthly basis). As a result, the load-in was carried out in normal working hours on Monday 29th April with all lighting to be ready for the following day by 3.00pm. A helicopter rehearsal was conducted at 5.00pm and the actual shoot was done in just 75 minutes beginning at 8.30pm. A curfew at 11.00pm saw all the hardware removed from site with a return the next day just to pull the cables. Despite these tight time constraints it was all done with the minimum of banging and shouting and the production team were certainly grateful for the help offered by Phil and Alan at Abbey Road Studios.

Steve Moles

### BEDA Awards

The British Entertainment and Discotheque Association (BEDA) has announced the nominations for the 1996 Molson BEDA Awards. These are awarded to dance clubs and discotheques around the country, as well as to designers, installers and manufacturers.

Among the manufacturers nominated for Sound/Light Product of the Year are Clay Paky, Cloud Electronics, Martin Professional, JBL and Tarm Laser. Nominations for Installation of the Year are CTS for Hemel, Leicester Sound and Light for The Emporium, Lynx for Zoots in Maidenhead and The Music Co for Volts.

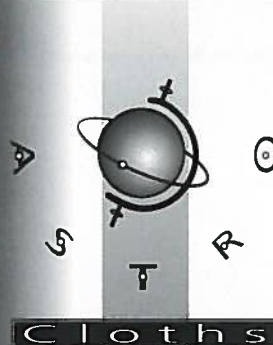
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Forty years after he began telling stories with light, Richard Pilbrow remains one of the industry’s greatest visionaries - not only in his approach, but in his efforts to advance the field.

As someone who started his career working with four-frame “color semaphores” Pilbrow is perhaps more appreciative than most of advances in industry technology. More than just welcoming the computer age, he has helped usher it in, serving as a guiding light for its application in theater lighting.

Most recently, that has meant leading the charge for the establishment of industry standards. To Pilbrow, it’s about letting designers do what they do best. “We’ve been consumed for decades with digits and coordinates, and they’ve absolutely nothing to do with lighting. We’re not engineers after all, we’re designers.”

“The exciting thing to me is the prospect of all these different components working together - moving lights, color changers, The Autopilot, - and, more than that, the ability to program it all off line. The combination is really quite powerful.

“The technology used in Wybron’s Autopilot was obviously a very significant step forward in that process,” Pilbrow says. “What The Autopilot does is wonderful, but *how it does it* is what’s really exciting.”

Pilbrow says The Autopilot, and the development of DMX technology, are only the beginning: “In 10 years time, the idea of manually operating theater lights will seem a bit preposterous, I think.”

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## Madame Tussaud's Chamber of Horrors

Madame Tussaud's, established over 200 years ago and one of the most famous tourist attractions in London, has recently undergone a £26 million transformation into new themed areas for the famous and infamous who assume their positions in the waxwork museum.

Installed in the museum is a Pulsar Masterpiece Replay Unit, chosen to give lighting designers Dave Hirst and Steve Wentworth the ability to programme their own light show on the Masterpiece 108 without having a system programmer interpreting their instructions.

The Replay Unit controls six smoke machines and liquid crystal glass panels. The lighting consists of 200 birdies, 30 mini profiles and 40 Lighting Technology floppy discs. The control system is AMX and controls the Replay Unit through a MIDI card which calls up environments and scenes when needed.

Masterpiece Replay Units have also been installed at many other venues recently, including the 'Black Hole' at Alton Towers.



## MA Scancommander

M&M, UK distributor for MA Lighting, is arranging a series of workshops on using and programming the MA Scancommander.

The two-day workshop will provide participants with tuition on the Scancommander and an overview of active systems. Day one will cover basic programming and operation knowledge and include selection, patch and initialisation of desk, pre-set focus positions, colours and gobos, patching extra channels and creating pre-sets. Day two will concentrate on extended programming, including sequences and use of sequence in theatre applications, setting the Scancommander to be triggered from MIDI, time track programming from SMPTE, sound and another DMX desk. The dates of the workshop are June 27/28th, July 11/12th and August 8/9th.

An additional workshop will take place on 23-25th July in conjunction with Vari-Lite and will cover the same topics as the two-day workshop, but with the addition of DMX control of VL5, VL6 and VLM, care of Vari\*Lite and operational skills, plus trouble shooting. For further details of both workshops contact M&M on 0171-284 2504.

## Festival Torque

The fifth Christchurch Festival of Folk, Jazz and Rock Music will be employing a Torque Professional PA sound system. The rock concerts take place on a covered stage on Christchurch Quay and include Eye, the critically acclaimed Why July? and the oddly-named Don't Untie The Drummer.

Other attractions include acoustic sets by folk artistes Mike Silver and Vikki Clayton (star of the recent Fairport Convention Cropredy Festivals), and a guitar workshop by Rob Armstrong, along with side-shows of traditional dance and new age crafts.

## FAL Arrival

A number of new products released by Italian manufacturer FAL at the recent SIB show in Rimini have now arrived in the UK, where they are available from Lightmasters, the company's UK distributor. The products include Roulette 1200 - the brighter 1200W HMI version of the popular scanner, and the Galactica and Pentagon centrepieces.

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## Le Mark at Media 96



Pictured above are Stuart Gibbons of Le Mark TVS (right) with Roman Rutkowski (left) and partner Piotr Paczkowski of Polish company Paco Cases at the recent Media 96 exhibition in Warsaw. Le Mark have announced a reciprocal trading deal between themselves and Paco, whose range of flight cases will be on show for the first time at the PLASA Show in September.

## Elstree Warm Up

Elstree Light and Power, the specialist lighting unit based in Millennium Studios, has begun work on the Euro 96 Football Championships. ELP are providing location power and lighting for outside broadcasts around the country. Venues include Wembley Stadium, Villa Park (Birmingham), St. James Park (Newcastle), Hillsborough (Sheffield) and the City Ground (Nottingham).

ELP are also providing the French national team with their own generator and lighting unit to travel with them around the country.

## Touring Tales

Neg Earth have a busy summer ahead of them, having already been confirmed as main lighting contractor for the Fleadh, Phoenix and Reading festivals, while Belgian-based LD Angus McPhail is out in Europe with a Neg Earth rig on Bonnie Tyler, and Andy Liddle has taken over lighting honours for the Smashing Pumpkins from Lawrence Upton.

CaneGreen made a concerted effort in the New Year to pick-up new markets by diversifying their client base. This has proved fruitful in that they have provided full systems for the Music Week awards, Sony Awards and the Vodacom party at Alexandra Palace. They have also carved themselves a niche for the crooners - Tony Bennett's tour has just ended, and soon Ray Charles and Van Morrison will be co-headlining.

SSE seem to have swept the board with this summer's outdoor festivals. Amongst the many are Phoenix, Madness/Sex Pistols and Weller/Sting, both at Finsbury Park, and Tribal Gathering in Oxfordshire (if it can be re-scheduled). This on top of providing PA for full length tours by AC/DC and Metallica. Set building is also going well with sets out with Boyzone and Caught in the Act.

The Spot Co have taken another shipment of 24 Cyberlight SVs, which will be out with the Cure over the coming month, as well as a whole new range of power distribution racks. Tina Turner, Bryan Adams, Bon Jovi and Gary Barlow are among the acts using Spot Co equipment this summer.

## Ballbreaking



AC/DC's current 'Ballbreaker' world tour is shaking things up with a production to stroke all the senses. LD Patrick Woodroffe designed the set to resemble a construction site, with most of the fixtures painted orange to resemble working machinery. Cranes jutting out across the set and into the audience are rigged with a variety of lighting fixtures and pyrotechnics sites.

At the controls on the road is lighting director Charlie Wilson, who's had a long association with Woodroffe and AC/DC. Light & Sound Design Inc provided the package of 28 Icons, 64 ACLs, 70 VL5s, 30 VL6s, four F-100 fog generators and 28 Dataflash AF1000 xenon strobes from High End Systems. Video director David Davidian, who has recently been dividing his time between lighting design for Bon Jovi and Jackson Browne, controls a Sony Jumbotron supplied by BCC Video, occasionally using the screen as a 'blank canvas', by projecting onto it colour or white light.

Production manager is Dale Skjerjeth and Mike Kidson is tour manager.



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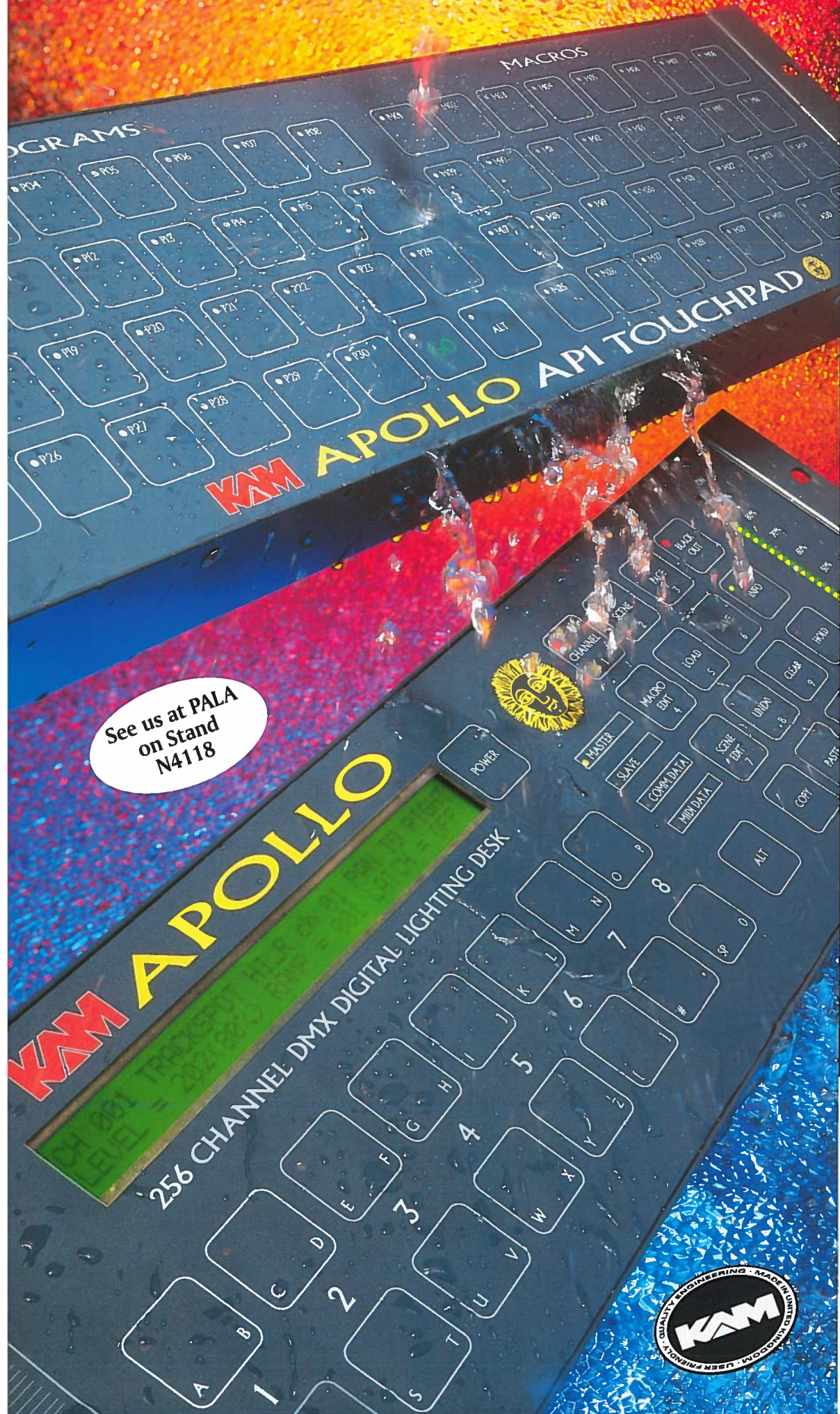
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# LETTERS TO THE EDITOR

Dear Editor

**Re: EnTech 96, Sydney**

Thank you for your extensive coverage of EnTech 1996 (May L+SI). Trade show attendance at 4,391 is good given the Australasian market of 22 million. Like PLASA, we publish an honest visitor count, and don't puff up the numbers like I'm sure some trade shows do elsewhere. You've suggested we promote the show to a much wider audience, and throw the net towards Asia. This may yet happen, but we didn't sell any exhibitor a stand on the basis that it was an Asian show. We appreciate the vote of confidence, and will consider this in the future.

As to being 'rough around the edges', we would like to reassure anyone who wasn't there that the show was, in the words of Karl Ruling, 'very nicely designed', and very professionally run too. It's certainly true that one of the organisers lost it at the Awards Dinner while announcing a Scholarship set up by the estate of the former EnTech lighting designer of the year, a close personal friend who was killed by cancer. We acknowledge Australian bluntness perhaps goes too far and apologise to anyone who drew offence.

In closing we wish to thank very warmly PLASA and yourself, for attending and covering our event, and hope to see you at EnTech - now a yearly event - in the future.

**Caroline and Julius Grafton**  
EnTech Directors

Dear Editor

**Re: SIB 96, Rimini**

I recently read the L+SI article on Rimini 'Bella Figura at SIB' in the April issue, and noted the comments concerning the EMC compliance of High End Systems' products. I'm sure the high-pitched, anguished shriek of your humble servant and HES compliance engineer must have been audible in East Sussex, but you may not have recognised it for what it was, so I'll explain.

In August 1995, I joined HES R&D engineering group to lead a team of 25 or so contributors, with the objective of bringing the HES product line into compliance with the US, Canadian and EC requirements for both EMC and safety. We succeeded with the following products, which have carried the CE mark since January: Cyberlight range, Trackspot, Status Cue, Dataflash, F-100 fog generator, Cold Flow LC 02, LCD controllers for Cyberlight, AF 100, Emulator and Intellabeam, Universal lighting controller and the AF 1000 Mini Controller. In April 1996, upon the successful completion of testing, we began affixing the CE mark to the Studio Color automated wash fixture with electronic ballast and its LCD controller.

Additional products, such as the Intellabeam automated luminaire and Emulator laser simulator, are scheduled for testing and should be CE compliant by mid-July.

**Lanny Derryberry**  
High End Systems

Dear Editor

**Re: Hidden Vultures**

Certain individuals are picking successful, reliable products, taking them to companies outside Europe, having them copied and manufactured using cheap labour and cheap materials, then importing them back into Europe, in some cases worldwide, at a fraction of the original's selling price. In business, you have to look to manufacturing products as cheaply as possible, but still retain the quality to conform to relevant standards. Apparently, these individuals have no respect of this - they have the products copied, complete with standards marking, and seem to be getting away with it.

These sub-standard copied products are causing untold harm to the original manufacturers. There are some distributors within Europe who are prepared to help this happen, they are buying copied products in huge quantities and selling on to unsuspecting end users. Because it is a copy of the original, the customer accepts this and goes away believing they have a good deal, but where do they go if they experience problems and no one will help them? Because the product looks like an original, the end user believes that the original manufacturer should give them service. When this does not happen, the end user starts to give the manufacturer a poor reputation, and in no time at all companies begin to suffer, having to work doubly hard to retrieve their good name. If this is allowed to continue, the damage caused to an unsuspecting market could be irreversible.

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| Standard lens  | Electronic Zoom from 8° to 16° | 24 and 15 degree                       | 11°                  |
| Optional lenses  | —                              | 13 and 9 degree                        | 16° - 13° - 11° - 9° |
| Electronic focus   | *                              | *                                      | —                    |
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| Wheel with 7 special colours + white                     | *                              | *                                      | —                    |
| Special light blue filter                                | —                              | *                                      | —                    |
| Rainbow effect, two-colour beams                         | *                              | *                                      | *                    |
| Colour temperature correction filters                    | 2                              | 2                                      | 2                    |
| RGB colour mixing systems                                | *                              | —                                      | —                    |
| Max. No. of colours                                      | Infinite                       | 113                                    | 24                   |
| Rotating gobos in dichroic glass                         | Optional                       | 2                                      | Optional             |
| Rotating M-size metal gobos                              | 4                              | 2                                      | 4                    |
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| 10 additional gobos in metal                             | *                              | *                                      | *                    |
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| Frost filters  | 2                              | 2                                      | 1                    |
| Iris   | increased speed                | increased speed                        | *                    |
| Dimmer 0-100% - Stop - High speed strobe                 | *                              | *                                      | *                    |
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## EnTech 96 Paves Way for Melbourne Next Year

Now the dust has settled after EnTech '96, show organiser Caroline Grafton reports that progress for EnTech '97 is well advanced. Sales to date exceed 50% of available space and the first major announcement has already been made - that the Venue Management Association Convention and Trade Show will run alongside Entech at the new Melbourne Exhibition Centre. The VMA show is also being sold and administered this year by the Entech team. The final visitor count for EnTech '96 was 4,393, a figure which does not include exhibitors, and the 1,360 public who attended on the final day. Plans for visitor attractions for the '97 show will be released progressively, with early exhibitors in the loop first for EnTech Award and seminar input. For more details about EnTech '97, which takes place on April 23rd to 25th 1997, contact Caroline Grafton, Connections Publishing in Sydney +61 2 876-3530.

Meanwhile, as promised, further photographs from last month's show in Sydney . . .



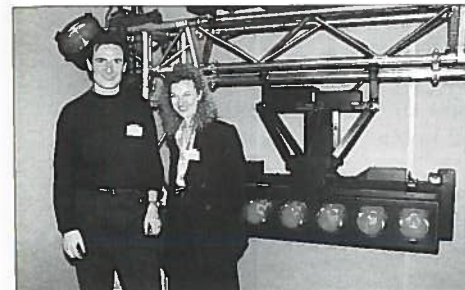
The stand of AC Lighting with David Leggett, Glyn Donoghue and Nic Tolkein in attendance.



Michael Tanner (Jands), Ian Landell and Tim Panitz (Gold Coast Arts Centre), Rohan Trundle (Queensland Performing Arts Centre) and Dennis Varian (ETC).



Enrico Caironi (Clay Paky) with Peter McKenzie (Show Lighting Australia) and Emmanuel Ziino (Show Technology).



Tad Trylski and Diane Grant of DHA Lighting with a Digital Light Curtain.



Jonathan Ciddor (right) of Lightmoves Technologies in hands-on mode.



Jack Exell (Lighting Technology), Rowland Hughes (Axon) and Barry Howse (L+SI).



Maureen Loveless and Andy Trevett of Doughty Engineering on the stand of Coemar DeSisti.



Rodney Philips (Sydney Opera House), Rhylia Morgan (British Consulate-General's office) and Philip Norfolk (Lighting Technology).

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## Pro Audio & Light Asia

PLASA has arranged a very competitive rate of S\$175 including breakfast and automatic room up-grade for those visiting Singapore for the PALA show in July (10th-12th).

The PLASA base hotel for this show is the Rasa Sentosa Resort hotel, on Sentosa Island. The hotel has business centre facilities and regular complimentary transfer buses to and from the World Trade Centre. As this offer is only available for a limited time, call Anna Pillow at PLASA as soon as possible on tel: (01323) 410335 for further details.



## Lightstorm Thunder In

Rod Bartholomeusz and Mike Fisher, together with newcomer John Garner, have started a new company which will be based in south east London. Lightstorm Trading will be serving the UK and export markets for entertainment lighting equipment from their base in Sydenham. A wide range of lighting and rigging will be available including equipment from Mec Truss, Celco, Anytronics, TFL, Rosco and CM Lodestar which will be featured in their demonstration studio due to open in the near future.

The company can be contacted at 12 Willow Way, Sydenham, London SE26 4QP, telephone 0181-699 6788.

## Playlight Contracting

Playlight Audio has launched a new contracting service offering design, supply and installation of voice evacuation systems. Recently completed projects include the Liverpool Institute of Performing Arts and the Royal Liverpool Philharmonic Hall - on both projects Playlight was retained by ASG Stage Products.

The company's consultancy includes development of systems for sensitive areas, such as listed buildings and Playlight will supply specialist covert loudspeakers which blend aesthetically into both internal and external environments. The company also offers an independent service to consultants, from design and specification of systems to installation and user training.

## KD Lang at Wembley



Concert Production Lighting (CPL) recently joined forces with sister company Vari-Lite Europe to provide a mixture of conventional and automated (12 VL5 and 12 VL6) luminaires specified by lighting designer Graeme Nichol for the recent KD Lang tour.

*Fax your news through to  
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## Casino Neon

Currently under construction at Fincantieri's Monfalcone Shipyard in Italy, is the world's largest cruise ship, *Destiny*. When it joins the fleet of the world's largest cruise line owner, Carnival, for its maiden voyage from Malaga to Miami, the 100,000 gross ton vessel, which can carry 3,000 passengers, will feature an interior design scheme conceived by well-known American marine architect Joe Farcus, and the Helvar Electrosonic Group's marine partner, Acerbi srl.

One of the feature areas is the vast, 600sq.m casino, where Farcus' love of neon comes to the fore, and all special effects lighting is under the command of a Celco Explorer. The lighting includes nine different colours of neon tubes, equating to 9,000 metres, with 200 metres of Tivoli to create a conical rain and rotation effect. In addition to the uplighter beam effects, there are an additional 12,000 low-voltage downlighters in the casino. Electrosonic are supplying all the architectural lighting for the vessel, which includes the neon, converters and fluorescents, with the dimmable/controllable ballasts supplied by Helvar.



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## PALA On Course

Pro Audio & Light Asia (PALA) 96, which takes place at the World Trade Centre in Singapore from 10-12 July, has so far attracted 300 confirmed exhibitors from 14 countries, and the target of 4,500sq.m of exhibit area has been reached. A special highlight of this year's show for those involved in the audio engineering field will be the Forum on the Application of DSP (Digital Signal Processing) in Professional Audio, presented by the organisers in conjunction with the Singapore division of the AES.

## MTV Scans

Cerebrum Lighting recently supplied MTV Europe's headquarters with seven Clay Paky Golden Scan HPEs and a Jands-Hog 250.

MTV are using the HPEs in Studio A which features a live performance area and the lights have already been heavily used on a number of shows. In MTV's new Atrium venue, four HPEs are placed over the set, giving excellent coverage of the whole area. MTV's 'X-Ray Vision' show, which is broadcast live across Europe, also features the scans in a major way.

Control for both areas is via the Jands-Hog 250, chosen for its 'hands-on' flexibility - essential when working live in broadcasting.

## Sennheiser Aerial



Sennheiser's microphones are being used on an unusual new dance show by Momentary Fusion, whose highly-acclaimed new performance, Stung, is currently touring the UK.

The dance routine is accompanied by live drumming from Neil Conti, well-known for his work with Prefab Sprout, David Bowie, Annie Lennox and Level 42. Sennheiser 1053 belt pack transmitter and diversity receiver systems with MKE2 clip mics are used to close-mic the aerial dancers as they move together, amplifying every slight sound that they make.

## The 'Wally' Award

The 'Wally' is an award to perpetuate the memory of the late Wally Russell. Established by the Wally Russell Foundation, a non-profit making company sponsored by many leading figures in the theatre, film and television lighting world in association with TheatreCrafts/Lighting Dimensions, the award is presented annually at the LDI show.

There are two classes of award: The Wally Award for Lifetime Achievement in Technical Theatre is given to an individual who, in the opinion of the committee, has made an outstanding contribution to the fields of technical theatre, in lighting, sound or stage engineering, in the areas of design, engineering or manufacture.

The second is The Wally Award for the Most Promising Newcomer in Technical Theatre. This award will be accompanied by a bursary of \$2,500 intended to be employed by the recipient to assist in extending their horizons, either through travel or access to an educational opportunity. This award will be given to an individual who, in the opinion of the committee, has demonstrated exceptional promise in the fields of technical theatre, in lighting, sound or stage engineering, in the areas of design, engineering or manufacture.

The Award is open to anyone in the international world of technical theatre. Applicants may apply by contacting Larry Kellermann in New York on +1 (914) 353 7793. Applications or nominations for the Newcomer Award must be accompanied by two trade and one personal reference, together with a description of the applicant's contribution that might be deserving of such recognition.



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## Man Meets Machine



Truck lift manufacturer Yale attracted visitors to its stand at the Hannover Fair in April with a spectacular sound light and dance show. Produced by C J Spencer Associates, the show's theme of 'Rave Meets Blade Runner' combined five dancers with Yale trucks performing in a carefully choreographed mix of man and machine. The light show, designed by Paul Normandale and Glen Johnson, used 24 Vari\*Lite VL6s, and was enhanced by smoke machines, and motorised gauzes used as screens and reveals.

## Arena for Series 300

Arena has been appointed the Irish dealer for the Vari\*Lite Series 300 lighting system. They are Vari-Lite's sixth European S300 dealer, joining Lite Alternative, Michael Samuelson Goleaudau Cymru, Delux Theatre Lighting, Scenetic & Co and Limelite Srl. Arena will be maintaining 12 VL5 wash luminaires, six VL6 spot luminaires.

## Rigging in London

SWL, reported on briefly in February's L+SI, have now run two further rigging courses - Level 1 Rigging, covering operations, techniques and responsibility - at Supermick Lighting in London and at Edwin Shirley Stages in West Ham.

## ALD Fellowships

At the recent AGM of the Association of Lighting Designers, Jerry Godden and Jim Laws were awarded Fellowships of the Association. This is a new class of membership (with full voting rights) recognising outstanding contribution to the ALD.

With membership numbers '14' and '16' respectively, Jerry Godden and Jim Laws are both founder members of the Association, having both been members of its forerunner, the Society of British Theatre Lighting Designers.

Godden, a theatre consultant, was instrumental in forming the revived Association and served as secretary for several years when David Hersey was chairman. He is currently engaged on a number of Lottery-funded projects including the Royal Court and a new house for RADA.

Jim Laws recently retired from the Association's executive committee, having held various offices for eight years. He was treasurer for two years, and editor of Focus (the Association's magazine). He tends to light events outdoors, or in churches or halls - "anywhere except theatres!" He also lectures on the history of stage lighting and, by virtue of always having his camera handy, is self-appointed Archivist to the Association.

## Numark Award



Numark Industries have announced that DJ2000 Distribution Ltd, of Reading, England, has been declared Numark's International Distributor of the Year for 1995. The award was made at a celebratory dinner hosted by Numark president Jack O'Donnell. Pictured above, from left to right, are Malcolm Burlow and David Wale of DJ2000 Distribution, Jack O'Donnell and Nick McGeachin, Numark's export director.

## Falcon's Tecnation

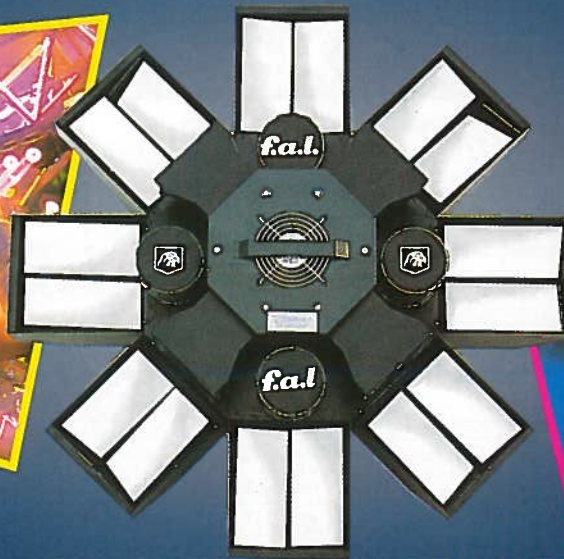
**Tecnation Digital World, inventors and developers of the BiT Bopper and Sonovista video synthesiser systems have awarded distribution rights of the Falcon BiT Bopper to System Solutions in London. The BiT Bopper is used to generate sound-driven kaleidoscopic visual effects.**

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## The Wall at the Rock & Roll Hall of Fame



Above: In the roof of the glass pyramid, the 30ft inflatable 'teacher' hangs over the Wall, while below, Jonathan Park's original CAD drawing of the scene that would greet visitors as they reached the top of the last escalator.

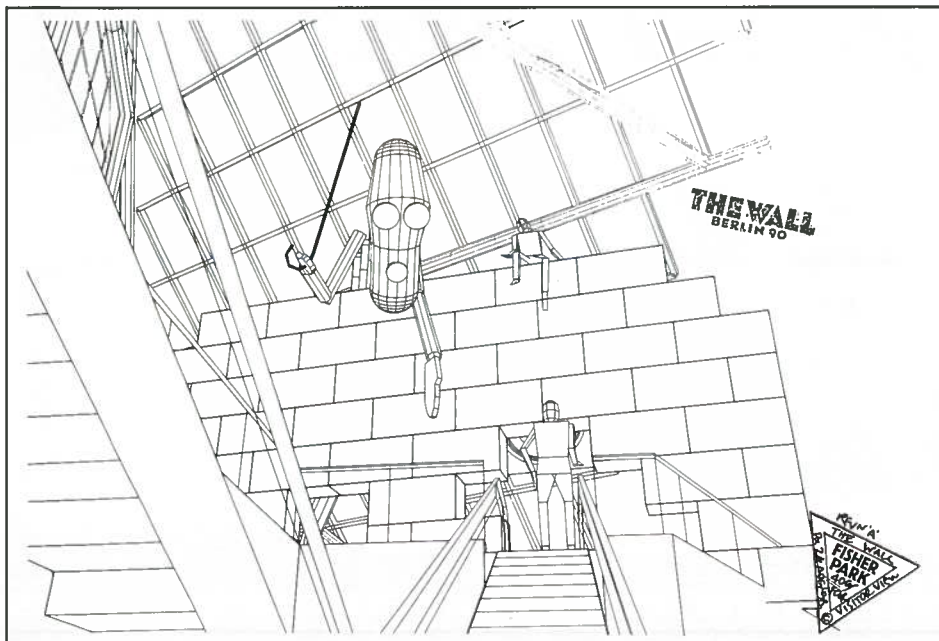
The Rock & Roll Hall of Fame and Museum ('the Rockhall') opened in Cleveland, Ohio, last September, amid a hail of ticker-tape and queues around the block. Thousands of visitors poured into the gleaming glass pyramid by Lake Erie to view the collection of rock ephemera and pay homage to some of the greatest rock stars and music of all time.

Beneath the glass pyramid there is a darkened exhibition hall, where visitors can interact with thousands of hours of recorded sound and vision material, while at the very top of the pyramid, above familiar exhibits such as U2's Zoo TV flying Trabant, visitors are greeted by 'The Wall' - a giant exhibit, created by Jonathan Park and Roger Waters, depicting Waters' famous 1990 live concert in Berlin and celebrating the eponymous 1979 Pink Floyd album classic. Towering above the final escalator, a 30ft inflatable replica of the 'teacher' from the Berlin show (based on the original artwork for The Wall by cartoonist Gerald

Scarfe, and made by Air Artists) looms over a 20ft 'Wall' and shouts the words familiar to any fan of The Wall: "You behind the bike sheds! Stand still laddie!"

The teacher's voice, pre-recorded on CD, triggers motors, fans and lights and the huge string puppet comes to life, swooping down low over the wall with eyes flashing and cane raising threateningly. A ragged hole leads visitors through the wall onto the fourth floor mezzanine (with commanding views of the lake and the pyramid interior) where, beneath crossed hammer banners, they are confronted by graffiti - scripted by Waters - which covers the bricks and tells of the genesis of 'The Wall'.

Dangling menacingly nearby is the 15ft long teacher costume worn by Thomas Dolby in Berlin, while beneath the wall another dummy, Pink, (from the Alan Parker film of The Wall), is 'Back at the Hotel', sprawling in the stage set room of the Tropicana motel watching TV.



## Green Room Opens

The Green Room in Manchester re-opened in early May. On hand to welcome guests was Mark Russell from Performance Space 122 in New York's East Village. The two establishments have a long history of supporting one another, with many new and innovative performances transferring back and forth across the Atlantic.

The theatre is still in its original home beneath the railway arches on Whitworth St West, but is almost unrecognisable from its former self following a £1.1m re-development. Gone are the garden sheds that were the production offices, replaced by a splendid glass fronted facade and light open work spaces within. The Green Room's technical manager Steve Curtis was given a budget of £80,000 to lavish upon the lighting system, above and beyond the hard wired 220 outlet grid installed above both stage and stalls as part of the building's refurbishment. The theatre itself is quite small, seating just 180 on raked stalls that can be folded away to enlarge the performance area. The lighting specified is almost exclusively Selecon: "I first encountered Selecon luminaires whilst touring Australia with the Phoenix Dance Company several years ago," Steve explained. "I was so impressed with the lamps that I badgered them to start selling in Europe," which they have, of course, since done. Steve has 95 lights, mainly in the 650W-1.2kW range from Selecon and has also squeezed 12 ETC Source 4 Pars out of the budget. In addition, there is a Celco Aviator T180 EPX and 96 channels of 10A Fusion dimmers.

Steve has also designed a mains patch bay built into the control room adjacent to the console. The grid is zoned and this is reflected in the patch layout: with the ability to re-configure the dimmers to take up to 32A loads it's a virtual plug and play system. AJS and M&M supplied the lighting and, according to Steve, pulled out all the stops to do so. In keeping with the theatre's reputation for innovation, it has the distinction of being the first theatrical establishment in Britain to receive Lottery money. It looks like money well spent.

Steve Moles

## UV Specialists

A new ultra-violet lighting specialist company has been set up near Gatwick Airport. The Ultra Violet Light Company are a wholesale distribution company established to provide a supply service for UV products and special effects, as well as sound equipment and hardware. UVL also provide a service for the manufacture of custom-designed fluorescent backdrops and banners.

In addition to distribution, UVL have a hire division supplying ultra violet lighting. One of their first projects has been to supply UV lighting and Le Maitre smoke machines for the new Ritz venue in Redhill, Surrey. The new company can be reached on (01293) 824448.





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## New Flybar for Martin Audio's F2



The Martin Audio speakers installed at The Lido in Truro, Cornwall.

After seven months of development between Martin Audio design engineering director Bill Webb and Capital Sound Hire's Dave Wells, a new compact flying bar for the Martin F2 arena speaker system made its debut at London's Earls Court over the six day corporate 'Herbal Life' convention in early May.

The bars come in two-way and three-way versions (for the arena clusters). The PA flying arrangement at Earls Court was a left and right centre cluster, plus a number of delays, including four side delays on the balcony. F2s were used throughout with the exception of the balcony sides, which were Martin W2s.

Martin Audio also report that their speakers have been installed at The Lido in Truro, a richly-decorated, 350 capacity nightclub. An Aladdin's cave of avant garde sculptures, distressed copper, and purple and blue psychedelia, courtesy of St Paul's Design, The Lido, as the name suggests, was once a swimming pool. The sound and lighting contractors were Newquay-based PSD Electronics. For his sound system, PSD's Phil Soltys has again turned to Martin Audio, whose speakers can be found gracing the many Greenalls high profile/feeder bars that Soltys has installed in his native Cornwall. In this case he has used a mixture of EM75s and EM250 sub bass.

## Thunderdrive Theme

Central London's latest American themed diner, Thunderdrive Restaurant & Bar at The Trocadero in Piccadilly, is a two-tier 'road' venue, with a sound system provided by Harman Audio, providing music for both floors.

The venue is owned by Greenhills and operated by celebrated chef and entrepreneur Antony Worrall Thompson. It features a dining area and stage for live bands upstairs, with a dance area downstairs. Installed by McMillan UK, the entire sound system is driven by C Audio amplification. SR707s feed the two JBL4648A twin 15" subs, while RA3001s drive four JBL1330 mid/high packs in the live area, with the same configuration featuring in the dance area. Further C Audio ST600s and SR707s are in evidence driving JBL Control 1Cs, with three C Audio SBC crossovers - two on the live system and a custom-built third crossing between the Control 1s - plus a pair of JBL4646 sub bass, driven by an ST600. Finally, in the entrance, a C Audio RA2001 amplifier is found driving Control 8s. Band mixing is from an Allen & Heath 16-channel GL3.

## Game of Two Stages?

For hire company Stage North of Newton Aycliffe, the Premiership League Title, at the end of the 1996 football season, posed some interesting problems. Either Manchester United or Newcastle United could have won but all would be decided on the results of the last matches of the season. Both these matches were to be played in the North-East of England, one at Newcastle's St. James Park and the other 30 miles away at the Riverside Stadium in Middlesbrough.

Stage North were asked to provide a stage for the presentation of the Premiership Cup after the game had finished - but which game? With only a few days notice it was decided to have two stages, one at each ground, with crews ready to build a stage when the final result was known.

The crew at Newcastle waited until the disappointed fans left St James Park, loaded up the truck and left for home. But Bob Harbisher and his crew at the Riverside Stadium, where Manchester United had triumphed, were given ten minutes to erect a presentation stage in the centre of the pitch with a crowd of some 30,000 looking on.

## Sensible Events

Ex-Harvey Goldsmith's director Andrew Zweck has joined forces with Dave Hodsdon of Classical Productions and Sensible Music's Jeff Allen to form a new event management company. Sensible Events will offer complete event management, project co-ordination and full production services for music events, concert tours, corporate events, product launches, exhibitions, trade shows and conferences.

The new company has been set up to provide a one-stop-shop combining Zweck and Hodsdon's production touring and event management expertise with Allen's established technical support company. It is a natural addition to Allen's existing company, Sensible Music, which provides sound, instrument and backline hire, as well as portable recording and post-production facilities. The company, based in London, can be contacted on 0171-700 9900.

## Cerebrum Clearance

Cerebrum Lighting will be holding a 'Summer Stock Clearance' on Saturday July 6th, at their New Malden headquarters. According to the company, there will be hundreds of products available at well below normal discounted prices.

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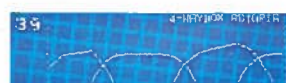
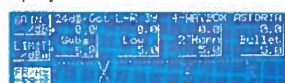
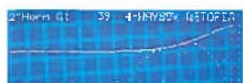


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## ICC Technical Conference



The International Conference Centre in Birmingham celebrates its fifth birthday this year. The high tech complex in the heart of the City was opened in 1991, amid a blaze of glory, to serve the needs of the burgeoning conference industry.

From the outset, the technical department was endowed with a wide range of cutting-edge lighting, sound and AV equipment to serve the 10 halls and 10 meeting rooms. These vary in size and complexity from the 1500-seater stage/auditorium style Hall 1 to smaller flat-floored halls and lecture theatres, offering the flexibility to deal with conference presentation of every permutation.

As conference presentations and product launches have steadily expanded and become more visually adventurous, it became obvious to production designer Richard Goodman that investment in a versatile moving light system would be an asset to the lighting department. He saw this move as essential to keep abreast of technical developments as well as to ensure that the ICC could offer only the best, most comprehensive and creative lighting productions to their clients.

This resulted in the acquisition of 10 Cyberlight CX's, purchased through Lightfactor Sales, with an Avolites Rolacue Sapphire for control earlier in the year. The idea is that the intelligent system can be moved to wherever it is needed not just within the ICC but also throughout the of other venues in the NEC Group.

Taking this process a step further, Richard has teamed up with resident lighting designer Leon Forde (also chiefly responsible for the automated lighting unit) to offer a competitive set and lighting design package. This will emanate from the ICC and service their visiting clients as required.

The latest conference to benefit from this service in-house was the Building Society's Association annual gathering (pictured). Richard's set was a combination of the cyber-deco interior of Hall 1 extended into the set, the concept of which originated from the BSA annual theme for the event which featured a 30's style stained-glass window.

Lighting this was achieved by rear projecting gobos and colours with the Cyberlights onto a large back projection screen. The effects ranged from soft-focuses and water ripples to bold psychedelic patterns and colours. Additional image back-projection came from a bank of 35mm Xenon projectors. The various AV presentations that accompanied speakers during the three-day event were specially prepared in advance, projected using a Barco 8100's and run on PC's and Mac's using PowerPoint software. The latter is taking over from the more traditional slide-based AV shows and is another service along with Inscribe, another presentation package offered by the ICC technical department.

The results were impressive, and Richard and Leon are confident that as the design unit evolves, further investment in state-of-the art equipment will help continue to push the boundaries of technical exploration in the conference sphere forward.

Louise Stickland

## Japan Chases Celco

Demand for Celco products continues to grow in Japan. Following the largest order ever received by the company - for 15 major consoles - sales continue with the purchase of a substantial number of Navigator EPX consoles ordered at the recent SIB show in Rimini. Celco has also confirmed that a customised Celco console had been sold to Nippon Television, the second major Japanese TV company to specify a custom console for installation into their Tokyo TV studio.

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## Smilin' Sam's

Allied Kunick Entertainments - the partnership between Allied Domecq Leisure and Kunick plc, has chosen Canon Audio to supply the loudspeakers for its new adult entertainment centres known as 'Smilin' Sam's'.

The first Smilin' Sam's recently opened in Nottingham, with several more sites planned over the next two years. The venues will offer the latest amusement technology, coupled with more traditional games such as pinball, American pool and mini-bowling, plus a bar area and restaurant. The complexes are themed as an American 'Deep South' street scene. The company is supplying 28 V-100 loudspeakers in clusters of four, 48 single V-100 units and 16 double clusters of V-200 loudspeakers. The V-200s will be grouped using a cluster mount specifically designed for the Smilin' Sam's project.



Canon Audio's V-100 and V-200 loudspeakers in the new Smilin' Sam's in Nottingham.

## Harman in Nashville

The Harman Pro Group is realigning its North American distribution business to reflect the different needs of the European manufacturers within the Group. Harman Pro North America (HPNA), will now be dedicated to distributing four major brands - Soundcraft, AKG, BSS and Studer - and will shortly be moving to new premises in Nashville, Tennessee.

The new operation will commence in September and will be headed up by Marc Leveridge who has recently been appointed as financial controller for the new company. He joins Harman after 16 years with Altec Lansing.

## Marquee With RAF

RAF Music Services in Uxbridge have purchased 17 mobile systems from Marquee Audio for their bases around the country. Most of these are based around a Spirit Power Station with a pair of Turbosound Impact 120 loudspeakers. A further four systems feature 24-channel Spirit Live 4/2 with four powered JBL Eons, and the major system consists of a 32-channel Spirit Live 4/2, with four Turbosound TCS 612 tops, two Turbosound TCS 618 bass, two Turbosound TFM 212 monitor wedges, with BSS processing and C Audio amplification.

Marquee Audio also report a record month for sales of Turbosound's Floodlight system to pro audio hire companies. Recent orders taken include 12 TFL 760H Floodlight tops and a digital controller from Star Hire, six TSW 718 bass bins from Pearce Hire and four TFL 760H tops and an LMS 700 controller from Skan PA to complement their existing Turbosound inventory.

Another high-profile Turbosound sale has been to the Monarch, London's newest rock venue in Camden Town, where Marquee have installed two stacks of Floodlight loudspeakers, driven by Crest amplification and BSS signal processing.

## Bandit Tours

Bandit Lites' Dublin branch is providing equipment for the European Tour of Hootie and the Blowfish, whose last album sold 14 million copies in the states. Phay MacMahon, vice-president of touring at Bandit Lites Dublin, is looking after the project, while Jeff Cranfill is LD.

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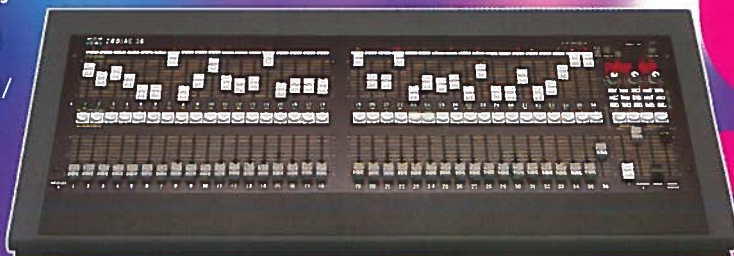
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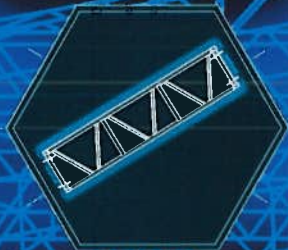


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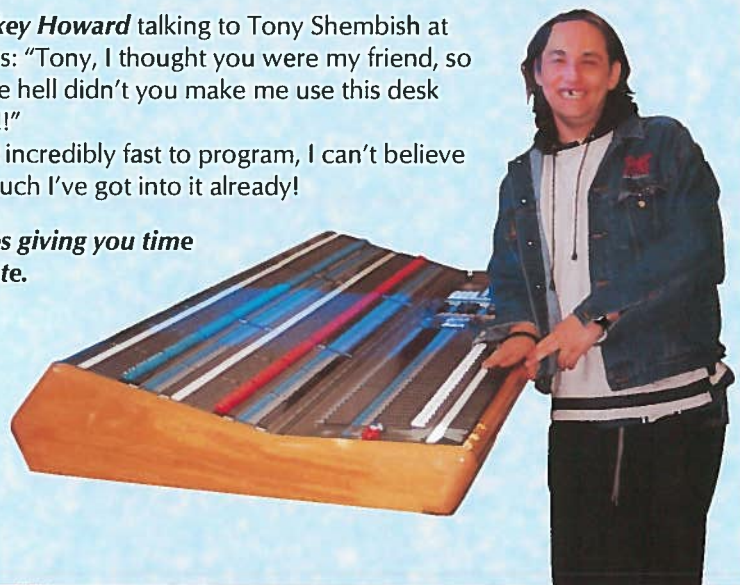
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*LD Mikey Howard* talking to Tony Shembish at Avolites: "Tony, I thought you were my friend, so why the hell didn't you make me use this desk before!!"

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## Laserpoint HiWall Launch

Laserpoint's new high end videowall processor, HiWall, made its official debut in April at the company's new Soho offices, where HiWall was put through its paces, driving Toshiba cubes, before a specially invited audience of industry professionals.

Following its earlier launch overseas, more than 250 channels of HiWall have been delivered to rental companies, control rooms and TV presentation suites across Europe and the USA, and HiWall has already enjoyed some success at some of Europe's leading motorshows this year - Amsterdam, Turin, Geneva and Oporto, as well as other shows including CeBit, Hanover and Coca Cola, Amsterdam.

According to Laserpoint, the system embodies a number of departures from established digital videowall control architecture. On-board processing enables real-time pixelisation elimination, together with automatic, multiple standard input selection and clean output signals. New operating software and variable rack configurations are also a feature of the HiWall.



## Peak Lighting

A range of lighting effects were required recently at The Peak Health Club, in the Hyatt Carlton Tower Hotel in London, as part of a complete refurbishment of the gym areas. Osram's Halostar and Halospot lamps were specified to help create the different moods.

Lighting Design Limited designed the new lighting scheme and major emphasis was placed on creating different moods. In the gym, 100W 24v Osram Halostar UV-Stop low voltage tungsten halogen capsule lamps are used in Erco downlighters and 20W 12V Osram Halospot UV-Stop aluminium reflector lamps are used in recessed uplighters directed onto the entrance columns.

## Strand Gets it Sea-Legs

Strand Lighting has been awarded the supply of architectural control and dimming systems for the Royal Caribbean Cruise Line ships Grandeur of the Seas and Enchantment of the Seas under construction at Kvaerner Masa Yards in Finland.

The state-of-the-art systems provide both local and centralised ship control. Dimming is provided by 21 racks of EC90 Supervisor, providing 1,148 circuits driving a mixture of incandescent, cold cathode and low-voltage halogen loads. A critical aspect of the choice of dimmer was that the mains supply is 220V Delta, i.e. loads are connected phase to phase without a ground return. This calls for special wiring inside the dimmer cabinets and high performance double pole circuit breakers.


Most rooms are provided with programmable button stations for presets and functions, but some are also equipped with the more capable 'command stations' to facilitate room combine and other advanced functions. Preset programming is achieved by plugging in a portable programming station or a laptop into receptacle stations located in every room. Many rooms, such as the Show Lounge, Casino and the Viking Crown, will be used together with performance control systems providing complete integration between show and architectural lighting.

## C-Audio and JBL in Megarama

A large contract for 70 C Audio amplifiers has been placed with French distributors Harman France. The 45 ST400s and 25 ST600s will drive the sound in the new 'Megarama', a 17-screen multiplex cinema in the north of Paris, which also features JBL speakers throughout.

For Paris-based TACC who won the installation contract against strong American competition, the project may prove very fruitful, as it is estimated that a further 600 new screens will be erected and installed throughout France over the next three years.


# CONCEPT



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## ShowCAD at TOTS

At the request of the Association of Lighting Designers, a ShowCAD demonstration was arranged at the Talk of the South (TOTS) nightclub in Southend-on-Sea last month. As well as ALD members, a number of current ShowCAD users and others interested in learning more about the system were in attendance. Manufacturers Axon hope that this will be the first of a number of such events, to be held at ShowCAD distributors' showrooms and other suitable venues around the country.

ShowCAD meanwhile seems to be riding the crest of a wave as sales continue to increase. After successful trade shows in recent months, Axon is now gearing up for PLASA, where the product will appear on the stands of both UK distributors Cerebrum Lighting and CoeTech, as well as running at least two other company's lightshows.

Following the Spellbound exhibition at the Hayward Gallery (see feature, pages 63-64), current UK ShowCAD installs in progress include two in central London - the complex Sega/Trocadero Centre in Piccadilly Circus, and Football, Football in nearby Haymarket. Two systems will enjoy a life on the ocean waves aboard Carnival Destiny, one of Glantre Engineering's current projects. ShowCAD has also been floated earlier this year on RCCL's Legend of the Seas and Splendour of the Seas, and the Grandeur of the Seas will join the list later in the year. These cruise ship installs were managed by Wynne Willson Gottelier Ltd of Tunbridge Wells. Many overseas projects, too numerous to mention, are also underway.



ShowCAD's Mick Martin and Rowland Hughes (second and third left) with attendees at TOTS.

## MOMI Upgrade

Celco have supplied a Pathfinder EPX lighting console to the Museum of the Moving Image at the National Film Theatre on London's South Bank, through their parent company Helvar Electrosonic.

Electrosonic, who carried out the original A-V installation eight years ago, were brought in to refurbish the three main sections: the first is a video 'interview' with Barry Norman, which is chroma-keyed together, the second recreates a News at Ten setting with the visitor filmed reading from autocue, whilst the third is a Superman simulation, with the visitor lying on a blue slide before being chroma-keyed to simulate flight.

The camera area is supported by a complete lighting rig which is presently being upgraded. The Pathfinder will control a new dimmer rack via DMX, allowing manual override of the rig, which will normally run in automatic mode from an Electrosonic rack. This rack will communicate via MIDI with the Pathfinder, to run the lighting sequences automatically throughout the day. Among Electrosonic's upgrade has been the replacing of all the U-matic tape recorders with laserdisc machines, re-recordable up to a million times.

## ABC Visit ETC for Obsession Sessions

Rick Curnan and Barry Priest of ABC New York and Rob Murdock of ABC Los Angeles visited ETC recently for meetings with representatives from the company's technical services and R&D departments.

On the first day of their two-day visit, the ABC technicians worked with David North of ETC's technical services department, who led an intensive, day-long product training seminar. On day two, they met with ETC's Obsession development team, to discuss the obstacles technicians face in studio applications.

ETC also report that their Obsession ML lighting control console has made its first appearance on Broadway, on the revival of the 1960's comedy *A Funny Thing Happened on the Way to the Forum*.

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## WYSIWYG V2 at Music Awards

The Canadian Music Awards, 'The Juno's', have changed from being a modest 'dinner show' style industry event to a full blown live show. With an audience of 12,000 and a full rock show production, the Copps Coliseum in Hamilton Ontario was treated to performances by Alanis Morissette, KD Lang, Tom Cochrane, and even saw Gordon Lightfoot inducted into the Hall of Fame.

Gil Densham of Toronto-based design consultants CAST Lighting was the lighting designer for the show, specifying two Wholehog II's to run the huge number of automated lights in his design. With equipment supplied by both Christy Light and WestSun, the rig included 28 Cyberlights, 76 Track Spots, 12 VL6s, six VLMs, four Space Cannons with colour changers and dowsers, and 135 VL5s!

Gil and his Wholehog II operator team of Robert Bell and Steve Plotkin were fortunate in being able to use Autofocus, a powerful new function of the latest WYSIWYG V2 software. "We were able to programme 90% of the entire show - movements, colours positions, everything - in advance," said Robert, "and believe me there wasn't much time once we got on site. The Autofocus is very easy to use - working in all three dimensions proved to be simple and accurate. When we actually got into the building, updates to the position library were hardly needed." A considerable achievement when you discover the lighting rig had 25 moving elements and was reconfigured during each of the nine commercial breaks.

## New Danish Light Company

A new company, Pan and Tilt A/S of Denmark, was officially launched on 1st May. Founded by Lars Nissen, Thomas Brockmann, Frank Paulsen and Peter Plesner, the company will offer support to Danish lighting technicians in the automated luminaire and CAD fields.

Based in Copenhagen, Pan & Tilt has a range of equipment for hire and is also capable of offering studio time for the programming of shows on WYSIWYG, Wholehog and CAD control systems. The company are also a Vari\*Lite Series 300 dealer.

Pan & Tilt can be reached on tel: +45 (32) 95 85 11.

## LSD in Atlanta

It has now been confirmed that LSD will be the main lighting contractor for the opening and closing ceremonies of the Atlanta Olympics.

Lighting designer for the show is Bob Dickinson, a major event specialist who is familiar to many for his lighting of the recent Grammy Awards show. Bob is aided by a strong team, well experienced in the field of special events and headed by production lighting supervisor Bob Barnhart. Both men have worked with LSD before on shows including The Eagles MTV special and the last Superbowl half-time show with Diana Ross.

Details of the lighting specification are being kept 'vague' as everyone involved is understandably keen to retain the element of surprise for the big day. All areas of the main stadium are being used and the lighting includes 40 Xenon Gladiators, 24 F100 smoke machines for the stage, 2,250 x 500W custom manufactured waterproof floodlights, 700 Pars and 110 Xenon lamps from Syncrolite with dowsers and colour changer.

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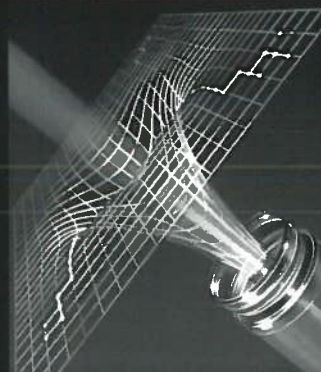
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## Mushroom at Fleet

Mushroom Lighting were busy servicing four companies at the recent Fleet '96 show at Silverstone. They supplied a complex truss 'goal post' stand for Hartwell, which was situated between two De Boer Clear Span tents. Mushroom also supplied 60 white Parcans for Vector Lighting, plus a considerable amount of trussing. Outside the main pavilion, the company designed and constructed a 10m x 4m banner for VW using Slick Lite Beam trussing.



## High End Tours

High End Systems has a range of lighting equipment out on a number of current tours: Bon Jovi (LD: David Davidian) is touring with 108 Dataflash AF1000s supplied by LSD, whilst The Cure (LD: LeRoy Bennett) is using 20 Emulator laser simulators and 24 Cyberlights supplied by CPL. The Cranberries (LD: Cary Richter) are touring with 16 Cyberlights, again supplied by LSD, who have also provided 50 Dataflash AF1000s for Kiss (LD: Bryan Hartley). The Moody Blues (LD: Joe Androff) meanwhile are on the road with 12 Cyberlights and 26 Intellabeams from Bandit Lites.

High End also report that LD Jeff Davis of the New York City Opera is using eight Studio Color automated wash luminaires in his spring repertory season. Four Cyberlight SV units were specified for the current Broadway production of *The King and I* lit by Nigel Levings at the Neil Simon theatre in New York.

## Hyper Active

Strand Lighting report that the Hyperbeam 1200 and Hyperbeam 1288 scanners introduced last year are doing well in Germany. They have been used at the Congress Union in Celle, the city hall of Braunschweig, in various studios of the Norddeutsche Rundfunk broadcasting company and in the musical 'Gaudi' in Alsdorf. The lights are also finding favour with rental companies and service company IMT offers Hyperbeams on a rental basis with the lights already being used on events such as the National Press Ball in Bonn.

## Powerlight Change

Nicholas de Courten has decided to sell his interest of Powerlight and his partner Felix Riva will now head up the company as managing director. In addition to private investment trusts, Audio Rent Ltd and Gimmick Studios Ltd will now form part of the management.

## Salad Days for the S5000

The musical *Salad Days* has opened at London's Vaudeville Theatre with each member of the cast wearing a Trantec radio mic lapel system. Audio rental company Orbital have specified a 15-channel Trantec S5000 system, with remote computer monitoring.

Orbital have also had a 10-channel system out with the Royal National Theatre's production of *The Wind in The Willows* at the Old Vic, which has now left London to go on tour. Systems are out with at least four other theatre shows, including *Calamity Jane*, which uses eight ways of Trantec VHF, alongside several S5000s.

The S5000 RX true diversity receiver is a lightweight, compact unit incorporating a multi-use LCD display that informs the user of all its performance parameters. Sound engineers can monitor, and reconfigure the scenes or performers by using a PC from either a local RS232 link or down the normal multicore from the mixing desk.

Trantec Systems have also released a new product catalogue featuring their full roster of radio microphones and guitar systems - including the S5000 series.

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# EQUIPMENT NEWS

## Hardware Optimise

Hardware Xenon, manufacturers of high power xenon slide projection using 5kW and 7kW projectors, have launched the Optimal Light Source. According to the company, this innovation provides 60% more light on the slide, a luminance distribution that is far higher than international standards and the ability to use all the power of a 7kW lamp on a 18 x 18.5cm slide, without risk of damage. The Optimal Light Source eliminates the central hot-spot even with a 7kW projector and the luminance distribution is excellent.

For further details contact Hardware Xenon in Nanterre, France, telephone +33 1 4776 0029.

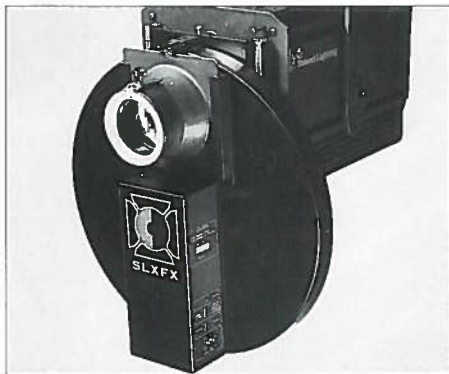
## Compulite Updates

Stagetec have announced new software releases for all Compulite control systems. Version C01R2 for the Animator Plus includes support for the new Martin PAL1200 fixtures, feedback to WYSIWYG via MIDI, expanded capability to control up to 96 moving fixtures, ability to run chases on controllers, new flexible panel layout, user definable playback priority and the ability to programme the size of each venue and automatically update cues.

Version A03R1 for Super Applause and Ovation includes DMX input for 512 channels, improved status reporting from Compulite dimmers, ability to run chases on controllers and an off-line editor for working on a PC. Version A02 for Spark includes 99 position, gobo and colour libraries for each spot, up to nine parts per memory and 40% storage.

For further details contact Stagetec in Slough, telephone (01753) 567500.

## Stage Effects



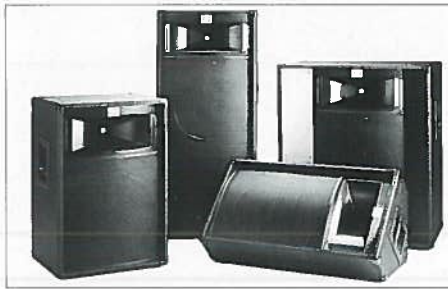
Stage Electrics have released a new version of their Stage Electrics Moving Effects Rotator (SLXFX).

The design gives a smooth, constant and steady moving image at all speeds with the added bonus of being virtually silent. A new feature is the remote control by DMX512 or +/-10v analogue. This enables speed and direction changes by utilising only two channels. The non-slip direct drive mechanism results in greater speed control and provides slower clouds and faster flames.

The SLXFX fits onto Strand 252, Cadenza EP and the Alto EP lanterns using a plate mounting allowing rotation to suit the particular effect. The inclusion of a spring-loaded catch holds the lens and accessories in place.

For further information contact Stage Electrics in Bristol, telephone 0117-982 7282.

## JBL Touring Speakers



The JBL TR Series is a new range of sound reinforcement cabinets. There are four designs in the Series and each TR box is a high efficiency device around 100dB (1W/1m), incorporating drivers of a design and standard commonplace in JBL's larger sound reinforcement product.

Each uses a liquid-cooled compression driver employing a pure titanium diaphragm and coupled to a JBL 'optimised aperture' horn. Each TR also uses a 15" design with 2.5" edgewound voice-coil for high power handling and sensitivity.

Also new to the entry-level market is JBL's use of proprietary protection circuitry. Known as 'SonicGuard', it limits power to the speaker under severe drive conditions. It also protects against thermal stress and sharp transients, whilst allowing performance to remain clear.

The TR105 is an 8 ohm, two-way stage monitor with horizontal or pole-mounting options, 225W power handling and 99dB sensitivity. The TR125 is an 8 ohm two-way loudspeaker with 225W power handling and 99dB sensitivity, whilst the TR126 an 8 ohm two-way loudspeaker with 225W power handling and 99dB sensitivity. It uses a flared cabinet for improved LF response. The TR225 is a two-way loudspeaker incorporating two LF drivers and a crossover design adapted from the UREI813 monitor and offers 450W power handling and 102dB sensitivity.

For further information contact Harman Audio in Borehamwood, telephone 0181-207 5050.

## Midas XL4

Midas have developed a new communications and monitoring module for the XL4 console, aimed specifically at broadcast applications. The module allows greater flexibility for monitoring and enables the engineer to bring a number of external signals onto the XL4 system bussing.

Features of the new module include separate PFL and Solo monitoring system, PFL input level control, two external inputs to the PFL system with level control and PFL output level control. There are also outputs for external metering, 1kHz switchable oscillator frequency and the stereo monitor outputs also incorporate a number of switchable features.

For further information, contact Mark IV in Kidderminster, telephone (01562) 741515.

## Renkus-Heinz Amps

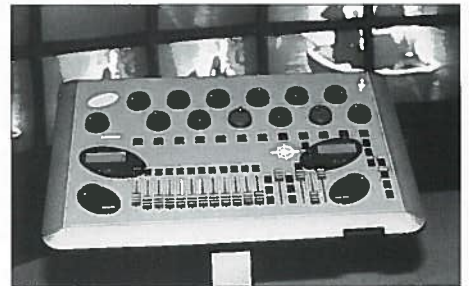
Renkus-Heinz has begun to manufacture professional high-end power amps. The P2800, the first in the series, was developed to complement the sound quality improvements made possible with the Renkus-Heinz CoEntrant and Complex Conic loudspeakers.

A fully symmetrical, high-linearity design, together with other proprietary circuits, improve the sonic performance of the amplifier, whilst massive heatsinks and three fans ensure low temperature operation. Elaborate protective circuitry safeguards against damage from overheating, short circuits, sonic and subsonic signals, and exclusive adaptive limiters protect drivers against excessive peak-power.

The amplifiers deliver 2 x 500W into 8 ohm, 2 x 750W into 4 ohm, 2 x 750W into 2 ohm and 1500W 4 ohm bridged.

For more information contact Renkus-Heinz in California, telephone +1 (714) 250-0166.

## M9 Upgrade



Strong sales of Celco's M9 3 x 3 videowall controller has prompted the company to expand up to a 6 x 6 wall control capability. This has been achieved by rewriting the software to allow four M9s to be linked to the company's Navigator lighting control desk, or any DMX controller. This move enables users to expand their systems. When connected to Navigator via Celco's personality card, any irregular combination of monitors can be dynamically controlled up to a maximum of 36.

One new discotheque to take advantage is Rock City in Lisbon. They have purchased a 4 x 4 wall, which operates from two M9s, through Celco's Portuguese distributors, Audium.

For more information contact Celco in Dartford, telephone (01322) 282218.

## Wharfedale I080

The I080 loudspeaker from Wharfedale, is a new two-way system designed for wall or shelf mounting, handling up to 60W with an 8 ohm nominal impedance, and featuring bass-reflex tuning through a rear port-tube. This gives an optimal low frequency tuning and enhances the bass output from what is a compact enclosure.

High performance Wharfedale drive units are used and the substantial 170mm woofer crosses over at 4kHz, to a 14mm ring dome tweeter. Ferrofluid cooling of the tweeter voice coil and electronic tweeter overload protection ensures a consistent and reliable performance.

For further information contact Adam Hall in Southend-on-Sea, telephone (01702) 613922.



## Powerdrive Maxihoist

Powerdrive have introduced the Maxihoist, a two section telescopic stand suitable for trussing and single load applications. The Maxihoist accepts all 1.12" spigots and is fitted with a single, heavy-duty wheel for ease of transit and final positioning. It has a maximum height of four metres, will support a maximum load of 100kg, and weighs 41kg.

For further details contact Cerebrum Lighting in New Malden, telephone 0181-949 3171.

## Crest with the Hallé

The V and Vs Series amplifiers are the latest additions to the Crest range. They feature a 20-segment precision meter providing 'peak-hold' and instantaneous readings for an accurate indication of each channel's output. They also offer differentially balanced TRS jacks and barrier strips for flexible input connection and fail-safe connection of loudspeakers through Speakon connectors and stereo or bridged mono operation.

The new amps, together with Crest's NexSys control system, have been installed at Manchester Concert Hall, the home of the Hallé Orchestra. The equipment, which was specified by consultant Sam Wise, was installed by DRV. The NexSys system will provide full control of the complete audio system. This includes N-Card control, full MIDI functions, plan and group level snapshots, automated event scheduling.

For further details contact Crest in Brighton, telephone (01273) 693513.

## Preset with No Frills

**Artistic Licence has launched two new products: the Preset 6 and Preset 12 are small DMX512 output lighting desks with no frills, aimed at controlling studio floor dimmers, outside broadcast lighting, colour wheels, pub and club installations**

**The Preset 6 provides a six channel output, while the Preset 12 can be operated as either a 12-channel two preset, or a 24-channel single preset. Split AB faders provide a dipless crossfade.**

**For details contact Artistic Licence in Harrow, telephone 0181-863 4515.**

## Abstract in the Future

Designed with professional users and installation applications in mind, Abstract have launched two versions of the Futurescan III. The Futurescan CE uses the M33 250W long-life halogen lamp, while the CED opts for the 150W 4000K arc discharge lamp. The units feature a colour palette of 12 shades, projected through optics and shaped by 12 separate gobo patterns. Control is via DMX 512, or from its own internal light show processor.

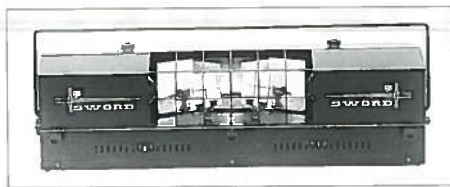
For further information contact Abstract Design in Leicester, telephone 0116-278 8078.

## CP Cases

CP Cases' E Racks are undergoing enhancement as the result of a joint design initiative between the company and Brunel University. The outer case of the E Rack is manufactured from high tensile aluminium sheet, with welded edges and lids incorporating male/female aluminium extrusions and neoprene gaskets, whilst the anodised aluminium frame is shock suspended.

For further information, contact CP Cases in London, telephone 0181-568 1881.

## NJD Swashbuckle



NJD has introduced the Sword lighting effect. A more compact version of its predecessor, the Sword features a protective grille for the dichroics, and, according to the company, is four times brighter, making the randomly produced dichroic colours stronger and much richer.

The Sword has two independently motorised dichroic mirrors which, depending on position, can produce up to six random coloured beams of dichroic colour. These mirrors can be adjusted to allow the beams to sweep in parallel or diagonally, and the whole unit can be mounted either vertically or horizontally. The light source is provided by two inexpensive 100W 12v dichroic lamps, each individually fan cooled and focusable. Sound activation is automatic and requires no connection to a sound system.

Also available from NJD is their new Microbeam 100 Intelligent Scanner, which the company claim is the smallest scanner in the world, measuring just 370mm x 140mm x 165mm. Features of the 100W fixture include seven dichroic colours plus white, five gobos (fixed to colours), sound activation, blackout, strobe and DMX512 and analogue control.

For further information contact NJD in Nottingham, telephone 0115-939 4122.

## Absolute Spirit

Spirit's new Absolute Zero is a compact nearfield monitor, which, Spirit claim, performs and sounds like a large studio monitor system. As with Absolute 2, the drivers of the Zero are designed to give maximum performance from the cabinet size. The monitor's woofer features a deep 30mm voice coil, coupled to a cone, whilst its suspension is carefully optimised to get high levels of low frequency sound out of a small enclosure and a large diameter port. The tweeter is a soft-dome unit driven by a 25mm ferrofluid cooled voice coil mounted on a specially shaped waveguide.

Also from Spirit comes the new Folio Notepad mixer. According to the company, Notepad achieves DAT-quality audio as a result of its surface-mount design and components common to the larger Spirit consoles. It is equipped with mic preamps that take up to 16dBu of input level and an impressive EIN figure. Features include high RF rejection to EC standards, 10 inputs as standard, four mic inputs, two stereo inputs, studio quality mic preamps with 50dB of gain range, two-band EQ on every mono input and post-fade auxiliary send on every input.

For details contact Spirit by Soundcraft in Potters Bar, telephone (01707) 665000.

## Express Gobos

Cerebrum have announced details of their express gobo service. All standard sizes of gobo are available and a design service is also offered. The company are employing the latest etching technology and the fact that artwork can be sent by fax and 'cleaned up' prior to manufacture, means that gobos can be turned around quickly.

For details contact Cerebrum Lighting in New Malden, telephone 0181-949 3171.

## Strand Software

Strand Lighting have launched new versions of the GeniusPlus, Tracker and CommuniquPlus lighting control software packages. Version 1.4 for the 430, 530 and 550 lighting desks now offers several additional features. Up to 99 dimmer and fader curves can be graphically defined, with three predefined curves available. All curves can be assigned to dimmers, attributes for multi-function appliances, submasters, effects, and moods. Up to 1,000 freely definable groups allow complex set-ups to be handled with ease. Predefined groups for setting 'on' intensities are available for each single circuit, as well as two groups to assign the circuit to the master positions. The GeniusPlus 1.4 software possibilities are enhanced by the new off-line editor, an autonomous software package for PCs. The saving, editing and viewing of moods, effects, submasters and groups is possible in real-time, and once formulated, the programmes can be read into a 430, 530 or 550 console.

Strand have also introduced the new ACT3+ dimmer case, which offers 3 x 5kW for analogue and optional multiplex modes. The ACT3+ replaces the ACT3 and comes with analogue outputs as standard.

For further information contact Strand in Isleworth, telephone 0181-560 3171.

## KT Delay lines with EQ

Klark Teknik have released their latest digital delay lines: the DN7103 (single input, three output, 1.4 second total delay time) and DN7204 (dual input, four output, 2.8 seconds total delay time). Fully user configurable, they contain a high frequency shelf and two bands of fully parametric EQ.

The panel is clear and concise: a 2 x 16 character LCD, six function buttons and a rotary encoder take care of user settings, while analogue controls handle input gain and output attenuators. Both units also have 'no overshoot' peak limiters on each output, with threshold settings in dBu or volts, for easy amplifier matching. 32 non-volatile memories save master and individual output delay settings (displayed either in time or distance) and independently adjustable output levels (+12dB to -24dB in 1dB steps, plus mute). Settings are protected by a full lock-out control with a user-definable code for function access. A MIDI interface is also standard.

The units were designed primarily for sound synchronisation in touring systems, theatres and PA installations, but KT point out that they are equally suitable for delaying audio for video in post-production suites and synchronising audio for satellite transmissions.

For further details contact PAG Direct in Mitcham, telephone 0181-646 6060.

## Transteknik in Focus

New from Transteknik is Focus - a professional lighting console for medium-sized theatres, concert and municipal halls.

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# HOME FIXTURE

*Oasis gave the stadium season an early start in April with a gig to remember on home turf at Manchester City F.C. Once again, Mark Cunningham was there to talk tactics with the sound, light and vision crews*

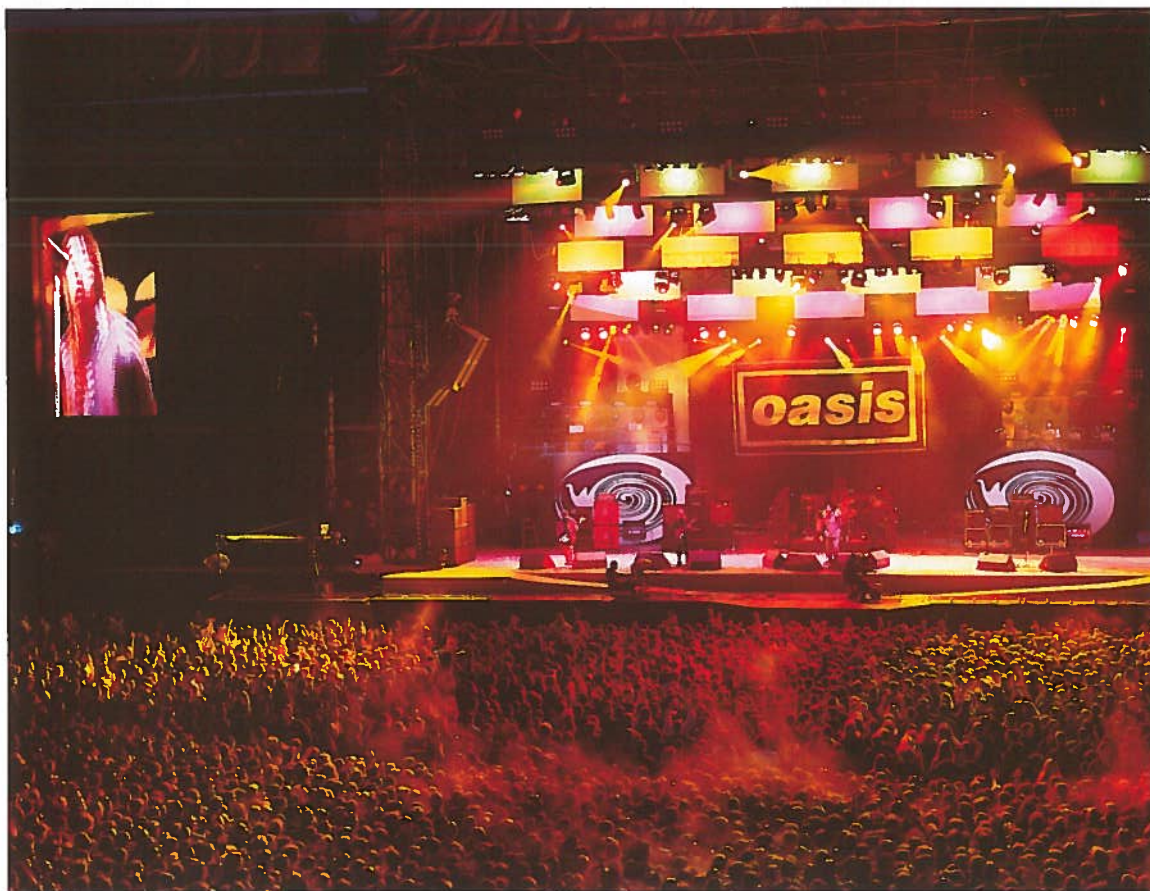
Less than six months after their record-breaking appearances at Earls Court, Oasis returned to their home city of Manchester in April to perform two concerts at Maine Road football ground, home of their beloved Manchester City. Supported by the Manic Street Preachers and new BritPop hopefuls, Ocean Colour Scene, Oasis attracted 80,000 fans over the weekend which marked the premature opening of the open-air stadium season and the continuation of their apparent 'let's do everything bigger than everyone else' campaign.

I watched the first half of Oasis's Sunday set from the Creation Records hospitality lounge where the view of the synchronised waving of the audience was almost hypnotic. Rarely have I seen a crowd so in tune with a band. Well, not since Earls Court anyway. Songs such as their debut single, 'Supersonic', and big hits 'Some Might Say' and 'Roll With It' numbered among the early highlights before the emergence of the regular acoustic set. On this occasion, however, Noel Gallagher was joined by the rest of the band for a run through of 'Whatever', 'Cast No Shadow' and the one to which everyone in the crowd knew the words, 'Wonderwall'. This section was completed by a new song, 'The Masterplan' which will surely be filed under the heading of 'classic' in years to come. Release it now lads!

At this point, I had made my way into the crowd to experience the pure wonderwall of sound which accompanied the final 20 minutes. The recent masterpiece, 'Don't Look Back In Anger' was followed by 'Live Forever' which saw images of Hendrix, Joplin, Presley, Bolan, Marley and numerous other departed rock icons projected on to the back of the stage. As the final image of John Lennon appeared, Liam Gallagher turned his back on the audience and stared in worship at the Beatle, before the band appropriately launched into 'I Am The Walrus'. As a rip-roaring version of Slade's 'Cum On Feel The Noise' closed the proceedings, one felt as if it was the end of a huge party. But for Britannia Row and the rest of the crew, it marked the beginning of a huge load-out schedule.

## **BRIT ROW SOUND**

Preparations began five weeks prior to the shows with Britannia Row's site visit, many sharing the worries which are borne of staging



Maine Road in full swing as Oasis perform to their home crowd.

*"Rarely have I seen a crowd so in tune with a band. Well, not since Earls Court anyway."*

a UK open-air stadium show so early in the year. PA crew chief, John 'JJ' James came into the picture during the final week to oversee the assembly of the Turbosound TFS-780 Flashlight rig which included several new items purchased as part of Brit Row's recent inventory. Although the specified system was larger than the one used at Earls Court in terms of cabinets, JJ's main concern was the organisation and placing of the system within the arena.

"We have had to install delay cabinets in some very strange places to ensure there are no dead spots. We have delays behind the mixer and on two towers either side, plus a couple of delays in the Maine stand and three delays in the tall Kippax stand which is a tricky one to cover. They were essential because even if the sound from the main system did reach those areas, it would be spilling out of the stadium, so it's all about control. Each delay tower is tailored to the areas needing coverage. There are six narrows and six lows behind the mixer. Four narrows flown on towers with six lows below them either side on the field. There are eight narrows up in the Kippax stand at three

different points - two pairs and a four. Then there are two narrows, two underhangs in the Maine stand and a couple of wides covering the far corner."

With amplification by BSS, and Omnidrives supplied for crossovers, seven individual delay times were set up using the LMS-780 management system. "Steve Spencer was involved with the original concept and the positioning of the delays was decided during a site meeting," JJ commented. "We tend to follow a pattern when arriving at a venue and judging both what the main system needs to cover and what's needed to supplement it. But you can't always place delays in the optimum position because of sight-line considerations."

Staying within the local volume level regulations with a notoriously loud band like Oasis presented one of the major challenges. "We have had to contain the sound within the field as much as possible to minimise the external noise," said JJ.

"The Flashlight system is really well suited to that because it's a very controllable, narrow dispersion system. The main cabinet is a high narrow dispersion box which is accompanied below by a bass cabinet, while the main flown system either side consists of 24 narrows with 32 lows.

Incorporated into those main stacks are another four narrows, then there are wides just to cover the local area and a little under the thrust at the centre. Despite the restrictions we





Above, Mikey Howard's chequered board design which proved ideal for projection, and below, John Lennon arrives on screen for 'Live Forever', part of the band's tribute to departed rock icons.

were still able to get a good level and I don't think anybody was disappointed last night (Saturday). Oasis are very loud on stage, so you do need a reasonable PA level just to create a decent mix."

For FOH engineer, Huw Richards, the Yamaha PM4000 is his choice of board if only for the flexibility it allows for maximum amounts of inputs which proved invaluable at Maine Road where the band's beefed-up acoustic set was responsible for sending the input channel total to 64. "The acoustic set had never been played or indeed rehearsed in any form until last night's gig," Richards added. "At Earl's Court it was just Noel and his acoustic guitar, but they decided to add the rest of the band and the string section, and Bonehead plays piano during it, as well as guitar. The whole thing has changed in that respect. For the rock set, the drum kit is heavily processed, but I have Y-split the inputs to BSS stage boxes to give me a duplicate set of inputs on the PM4000 which are completely untreated, especially for the acoustic set. The drum sound has a completely different texture, much drier and more natural sounding."

One major change in the sound system design for Maine Road was the size of the monitoring regime, as controlled by the band's own monitor engineer, John 'Jacko' Jackson who used both a 40-channel and a 24-channel Midas XL3 board," he explained. "There are more mixes than Earls Court (14) and the side fills are split up differently. We have four Flashlights per side on two mixes and underneath these are two Floodlights per side on another two mixes. In the ground stack there are eight bass bins each topped with a Flashlight for some extra top end and clarity, which are on the same mix as the Floodlights."

"I originally gave the string players Garwood in-ear monitoring, but I discovered during rehearsals that they weren't actually wearing the ear moulds, so I had to come up with a contingency plan pretty quickly while we were loading in, and ended up giving them two Floodlight infills. We also have a selection of headphones on a separate mix for the string players in case they decide that they want to

wear them and not listen to the fill.

"There are four mixes across the front for Bonehead, Guigsy, Liam and Noel with Turbosound TFM-350 2 x 15" wedges. Alan White's drum fill comprises two Martin 2 x 15" FFR-3 bass bins with a 2 x 15" wedge on top of each side. Liam has four wedges to himself which I don't think he really needs. I turn the bottom end down quite a bit on the outside pair, so that the sound isn't blazing. They are also delayed with the BSS so that they are synchronised with the side fills and the system delay. Mark Feltham, the harmonica player at the back has two 2 x 15" wedges and the brass section have six TFM-115 1 x 15" wedges across the riser. It does get pretty loud up there!"

#### LIGHTING

Oasis's LD since the beginning of their tornado-like career, Mikey Howard, commented that the approach to the Maine Road set design and lighting (supplied by LSD) was far simpler than witnessed at Earls Court. "We got rid of the set

from Earls Court because it was a bit over the top. It got the band used to a big set but it wasn't ideal from a practical point of view. Noel gets increasingly involved with the presentation of the show, despite having little spare time. I think his opinions will become important in the early stages of future set designs.

"We've actually cut down on the lighting because I think we had too much in hindsight, especially for the short time that we had to programme everything in. We have a five truss rig with the truss ends bent over, and I've just added two scenic trusses which makes the set look big even though there's not much there. In terms of types of lights, the kit is similar with 54 Icons operated by Frank Shields, but this time I'm running 46 Vari\*Lite VL5s from the Avolites Diamond II console, whereas last time we had a tech operating them from the Artisan. The Diamond II is a great desk and I have six separate types of lighting running off it, including Sky Arts moving search lights at either side of the stage, and they're all coming down a small cable, which is amazing."

A set of eight feet by two-and-a-half feet boards arranged in a chequered formation helped to break up the stage visage - another Howard brainwave. "The boards make things really easy for us because we can add them or take them away depending on the venue size. In Europe where we played some small venues, we had only three boards, but it was still very effective. We project on to them with Colourmags and Icons, and we also have the fascia board at the centre of the back of the stage on to which we project the Oasis logo, together with the images of the dead rock stars for 'Live Forever'. We also have a Xenon 5kW projector which we've recently started to bring into the show for just three songs, but I think we'll be getting into more projections on future shows."

Apart from the risks of inclement weather in late April, Howard was mainly concerned with the effectiveness of his lighting design. "Having a show this early in the year is a bit of problem from the lighting perspective," he commented. "It got very dark at about 9.15pm, but at the start of the gig you couldn't see any of the lighting at all because it was still quite sunny. I should have done everything in white, but in some ways this is more effective, because the





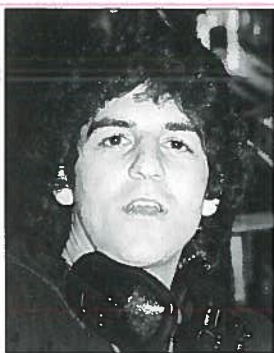
show evolves and the lights gradually have more and more of an impact as the show progresses."

#### VIDEO

Working alongside Jumbotron suppliers Screenco and vision screens director, Dick Carruthers, Howard did all in his power to ensure that the lighting was 'friendly' to the nine cameras. "We put colour correction filters over spots so that the colours came out well on the screens. Reds and blues are quite hard on the cameras, so there is a wide element of co-operation."

Maine Road witnessed the debut of Screenco's latest Jumbotrons, where 30 JTS35 modules were constructed within days of load-in. Positioned at stage left and right, each screen was flown in portrait format, in columns five modules high by three wide and benefited from an improved locking mechanism and cable system which speeds up load-in times and safety checks. Screenco MD, Dave Crump, who is looking forward to a busy summer with major events such as the Hyde Park Prince's Trust concert (covered in a future L+SI), commented after the show: "It was great to see our new Jumbotrons in use at such a high profile event and that show designers are now really taking on board the flexibility that modular systems provide."

Carruthers, whose video footage of Oasis at



Vision screens director, Dick Carruthers.



Front-of-house engineer, Huw Richards.



Lighting designer Mikey Howard.

Earls Court has been televised throughout the world in promotion of 'Don't Look Back In Anger', was working with a camera platform at the front of the stage which immediately presented visual access problems. "I saw that the platform was only 15cm away from the stage, which meant we couldn't have the cameras on dollies with the cameramen standing up because they would have been standing in front of the band," he adds. "However, thanks to some quick thinking we have two lower dollies, one is ride on and the other is a focus dolly that Clive Gill is whizzing himself up and down on. He calls it Scuttlecam! This enables the cameras to get nice and low without interfering with sight lines, allowing us to still get all the shots we want."

"Unlike Earl's Court, where Noel did his solo spot on a thrust which we could only track up to, we have track all along the front of the stage and that makes a big difference to the types of

shots you can get. Instead of a camera moving and just looking at one side of Noel or Liam's face, we can get beyond them and return. It's all about flexibility and the more shots you can get, the more you can cut and play with. We have a jib platform that's almost as high as the stage which gives us a lot to play with in terms of height. Both the cameras can move the entire length of the pit and

we still have the hand-helds on top of that.

"We have two MiniCams on the drum kit instead of the normal one to give cutaways. There's a long 55:1 lens at the front-of-house which we haven't had before and that's getting some nice wide shots for the video recording. Now and again I am pushing him into the screen mix, although I'm not a major fan of the long shot, because it ends up looking flat and grainy. We also have two ENG cameras in the crowd, getting further footage for the eventual edit. With the screens hung in portrait, I am doing my normal thing of squeezing the images with a Sony DF5500 DVE and strobing with a TBC. We get a one-frame delay which is fine in a venue of this size and we get a nice filmic texture which everybody loves to see. Thanks to Creative Technology (Screenco's sister company) who supplied all of the cameras and the Grass Valley console, we have absolutely everything to make a great screen show and, hopefully, a superb video."

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# SELECON



# SECOND TAKE

## John Watt's View from Beside the Camera

The master is dead. John Rook, or 'Rooky' as I always knew him, died a couple of weeks ago and lighting has lost a unique talent. In his field of light entertainment and dance, no-one produced such stunning pictures. His use of colour was brave and bold and his lighting of 'the money' enhanced and flattered like no other designer. When most of us were still in proper salaried jobs, he was discovered by a group of American producers working at the then ATV at Elstree, and soon became an invisible export. American stars like Barbara Streisand soon learned that Rooky was the best insurance around, and how right they were.

Our last meeting was almost by chance in Toronto a couple of years ago. My good friend Peter Edwards (now of Rosco, formerly head of lighting at CFTO), a friend and fan of Rooky's, knew he was working in town and thought it would be a good wheeze for us both to show up on the set and surprise him. Unfortunately, they finished a day early, so we came clean and settled for lunch instead.

Our wives thought we made an odd trio moaning about our lot and the lighting business in general, whilst at the same time we all got a huge buzz from it. I think Rooky got fed up with living out of a suitcase all those years and I well remember him describing the difficulty of doing a lighting plot in the middle of the night on one of those nine inch square tables on a transatlantic plane, having just finished another show in London. Well, he was the bench-mark: we are all allowed our heroes and John Rook was on a very short list of mine.

Maintaining a sombre theme, I wonder if L+SI readers are watching *Karaoke*, the late Dennis Potter's final work? I'm sticking with it, or hanging on by my finger nails anyway, though I hope no-one is going to ask questions at the end. Maybe if he had wanted to do something really revolutionary, apart from getting the BBC and Channel 4 to co-operate,

he could have asked for it to be shot on tape! There is a gritty quality about this particular film look that is getting on my nerves even more than Roy Hudd's malapropisms, which my twisted mind should appreciate. I had better stick to Koo Tays and Darn Boors.

I've now remembered why I started on the subject of *Karaoke* - in the days when I lit dramas (Billie Whitelaw in the leading role with a beginning, middle and end), the script would thud through the letter box and I would hopefully get into it seeking inspiration and motivation. Added to which, of course, was the bread and butter stuff - is it night or day? (John Treays does some in-betweens, but I just do night and day). What would I have made of the first draft of *Karaoke*, I wonder? I learnt a lesson



***"... it's a bad sign when you drop off the edge of the manufacturer's page of photometric data (there are lies, damn lies and manufacturer's photometric data)."***

years ago when, having attended a completely unfathomable read-through, I grabbed several quite eminent actors as they arrived at the pub to find out what it was about before the director turned up. To my relief, they didn't understand it either, but they still had three weeks' rehearsal. The poor old viewer only gets one go at it of course.

Last month I mentioned my travels to Dublin. I begin to wonder though if I have forgotten one of the golden rules of TV lighting, which is to maximise on the number of recesses you do, but try to stick to jobs that are unlikely to come off. Thereby you get paid for the recce, but don't have the pain of actually having to make decisions and do the job. This poses a problem

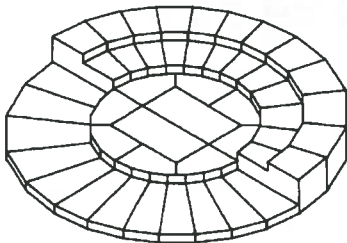
in that you don't know whether to pay a bit of attention at the recce, just in case, or not.

Well, Dublin is looking bad in that I think it's going to happen, so I now have a very large and complicated site plan on the drawing board which leers up at me every time I go in the office (to check the fax machine for offers of the big one). That blank plan remains the most frightening thing I know of (apart from the M1 on a wet Friday evening) and someday soon I will have to draw some lights on it, somewhere.

I half remember a talk by Jim Tetlow, who lights big events - he needed something like 100FC: the nearest lighting position was 600 feet away, a VNS Par can gives 1FC at 600ft, therefore you need 100 cans for each area. He was using Par cans because at the time there wasn't enough other equipment within 3,000 miles of where he was working. Well, I'm currently into 6kW sealed beam discharge lamps, but fighting the weight of the chokes on a flimsy roof - there's always some damn snag. A dimly remembered inverse square law unnerves me too: on big throws it's a bad sign when you drop off the edge of the manufacturer's page of photometric data (there are lies, damn lies and manufacturer's photometric data). At that point, the needle on your light meter struggles to get off the end stop and this can only end with head of vision in tears in the truck. Your idea of a 'bit of gain' and his don't necessarily align. Thank goodness for Brian Fitt, an unlikely academic with a pocket calculator who understands these things. His books tell you how to do it, and sooner or later I'll have to read one.

Lastly, a plea to fellow professionals to try and get the rate for the job. Those lighting the top 5% of shows needn't read any further, but the rest should beware of production managers who 'haven't got that sort of budget'. If you are asked to travel to Manchester for half the rate and no expenses, try to resist, even though in a thin week (or month) it may not be that easy. I've been offered such deals more often in the last year than ever before - what's going on? I know someone has to subsidise the luvvies' share issue, BMWs and lunches in Soho, but it ain't going to be me. I'm not that pleased to be used as a stepping stone to an RTS fellowship either, but that's another story.

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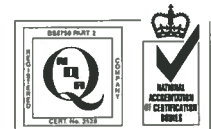
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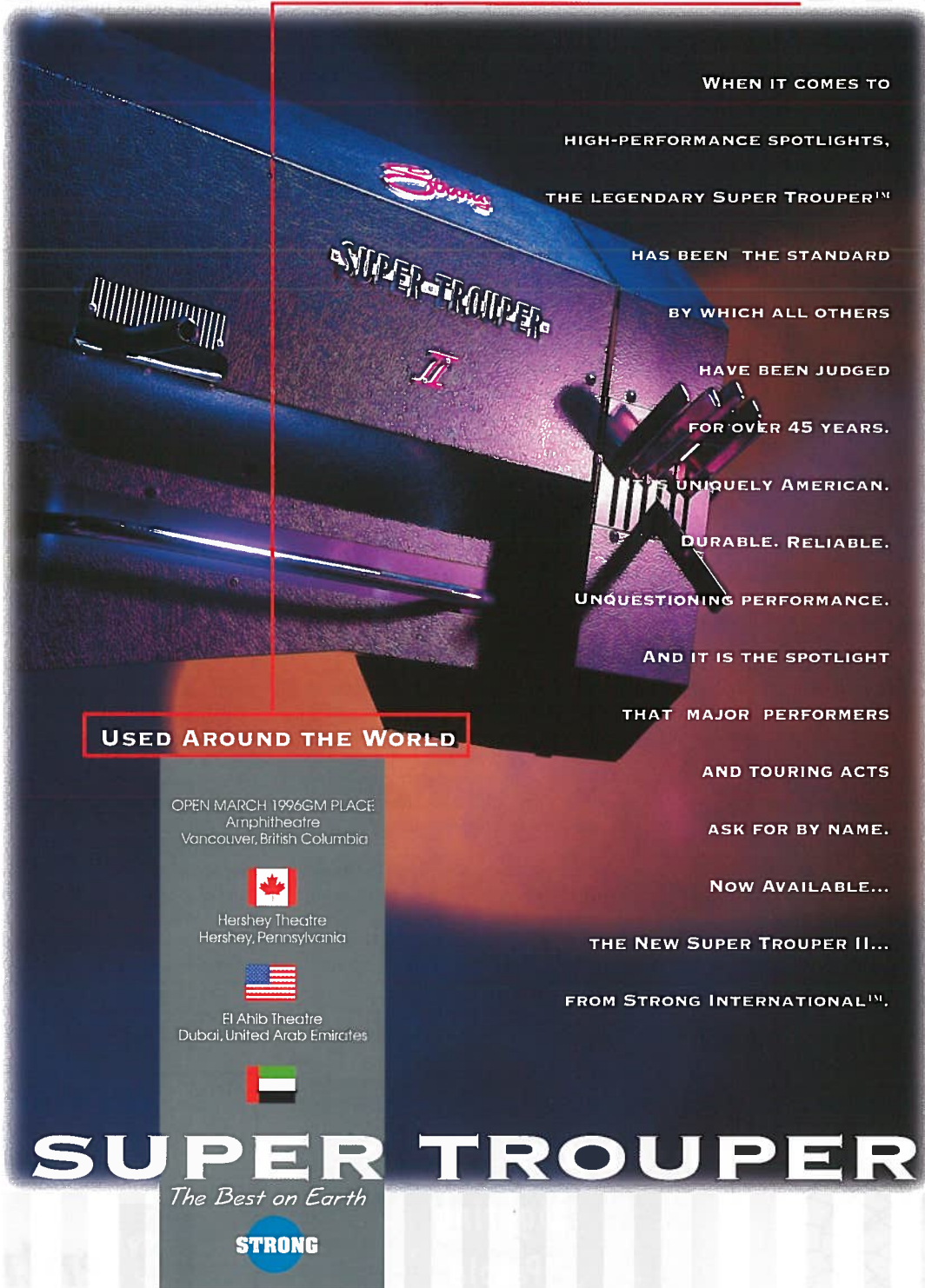
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# THE RING CYCLE

Ruth Rossington visits one of the UK's major theme parks - Chessington World of Adventures - to view the latest attraction, Big City Circus

Circus, it has to be said, leaves me cold. Not even the recent mass critical euphoria for Archaos or Cirque du Soleil could persuade me to venture into a Big Top, no matter how sophisticated the performance. So when the call came to see the new Big City Circus at Chessington World of Adventures in Surrey, it was with some reluctance that I found myself agreeing to attend; in truth, the theme park with its myriad of white knuckle rides had proved the bigger attraction.

My worst fears were confirmed when, with complimentary coke and bucket of popcorn balanced precariously on camera bag, I was ushered along a row of brats (average age: seven) who eyed up my popcorn as I passed and who had already started to despatch their own to the far corners of the auditorium. Safely installed in an inconspicuous corner, I settled back to grimace my way through what I expected to be traditional circus fare, complete with obligatory clowns and the less than subtle humour, signposted a mile off.

Although this undoubtedly was a feature of Big City, and also formed the main element of the pre-show, it was balanced with a much more contemporary approach. This being the age of political correctness, Big City is a circus without animals, reliant solely on the acrobatic, dancing and clowning skills of a core of just 13 performers.

The show is set on a skyscraper building site (the set was designed by Krzysztof Wozniowski, his largest project to date, taking him over four months to design and construct almost single-handedly) and opens with a dramatic sky-high welding sequence (courtesy of genuine welding equipment) followed by the descent of a muscle-bound workforce from high-rise scaffolding towers who embark on an energetic dance routine, before catapulting each other round the arena at a rate of knots. This was not the Billy Smart's Circus of Bank Holiday Mondays as I remembered it - this was practically the Chippendales and owed more to Las Vegas revue than traditional circus. I didn't realise those all-in-one suits could look so flattering - perhaps it was going to be interesting, after all. And so it proved.

At just under 40 minutes in length, there isn't time to lose faith with what's going on. With few adjustments to the tempo, the whole thing raced along and athletic dance routines cut neatly alongside dramatic acrobatic feats were given precious breathing-space by the absurdities of the two-man clown team. The brats loved the latter; as the plank swung round to miss its target first-time only to catch it unawares on the rebound, great guffaws broke from my left. The temptation to use my popcorn as a brat muffler was almost irresistible.

But greater things were taxing my mind and at times, I was practically on the edge of my seat; not because of the high-wire contortions (though my palms started to sweat when the skipping rope came out) but because of a growing unease that technically, with gallons of



Big City Circus: a fast-moving, high energy reworking of traditional circus.



The main entrance to the circus.

water and pink slop flying about, it was only a matter of time before the whole system ground to halt, courtesy of custard in the works. Fortunately, no such calamity occurred, but clearly this was a technician's nightmare waiting to happen. Talking to Amanda Hill, who not only designed the lighting, but who was responsible for the sound system as well, it quickly became apparent that the technical minefield had already been deftly negotiated, but that it was still vital to tread carefully, lest one be caught napping.

Any lighting designer working in a circus environment will readily admit that the most taxing problem is achieving the appropriate lighting level. It's not necessary to spell out the safety implications of poor light or misdirected followspots. Juxtaposing this, there is an artistic drive to create effects lighting which feeds the momentum of the show and distinguishes it from just another utilitarian piece of front-lighting.

'Compromise' is a word that's never far from Amanda's lips and a skill she has no doubt learnt from her years on the UK tours of *Rocky Horror* and *Hot Stuff*, and her time as deputy chief electrician at the Criterion Theatre. To achieve the desired covenant between technology and safety, the crew, who clearly have a highwire of their own to navigate, have opted for some uncompromising equipment, investing heavily in Ivy League kit, chosen in the main for its complete reliability.

The rig is not huge, but is certainly a development on previous years, partly because

until the current season, the rig was mostly hired in. In sourcing the equipment, Chessington turned not to a London-based operation, but returned to the company who had supported them so well over the hire period - Playlight Manchester. Amanda Hill is quick to praise the major role played by Playlight, with assistance from Pulsar, in enabling the technical aspects of the production to come together so smoothly.

Because of the constraints imposed by 'in-the-round' performance, the lighting cannot be purely front and side on, and so the rig features three main rows of truss, positioned to the front, centre and rear of stage. The mainstay of the system is 68 Parcans, whilst for effects there are four Clay Paky HPEs, situated on each corner of the square truss and 12 CP Miniscans, five on the back truss bar, three on the mid-stage truss, two on the downstage truss and a further pair on the floor at the rear of stage. The skyline backdrop is lit by a trio of



Coda 4s, with a further pair providing the audience blinders. High up in the roof there are four motors which control the rigging for the safety net and cradle.

A dozen Bose Panarays, supplemented by four Acoustimass, and fed through Bose amps, provide the out-front audio element, the only additional speakers being the Yamaha wedges providing foldback for the two-piece band to the left of stage. In truth, despite the fact that the tent was quite full, the sound was too loud (though I understand this was what the director had requested) and tended to blur slightly round the edges, giving a certain fuzz to some of the vocals. It's still early days for this production, so no doubt this aspect will soon be resolved. Amanda Hill also has other problems to overcome on the audio front, not least of which is that the tent has a three-second delay, a Gordian Knot that remains unravelled.

In the control area, perched above the main entrance and only accessible by ladder and gritted teeth, an Avolites Pearl is squeezed in alongside a Soundcraft k1, which is itself squeezed in alongside a rack of Yamaha graphic EQs, a Denon stereo cassette deck and CD player which runs the pre-show and carries the back-up, which, in turn, is squeezed in alongside a Clay Paky Shadow followspot. In these cramped conditions (they tell me it's an improvement on earlier versions) sits Al Buchan, technical stage manager, who operates the show on a daily basis and Said Abalil, followspot operator. The final part of the technical equation is provided by two Le Maitre Showmist smoke machines; one positioned in the pit beneath stage and vented onto the performance area and the second on the balcony behind the cityscape backdrop.

Proof of the investment pudding was delivered on a plate when a power cut half-way through the performance caused a split second glitch in the sound, and part of the lighting rig snapped in and out of blackness. It later transpired that such hiccups were not new, though mercifully infrequent, and the result of London Electricity Board switching generators. The HPEs and Miniscans powered up almost instantly and I doubt whether the brats noticed a thing.

As we toured the backstage areas, the strange encampment of caravans and the technical set-up around the arena, Amanda Hill and Al Buchan drew my attention to further frustrations that threatened to be flies in the ointment (or should that be fleas?): the flying carpet ride situated nearby works from the



The Hungarian Flying Hunor troupe amongst the rigging.



The technical crew (from left to right): Al Buchan, Craig Gordon-Watson, Amanda Hill, Krzysztof Wozniowski, Vaughn Redman and Said Abalil.

same power supply and affects the thyristor-dimming supply - Al Buchan believes this to be the only tent with emergency dimming.

The current structure was never intended to be permanent and carries with it a legacy of transience: the lighting system is not actually a permanent installation and tucked away in a small portacabin backstage, Zero 88 Betapacks and Coemar Betas combine to provide 10 racks of DMX-controlled dimmers. The amplifier rack, meanwhile, is under the left platform of the stage, whilst to the right sits the power

distribution for the scans. The hydraulic system below stage is perhaps unique in having a water pump system attached because of the constant flooding created by the buckets of water which pass between the clowns and eventually out into the audience. Finances permitting, it is part of Chessington's game-plan to build a permanent Big Top venue by the year 2000, which the technical crew acknowledge would eliminate many of the current aggravations.

Despite the myriad complications, the show came together relatively quickly in technical terms, for the concept was only on the drawing board last Summer and production didn't commence until November when the park closed for out-of-season maintenance. By early February, rigging began, carrying right through until just before the official opening at the end of April.

That the team have created something from nothing is to be commended. That they actually managed to make circus interesting to me is nothing short of a miracle. I can't wait to get my invite to the Fright Nights - an end of season ghostly extravaganza with lasers, lights and special effects!

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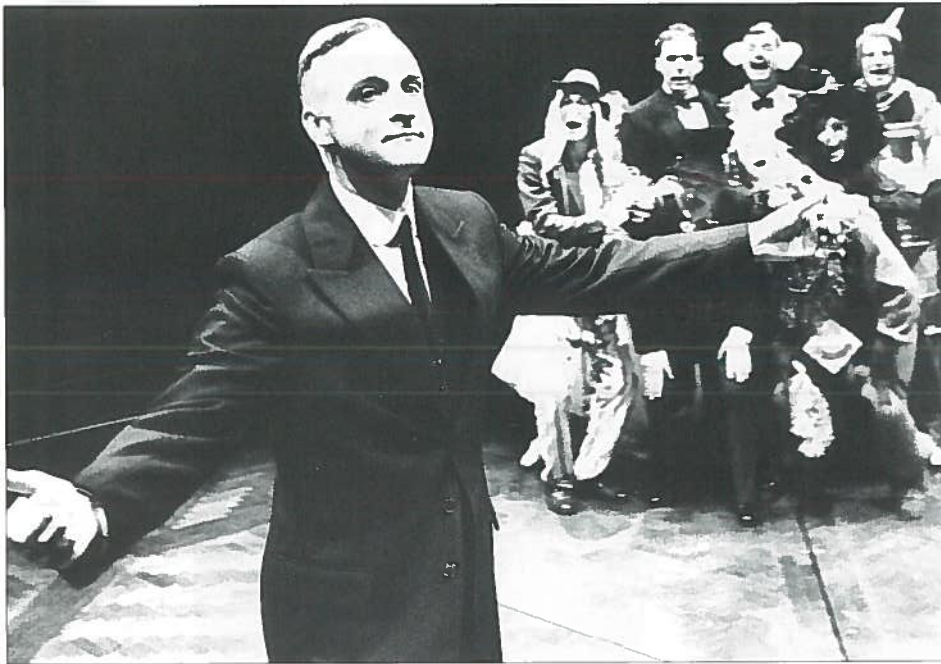
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# AROUND IN THE STALLS



By Jeeves, an almost entirely new musical by Alan Ayckbourn and Andrew Lloyd Webber, based on the Jeeves stories by P G Wodehouse, opened the first season at the Stephen Joseph theatre.

After last month's joint ABTT/PLASA visit to Scarborough, I can confirm all the good things that have been said about Alan Ayckbourn's new theatres-in-the-cinema. I can also confirm what many of you must have long suspected: you can tell ABTT members from PLASA ones because one group has the anoraks and the other has the mobile phones - and you don't need me to tell you which.

The old Odeon, now reborn as the Stephen Joseph, has been splendidly transformed, although its style is still very much the original deco. The difference between the new theatre audience and the old movie fans is quickly made clear: the old upper foyer is now a substantial bar, but it's still not big enough to cope with the interval drinks rush of thirsty theatregoers.

The most striking feature of the building's public spaces is the airy atrium cut through between the foyers and the theatre space. On either side of it, as you climb the steps to the auditoria, are offices. The theatre's stage management and administrator, who occupy them, will soon come to regret that their big office windows mean that anyone going to the theatre can see just what they're up to.

We couldn't see the smaller, end-stage McCarthy space, which will double as a cinema, because the last rehearsal for *Forty Years On* was under way. We did peep into the Green Room, according to Alan Ayckbourn very much a focal point since most paths lead through it, and were impressed to see numbers of orderly schoolboys in occupation. I thought the theatre's Outreach programme had started well, until I realised that this was half the cast of *Forty Years On*.

The Round itself isn't much different in atmosphere from its predecessor, but it has almost a hundred more seats, simply by having room to add an extra row. It's comfortable and accessible, though there's a temptation to vault over the lower rows to reach end seats further

*"... I can confirm all the good things that have been said about Alan Ayckbourn's new theatres-in-the-cinema."*

up. Above you looms the 'trampoline', a cunning mesh contraption from Canada which enables up to six stage staff at a time to bounce about and get at the lights and speakers hung above it. It's a nifty idea, but they're still going to need a tallelescope as soon as a designer wants to hang a chandelier or whatever below the mesh.

The opening show, a complete revision of the Ayckbourn/Lloyd Webber musical *By Jeeves*, offered a fairly easy opportunity to break in the space. Roger Glossop's scenery was minimal, apart from one or two neatly customised props, and Mick Hughes' lighting didn't do much more than hang a blanket of whites and steels above the mesh. The one item of extra sophistication was the sound desk and individual miking, courtesy of the Really Useful Group. Normally you don't need mikes even for musicals in the round, but this extravagance meant that the voices could be balanced for any part of the house with Kate Young's modest piano/rhythm/woodwind band, which was tucked in an upper corner.

This way, regardless of where the audience were sitting, they should have got uniform sound. And certainly Richard Ryan's disposition offered subtle and very realistic enhancement, with the bonus of enabling RUC to make a delightful live CD, featuring far fewer than the usual number of on-stage bumps usually associated with such exercises. This ironing out of the sound is important. Normally I don't like musicals in the round because your enjoyment will vary so much according to whether the band is backing or fronting the singers. This

time, the show has been so carefully constructed for the space that I wonder whether it will work nearly so well when it moves to the Duke of York's - though God forbid the DoY gets another in-the-round makeover as it did for *Rat in the Skull*.

On either side of my visit to Scarborough I was in the Orange Tree for more theatre in the round. Auriol Smith directed a 'neglected classic' in Susan Glaspell's *The Verge*, followed by husband Sam Walters with Ellen Dryden's *The Power of the Dog*. The first play used Scarborough veteran Juliet Nichols to give it one of the most ambitious designs the Orange Tree has seen, losing one in-the-round side in the process. Unfortunately, the tendency of this kind of staging to show up truth has another side to it: the naive symbolism of this early experiment came over at such close range as hollow and false. The contrast with the more quietly naturalistic *Power of the Dog* was remarkable. Sam Dowson's set for this one also lost some seating on one side, to allow easy access for a crucial wheelchair, but otherwise achieved its scene changes simply, by the placing of an oak beam and door against a more anonymous office door, to contrast country cottage with town school. And the play is superb.

The smaller Orange Tree gets its extra seating by having a balcony, which both gives added design opportunities and enables lighting designers to hang lower lanterns. You can put the odd farm gate in the Stephen Joseph's wide vomitories, and before long I'd guess there will be Par cans hanging there too, but a Scarborough director has to rely much more for visual impact on what goes on or over the stage. You design guys may not like it much, but it does ensure that the attention is focussed on those actor laddies who are (sorry to break it to you) what theatre is really about.

Mind you, I was at the Almeida the other week for *Tartuffe* and the scene designer saved my evening. The Almeida isn't in the round, but the building itself is, and the set reflected this by being built like a snail-shell, with the inner whorl on the downstage left side containing the major entrance doors. The outer part of the shell, as it were, ran round the stage wall from DSR, a panelled corridor that exactly caught the period richness and atmospheric gloom of Moliere's religious satire. On this superb space, a bunch of actors who should have known better mugged, grimaced and shouted their way through what was fortunately a fairly short evening - but thank heaven for the cool comfort of Rob Howell's beautiful set!

Ian Herbert

Ian Herbert is the editor and publisher of the critical journal, *Theatre Record*

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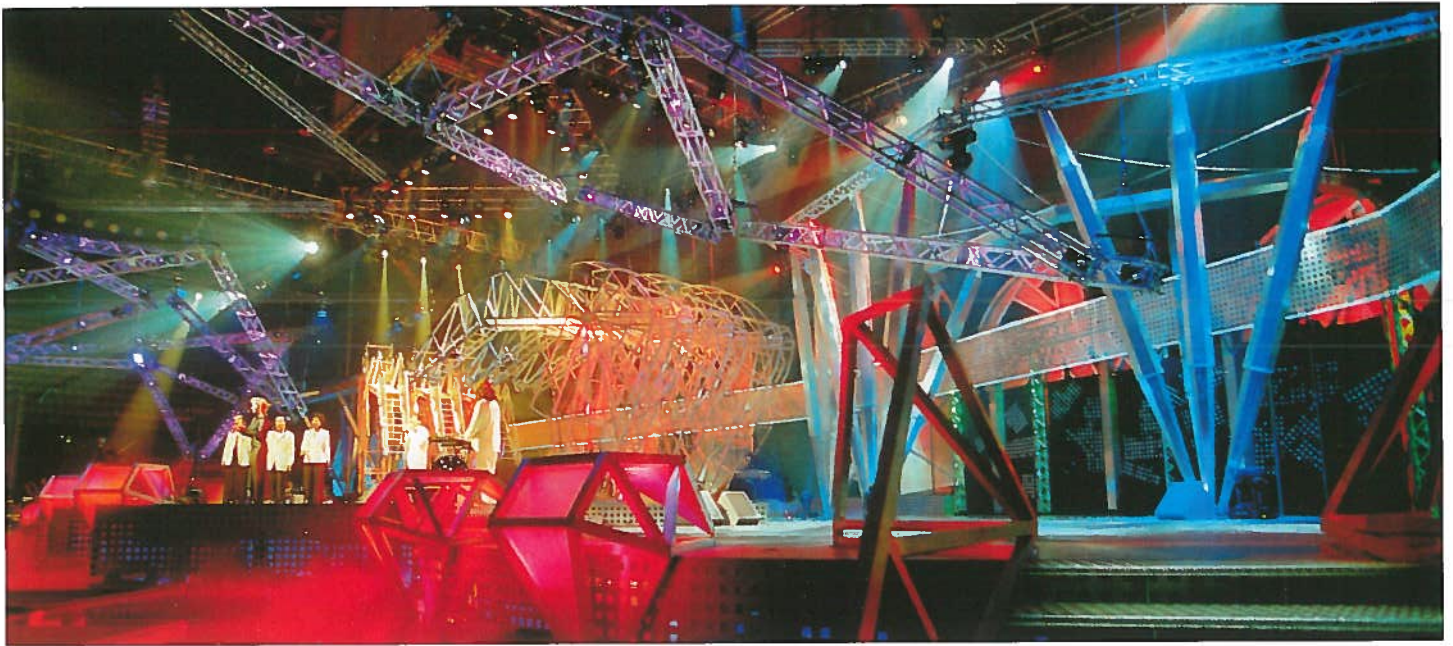


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# THE BIZ OF EUROVIZ

Andy Dobbs and Tony Gottelier



*It is a pity that Eurosong (or the Eurovision Song Contest of past glory), is greeted with a mass yawn, at least, in the UK these days. Due to the tedious nature of previous formatting it may have received the collective 'Neel Pwa' (nil points) thumbs-down of the Brit Pop generation, but the massive television audience throughout the rest of the Continent and the mass of entertainment technology which went into Eurosong '96 delivered by NRK from Oslo cannot be allowed to pass unsung. Andy Dobbs, BBC Television's automated luminaire specialist, well known for his work with this type of projection on the BBC's Top of the Pops, made the trip and witnessed the live performance, and Tony Gottelier swept up the facts after the show and spoke to the Norwegian team involved.*

Lighting designer Tom Sundli and his team at NRK started out early on their quest to bring something original to this year's broadcast and Sundli had already made up his mind to go for broke on automation, but with one proviso: "I insisted on using my own lighting operators." This firm rule was to be tested immediately when Tom approached LSD to discuss the Icon as a first possibility for the performance, which was to be broadcast from the brand new Spectrum Arena in Oslo.

Icon had become something of a standard for the show, having been a mainstay on at least two previous occasions, but LSD have their own rules also and were not prepared, according to Sundli, to compromise over operators who are always part of their package. But the lighting designer put rapport with his operators first, and in November packed his bags and went shopping at LDI '95. By the time he got back, he had assembled what must be one of the most formidable automated lighting rigs of all time - totalling 5000 control channels - (yes, 5000!) and had commandeered two Wholehog IIs to handle the moving lights in support of NRK's own Arri desk, which would handle the conventionals and the scrollers. The inventory was to include two completely new automated luminaires, High End's Studio Color and the Martin PAL 1200, plus Cyberlights,

Golden Scan HPEs and Vari-Lite VL5s. AVAB Norway were appointed technical co-ordinators for all the rented lights, the trusses and the rigging, supplying the Martin lights from their own inventory, while the Clay Paky equipment and the Wholehogs came via CP Norway/Sweden and the High End scanners from Spectra. Otherwise, the static lights came from NRK's own stock, with a load of Rainbow scrollers added, coupled with some Clay Paky extras - Pin Scans and Astroraggi - for the audience.

Two more crucial components were the design packages. WYSIWYG, the 3-D graphical plotting software, was co-opted to enable what was going to be vital, off-line pre-programming and this was to be used alongside Lux-Art's Microlux design package. Sundli also insisted on having gobos especially designed for the show, so that he could more readily achieve unique looks for the various national performances. "I was very aware that I had to be a Picasso for each country," he adds.

Having carried out the logistical and technical planning in January, the lighting team moved into a studio in February and sat down with Bjarte Ulfstein, the production designer, armed with the two powerful design tools, and the two Wholehog consoles. "We first wanted to give the guys the chance to learn the new desks," Sundli explains. "So we even used them for one of our regular Friday NRK programmes in the meantime, so that everyone could get their hand in." Then, using videos of each of the songs, and having constructed the set and plotted the lights in the design software, they were able to start laying down cues and building up the show well ahead of time. With WYSIWYG's 'visualisation' software they could play back each look in real-time and see all the focuses, colours, intensities and effects played back on screen. This must have been a real life-saver, given the complexity of the set-up and the 'immediate' nature of the show.

All this background effort clearly paid off because, by the end of April, they virtually had the entire show 'in the can', as they say. They moved into the Spectra on May 1st and, with a

production crew of 30, completed the rigging in 18 hours flat, leaving just over two weeks for rehearsals and for the trims to be sorted out. "In fact, we really only had cosmetic changes and some tweaking to do," said Hans Haugen, Sundli's lighting co-ordinator.

The set for Eurosong '96 was based on an oil rig, and constructed from nine tons of donated aluminium. It was impossible not to be immediately impressed by the size of the stage (a modular system supplied by UK company Steeldeck) as one entered the 6000-seater stadium. The overall stage itself was 20 x 60 metres, and mainly on the same level. The majority of the set elements were sitting on it, rather than hung. These consisted of a mixture of free-standing sculpted pieces, mainly upstage, and the six crane-like structures, formed of a white metal framework, centre-stage. Other solid crane leg pieces occupied stage right, while on the far left side of the stage, there appeared (not resembling anything industrial at all) the NRK radio orchestra.

The front face of the stage was of a lattice-like construction, interrupted every few metres by a 'pod' assembly with opaque panels, which were internally illuminated by Source Fours with Rainbow scrollers attached. A 'water feature' along the floor in front of the stage finished off that 'floating oil rig' feel!

The only significant items of flown set were three constructions each consisting of eight pieces of small, square section truss: one group over the orchestra, one centre stage, and the other on the far right. Each group was suspended from a number of independent hoists so that they could perform an 'aerial ballet' prior to taking up different 'shapes' for each number. Two Martin Robocolor Pro 400s were crammed into each section of truss to achieve a classic, but pleasing effect, especially when the units at opposite ends rolled between two colours. Over 70 of the Danish-manufactured colour changers were devoted to these AVAB Norway constructed 'mobiles'.

Both the Icon (1993) and the Cyberlight (1994) had their TV debuts on this show. In



1996, it was to be the turn of High End's Studio Color and the Martin PAL 1200. It was only after the host (former Aha frontman Morten Harket) had kicked the show off, that the set was brought to life. The flown truss elements did their aerial antics, the crane-like pieces animated (controlled by an MA Scancommander) and as co-host Ingvild Bryn walked down stage, the six floor-mounted Studio Colors swung skywards to uplight the now static metal work. It would have been easy for Sundli to have turned the rig off and waved his 24 Studio Colors around. Instead, they were integrated well into the show, working alongside the 30 VL5s. Admittedly, the arc sourced lamp cut as no tungsten source would, but they were never allowed to dominate.

Meanwhile, the PAL 1200s were used subtly in the background to emphasise the geometric nature of the set, but with the exciting new framing facility less than fully utilised, probably due to the overall complexity of the demands on programming time. The entire array of projectors, including Cyberlight and Golden Scan HPEs, were used with a similar subtlety. With 23 songs in the show, only the British entrant, 'Gina G' had the serious waving beams treatment, which some may have thought significant. The other 22 numbers were a little gentler in tempo, and were treated with often static gobo washes, whilst the other set elements (trusses, pods, panels, crane legs etc) were each coloured differently. In fact, as Hans Haugen pointed out, "Tom had a different idea for each of the types of moving light so they each gave a feel to the whole without being overbearing."

For artistes appearing on the right side of the stage area, there was less 'busy' metalwork

behind them. Instead, crane legs uplit by Studio Colors dominated the immediate background, while way upstage, sliding panels with black and white graphics provided access for the army of stage crew. Directly above these sliders, a lattice-work panel stretched across the right side of the stage, delineated top and bottom by a seemingly self-illuminated colour changing strip. Looking like neon, it was in fact side-emitting fibre optic sourced by Martin's Robocolor Pro 400, which is now available in a special version for this purpose.

Other 'novelty' lighting elements were also to be found on this side of the set. Black shapes on the floor turned out to be Clay Paky Astroraggi centre-piece effects, while their Pinscan robotic beam lights, clamped to handrails on the upper level around the auditorium, provided lighting interest for the wide cross shots that would otherwise have been a little dark. The bulbs were changed to the sealed beam Par 36 versions to provide a 'warmer' feel.

Lighting control lived in a box way up in the roof of the venue, and as far off-centre as it was possible to be: not ideal, even for a TV show! The pair of Wholehog IIs were divided in control of the automated elements: one running Golden Scan HPEs, VL5s, Robocolor Pro 400s, Pinscans and Astroraggi effects, the other running Cyberlights, Studio Colors and the Martin PAL 1200s.

In the conventional world, an Arri Imagine 3 was in control. Each of the three boards had an identical back-up console adjacent and each was tracking the other, using ETC's tracking back-up system, to ensure a smooth crossover in the event of a disaster. Similarly, though house power was used (670 kW for lights

alone), redundancy in the form of generator trucks were parked outside. Incredibly, though the design called for four kilometres of DMX cabling alone, nothing at all failed during the broadcast, not even a single scroller, which says something about the build-quality of today's equipment.

If the overall impression of the lighting rig and its control system was that of scale and complexity, the sound side looked just the opposite. The main front-of-house mixing position had a perfect site, which harboured two Soundcraft Viennas and outboard equipment consisting of little more than four Meyer UP1 delays. Sound engineer Sven Persson said that the venue was good in its empty state but just got better as it filled with bodies. The PA was run through Lab Gruppen amps, and a Turbosound Floodlight rig consisting of three flown clusters. The sub-bass units were flown on top of everything to keep sightlines as clean as possible for the cameras. The only problems were at stage level in the foldback department; firstly, there were 23 songs, which meant the same number of physical positions for all the Turbosound wedges and secondly, the difficulty for the monitor man of communicating with any act on the far right of the stage, bearing in mind that the two SM16 monitor mixers were on the far left, 50 metres away!

The team at NRK certainly fulfilled their quest to bring something original to the event. As everybody must now know, Ireland walked away the winner on the night and so RTE in Dublin will once again have to dig deep into their financial and creative reserves to fund EuroSong '97.

photo: Vidar Ruud, Interfoto AS/ EuroSong

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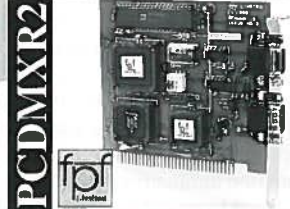
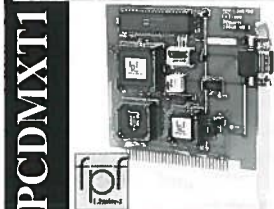
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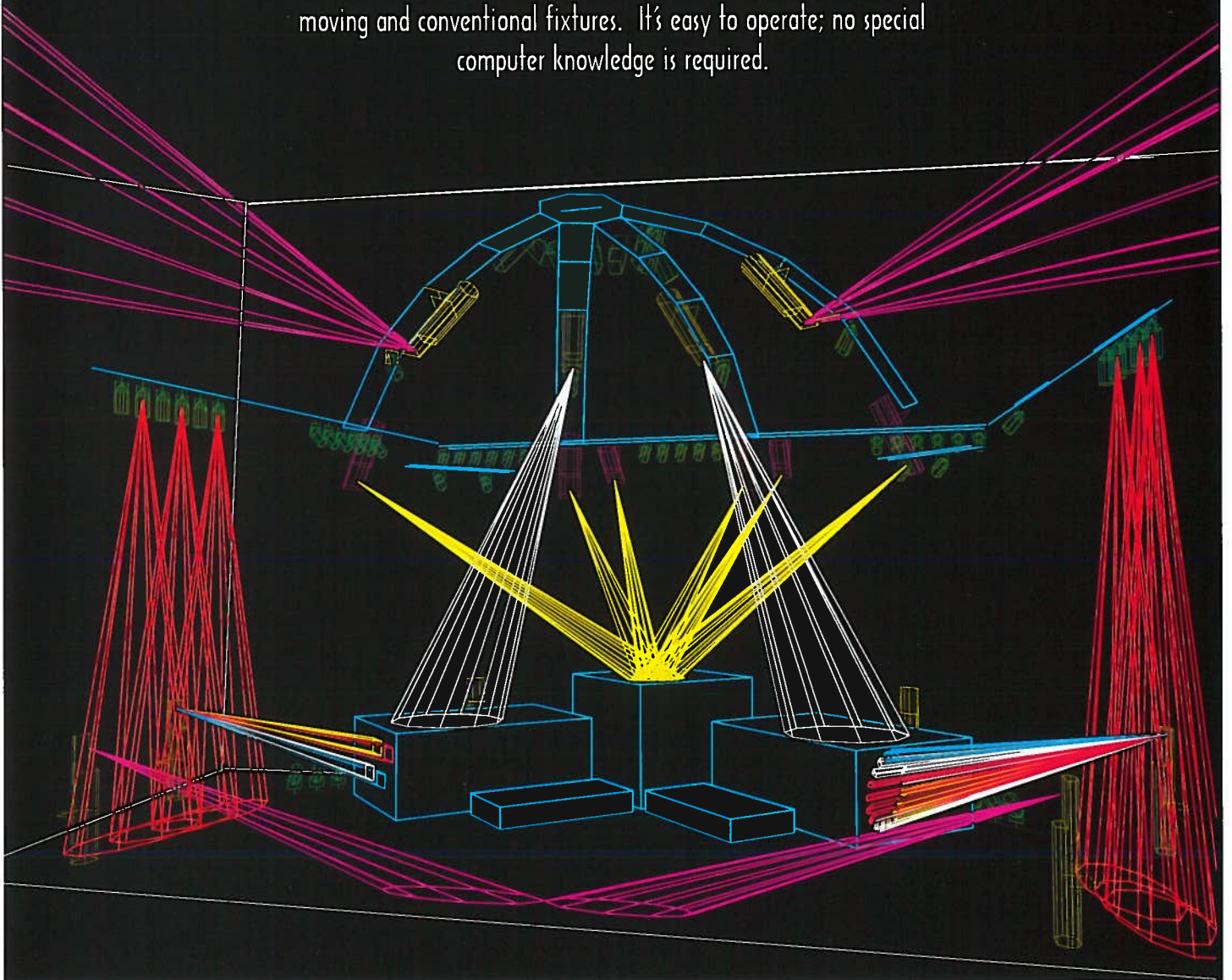




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# NEW STRENGTH IN THE BACK ROW

*En route to EnTech in Sydney, John Offord stopped off in Auckland to visit luminaire manufacturers Selecon*

A lighting designer's knowledge and theatre management expertise, coupled with a sharp business sense and an instinct for spotting and developing market opportunities as they presented themselves, has enabled Selecon's managing director Jeremy Collins to build a company with an international reputation from a base in one of the world's most distant and smallest population centres.

And it was a once-in-a-lifetime chance that triggered the company off on the manufacturing path in the first place. "It was the government's official 'OK' for drama in secondary schools in the late seventies and early eighties that created the market," explained Jeremy Collins. "Walter Coleman, then owner of the company which he had started in the late sixties to sell and rent Strand and CCT products for the home market, mocked up some small 500W Fresnels, and having won an educational department contract for 500 units, then had the problem of getting them manufactured. I can remember the boxes of metalwork and everyone sitting down and scratching their heads and wondering how it was all going to come together!

"As soon as the product was made I went to Australia to start looking for people who might be interested in it and at the same time we turned our attention to making 1k Fresnels, which was the next logical step. Eventually, other market opportunities began to emerge."

In 1985, Jeremy Collins, who had joined Selecon in 1979 direct from theatre, and his present partner Andrew Nicholl, who had joined the business back in 1977, bought the company from Walter Coleman, and concurrent with this historic event came a couple of key decisions about the future. "We recognised that the only future we were interested in was to become a player in the international market, and the other was to focus all of our production resources into the manufacture of luminaires," continued Jeremy Collins. (The company had previously



**The award-winning New Zealand Pavilion at the Seville Expo in 1992 designed by Logan Brewer, featured lighting designed by John McKay and Jeremy Collins, and was equipped with Selecon luminaires.**



**Jeremy Collins caught on camera at the recent EnTech trade show in Sydney.**

manufactured some items of dimming equipment).

Selecon also determined that they would continue development of product in close liaison with their 'home' market-place, which

included Australia, and, as various international names reorganised or changed their stance in the region, the company took the opportunity to pick up key dealers, and at the same time developed and expanded their product range.

"Once we had achieved our foothold in Australia, we also started to explore what was going on in Asia," said Jeremy Collins. "For the first five years we concentrated on Indonesia, Singapore and Malaysia, but subsequently have gone much deeper and are now supplying into Korea, Hong Kong, Thailand, Philippines, China and Taiwan. About five years ago opportunities started to arise in the UK and Europe, particularly Scandinavia, and subsequently this had expanded, with France now very strong. We are currently taking a look at how we can access the German market.

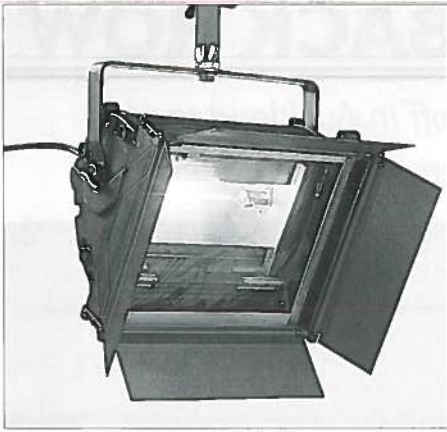


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"On each occasion it has been a process of establishing close relationships with key distributors and customers and this, in turn, has seen development of our product ranges with new bench-marks established. It is essential that we get products right and with special features. We have to accept that if you are going to buy products from a company on the other side of the world, then they have to have something extra about them. All our sales and marketing people are out of theatre and our development is defined, programmed and structured after a great deal of thought and discussion."

Alongside the growth of Selecon's stage luminaire ranges has come an expansion into the architectural and display areas. In the early eighties, Jeremy Collins had been invited to design the lighting for an expo pavilion in Brisbane, but couldn't provide the type of lighting product required for the project. It resulted in the manufacture of low-voltage display luminaires and ended up in the establishment of a range of lighting that has considerably expanded the company's market areas.

"We are now looking to broaden our involvement in this market and have metal halide light sources available within the Acclaim range as a total package. On the other side we are about to introduce our new range of architectural and theatre cyc units and this again has come about from our involvement with lighting designers in this part of the world. From our point of view, it has also seen a development in the use of extrusions that has allowed us to make reliable, easily operable



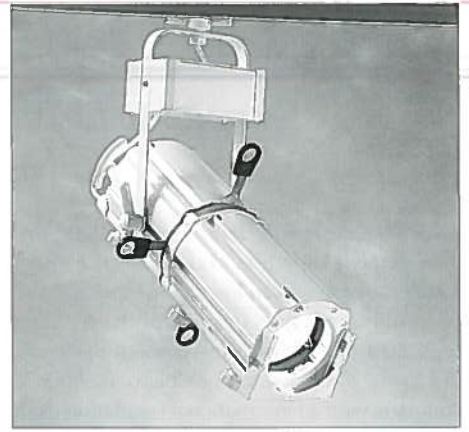
**Clifford Field, team manager responsible for production working on the final assembly of the Performer followspot.**

products. In this particular case, we are using polycarbonate instead of metal die-castings, and we now have a product range that bridges comfortably the theatre demand of cyc and flood lighting with the facilities, looks and light sources that are demanded by architectural applications."

So far, so good. But in the terms of today's technology, luminaires are big pieces of kit and when you ship them you ship a great deal of 'air' too. After allowing for Selecon's attention to special features, almost every one of their luminaires is destined for a very long overseas trip before it reaches its eventual user. I asked Andrew Nicholl, director in charge of product development, how the company go about making profitable the 92% of manufacturing turnover that leaves New Zealand for export.

"In the first place we have to be innovative for anyone to take any notice of us at all. Many people also assume, wrongly, that it is a disadvantage that we are so far away. I think that it is actually a benefit in that we are not tied into thinking or doing what everyone else does. I look at products, any products, from a general design and production viewpoint. I'm one of the few here who didn't come out of theatre, and I think and work 'outside the box' and try to be innovative in the way we produce our luminaires. There is a perceived problem because we are such a small country. However, there are also advantages in this. All other suppliers and manufacturers in New Zealand are working in the same small-scale environment and are used to small runs.

"This is why the country has developed a high technology base with innovation and



**The new Astral 150W metal halide condenser profile.**

small-run capability and it continues through from tool-makers to suppliers of die-cast extrusions and injection mouldings. It can all be done here. We have a very special relationship on optics with the University of Auckland and we have concentrated on building similarly strong relationships with all our suppliers, picking the cream of them to work with. It means I can keep abreast of all new technology and apply it to our products whenever relevant.

"An example of this, as mentioned by Jeremy, is our new Astral architectural range which uses polycarbonate injection-moulded sides. Development hasn't been without its hassles, like everything else, but the reason it has taken longer is because the range is much larger than originally planned. I think it is a very innovative product, but it is incredibly simple. However, it was only by working with our suppliers and gaining their support that they then also got interested in our products and we can hopefully get the important 'X' factor into the equation. We perform well in terms of delivery and our marketing is strong. However, our products have got to be at least as good, if not better, than any in the world, with extra performance and features as a bonus."

There are 18 versions in the Astral range, six tungsten halogen and 12 metal halide, and the design spins off into the established theatrical Acclaim range with a cyc flood and symmetric flood, both of which have the facility of being bolted together to form cyc units. "One of the things we did with the product was to come up with an extruded reflector, and to my knowledge I have never seen anyone extrude a reflector in a cyc before," continued Andrew



**Selecon's factory in Auckland, where all manufacturing is carried out.**



**Andrew Nicholl (left) director of product development with Dr Jack Storey, physicist and optical systems consultant at the University of Auckland.**



**Assembly of an Arena 2.5kW high performance Fresnel.**



Nicholl. "I made the prototypes using high performance aluminium and forming it to check the optics. It turned out to be very successful from both the production and strength point of view. From an owners' point of view it is incredibly simple to operate. Another important element is the embodiment of micro-switches.

"We felt it was very important to try to design things correctly from the very beginning, simply because it is always a lot harder to change things later on! Also, if we looked just at theatre we could well go round in circles. There are other industries that move a lot faster, and we need to keep in touch with what they are achieving."

Selecon's product demonstration and conference room was the venue for a short discussion with a team of Selecon senior staff. Simon Garrett takes care of Selecon in Australia, where the company now has a strong hold. "There was a period of protectionism in the seventies and this saw a burgeoning of small engineering companies in New Zealand. However, in recent years, the government has encouraged an outward-looking approach and it means we have to be in there with the other players. I feel that our real steps forward in innovation came about when we started exporting and the tariffs here disappeared and suddenly people could buy Strand or Teatro. Today, Australians view New Zealand as part of their home market, and New Zealand views Australia as a part of its domestic market."

Selecon's market knowledge is also strengthened by its involvement as a distributor for Rosco, Jands, Rainbow/M&M and the larger ETC control systems for the home market and by various distributorships in the Far East. Graham Eales is manager for the Asian market and he emphasised the company's overall marketing ability. "This is a hidden strength of Selecon's because we don't just sell our own products. Certainly in New Zealand we also have project management ability and this expertise is also beginning to show through in the Asian market."

It transpired that the opportunity of catching as many senior staff in the office together as I did at one time was almost unique, as many are



**Strength in the back row (left to right): Simon Garrett (Australian market manager), Graham Eales (Asia market manager) and Olaf Diegel (dealer liaison and product development), with (seated) Stephen Fairweather (New Zealand market manager) and Florence Ng (export logistics).**

frequently 'on the road' - but perhaps the imminence of EnTech in Sydney had a part to play in that. "We don't usually sit here in an office," said Simon Garrett, "and it is highly unusual for us to be here together. I spend at least 100 days a year in Australia, for instance."

As the team emphasised, Selecon is very much a company made up of lighting people, whether it's lighting designers or former technical managers of theatres. They have no problem understanding the language and they have an obvious pride in what they are doing.

And they will assail you with yet more facts. "New Zealand has an excellent aluminium industry," explained Simon Garrett. "We have energy, and energy is relevant. We smelt our own aluminium using Australian Bauxite, for instance, and as a result, the producers of extrusions in this country have much lower minimums, and that means we are not tied to standard designs."

Jeremy Collins had referred to Selecon's close theatrical links earlier. "The key thing is that we are lighting people who have come out of the industry, and it is our interest, love and business. We understand that our customers aren't the least bit interested in problems with freighting, and I think we've already proved that. We all pay a great deal of attention to the logistics."

With such a defined approach to product design and an obvious flair for innovation, Selecon is well on its way to realising its dream of becoming a key player in the international market. The Selecon name is known worldwide and its products are finding their way into a wide range of applications. If proof were needed, one has only to look to the pages of L+SI: only last month, we carried an extensive feature on Alan Ayckbourn's new Stephen Joseph Theatre in Scarborough which featured a major Selecon inventory, and in this issue, there is a news story on the new Green Room in Manchester, which has also looked to Selecon to fulfil its lighting requirements.

With such an international following, a large network of distributors and a commitment to originality, Selecon look set to enjoy a long and fruitful future.

### SELECON IN THE UK

**Selecon UK is the sole importer of the entire range of Selecon products into the UK, and distributes both the Theatre range and the Architectural and low voltage ranges via AJS, Black Light, Stage Services North and M&M. Selecon products have now become established as front-runners in the UK theatre lighting market.**

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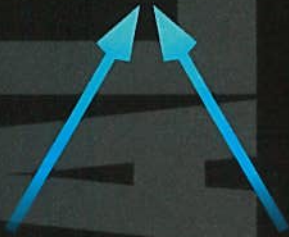
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# ON TOUR

by STEVE MOLES

AND PRODUCTION NEWS

## David Essex

Doncaster Dome

LD: Jude Aflalo

SD: Paul Winter

There were three elements of this show that were looking a bit long in the tooth: the PA, the lighting, and the star. For sound and lighting it was not so much the way the gear was used, but in the vintage of the equipment. For the star, the onset of greying hair and a little sag around the chin proclaims his age, but despite that, David Essex still carries his boyish good looks and still has that devilish twinkle in his eye that tweaked the heart strings of thousands of teenage girls. It's no surprise then that his audience is largely composed of women, and mainly his contemporaries. But the front rows were peppered with a few younger women, Pamela Anderson look-alikes mainly, possessed of that innate sensibility to find drummers who have learnt to tie their own shoe laces intellectually challenging and lovable. David Essex does a 10-week tour like this most years, taking in 60 shows around the UK, and every year it sells out without the hint of a single in the top 40.

### LIGHTING

The lighting system for the tour is owned by Mr. Essex himself. Originally purchased from Richard Hartman, most of the gear is approaching its twelfth birthday. Richard Hartman eschewed the spun aluminium Par can for something more substantial but equally lightweight - a rolled tube of Duralumin that springs back to its tubular shape should you crush, bend or generally abuse it. It is certainly a more durable enclosure than its more ubiquitous relative, as this system bears testament. The lamps may be old, but I warrant they're in better condition than a spun Par of similar vintage still on the road. Jude Aflalo is designer and operator for the show, a simple two truss configuration with 14 bars of six between them and another two bars of Pars horizontally mounted on Manfrotto stands either side of stage. The back truss has a full width cloth painted in a blue checker board pattern of disappearing perspective. Four sets of Aeros, two Lycian 400 HTIs, and five ellipsoidals complete the scene.

The one step towards modernity for this tour has been the purchase of a 60-channel Series II Celco to replace an ageing 84-channel Avo, "which still works fine", added Jude, "but in this day and age, I just couldn't justify the space it took up in the halls we were playing." The choice of colours is also from that pre-moving light era, saturated greens, mauves, reds and ambers mixed in startling combinations. How about blue cyc' lights on the back drop, green front truss specials on the principals and magenta back wash for a bit of contrast? This can be justified, however, when you consider the durability of this show. David Essex is still performing mostly the same songs to the same audience, a nostalgia trip for everyone, so why change anything? The stage set is simple, just a riser each side of centre sporting the



David Essex at Doncaster Dome - long in the tooth, but still a twinkle in the eye.

drummer and keyboard player. It's here where one element cries out to be changed. The keys are layered on two quite regular stands; to conceal the mass of wires both stands are shrouded with black cloth. On a small stage the effect is to wall off half of up stage left making a dark hole into which all light is lost. It unbalances the stage and deserves an alternative solution.

### SOUND

Paul Winter is not only sound engineer for the tour, but PA company owner as well. The ESE system was purchased by Paul from its designer Eric Snowdy in 1980, so is in keeping with the vernacular of the tour. All JBL-based, it's a four-way system (BSS crossover) with components that will be familiar to many; a single 18" for bass, with two 10", a pair of 2482s on a 60 degree bi-radial horn and a 2445 on a single 60 degree horn for the mid-high cabinet. Relatively unusual for their time, the cabinets are rectangular boxes of uniform dimension and, like the lighting system, look none the worse for wear.

Paul mixes from a 32-channel Soundcraft 500 needing and using little in the way of effects: a Klark Teknik DN360 graphic and half a dozen Drawmer gates and compressors. Despite 9kW of PA, the sound was, as you might expect, pretty low level, but by no means quiet. Nicely coloured, the mix brings forward each musical emphasis in just the right measure, with Essex's undeniably splendid voice comfortably astride it. The venue is unusually wide, relative to depth, and despite the quantity and spread of cabinets, the outer wings were decidedly outside the mix, and would have benefited from a bit more power to the outer cabinets, especially the mid-highs. The musical content might be a bit dated, but the sound in the main part of the auditorium was equal to the nineties and had just enough spark in it to get the audience on its feet and rushing to the front by the fifth number.

Shed 7 he is not, but David Essex does sell tickets, and just to be a bit of a trend setter, he's doing two shows at the Leicester Square Odeon.

## Shed 7

Tower Ballrooms, Hull

LD: Pete Sarson

SD: David Leaper

They've been heralded in the press as the next Oasis, drawing on the song writing legacy of Jagger and Richards, rather than John Lennon. They're going to have to do something about their image, though. Going home to York each night after the show is a bit suspect, a thought confirmed by drummer Alan Leach: "There's hundreds of girls throwing themselves at us," he said. "I'm tempted. But each morning when I wake-up I'm glad I didn't." Hardly the stuff of rock and roll rebellion!

The venue was The Tower Ballroom in Hull, a shabby Victorian music hall replete with sticky carpeting - you could wring a pint of beer out of every square foot - and the whole interior painted in glorious Edwin Shirley purple. Whatever the decor, it's a good place to see a band honing their craft. For the 700 or so there, it was an intimate setting, with a steep balcony and relatively small stalls area (unseated) and just about everybody gets a good view of the stage. 'Stage' is a misnomer - I've seen bigger platforms at Punch & Judy shows. This is the one area where something desperately needs to be done. Forget the carpet, never mind the paint-work, give the acts some room. Nonetheless, this was a breaking band and, as it transpired, they were in cracking form.

### SOUND

The EAW K series system on the tour comes from Northern rental house Yorkshire Audio. Coincidentally, last time this company featured in On Tour they were supplying the sound for another about-to-break band, Oasis, at the Irish Club in Leeds. On that occasion, they supplied a house rig rented in by the local promoter: this time it's full tour service and they went head-to-head



with higher profile companies like Entec and SSE to get the contract. Although unknown to the band's sound engineer (and tour manager) David Leaper, Yorkshire Audio came strongly recommended by lighting designer Pete Sarson who has done many shows with YA. With both David and Pete having invested three years together with Shed 7, this was a strong recommendation indeed, and coupled with David's agreement that the EAW system "suits the band" it's what secured the contract.

The band are, as is the fashion, a guitar combo four-piece - drums, bass, guitar and vocals and, as David said in reference to his style of mixing, "You have to get under them," and this he does with some gusto. Using a slightly unconventional mix of cabinets (50:50 bass and mid-highs through EAW's own MX800i processor) the added weight of the extra subs makes for a massive sound. The richness of the bottom end still left the highs a little raw: even with the top end attenuated down a couple of dB on the MX800i, the guitar still had that buzz-saw edge. David mixed from a 40-channel Soundcraft Vienna II. As well as the new Roland SDE330, which supersedes the old 3000, "an easier delay unit to control," he also has the new Drawmer DL241 gated compressor, a tool he finds invaluable, particularly when the drummer adds vocals. "It's very quick, keeps the cymbals out, but comes back in quite softly and eases the vocal in quite naturally," said Bob Collinson from YA. "But takes a bit of setting-up," chimed his accomplice Keith Birtwhistle, who sets up front-of-house each day, while David attends to his tour manager duties. On stage monitor man Neil 'Harry' Harrison has the band well taped.

A confident and competent approach with the musicians (this is his first tour with Shed 7) left him stood behind his TAC Scorpion II busying himself with nothing more important than wiping the sweat off his dripping forehead. Probably just as well, considering his restricted view of proceedings: he might almost have considered putting the board outside on the bus. Six LE400 Martin wedges just about squeezed across the stage front, but the tri-amped EAW side fills had to be swapped on this occasion for another pair of wedges atop the PA stacks. Harry attributes his success to having just completed three months in Europe with a 24 piece American Gospel combo',



Shed 7 - problems with elbow room.

**"Whatever their proclivities for sleeping at home, this a mainstream rock band"**

"After that this is very straightforward." Still, the proof is in the pudding and ne'er a squeak nor whistle was heard all night, the band all sung in tune and were, in truth, very tight and obviously well-rehearsed.

#### LIGHTING

For freelance LD Pete Sarson, the tiny stage was a disaster and my apologies to him for not being able to attend the gig three days later in the more auspicious setting of the Sheffield Octagon. That being the case, should this band's promise come true and they grow to fill a theatre/town hall tour later in the year, I'll go again and compare how they and their show make the transition. Prism Lighting are the service company of choice, a company Pete has long associations with, although his commitment with this band has meant he has been restricted to one-offs and the like for the past three years. A master and keen exponent of the Celco Navigator, Pete was

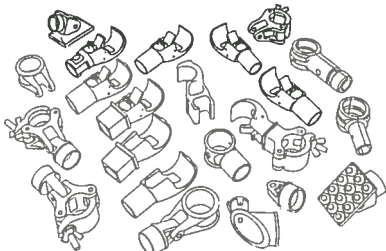
forced on this occasion to add a Jands Event to help with the diversity of equipment he's chosen. Design is straightforward enough - a back truss with four GoldenScan HPEs, another two stood on top of up-ended pre-rig truss each side of stage. Pete has a white backdrop (at this show reduced to a hanky) on which he has stencilled 'Maximum High' in UV-sensitive paint. The 'invisible paint' reads well when bathed in the necessary colour, but leaves a nice plain surface on which to project gobos and patterns from the 'scans. This is important, for Pete frequently uses the 'scans anywhere but on the performance area, while eight Martin Pro 400s and 60 odd Pars keep the band illuminated.

Although a lot of what he was trying to do was lost due to the stage restrictions, it was clear what was intended. Some of his gobo projections, especially where he contrasted perhaps a light steely blue with white Spirograph patterns on the back-drop with a heavy saturated stage wash, were pleasing to the eye, if a little unrealised. The rig also included Moles, Mega Strobes and a Sky Rose with colour changer fitted to the front, the latter just too large to fit on this stage, and in a departure from the norm, all were powered from an Anytronics dimmer rack developed by Prism. Using Series 192 modules the rack had some nice touches as well as being suited to 100% duty cycle. The back plate out-put panels designed by Prism were colour anodised to indicate 110V or 240V operation; hard patch was included on each panel adjacent the Socapex outs and comprised a 24-pin BIC connector to a spider of standard two-blade US-domestic-style male plugs. Neat, easy to patch and even easier to fault-trace.

The rack also had an Avolites buffer box and its own built-in mains distro' which not only powered the dimming modules, but also provided 18 mains outputs for 'scans, smoke machines and the like. In 72-channel configuration, it's a fair bit taller than an equivalent Avolites rack, but a nice, well thought out alternative. Despite the compromises of the venue, this was an exciting show. Shed 7's music doesn't have that poppy tinsel to it - they are certainly no Blur. Whatever their proclivities for sleeping at home, this a mainstream rock band, and on stage they have the credentials to prove it.

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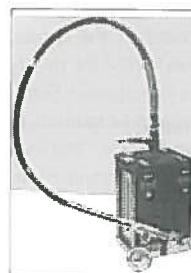
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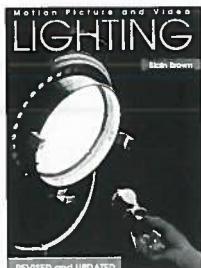
Blain Brown

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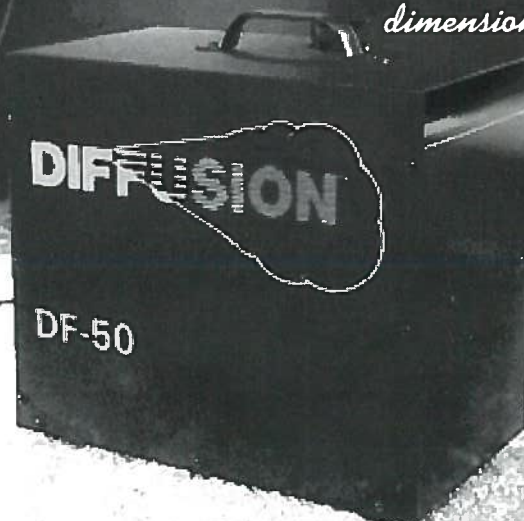
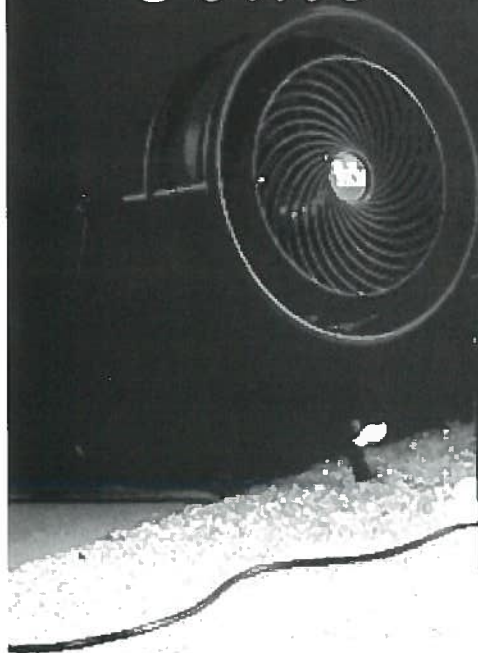
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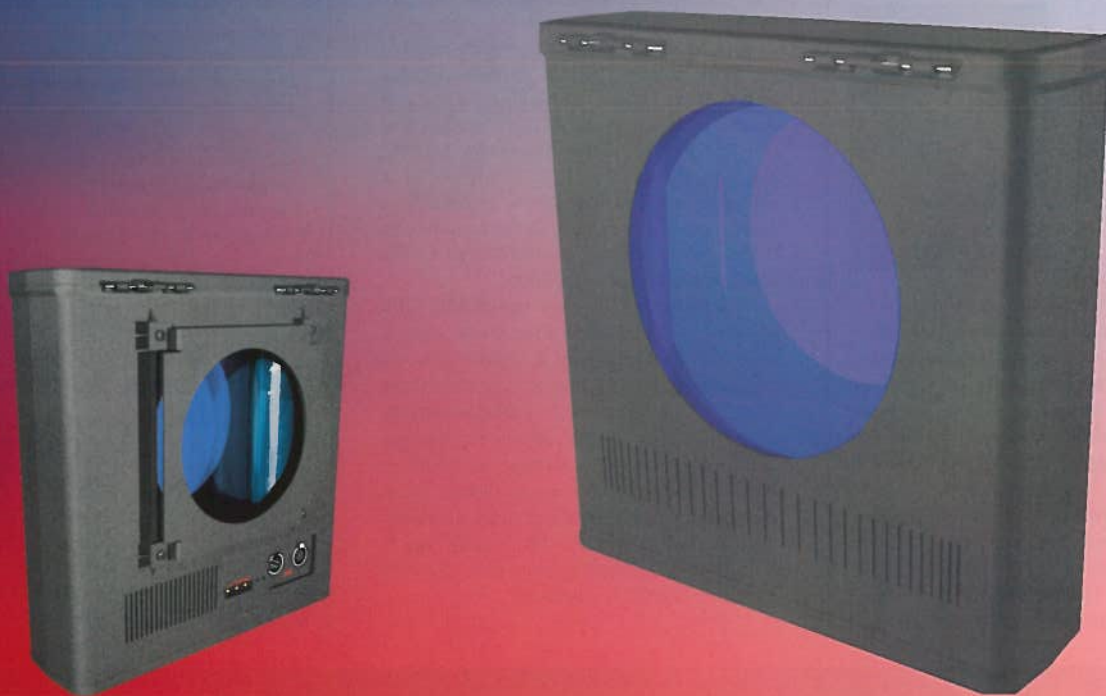


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# IN THE DARK LIGHTLY

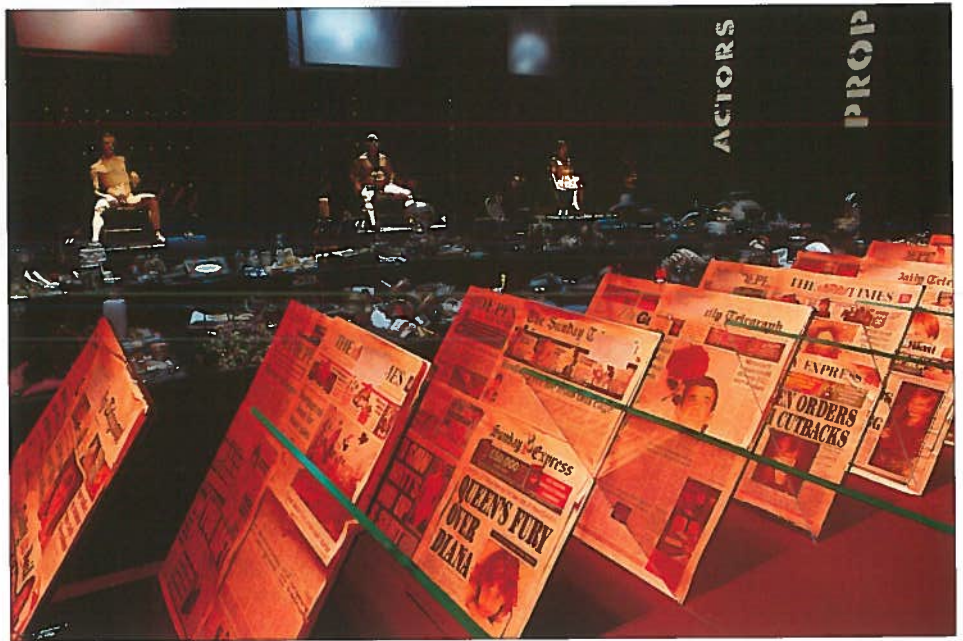
Tony Gottelier visits Peter Greenaway's experience at the Hayward Gallery

As part of an exhibition of film-related art which appeared for a short season recently at the Hayward Gallery, in association with the British Film Institute under the general title of 'Spellbound', Peter Greenaway's 'In the Dark' was also, in part, a homage to the part light, and indeed sound, play in the medium of film. And certainly he relied heavily on performance technology to achieve the desired ambience of both 'action' and 'lights'.

Though really an installation in artistic terms, 'In the Dark' would have been called an Experience in the commercial language of modern heritage jargon. Indeed, so much of an Experience was it, that had it not been for the hushed, almost church-like atmosphere conveyed by the hallowed location of a gallery and its zealous sidemen-guardians, it would have had purpose and success in a permanent location. Not for Greenaway the cliché of anything remotely studio-like, but instead an installation which is something far more thought provoking - a metaphor for many aspects of film making, both cause and effect, clearly illustrated by the photographs accompanying this article. But then provocation is what Greenaway as a visual artist is all about, since he first came to wide attention with *The Draftsman's Contract* in 1982 through to more recent mind-expanding pieces such as *The Cook*, *The Thief*, *His Wife and Her Lover*.

If an exhibition seems like an unusual thing for a filmmaker to be doing, we should not forget that Greenaway started out as an artist and came to film through the unlikely route of an editing job with the Central Office of Information, until 1966 when he struck out on his own. Since then, aside from his highly original productions on celluloid, he has continued to paint, write novels and to produce illustrated books. A prolific, and you might say driven, visual artist. For he doesn't 'rest between productions' like some of his peers and, aside from the media mentioned above, he puts on a *One Man Show* somewhere in the world roughly once a year, interspersed with Cultural Exhibitions such as 'In the Dark'.

The exhibition occupied one of the larger galleries at the Hayward and consisted of six main elements, of which the sound and light, representing the sound track, sound effects, SFX and animation were two. The first physical element called 'Texts', which became apparent on arrival was a large island display, which on closer inspection was a continuous series of



transparent zigzagged lecterns supporting the front pages of selected newspapers for every day that the exhibition had been open, with enough empty places for the days to come. Each headline page seemed to have been chosen for its shock effect or for its ability to make an instant statement about the events of the day or to point up some political farce or other as seen by the artist. Rightly or wrongly, this could be seen as a living newsreel, indeed the whole show was like a living diary, a day in the life of . . .

The next major element was another rectangular island consisting of a series of miniature 'sets', again one for every day of the show, each consisting of a detailed collection of props signifying the theme du jour. Each one like a single frame from a movie, or a single moment frozen on film. For example, the day of my visit was 'Sex Shop' and I leave it to your own imagination what sort of items were arranged in that particular tableau. Other days could be as mundane as 'kitchen', in which the toaster came to life occasionally, 'World War II', complete with valve radio and, once in a while, the voice of Lord Haw Haw, then 'Cops and Robbers' with sound effects, through to 'Science Fiction' at the other end of the scale. All dutifully represented in the detail of the ephemera of the chosen theme, and each

reminiscent of those miniature glass-case displays that used to be all the rage in British museums.

Greenaway, typically reserved his real glass cases for the next element, the actors. At the far side of the room sat five large display cases. Each one a sheer cage encapsulating a sitting figure, the illusion of a figure on celluloid creating a living image, at once real, but untouchable. Each day the 'theme' of the actors changed, and a discrete typed list pinned to the wall gave the detail. Today it was child actors, yesterday strippers, tomorrow Shakespearean and so on.

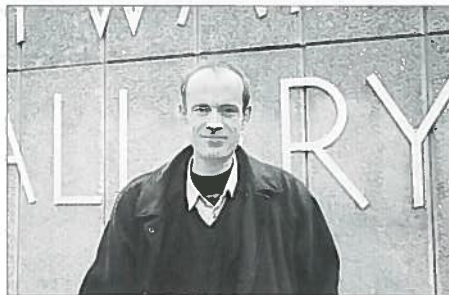
Throughout one was aware of the soundtrack and associated effects being played on overhead speakers, and then the array of luminaires, Lekos, Pars and Fresnels, ranged in the ceiling - some with eccentric, hand-made, colour wheels - others, ellipsoidals, with gobos spelling out words - at one time 'Light' across five scrim screens on the facing wall. These combined in a series of lighting moods, using both sequencing and the motion of the colour wheels to create animation and moving colour washes. Long rows of domestic light bulbs above and below the projection screens, each vertical row a control channel, occasionally sprung into an instant fast chase like an old Keystone Kops high-speed chase.





Immediately, one became aware of the perfect synchronisation of the lighting to the sound effects. Not in the old-fashioned sense of a light organ, where light may give a loose interpretation of the music, but absolute tracking and synchronisation of the two elements. Similarly, with the practicals mentioned earlier, and, indeed the colour wheels.

How was this achieved? To find out I spoke to Reinier van Brummelen who, I soon discovered, had programmed the entire show on Axon Digital's ShowCAD, the PC-based, multi-purpose control system. The Dutch van Brummelen started out as a gaffer on Greenaway's film crew, but soon got involved with the art shows when a cultural exhibition of Greenaway's work was first planned in Holland. "Because I came from film, rather than from a live theatre or television background, I was never trained on a conventional lighting board, so I was able to approach the problem without any pre-assumptions or prejudices, and that is how I came to ShowCAD," van Brummelen told me. "It has served my purpose extremely well." He notes that from early on, the problem was that there were several events going on in different rooms and with ShowCAD this could be achieved without having to assign each room to a different sub-master. Also, the amount of movement required increased from each show to the next, so he found the power of the ShowCAD software under the PC-486 invaluable when it came to flickering effects, or the use of the practicals, such as the sewing machine used in one of the tableaux. In this way the system runs the entire show like an environmental events controller delivering each of the effects with absolute precision through time-code.



Reinier van Brummelen.

"ShowCAD is a low-budget solution," adds van Brummelen. "I could not have run all those very useful Lynx stepper drivers without DMX and ShowCAD, so colour changing would not have been possible on our sort of budget." He found out the hard way just how difficult things could be with the old technology when he did an opera, 'Rosa, a Horse Drama', for Greenaway in Amsterdam using the analogue house desk.

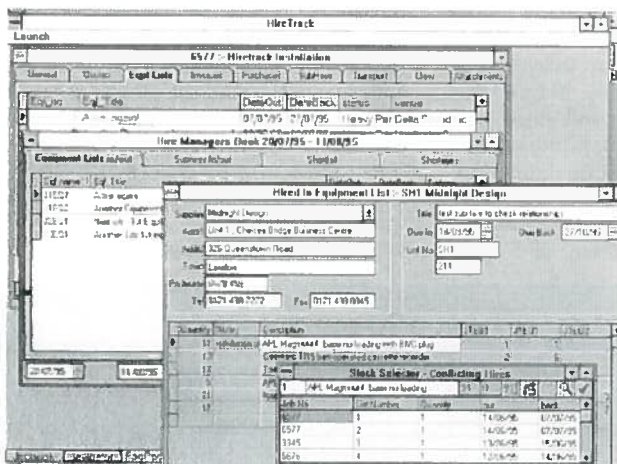
The perfect synchronisation with the audio track and its sound effects is achieved by using ShowCAD's add-on SMPTE time-code and MIDI card and hooking them up to a second PC running Q-Base software. "It took three weeks to programme, including testing the live props such as wireless and the sewing machine," van Brummelen explained.

"I do the sound-light synchronisation by latching ShowCAD to the sound-track via time-code, running the track and, using my own keyboard, cueing the MIDI through Q-Base. In this way, I can adapt the notes in Q-Base to ensure perfect synchronisation, copy a whole series of cues to any other part of the programme and run various cues on separate tracks." An excellent example of the success of this technique is the heartbeat effect which was achieved by offsetting two notes by a quarter of a second and cueing the lights accordingly. Another is the train which runs through the room on sound and light tracks, the light tracks being the lines of domestic light bulbs previously mentioned.

When L+SI readers next see a notice in the arts pages for, what could be called 'The Filmmaker, The Artist, His Props and The Gaffer', I recommend that you make tracks for it. You will be stimulated as I was, and I am grateful to John Lethbridge of Cerebrum Lighting, the original supplier of the ShowCAD, for being influential in persuading me to go along to the Hayward in the first place.

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# CLUB SOUNDS

*Mark Cunningham covers the new Turbosound install at the POD in Dublin, whilst Tom Sullivan checks out the Martin system at Sailors in Newquay*

## PLACE OF DANCE, DUBLIN

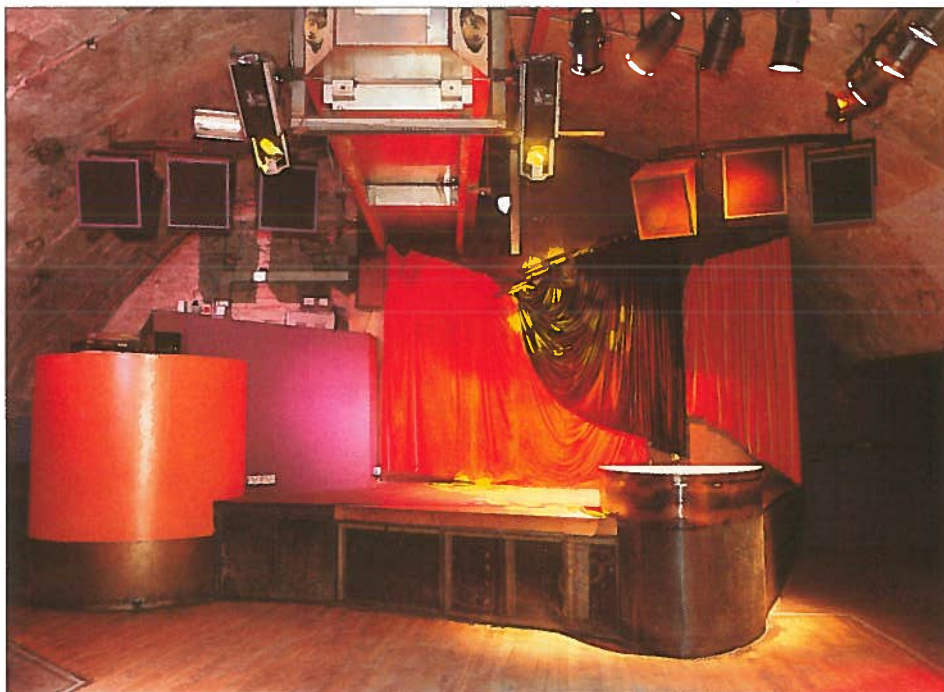
"Come to Dublin," they said. "Listen to some great sound systems and sample the purest black stuff on the planet." Not an invitation to be turned down, to be sure. One of the ports of call on my whistle-stop two-day trek to that amicable Irish city was the popular Place of Dance, otherwise known as The POD. Owned and run by John Reynolds, manager of native teen idols, Boyzone and nephew of ex-Irish President, Albert Reynolds (a connection he plays down), The POD is notable as one of Dublin's top venues for both dance music and live artistes. But, as I experienced when dropping by on a student night in early May, while the heat is on in The POD, an altogether different ambience is created on the other side of the building in its satellite room, the Chocolate Bar.

Formerly a railway station, it was during The POD's building phase that the potential for a separate feeder bar was realised - but only through sheer Irish luck. Old architectural drawings of the site suggested the provision of another room so, out of curiosity, a hole was dug in through the 14" wall behind the doors of The POD, revealing a promising void - albeit filled with concrete and debris - which was to become the tastefully-lit Chocolate Bar.

From the outset, the sound system for this bar needed to operate both as a background music system and a powerful rig for end of week dance nights as a soul music alternative to the more outrageous goings-on in The POD. The man entrusted with specifying, supplying and installing the system that was going to provide all the answers was Liam Rabbitt, the audio sage behind leading Dublin firm, Acoustic Audio. But as Liam says, John Reynolds gave specific guidance all the way through the project as he directed the metamorphosis of this 'archaeological' discovery into a stylishly designed and enormously popular venue all of its own.

Liam chose Turbosound loudspeaker products for the job: six TMI-102s, aided and abetted at the bass end by three TXD-518s. The phrase 'a sledgehammer to crack a walnut' did raise its sarcastic head several times during our conversation (much to Liam's irritation, I expect), but I had obviously not allowed for the sonic intensity required on Friday evenings. "We did consider a surround system but, given the room layout, it wouldn't have looked or sounded as good. Most of our installations are Turbosound-based, although we just fitted a local bar with some JBL Control 1s. The good thing about the system at the Chocolate Bar is that you can hear the music clearly while holding an intelligible conversation, whereas in a lot of places you can't have both."

Much of Acoustic Audio's success as one of Ireland's top sound design and installation teams is attributed to their keen knowledge of all the equipment chosen to tackle specific demands. Five years since the company's formation, Acoustic Audio has now installed Turbosound systems in around 75% of Dublin's top dance clubs. Cost is a secondary priority.



The interior of the Place of Dance, or POD, in Dublin . . .



. . . and the lighting rig and dance floor at Sailors, Newquay.

"We know Turbosound products inside out and we couldn't successfully install a system better than anyone else in the country if we didn't. We are not a sales-oriented company. When we started with John Newson about six years ago, the whole concept of using Turbosound was to install quality sound systems which were designed to do specific jobs, and only after that would you look at the price.

"If clients can't afford our service, there's little we can suggest, because we cannot compromise on quality. That creates a problem in that all our jobs tend to be more expensive than most of our competitors, but they also last a lifetime so, theoretically, that will be the last business we will ever do for that client!"

In the Chocolate Bar control rack, Liam installed three Crest Audio CA6 amplifiers and a BSS Varicurve master unit. "I think a Varicurve slave would have done the job but someone convinced me that we needed the extra

illumination! The Crest CA6 transformers and casings are now built in Ireland and shipped to America for assembly before being sent back to Ireland. It's a bizarre situation which they should maybe look at."

Yet another new room at The POD's site is due to open as a live venue in October, on the top floor of the building. The designer and acoustician Ron McCulloch, who also worked on the Chocolate Bar and many other top venues

including Glasgow's Tunnel, has been working closely with Liam on the project. "Ron is an amazing guy who gets right in there and comes up with great ideas. We've had several meetings on the acoustics and sound-proofing alone. And on the opening night of the Chocolate Bar, he was up in the DJ box with a pot of black paint adding the final touches, 10 minutes before the doors opened!"

Meanwhile, in The POD itself, Acoustic Audio installed a Turbosound TSE system, comprising six 111s and four 218s, all situated at one end of the venue, with a pair of TMI-101s as DJ monitors. Again, a Varicurve master system is in place - ideal for a live music scenario, but for regular nightclub use it is the source of great anxiety for Liam. "Somewhere along the line there will be a DJ who will come in and know how to get into it and change the settings. The idea of using a Varicurve slave is that we set the system and design what is best for the room on a given night, but having the



master means that those settings can be played with. On two occasions I've been here, the EQ was switched off. We did have a slave originally but the DJ complained!"

The POD system is driven by five Crest FA2401 amplifiers, but don't ask Liam about the output: "I never even look at wattage in a system, it doesn't interest me. You might describe a rig as a 6kW rig, but it means very little, because is that 6kW at 4 ohms, 8 ohms or 16 ohms? It makes a big difference.

"I design a system to do a job in terms of clarity, performance and sound coverage in a given space. The power output is not an important factor because when we look at a venue, we know through experience what speakers we need and the speakers determine the choice of amp."

Keeping with the sledgehammer and walnut theme thrown up by the Chocolate Bar's system spec, it is worth noting that one of the more interesting of Liam's recent installations was for Roland of Boyzone who requested a sound system for his BMW. Liam's solution: a Turbosound Impact 80 system with a TCS 12" bass bin!

### SAILORS, NEWQUAY

Sailors nightclub, situated in the heart of downtown Newquay, on the march down to the legendary Fistral surfing beach, is a bastion of the holiday resort's nightlife.

A Greenalls bar front leading to a twin, 800-capacity bar/discotheque at the rear, it has maintained a constant policy of technological upgrade, while paying scant regard to the niceties of the general decor. Newquay is a party town and this is the archetypal holiday resort club, catering for high-spirited holiday-makers and offering an uncompromising mix of bar and dance activity. Its strongest asset is its location. On a Saturday night they arrive from all over Cornwall, and when The Sailors Arms pub that fronts the operation closes at 11pm, patrons pour into the discotheque behind.

Though the rain is hammering down outside, since we're the summer side of Easter, and the season has officially opened, the club has kicked into its six nights per week programme. According to assistant manager Nick Hayman, who is minding the shop while full-time managers Jack and Wendy Hick enjoy their own holiday, by June it becomes a seven-nighter venue.

This is a venue in three parts. The front disco bar has now shed its traditional fishing nets/banquette seating theme, while the pub itself, like the nearby Newquay Arms and Red Lion, acts as a mid-evening feeder for this crowded discotheque; all have become high-energy venues after converting their sound systems to Martin Audio's EM series of full-range and sub bass speakers. The third zone of the Sailors - the main discotheque itself has been recently fitted with a Martin



The POD's satellite room, the Chocolate Bar.



Phil Soltys with the Roland keyboard and drum machine at Sailors.

Wavefront sound system and extra lighting to freshen up the two-year-old lighting rig.

The man responsible in large part is experienced, locally-based installer Phil Soltys of PSD Electronics - a man whose club portfolio extends from Bangkok to the East, Los Angeles to the West and various points between North African and Northern Ireland. "Once you're over the Tamar Bridge it doesn't matter whether you travel 15 or 15,000 miles," he laughs. Yet in Newquay few venues seem to have escaped his intrusion; and for the past two years - since the introduction of the EM series - it's been Martin Audio that has provided most of his sound reinforcement solutions.

"It was the EM75 boxes that turned me onto Martin. Aesthetically it's right - and I was so impressed when I first heard the EM75s used without subs at The Eglantine Inn in Belfast, I let them run in a conventional discotheque for two years before I added subs. But the most significant factor is the quality and purity that that little 1" compression driver will supply. Reliability is one of the key issues when it comes to spec'ing a system; we are still using 1930's technology to move a paper cone, and yet amplifier technology has come on so far that the components have to be right."

Four Wavefront 3s have been flown over the main floor at Sailors, backed up by a pair of WS2 subs. They sound at their best, believes Soltys, when driven by Chevin amplifiers as is the case here (Peavey and Citronic PPXs run the sound in the lesser areas). "Chevins deliver a natural sound and make the horns sound less like horns," he adds.

The main dance area was designed eight years ago as a restaurant extension but quickly converted to a more profitable discotheque use. This time around, four Coemar NAT 1200DXs and a laser have been added to a moving rig, that already features 12 Martin Pro 218s, a TAS Synchro and plenty of neon. A 24-monitor videowall was also installed last time around.

The attention to detail on the rig is impressive. "Where the rig is visible from the balcony, it's important to have it neatly wired; there's nothing worse than looking over and seeing a bodged up lighting installation."

Up in the control box, two years ago PSD put in ShowCAD, plus a Roland PC200 keyboard and six Roland drums, so that resident DJ Peter Jordan and Jessica the light jockey can play the lighting. "We made an interface which converts the drum kit to a 0-10V input on ShowCAD. It's all MIDI so you can run a lightshow from the drum kit and keyboard," explains Soltys.

Other control equipment includes a Light Processor 434 Piano and dedicated Arc Line, PM22 laser and Laserpoint RamWall modules, while the sound console reveals Technics decks, a Denon dual CD player, a from Formula Sound, a PM 90 mixer and Shadow system.

The venue has a history of mixed ownership. It passed from Devenish to Inn Leisure and finally to Greenalls two years ago, when the previous technology upgrade was undertaken.



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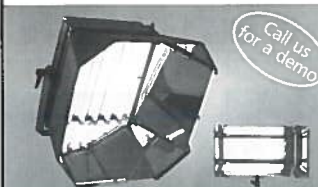
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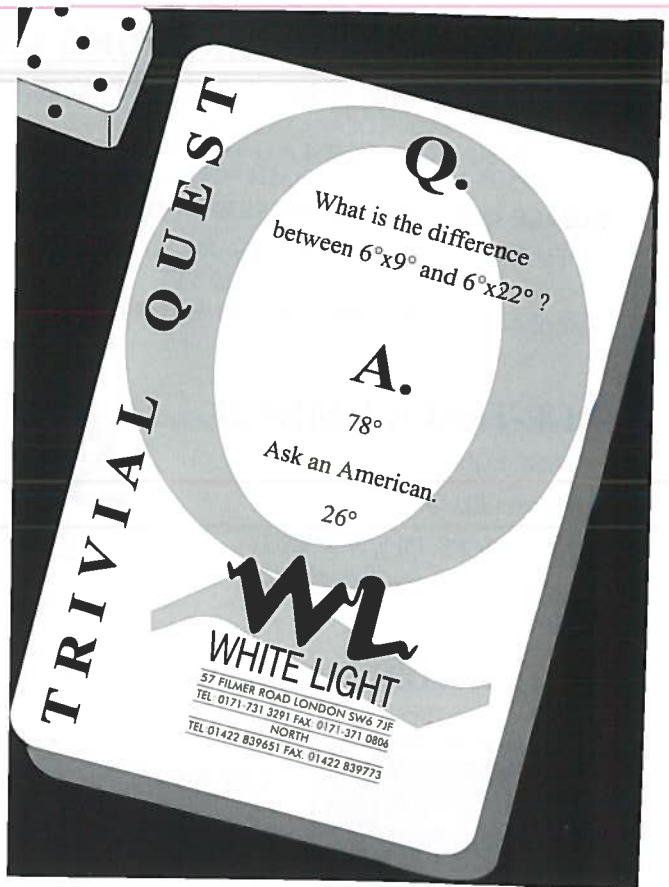
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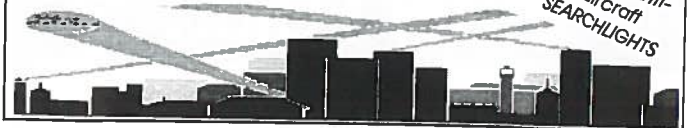
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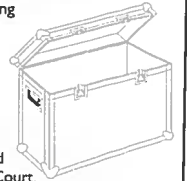
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## Steve Moles talks to set designer Ian Bailie

How does a man from the little town of Newtownards in Northern Ireland get to be set designer for the first ever European MTV awards show? What qualifies anyone to be a set designer in the first place? Ian Bailie's story may not be typical, but it's certainly not a bad measure of the kind of persistence that's required.

Born in 1959, Ian knew, with a certainty peculiar for a boy of that age, that by the time he finished at the local Regent House Grammar school he wanted to be an architect and so, without further ado, he found a job with a local practice. In the space of 12 months, he rose from the position of dogsbody to undertaking technical draughting. "I took to it like a duck to water," he explained. "But I also realised pretty quickly that I needed some qualifications. I was attracted to Hornsea College simply because it was in London. I didn't realise that, at the time, it was one of the hippest art colleges in the country."

Having completed his first year foundation course, Ian had refined his goal to interior design and graphic art. Manchester University was considered a leader in this field and Ian, establishing a pattern of single-minded pursuance, headed north. But it was not all plain sailing. "I became disillusioned with interior design rather quickly - it was all draughting and theoretical. I needed to get my hands on something so I switched yet again, to 3D design, where I learned to work with real materials, ceramics, wood, metal, plastics - you name it. I got to learn how these things worked and what you can do with them."

He also crossed paths with one Tom Armstrong, a man who was to loom large in his life both physically (he's 6ft, 6in) and career-wise, though he didn't know it then. By the time Ian had completed his three year course he had done a few set design projects for local Manchester theatres and latterly had won a competition founded by the bullion and gem dealers Johnson Matthey. "I was side-tracked by my success," he explained. "I was tempted away into the world of jewellery design and for two years ran my own studio in Sussex producing commissions for The Worshipful



Ian Bailie, scouting the San Francisco pier area with a Super 8 camera for locations and research material for a forthcoming production.

**"I knew something was wrong when I began to visualise my jewellery designs as huge - architectural in proportions - earrings you could inhabit."**

Company of Goldsmiths. I knew something was wrong when I began to visualise my jewellery designs as huge - architectural in proportion - earrings you could inhabit. So I dropped it all and headed back up to Manchester and got myself a job with Giltspur Engineering as a technical illustrator."

The job involved building models - realisations of technical drawings for Giltspur's clients, such as British Nuclear Fuels. Although he enjoyed the work, Bailie realised he was once again in danger of heading up a blind alley, away from what he really wanted to do. "I knew if I was really going to do something, to make my mark, I would have to do it in London."

Luckily for Ian, another of his University chums was working in advertising and knew plenty of agencies looking for good model makers. For two years he built a reputation for himself, first making simple models of

toothpaste tubes, irons and other household appliances for TV ads, then moving on to animatronics and the animation of his models. To further his position Ian took on both design and build work.

As he grew more familiar with the industry, he noticed that his efforts were directly comparable to the film/TV role of art director. It was a position that attracted him enough to give up his established business and become a lowly assistant to several of the leading art directors he'd come to build for in the preceding years. "Alan Cameron (art director for *Air America*) was a great influence on me, he knows his job well, so I had a lot to learn from him. But he's not just creative, he's very political as well, so I learned how to handle people, disappointments and budgets. I also did a drama-documentary with executive producer Clayton Loonie ('Invisible Evidence') about forensic investigation and the FBI. He was one of those typical Americans - we don't have problems, only challenges - he was inspirational."

Ian managed to time his leap of faith - to become a fully-fledged art director in his own right - neatly to coincide with the start of the recession. Struggling to keep his head above water, once literally, whilst filming a trawler crew in the North Sea, Ian managed to stay afloat by making commercials.

It was around this time that Tom Armstrong re-entered his life and only a couple of years later when Tom, as part of the MTV Awards show production team, was able to introduce Ian to Anton Corbijn who'd been commissioned to produce a concept for the first ever show in Berlin. "This was a major project to undertake for my first job in rock and roll, but it fascinated, rather than intimidated, me. The financial imperatives in the music industry are a lot more realistic than in film, even if they do still hold out until the last minute, there is at least an implicit recognition that to get the big picture you can't cut corners."

Ian took Anton's ideas, interpreted them and then made them work for the cameras. It's a measure of his success that that one job has led to many rock videos, though he does still like to divide his time between commercials, features and music.

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# *A real Pro*

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

Before CMYR, there was already the Roboscan Pro 1220, the brightest thing on the planet to date, with its excellent modular construction which enables anything from tweaking facilities to a full upgrade, thus radically extending the useful lifetime of the product.

CMYR adds an extraordinary, full-color, color-mixing system to all the other winning attributes which were previously synonymous

with the quality and performance of the original Pro 1220. Plus rotating gobos, of which there are no less than four on-board

every model in the new series, as well as 9 motorised fixed aspect gobos. Standard or custom designs, or even etched dichroic self-coloured gobos are available.

In addition, the new, quieter Roboscan Pro 1220 series offers you the choice of HMI, or MSR 1200W lamps across the range, full DMX 512 implementation, including a high resolution option on pan and tilt, and microstepping on every dynamic feature.

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# Electronic Theatre Controls

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