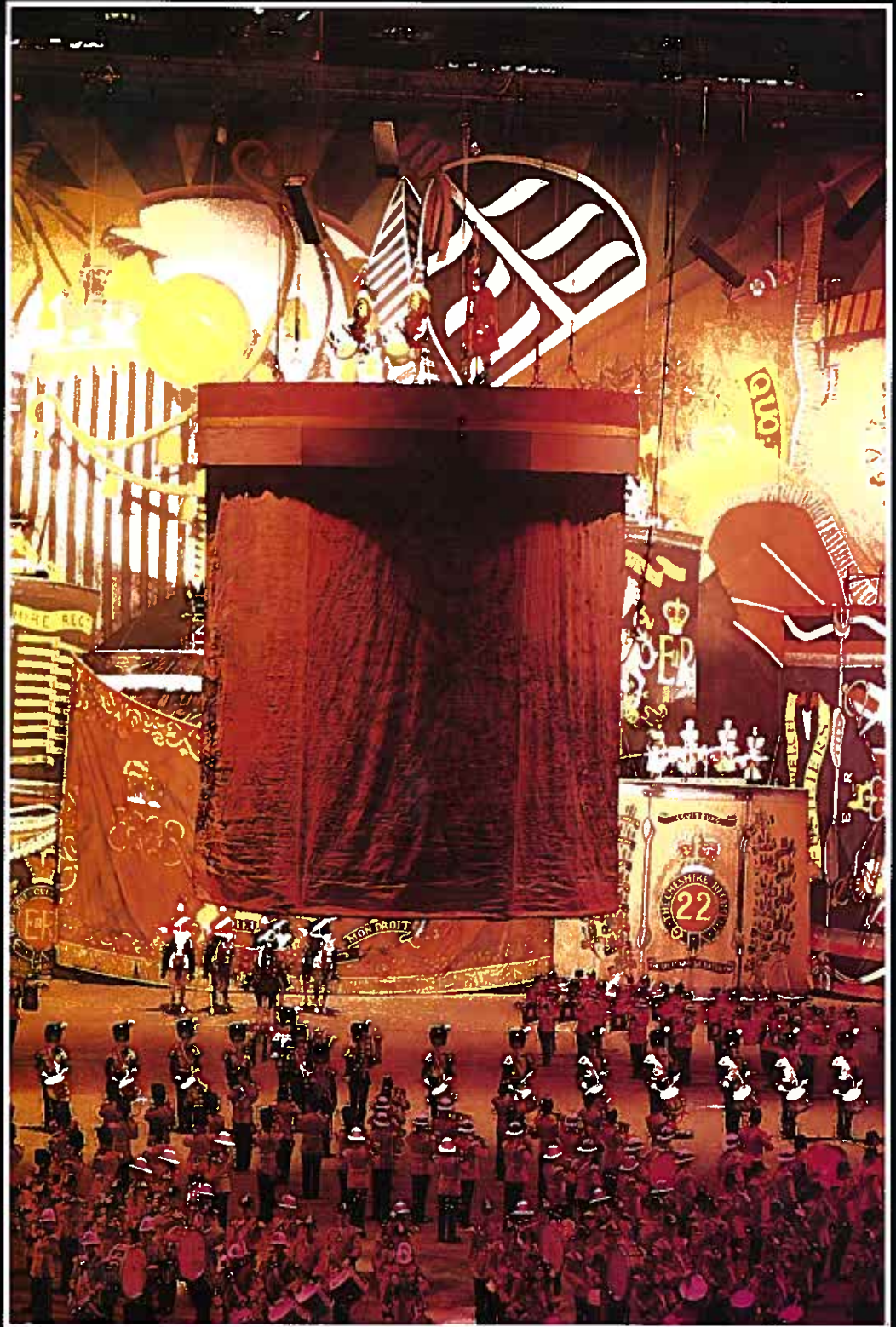


LIGHTING+*Sound* International



Lighting the Royal Tournament - see cover story page 5.

PLASA

Published by the Professional Lighting and Sound Association

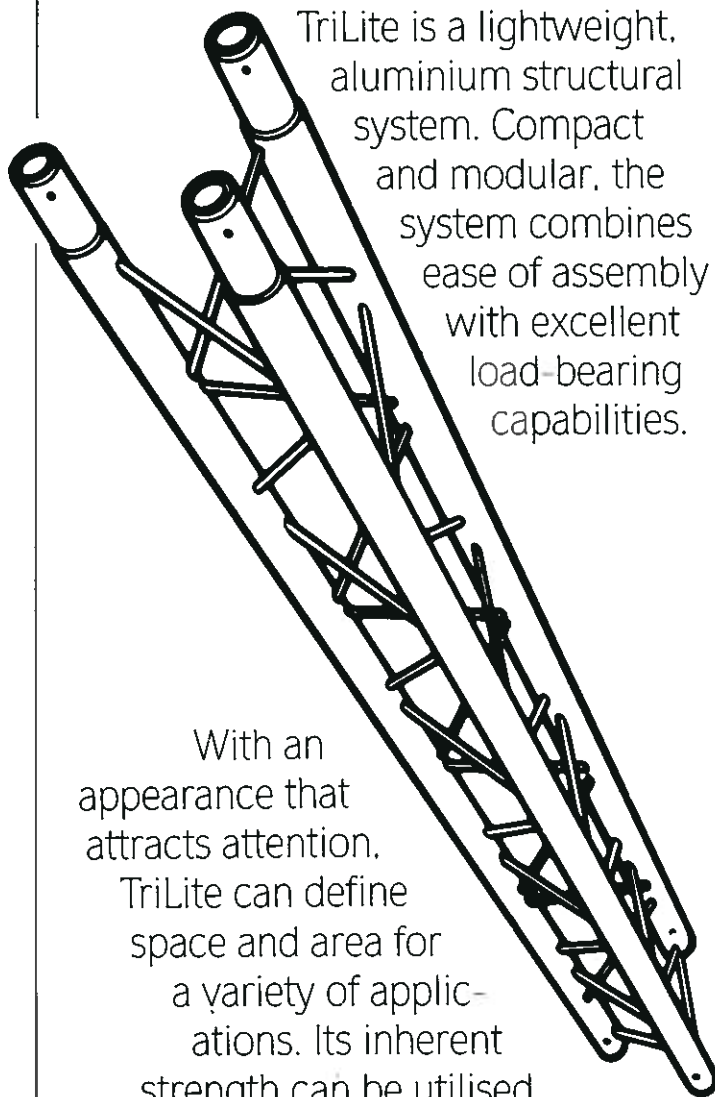
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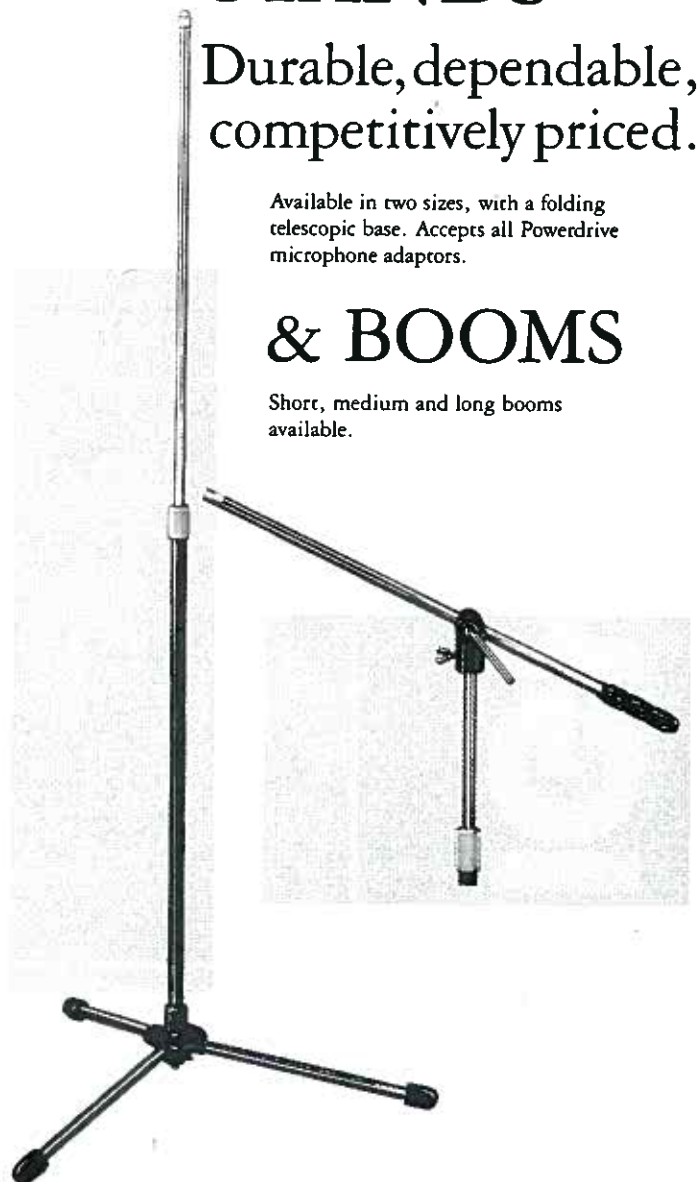
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Rigging Drums at the Royal Tournament



A scene from the 1988 Royal Tournament.



Royal Tournament 1988 - the central feature from above. The outer 'ring' is the lighting truss, and within it is the drum rig with 12 foot revolve in the centre. The square rig above (coming towards the camera) is the firework frame.

Theme for the 1988 Royal Tournament at Earl's Court this year is 'Drums' and the Armada, and London's Unusual Rigging Limited were called on to rig a range of effects for the show, in addition to the usual massive lighting truss system.

The lower part of the 3D backcloth has to be lifted up across a width well in excess of 200 feet to enable the massed bands to march through underneath and into the arena. Just as spectacular is the central feature of Drake's Drum, which has a 12 foot revolve above and a 'skirt' suspended underneath. Four RAF riggers, suitably attired in drummer's uniform of the period, are positioned on the revolve. When the 'drum' is flown to the 'out' position, the skirt also retracts, and the riggers make their way off into the roof! For the finale the drum reappears to support a 'Vivat Regina' firework display.

Lighting design for the show is by Robert Ormbo and lighting equipment and control is supplied by Theatre Projects. The rig includes 1038 instruments, mostly Par 64's of various kinds and Lekos.

Anger into Action

In an exclusive L+SI special report, Robert Bedford finds that latent anger over cloning of British products and unfair trade barriers has now changed into tough action to protect our products in the international market place.

An unprecedented fury has erupted among PLASA members over foreign practices which are hitting hard at UK lighting manufacturers' overseas trade drives. But this time the British have come out fighting. They are struggling free of the trade straitjacket which has put them at a world-wide disadvantage because of:

- Blatent cloning of British lighting products by Far Eastern suppliers.
- Marketing strategies across the Atlantic, using prototype copies of established British products.
- And the basest kind of trade protectionism which handicaps British exporters to Australia, while opening the door to Australian suppliers to Britain.

Cloning, copying and crippling trade barriers have been around for many years. But the British industry, at the end of its tether, is hitting back by threatening a legal - and on one occasion a physical - 'punch-up' to beat the plagiarists. They have also expelled an exhibitor from the Far East in the light of 'cloning' allegations.

At the same time, PLASA is considering ways to chisel away at the tariff trump card held by the Australians by new political pressure. PLASA chairman Peter Brooks, who is also managing director of Hertfordshire-based Zero 88 Lighting, told me: "Perhaps we have been a little slow off the mark in getting something done about these unfair trade barriers, but I hope we will now be looking at ways we can campaign against them.

"As a start, I will make a point of button-holing Industry Under Secretary John Butcher when he opens the 1988 Light & Sound Show at Olympia in September."

Although PLASA may have been sluggish in rising to the Australian challenge, Peter Brooks has been quick to admit as much. But he was also quick to identify the problem. He explained: "When I was in Australia recently I found it very upsetting that they imposed a 25 per cent trade tariff on European products, while Australians trying to sell over here have to pay virtually nothing or up to only 3 per cent.

"That way the Australians are achieving a price efficiency which we are finding hard, if not impossible to match.

"They are undercutting our markets while tying our hands behind our backs so we can't compete with them fairly on their own territory."

To their credit, the Australians have in the past few months made across-the-board cuts in their tariff charges. And their customs spokesman in Europe, speaking to me from

Brussels, revealed: "There are more cuts on the way, although we don't yet have details. This, of course, is a political decision and something which we administrators can do nothing about. It is something that is worked out to protect local industry and raise revenue."

Also to their credit, the Australians - featherbedded by their country's legitimate right to charge whatever tariff they need to protect their own industries - have not resorted to the uglier practices of illegally producing inferior or even precise copies of British products.

As Peter Brooks points out: "The Australian product is basically very good, and we would be delighted to compete with them on proper terms. I do give them credit for that. There is no question of anyone in Australia 'cloning' British products. But that is certainly happening elsewhere."

Evidence of this has led to the expulsion of one Taiwan-based company from the 88 Light and Sound Show in London in September. The expulsion arose from several complaints that the Taipei-based Taiwan company Kupo had cloned British products and had even marketed them by saying they were in the style of famous European brands.

Former PLASA committee-member and vice-chairman John Lethbridge, managing director of the Surbiton, Surrey, company Cerebrum Lighting, was so appalled at what he saw at the USITT Los Angeles exhibition in March that he formally complained against Kupo.

He told me: "What I saw seemed to be so contrary to what PLASA stood for that when I saw their name down for the 88 Show at Olympia, I thought it would be an insult to let them exhibit.

"Their product at the USITT exhibition was just a copy of a James Thomas Engineering

product. Also, having spoken to the Kupo people there, I know they are planning to copy quite a few other products."

John Lethbridge, who has travelled extensively in the Far East, added: "So far in this country we have been successful in fighting off this sort of unfair competition, but an awful lot of US companies are buying from them which makes it difficult for British manufacturers like Thomas to compete in the States.

"When I've travelled to places like Hong Kong and Singapore, the disco shops are full of blatant copies of products made here in the UK by Pulsar Light of Cambridge. They are actually advertised as being 'like a major European product' but are subtly different. But sometimes the only way you can tell it isn't made by a particular British manufacturer is because it doesn't have their name on it. And they are selling these products in America for \$17 - when it costs our own producers \$35 just to land it in America."

Both the British 'victims' of Kupo's alleged cloning have since issued legal warnings against the Taiwan company.

Ken Sewell, director of Pulsar Light - and PLASA treasurer - was in correspondence with Kupo after they had the cheek to write asking for details of Pulsar products.

Ken told us: "We wrote back saying . . . **"We are intrigued by your interest in our product, especially in view of the fact that your advertising contains a photograph which resembles the exact design of our twelve-channel desk. It seems from your advertising that you are copying our products directly. If so we shall be taking legal actions."**

He added: "They wrote back apologising and said they would stop advertising. But since then - about a year ago - I've seen German magazines advertise Kupo products which are a direct copy of our own."

The other 'victim' of Kupo, James Thomas Engineering of Worcestershire, have also sent off a solicitor's letter to Taiwan. Graham Thomas explained: "We took a dim view of what was going on. Some of their products were an exact clone of ours. When they sell their product abroad, we are losing business over this. Agents in Germany are buying their stuff.

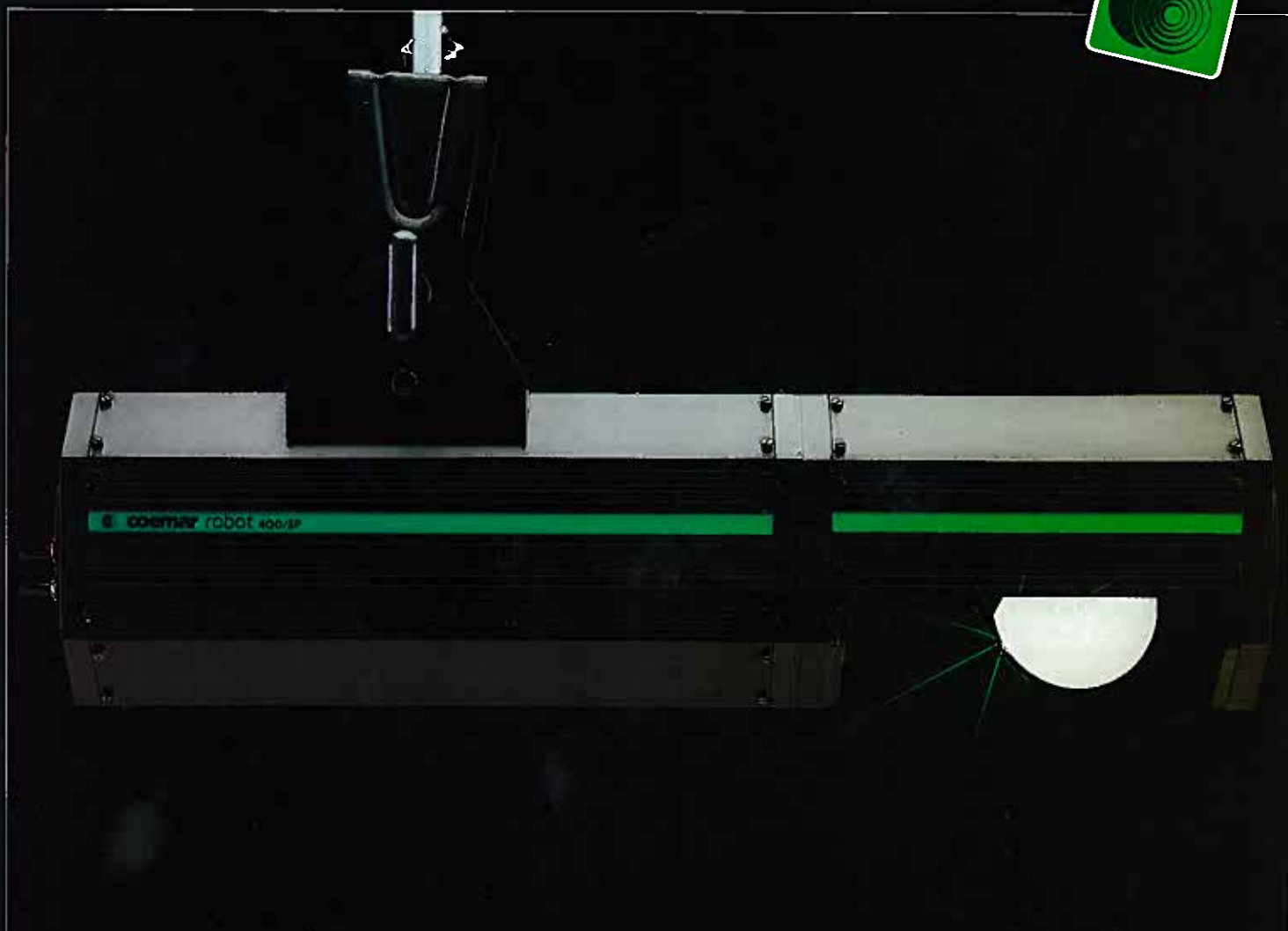
"The price differential is considerable. We sell ours in the German market at £34 - with discounts to agents. The Taiwanese get it into the country at a cost in the region of £13!



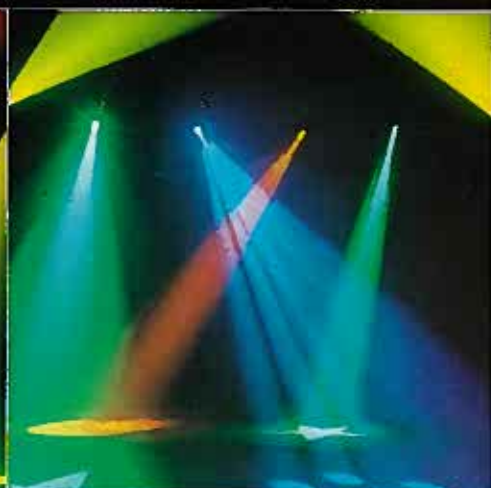
COMPLAINING: (left to right) Ken Sewell, Peter Brooks, Graham Thomas, Bob Hall, John Lethbridge.

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Manchester destination for first UK Viking System

The day before we went to press, L+SI received confirmation by telephone from management of the Library Theatre Manchester and Forum Theatre Wythenshawe, which are run jointly, that they have placed an order with CCT Theatre Lighting Limited for two AVAB Viking modular memory lighting control systems, together with back-up facilities. It will be the first installation of the Viking in the UK and with it came a political storm in Manchester.

L+SI had been seeking information on the project for over three weeks, but numerous calls to the theatre proved fruitless, and CCT Theatre Lighting has given the theatre management an undertaking that any publicity about the project

would not be released until it was cleared by the theatre.

Mike McMullan, managing director of Playlight Hire Limited who are based in Manchester, initiated the political rumpus when he heard news of the proposed installation.

He told the Manchester Evening News: "I understand the theatres concerned are contemplating installing two 1000 channel systems which are designed for use in auditoriums double and treble the size of the Library and Forum. It doesn't do much for Maggie Thatcher's plea to help the balance of payments when the City Council is thinking of importing a system from Sweden that can be bought for half the price on its own

doorstep."

Michael Williams, production manager of the theatres, telephoned L+SI's office the day after the story appeared in the Manchester Evening News. He confirmed that the order had been placed, and that it would involve a 180 channel system for the larger 483-seat Wythenshawe Forum and a 96 channel system for the smaller 308-seat Library Theatre.

"It will complete a £200,000 refurbishment programme that has been on-going for the last six years, and includes sound, paging, laundry equipment, pianos, etc. The lighting installation has amounted to £90,000 of that and includes re-wiring, upgrading dimmers, patch field, pre-wired bars, and associated cabling, cyc lights and so on," he said. When asked about the cost of the Viking installation he told L+SI that it "was around £50,000 of that sum."

Michael Williams also explained that a panel of four had looked at the theatres' requirements - they produce a wide range of musicals and drama including pre-West End shows - and they had decided the Viking system was the best for the job in question.

Fine. But can L+SI now have comprehensive press information on the project? Because we've heard from three different sources that the cost of the Viking installation will be a lot nearer £90,000 than £50,000.

GamColor from AC

The Great American Market has announced the appointment of AC Lighting as the exclusive distributor in England for GamColor deep-dyed optically clear polyester colour filter for use in theatre, film and TV lighting.

"I am pleased to add GamColor to my product range," AC's managing director David Leggett told L+SI. "The other Great American Market products, such as ColorWiz and The Great American Pattern have been very well received in the UK market. Their superior quality is greatly appreciated by West End designers and technicians all over the UK."

GamColor includes a range of 71 colours plus 22 CineFilters and is available in sheets and rolls.

TSL Lighting Hire goes to White Light

On July 28 White Light purchased the lighting hire and optical effects hire and manufacturing divisions from Theatre Sound & Lighting.

"The sale was to the benefit of both companies, given the directions each company wished to follow," TSL's Matthew Griffiths told L+SI. "After more than 19 years in the lighting hire field we decided to progress more into the conference and trade show market with our AV and sound divisions and also expand the busy sales division," he continued.

For White Light it will give a considerable boost to their already extensive hire operation, and will mean a considerable strengthening of their position in the field of entertainment lighting.

Both companies stated that they will also be working closely together in the future to offer a complete range of technical facilities.

Discotec/Hogatec

Now in its third year as part of the major Hogatec expo at Dusseldorf in November, Discotec will see the first joint trade delegation from the UK under a British Overseas Trade Board/PLASA initiative.

Companies booked to exhibit include Anytronic, Icelectrics, Cloud Electronics, Laser Systems, Light Processor, MJL, Multiform Lighting, Pulsar, System Freestyle and Wembley Loudspeakers.

Dates are November 7-11, and the event has already attracted a record number of exhibitors to add to its increasingly high international profile.



Tenders Invited - Fast!

In less than 12 months the fast track steel skeleton pictured above towering above all but the cathedral in Norway's original capital city, Trondheim, is to become the 'Olavshallen' or King Olav's Hall.

Richard Brett and Ray Carter of Techplan in collaboration with Andre Tammes and Paul Covell of Lighting Design Partnership are the theatre technical consultants on the 1200-seat concert hall which converts for use as a conference venue and also to touring theatre for opera, ballet and other large scale presentations.

An important feature of the equipment complement is the use of ten individually moving/tilting ceiling panels over both stage and auditorium and special plastic side walls which roll down to

enclose the concert platform, cutting off the perimeter of the stage and flytower above for musical presentations.

The audio system, designed by Techplan's associates Peter Mapp and Sam Wise, includes an extensive loudspeaker installation which is configurable to match the theatre's varied functions. Programmable switching and equalisation will ensure good intelligibility in the 2 second reverberation time required for concerts and in the shorter RT to be created for conference and theatrical performances.

Tenders for the rigging, machinery, lighting, sound and communications are now being invited for what will be one of Europe's fastest concert hall construction projects.

Further details are available from Techplan, St Andrews House, 22 High Street, Epsom KT19 8AH telephone (03727) 42055.

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Lights on in the new Piccadilly Squire Megastore.



John Alan Lindsell (nearest camera) and Carl Dodds get the Megastore show on the road.

Piccadilly Squire launch Megastore

Following the creation of Piccadilly Squire Limited by the merger of Squires Light & Sound and Piccadilly Sound & Light, the two companies have moved from their respective Manchester showrooms at Deansgate and Ardwick Green into new purpose-built premises.

The Piccadilly Squire Megastore is the UK's largest disco showroom, with 10,000 sq.ft. of custom built space. It is located in Salford's flourishing Metroplex Enterprise Zone, and L+S went along for the opening . . .



Le Maitre's Rodney Clarke, Dave Mitchell of SIS, and Rob Peck of Icelectrics at the Megastore opening.



NJD's Kevin Hopcroft is determined to keep a straight face despite a phonetic barrage from LSD's Dick Carrier.



The new Piccadilly Squire HQ at Salford, Manchester.



Light show on opening day.

Bernie gets 'Special Treatment' from Zero 88

A rock and roll lighting technician landed the third 'hands on demo' Sirius lighting desk from Zero 88 after having landed at 70mph on the motorway!

Bernie's card was drawn at ABTT by Ethel Langstreh, ABTT's secretary, following the free prize draw earlier in the year at the Trade Show. However, on telephoning Bernie, Freddy Lloyd, sales director for Zero 88 discovered he had met with an accident on the way to a 'road' show. He'd fallen off the back of the van!

On hearing this, Zero's David Catterall set off for Frimley Park Hospital in Surrey, but instead of turning up with a bunch of grapes, he took the Sirius desk with him. A delighted Bernie then proudly showed off his prize to the staff at the Hospital, and is looking forward to trying out his Sirius when he gets back on the 'road' again . . . !



Bernie gives a Sirius demo.

Playlight for Sennheiser



John Parkin, technical manager for Playlight Hire at Manchester, pictured with the latest from the company . . . Sennheiser radio microphones specially packaged for the broadcast market. Systems are now available from Playlight in multiples of 2 or 4 units.

German Style at Malta's Axis

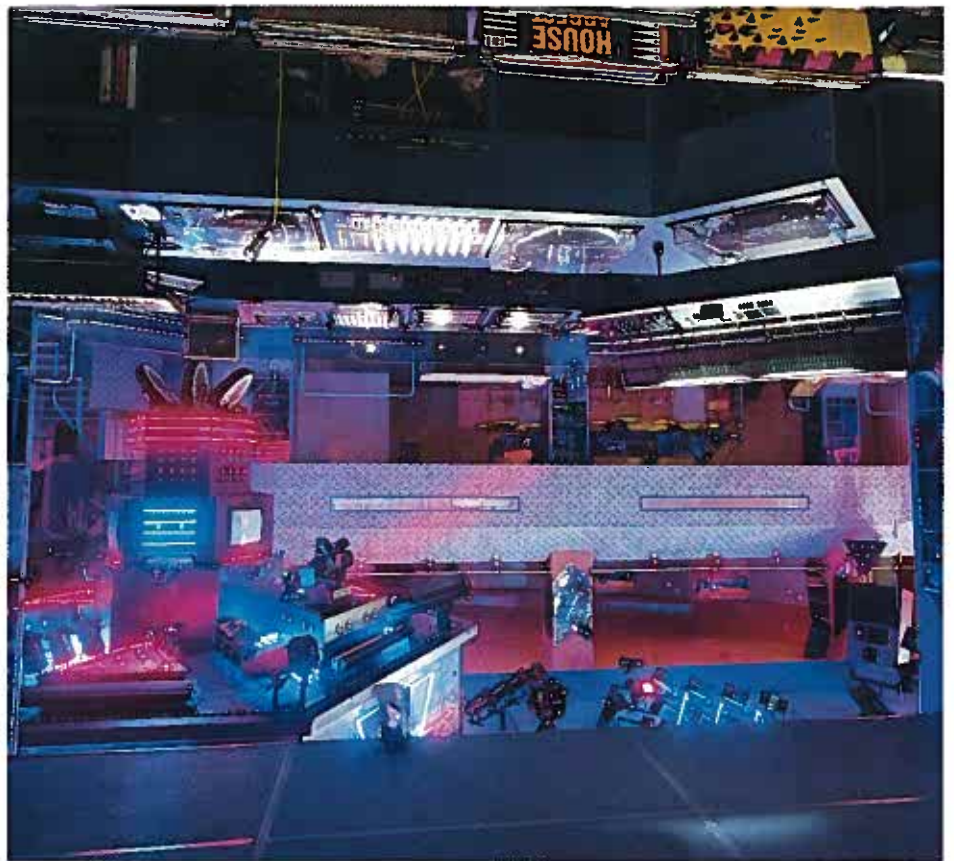
Neuphone, who are based at Ubach-Palenberg near Aachen in West Germany, were the general contractors for the 'Axis' - a sparkling new discotheque that has just been opened in St. Julians in Malta. Owned by Andrew Sullivan, ITC Sound Light Vision were also involved in the project, which had a £1m (Malta) budget, and has an overall floor area of 1,800 sq.m. on two levels. It is now advertised as the biggest and best on the island.

Dutchman Jan Baur (well known for his work on the 'Escape' in Amsterdam) was commissioned to design the venue, and the interior is based on the Italian 'dance temple' theme. Interior decorator was Manfred Steck.

The heart of the lighting system is a large 3.5 tonne hexagonal and hydraulic rig. In addition to other effects, a Coemar Robot unit is positioned on each of the six corners. Grouped around the rig are more effects including Magic Beams from Major and Clay Paky Orions. The stage, which can be lowered hydraulically, has its own lighting system above.

A tandem laser system (argon and krypton) is from Datronik, and the video screen has 36 colour monitors, complemented by a further 22 monitors distributed at various points throughout the venue.

Axis has a total of five bars, each with an individual appearance, but co-ordinated by linking colour schemes. It was officially opened by Michael Refalo, parliamentary secretary, in obvious recognition of its importance to the island's tourist industry.



Avolites for Democratic Convention

Following on from Supermick Lights' successful debut of Avolites Q-Patch at the recent tribute to Nelson Mandela at Wembley, See Factor Lighting of New York had similar success with its debut in America at the recent Democratic National Convention in Atlanta.

A QM500 180 channel and a Q Patch were used to control over 1 megawatt of lighting instruments at the Convention. A total of 15 dimmer racks were used, some of which were truss mounted, the on-stage racks being cooled by 2 x 4 foot diameter fans and a refrigeration plant to allow continuous use. Technical and operational support was provided by Avolites' technical sales manager Steve Warren.

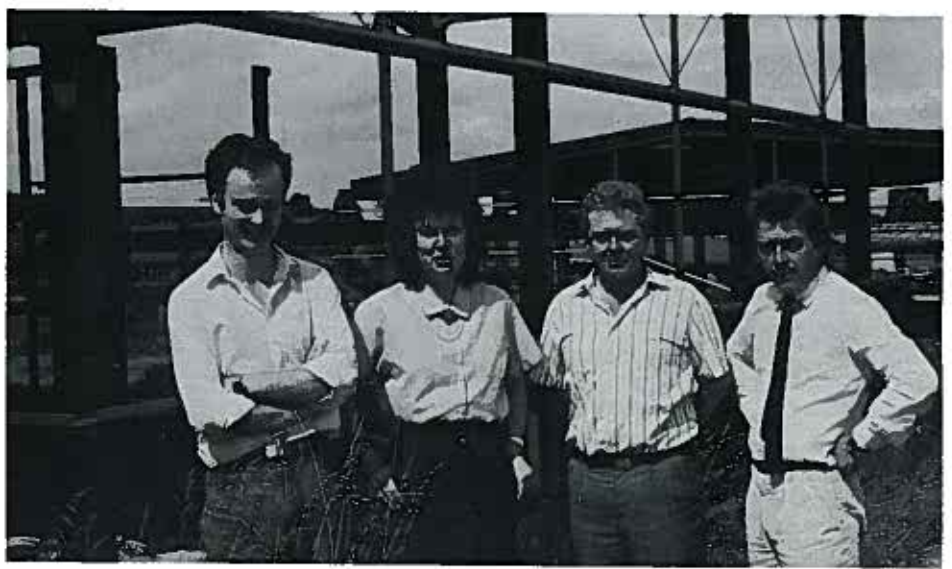
Creating the right Image



Granada's recently opened 'Granada Studio Tours' in Manchester has a mock-up of a TV studio control room, complete with a 'fake' Arri Image control. Pictured at the desk are David Belton (left) of the Building Design Partnership and Mike McMullan of Playlight who installed the dummy board. A 'real' one, also installed by Playlight, is pictured (right) in the theatre where a magic show and film is shown as part of the tour.



Ready for the PLASA Show: Pulsar's Derrick Saunders shows L+S their new 8-channel Rock Desk.



Carry On Building . . .

WB Lighting's Mike Wood, Jane Silverman, Ian Brown and Roman Walanta had hoped to be in their new offices and warehouse facility just up the road at Moulton Park in Northampton by now. The structure's up, but evidently the builder's searching for materials, and everyone else is still searching for the builder . . .

Lee moves into Nottingham

As part of a 'strategic move' into the theatre market Lee Colortran International has opened a new theatre lighting base in Nottingham that will offer an over-the-counter service and professional consultancy to the theatre industry. From September, a theatre equipment rental department will also be in operation.

As well as servicing the region's theatre industry, the Nottingham shop will provide replacement lamps, filter, luminaires and dimming and control equipment for the television, OB and film industries to complement their similar shops in Manchester and London.

An experienced project team consisting of Richard Atkins, Bob Massey, John McAlonan and Christine Smith has been appointed to provide professional consultancy and technical advice to all types of 'theatre' - from village hall productions to West End shows, and including civic halls, leisure centres, and schools, colleges and universities.

Working from site visit discussions or architects drawings the project team can prepare full lighting, engineering and curtain designs, with schematic drawings where appropriate, and provide detailed technical advice on equipment. In addition, the team can carry out inspection visits and report on existing equipment, and provide a lecture, workshop and demonstration service.

The hire operation will be able to supply luminaires, lighting control and dimming equipment, pyrotechnics, drapes, tracks and a wide range of fixings.



The Lord Mayor of Nottingham, Cllr Martin Suthers OBE opened Lee Colortran's new premises on July 14. He is pictured above with sales director Haydn Edwards.



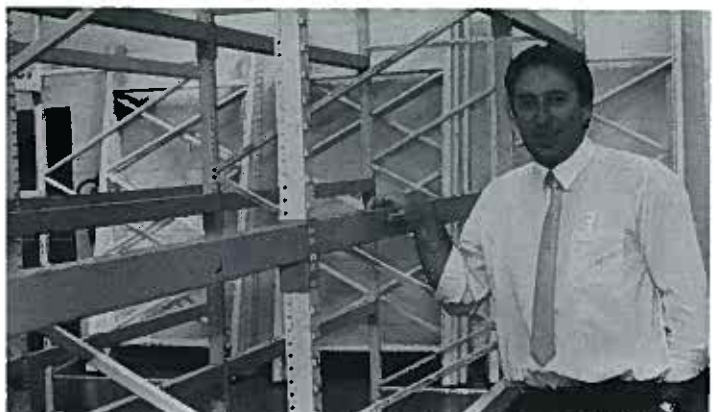
Ready for action as the sales counter: Bob Massey, Christine Smith, John McAlonan, and Richard Atkins.



The new base: Unit 43, Nottingham South and Wilford Industrial Estate.



A full range of Lee Filters' colour is available.



Awaiting hire stock: Richard Atkins has the shelving ready . . .



“we’ll let you in on our secret”



TO HEAR WHAT THE TOA SOUND
CAN DO FOR YOU SEE US AT
THE **PLASA** SHOW
STAND No 123

A New Patch for Mushroom Lighting

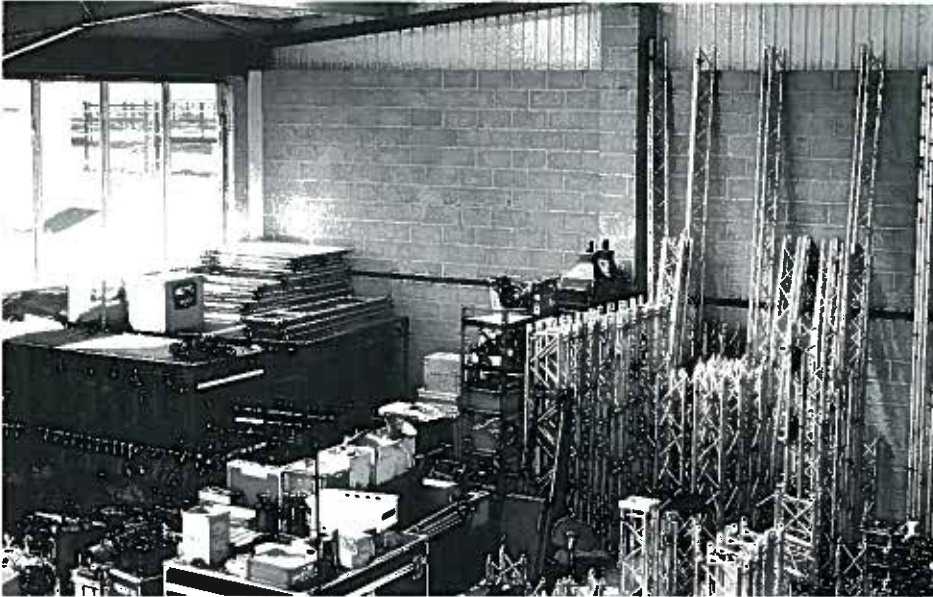
Paul Butler's Mushroom Lighting has just moved down the road on the Moulton Park Industrial Estate at Northampton, and their 4500 sq. ft. new premises at 76 Tenter Road has no less than eight times the space of their old establishment, which was literally bursting at the seams. Part of the new building will include a curtained-off area that will double up as a demonstration or preparation area.

Hire stock at Mushroom includes an ever growing stock of Slick Lite Beam (over 500m at the last count) and Mini Beam, in addition to TriLite and System Freestyle. Lighting hire stock includes CCT and Teatro profiles and fresnels and Thomas and Tomcat Par cans including pre-rigged truss units. Control hire is based on Celco Series 2 boards and dimmers, and Zero 88 racks and desks. Coemar effects units are also held in stock. Sound equipment includes Tannoy speakers, Harrison, HH and Soundcraft amps, Soundcraft desks, AKG and Shure mics and Sennheiser radio mics.

The improved facilities at number 76 will enable Paul Butler to expand the business considerably, and much of the effort for new business will go into trussing hire. On the sales side, Mushroom are recently appointed dealers for Teatro, and also act as dealers for Felstar, Slick, Eminence Audio, and Starframes.



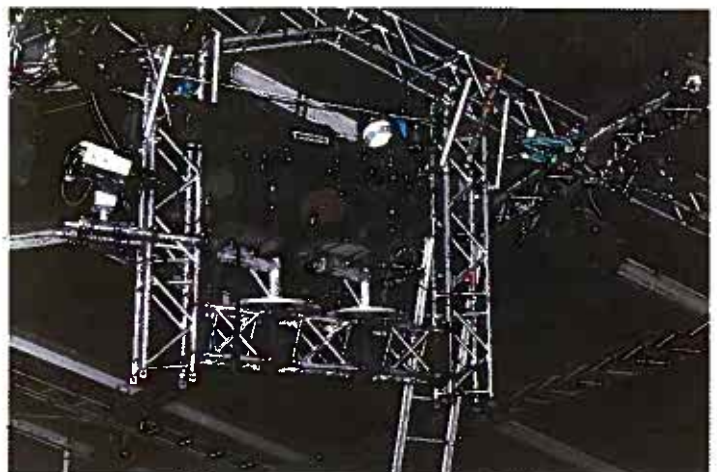
Moving in: Paul Butler in Mushroom Lighting's new freehold unit.



Ready for sorting: the first equipment moves in. Extra space will be provided by building a mezzanine level.



Currently on the road: Mushroom's major trussing scheme for Nationwide Anglia.



Follow spot position for the Nationwide Anglia tour.



Godspell: tour lighting and trussing by Mushroom.



Lighting and trussing for a major London fashion show.



A 144 foot long truss system being prepared outside Mushroom's old premises. It eventually went to Rome for an NCR presentation in March this year.



A major trussing project undertaken at the 1987 Motor Show at the NIC, Birmingham.

Lightning in the Dome

Central feature at Leeds' Bond Street Shopping Centre is a 'weather dome', complete with entertainment lighting technology trickery that produces different effects every hour, on the hour. And combined with that, there is an electronic clock that has lights showing for the numbers of hours and minutes passed, coupled with a moving sequence of lights for seconds. (All very easy, once you've strained your neck and worked out the system).

Dial Sound and Lighting of Bradford were given just six weeks to order and install the lighting and sound which utilises no less than 36 Clay Paky 575HMI 'Ruby' units, projecting from equally spaced points around the lip of the dome on to the opposite sector. They are linked as 3 sets of 12, and were modified by Dial to take rotating gobos. 136 Par 64's project ambers, reds and blues on the dome's exterior surface, within the roof of the complex.

At the moment there are five main 'shows' blue sky and clouds with sound effects of birds twittering, clouds, wind and rain; clouds, wind and snow; a storm scene complete with thunder and lightning; and an aurora show with Par cans flashing. All have the appropriate sound effects from a pair of Bose 302's above the dome and 16 102's flushed mounted within, and directed down on to the concourse.

An Oska controller keeps the whole thing in sequence, and around 130 channels are used to control lighting and projection effects, the sodium ambient lighting (switched off whilst the effects are played), Pulsar Flexi-Flash, monster strobes, and Minilite tube. Oska is also interfaced to the digital audio tape so that the sound is automatically synchronised to the lighting presentations.

The 'clock' lighting is controlled by a BBCB-Master computer with software specially written by Pulsar. "I monitored it over a period of 3 months and it hasn't lost or gained a second," said Dial's Andy Blackwell.

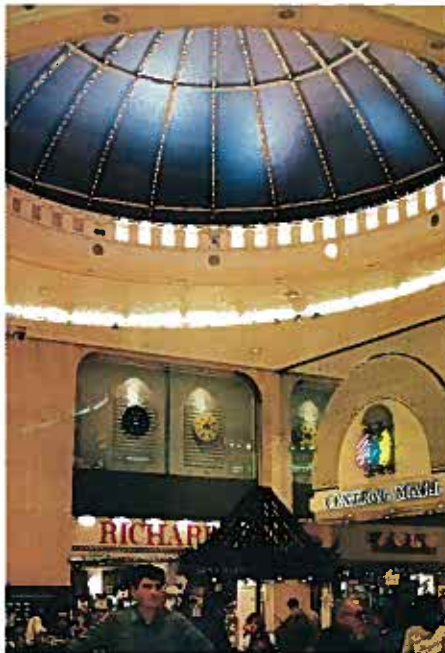
Six weeks was a very short time to get an industry 'first' into operation, and Andy Blackwell is currently working with the Shopping Centre management to achieve a wider and more 'active' range of effects for the system on an on-going basis.



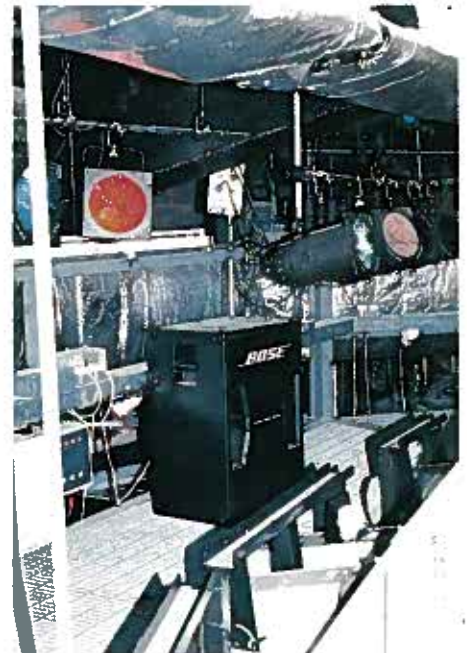
Cloud effects in the Bond Street weather dome.



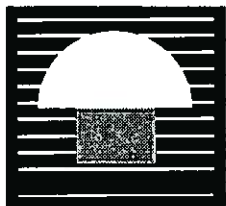
Two of the 36 Clay Paky Ruby projectors stationed at equal points around the dome.



The dome and its 'clock'. Small lamps close to the dome count seconds, the square units show minutes and circular ones the number of hours.



One of the Bose 302's positioned outside the dome within the roof of the complex. Also in picture are some of the 136 Par 64's.



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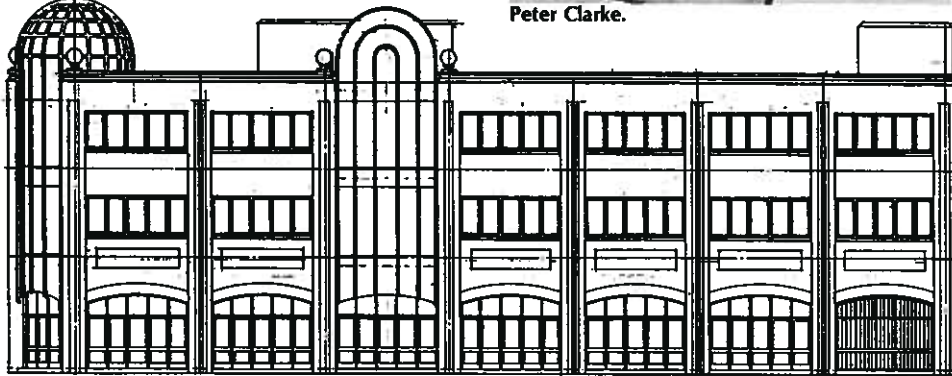
Supermick Spreads His Wings

Ever buoyant Peter Clarke of Supermick Lights has just announced that he has acquired the lighting division of Electrotec in the US and has set up Supermick Lights USA in Camarillo, Los Angeles. The deal, with Rikki Farr, president of Electrotec, was concluded on 20th July, and it includes an inventory of over £1m-worth of lighting equipment. Phamous McMahon, currently touring as LD for Deff Leppard, will be president of the new operation, and he will be backed by John Lee, who stays with the unit from Electrotec. "It will put us in a situation where we can compete with the big boys in the concert touring field," Peter Clarke told L+S. "In the US, backed up by Avolites, Celco, Thomas and Tomcat, British companies are now doing to the Japanese in lights what they did to us in motor cars," he said. "We will maintain a highly personal service, and will have equal staff and the same equipment on both sides of the Atlantic."

The next scheme for Supermick will be his massive new Frestonia studio complex which is being built just down the road in West 11.



Peter Clarke.



Supermick's Frestonia will be the largest independently owned studios in London when it opens in late 1989

Light Processor's PP4

The new PPA from Light Processor is a mains powered 4 channel controller packed full of facilities and user programmable functions. Behind the completely sealed wet proof keyboard sits the very latest in micro processor technology. In-built triacs mean this self-contained unit is ideal value for money for the smaller venue or mobile rig - it carries a price tag of under £200.

Facilities include 16 basic programmes; 5 modification options to programmes; shade, echo and staccato; audio chase and sound to light, variable speed, alternative strobe output; 4 FX memories; and manual override. And it also has George.

George, we are told, is an intelligent light show choosing from over 400 different programmes available. When the pad is selected it instigates a fully intelligent



automatic light show of programmes. The internal microprocessors analyses the music input and selects an appropriate pattern. In addition, PP4 can be programmed to select George automatically when the power is applied to the controller for situations when there may not be an operator.

You can find out more at the PLASA Show.

Entertainment lighting for Gorton Pool



A total of 228 Par 38 and 56 lanterns and 6 Coemar Robot projectors will be used to provide all pool and leisure area lighting at Gorton Pool, Manchester. Control will be by an Avolites system with 48 channels dedicated to overhead effects lighting and 24 channels to underwater effects (more details in a later article).



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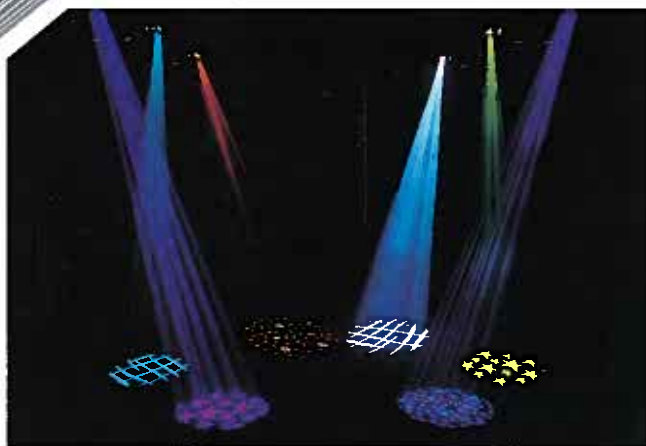
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Jackson's Magic

Julian Williams gets L+SI the background on the Michael Jackson tour - a major logistics exercise that involves a travelling crew of 55 and an on-site crew of 40.

In a theatre it would be a stunning family show. And Michael Jackson's show is pure theatre - complete with costume changes, choreography and illusionary tricks.

Rivited by watching Michael Jackson in person amidst the colour spectacle on stage, and watching his every move on the giant video screen alongside, some 200 feet away, one questions why much of the total potential effect of a show with so much entertainment in it has also to be missed because of the sheer size of the audience demanding to be accommodated in such a vast stadium.

On their return to the States at Christmas last year, their historic Victory tour now a couple of years old, the Jackson camp mounted a completely new show for the rest of the first world tour - the new 'Bad' tour.

An unusual peculiarity of this tour, which is mounted in football grounds, stadiums and parks, and which is covering most of Europe, is that some of the visual animated lighting effects are restricted due to the length of time it takes for the sun to go down. The lights may not get their chance (playing in open white, no-colour) until over halfway through the performance. (While playing Gothenburg in Sweden the sun didn't even go down! . . . Not to mention the fact that there is a curfew placed on Wembley for a 10.30pm finale.)

The current tour means a commitment to a year-and-a-half on the road for all involved, giving the crew about 6-8 weeks break in a year. It is an unusual length of time, but Michael Jackson has a strong commitment to his work, and tends to want to tour more than most other artists. I spoke to Nocturne Productions crew chief Steve Hamelin on the centre of the stage at Wembley Stadium while he was directing the rigging of the show at the start of the British tour in July.

Detailing the crew for the show, Steve, who has worked on Kenny Rogers and Bruce Springsteen world tours, said the lighting consists of 1 board operator and assistant, 12 follow spot operators, 1 fog and motor controller on stage, 2 technicians troubleshooting on the backline and 3 Vari-Lite technicians - all part of a total 55 travelling crew. There are also 8 sound technicians and 10 band crew as there is sophisticated band gear in use, including 2 Synclaviers (requiring a totally self-contained studio environment mounted on stage right in the wings with its own sound engineers.) There are also 6 carpenters. Additionally, 40 crew members are taken on site at each venue for the get-in, not forgetting the pre-rig crew!

As Steve guided me around the rig, discussing the background to what each effect does, he started out with the 400 ACL riser panels, which are mounted in rows along the audience side of the mini Par floats and which act as 'blindens' at the start of the show, rising up to 6 feet.

Complementing the large light rig with the Allen Branton designed lighting scheme are the new Vari-Lite VL2 and VL3 units, together with their newly designed console, which has faster setting times and a facility for standardised cue set-ups, for updating revised positions where slight alteration of a position



Michael Jackson - an electric performer.

is required. Senior Vari-Lite consultant Jim Waits, who travels with the show and operates the system, explained the VL3 units which are like a Par lamp, and used as a 'wash' light with an incandescent lamp. The VL2's are more like a spot, with an iris and soft and hard focus, and with an arc lamp. "There are 24 VL3 units and 46 VL2 units in the rig, 50 of these are in the 'air', with 40 of them on the 5th electric truss and 20 units are on the stage floor," explained Steve.

Apart from the pyrotechnics, the show has some unique effects in it, with some of the more conventional slower styles of theatrical production blended with modern 'pace'. Michael Jackson appears to be the main driving force behind these effects, as he paces his show from beginning to end, allowing for

some spontaneity and also fast changes. He spends a lot of time at the rehearsal stage in refining every cue, said Steve. He knows what he wants, working more alongside the technicians than most other artistes. He listens to their ideas, and will even adapt his own choreography to incorporate them.

There are a series of 6 rising panel blades mounted in the depth of the stage floor to form a configuration of back projected light for a particular cameo effect. At the back of the set there are giant louvres to mask off the background, creating an interchangeable backdrop.

Even the conventional mirror ball is suspended and it is complemented by a giant mirror-wheel that flips up out of a box in front of the floats and is 'hit' by the FOH follow spots, creating a glorified mirror ball.

A big fog is created by Rosco's Fog machines, from the back rail behind the band, with a further two machines downstage in the wings, enabling the whole area to be filled in spite of the huge downstage stage proscenium opening. These machines are generating smoke continuously throughout the show, with a specially designed 'density' sensor control system allowing for wind changes at dusk.

A clever piece of theatre trickery is used when Jackson disappears while being suspended in a shroud, and immediately reappears, costume changed, down stage left on a pivoted platform (with a heavy duty fog unit under, blasting up through a 3ft diameter wind machine illuminated from underneath by Par lamps) which come up out of the stage like the jib of a crane with Michael standing on it. He is then swung out almost 90° and suspended above the audience before dropping back into the stage floor again.

Steve went on to explain the rig and said that there are ACL's and Lekos used as specials on the band. There are about 100 scroll-type colour changers, which are custom designed and integrally mounted with the spotlight



Fit-up in progress at Wembley Stadium.

Photo: Bob George

yoke, avoiding the necessity of front mounting on to the spotlights after the truss is assembled.

Two 2Kw Zenon lamps on the 1st electrics truss are used as specials for one effect, creating a narrow 4ft beam on the stage. Upstage of this there is specially made vertically mounted 4Kw Zenon on an automated trolley track which traverses the stage following Michael's 'Moonwalking' in his famous Billie Jean routine, creating a 12ft circular beam which track with him.

For follow-spots work there are 12 Strong Zenon Follow Spots which include 1600W stage follow spots. Two are used as personal backspots in trolley chairs which are operator controlled and traverse independently from each side to centre stage, and 2 on each side of the stage in the perch positions. Two rows of 3 2k Super Troupers are mounted above the front control booth, almost 180 feet from the stage. An interesting feature in use with this equipment is a new LCD dowser (Liquid Crystal) which shades itself darker or will lighten up, allowing an operator to remotely control the speed of it.

Between the 1st and the 2nd Electrics Truss projection screens are lowered, and back projection used on Michael Jackson and two dancers in a silhouetted dance routine. As a backdrop, there is a complete wall of about 2000 mini-Par lamps, which creates some graphic displays in the 'Bad' number, being operated locally from up-stage right with a PC computer.

All the show gear travels in 12 trucks (3 for lighting, 3 for sound, 3 for scenery, 2 for band gear and 1 for ancillary equipment) in specially designed case units. As the show has two steel structure sets for the rigging to be mounted on to, these are alternated



The set, showing louvre backing and riser panel blades.

Photo: Bob George

ahead of each show and pre-rigged allowing a fast get-in and get-out throughout the tour.

The video set-up is a 5 camera unit which is live mixed from the control booth out front, with 2 giant Star Vision screens mounted on either side of the proscenium walls.

To maintain the flow of these four-and-a-half-hour fit-ups Steve endeavours to put together the best crew on the market. He claims it is the people who are the biggest part of the job, and motivates his crew to be flexible in covering each other's positions to complete a scheduled fit-up.

He went on to explain about the rigging gear and that every piece of equipment is specifically designed for fast rigging with the minimum effort. The swing wing trusses are custom designed, each housing its own power unit controlled from an Avolites Motor Commander digital controller. With all motor cables on the system illuminated, they hope shortly to add software to fully computerise the system. The dimmers are also integrally mounted within the trusses, where each receptacle for a spotlight has its own dimmer beside it, incorporating a local



Michael Jackson in action on stage and on big screen.

Photo: Bob George



The Wembley Stadium fit-up.



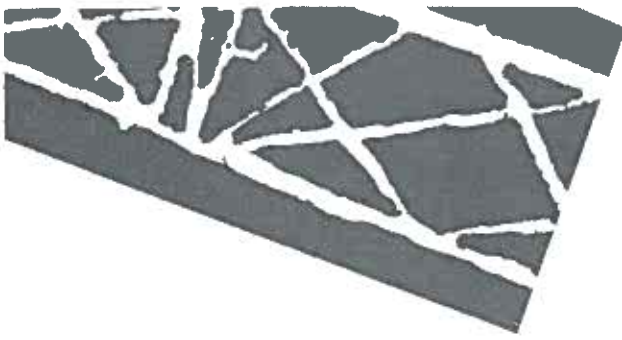
Crew chief Steve Hamelin inspects a Uni-Strut spotlight clamp.



Jim Waits at the Vari-Lite Artisan control console.



Merle McClain and his assistant at the Avolites desk.



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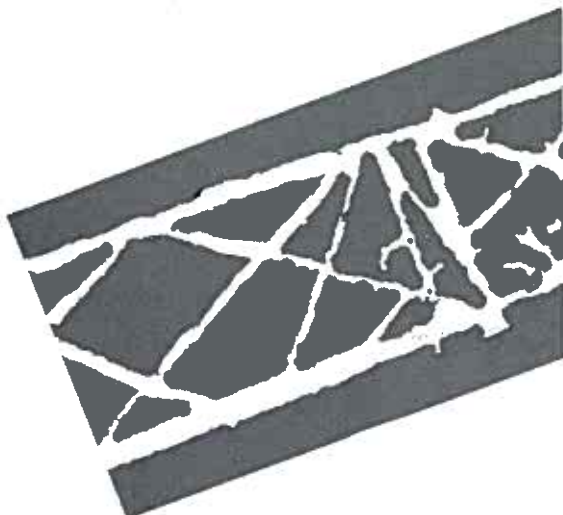
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switch, and lamp fault indicator. They will also shortly be up-rating this part of the system by replacing each dimmer with a modular Avab digital dimmer into dimmer module compartments, allowing for an adaptable 1K, 2K or 6K module with its own switch and fuse receptacle to be rigged for an appropriate show.

Each truss is fed by its own feeder and circuit breaker, and each spotlight position has an adapted clamp which is bolted straight-on at the front to a Unit-Strut mounted on to the truss enabling one technician to complete a whole truss inside an hour.

Lighting operator/director Merle McClain discussed the operational requirements of the show, explaining details of the Avolites QM500 180 way control system. He said that it is comparatively twice as big as most of the control systems for this sort of show, and said he requested this particular board because of its ease of operation, being specialised in its layout for the lighting control for entertainers in the music industry.

Merle, who comes from Los Angeles, is in his sixteenth year in the business, and has worked for Yes, Kansas, and Journey world tours. He normally designs and operates, and this is the first show he has worked on where he is the operator working with a separate LD. He explained that there are more instances these days where a designer will design a show and also take on a fully qualified operator who takes the show on once it is running.

He has an assistant board operator who controls the Gel Stream colour changers, the Pro-Patch for instant channel grouping and dimmer patching, and the Colour Max colour cue that changes the colour scrolls in front of the back 9 lights units mounted beneath the translucent band rostrum. All are controlled by PC computers.

As there can be 17 performers, including the dancers, singers, and the band, all working on stage at one time, the lighting team is kept busy whilst at the same time the light level has to be constantly compensated for the on-going video cameras shooting live.

Lighting designer Allen Branton said that when it comes down to it, it is not all the technology or lighting design, which also utilises conventional techniques including shin-busters and footlights, which make this show, but Michael Jackson himself. When he performs on stage his talents inspire all those around him through his energy, effort and hardworking seriousness towards his craft, at the highest professional level of entertainment.

Having seen the show, I can vouch for that!

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Aida at Earl's Court

Julian Williams talked to lighting designer Benny Ball

Much has been brought to our attention by the media during mid-summer in London, when Vittorio Rosis's huge repeat performance of his spectacular production of Verdi's Aida came to Earls Court for a week, having previously been lavishly mounted in Verona, Paris and Zurich.

For the lighting industry it was not so much the enormity of the rig that interested the people as the achievement in the pre-planning and organisation of the event. Not least was the translation, both of language and equipment, of the fit-up, rigging and focusing of an almost 1200 unit rig. And it all came within the specified budget, and on time from beginning to end.

It is reputedly the largest opera production ever to be seen in this country, with an audience of 15,000 for each performance. With the London Symphony Orchestra, The London City Ballet, and the Ambrosian Opera Chorus, there was a total cast of over 600 international artistes.

It was lighting designer Benny Ball's task as consultant to transpose the designs of Christian Breaun, the French lighting designer and technical director of the Palais Omnisports Paris Bercy and the Palais Des Sports, and to

realise his scheme in British terms.

Benny, who takes a particular interest in opera production, explained that they were talking of a relatively simple rig with only a three-colour wash, but done on a large scale, along the lines of a stadium production. The scheme and plan originally came with French equipment - 2k luminaires and all. Theatre Projects Services ('no job too big - never say no') offered to do the job, and to provide a similar and in some instances an identical equivalent to the French rig.

Benny then transposed the French specification into English in order to get the price down. The job was put out to tender with various hire companies, some of whom even had the idea of forming a conglomerate amongst themselves in order to provide the equipment! Alan Thompson at TPS came up with the best price - providing all the facilities for pre-rigged trusses, miles of tripe and so on, thus minimising the work on a tightly scheduled project. But even they had to sub-hire to complete the job.

For economy and efficiency the French 2k were replaced by an equivalent number of 2 x 1kw lanterns. Benny managed to persuade Christian Breaun to use the UK equivalents for

most of his French equipment, though he was somewhat apprehensive, being unfamiliar with UK equipment and replacing such luminaires for example, with the unusual characteristics of the 'pokey' French PC profiles.

Then, translating from the new French plan, Benny completely re-drew an English version of the multi-rig, incorporating the equivalents from their discussions. He then priced the fit-up for the rig, and drew up a crewing schedule for the get-in to the end of focus. It took 175 man-working-days to get in and fit-up the show.

Production electrician Glyn Peregrin, who could speak French, then joined the team and took on the task of realising Benny's translation and organised the crew and the focusing. There were 2 shifts of electrics crew with 6 in each team, one for night focusing and the other for daytime rigging.

The get-in was from Thursday through to Saturday, when Christian Breaun and his assistant checked the results of the UK rig for their requirements. Then followed the focusing for the next 3 nights, the stage being in use for rehearsals in the daytime. Finally, the production ran for a week from 26th June.



Earl's Court - a view of the auditorium and lighting rig from the steps of the Aida stage.

Photo: Nik Milner



The triumphal march.

Photo: Lynn Franks



The judgement scene.

Photo: Lynn Franks



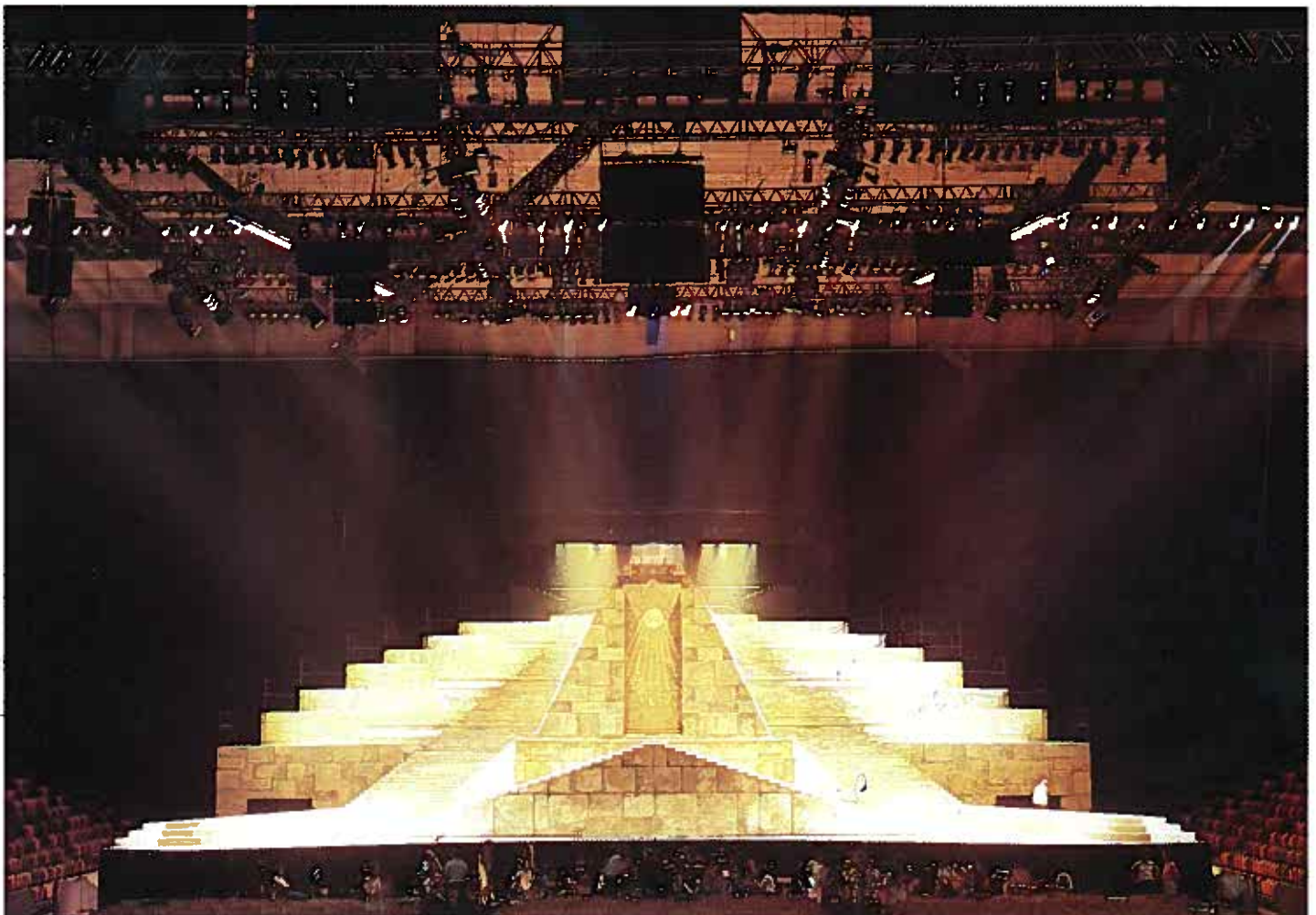
The Nile scene, with dry ice effect.

Photo: Nik Milner

Lighting Equipment (Theatre Projects)

27 Leko 6 x 9
 4 Iniaro
 24 Svoboda battens
 96 Silhouette 15 1k
 244 Silhouette 30 1k
 132 Par 36 DWE
 198 Par 64/2
 78 Par 64/CP61
 264 Par 64 Raylights
 6 Molefay 8 x 650 DWE Par
 30 ET 1500W
 116 MS2000 200PC Cinelux
 18 Telescan 1200HMI Mk3
 from France:
 116 MS2200R (Cinelux hire)
 18 Telescan Mark II (Cameleon)
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 3 Arri Connexion ALM; 9 Arri Connexion AOM
 6 Mains conditioner
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 Lectriflex 35,600 ft
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Photographs copyright Clascal Productions Ltd.



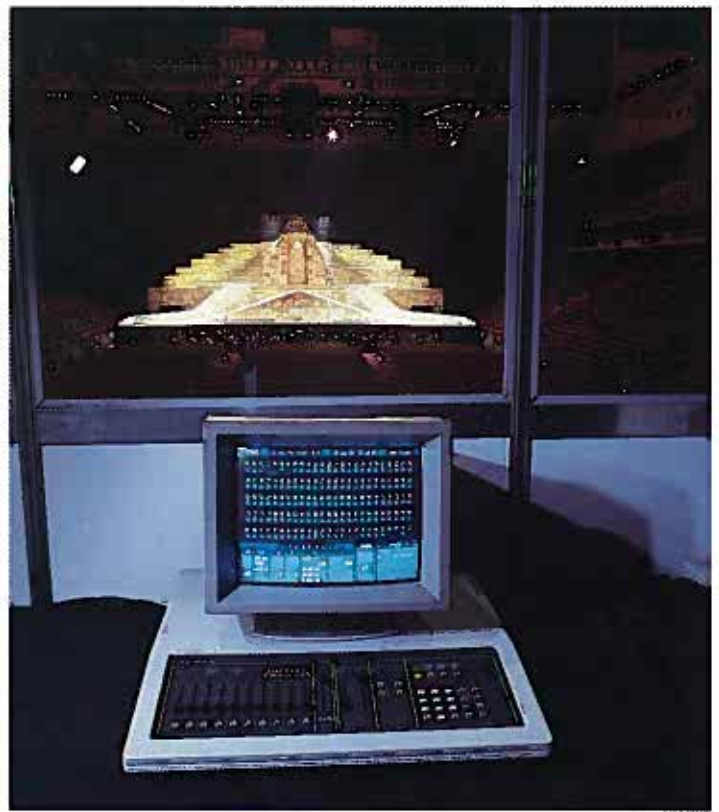
Aida at Earl's Court - a relatively simple rig, but on a large scale.

Photo: Nik Milner



The prison scene at the end of Act 2.

Photo: Nik Milner



Two Kliegl Performer IV's controlled in tandem.

Photo: Nik Milner



A total of 600 artistes took part in the performance.

Photo: Nik Milner

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ON TOUR

Keith Dale

Chas Herington Dire Straits Hammersmith Odeon

Chas Herington began his career in the music business as a sound engineer but eventually found himself designing small rigs of 12 lamps. Fortunately for him, the band he started his career with as a lighting designer was the then unknown Dire Straits. Since then he has designed all the Dire Straits tours, the last of which was 'Brothers in Arms', which finished two-and-a-half years ago.

He has been very busy since then, particularly with a cable company in the USA, where he now lives, called HBO (Home Box Office). Towards the end of 1986 he was asked by Tina Turner's management to do a video shoot at the Camden Palace, and for the whole of 1987 he was on tour with The Pretenders. This year he has been on tour with Aerosmith in the USA.

The rig at the Hammersmith shows (tickets for which were only available to fan club members) was an exact duplicate of the rig that was being constructed at Wembley Stadium for the Nelson Mandela show. Prior to these shows there had been six days of rehearsals at Brixton Academy and three at the Odeon itself as everyone was determined to have an extremely polished pro-

duction ready for Wembley. Chas regarded the lighting of the Hammersmith shows as a warm up for the TV coverage of the Mandela show and lighting director, Allen Branton had been there with a camera to see how it would look on television. Allen was bought in to enhance the look of the pictures during the day which is very difficult with the sun going around the stage and the light constantly changing.

"Allen and I had discussions about two months ago," explained Chas, "although as Dire Straits are the only band playing in semi-darkness to darkness I had a free rein as to what I could do. It would obviously be rather ineffective to use 200 coloured Par cans during the day. Allen is dealing with the 10K and 5K TV lights and he is also very involved with Whitney Houston as he is her designer.

"I initially supplied a plot for the Mandela show because I understood that I would do the plot for Dire Straits, and out of that things would develop - the TV lighting would be supplemented to that design. My original design was exactly the same lighting bar configuration and same stage focus as tonight, but instead of going for a single grid at the back with a 3 truss box we went to 4 single trusses. These four trusses are staggered down to give a big effect, but during the day they are going to be hidden. There were various reasons for this but mainly because we wanted a reveal at the end of the show.

"So the design really ended up being designed by committee, which is probably one of the best ways to work. After this I'm going to design for Boz Scaggs and at the beginning of next year I'm doing Tears for Fears. I don't let personal taste come into who I design for, although I find theatrical artistes, like Kate Bush, are very appealing because there are lots of peaks and troughs as opposed to a constant barrage. Peter Gabriel would be good to work for as he is very dramatic and he is very willing to try different things.

"Heavy Metal is a very valuable market and, as a business man, you can't afford to turn it down just because you don't like the music! I felt a little bit apprehensive about going out with Aerosmith who are a hard rock band from Boston and have been around for about 15 years - but I had a great time. They had just come out of semi-retirement and the tour was a complete sell-out arena tour."

The hard work put into lighting the Mandela show by Chas Herington, Allen Branton, Peter Clarke of Supermick and the lighting crew, drafted in from literally every company in town, was apparent in the end result - a stunning show.

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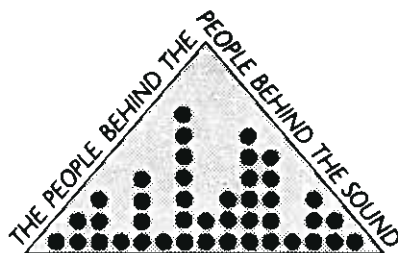
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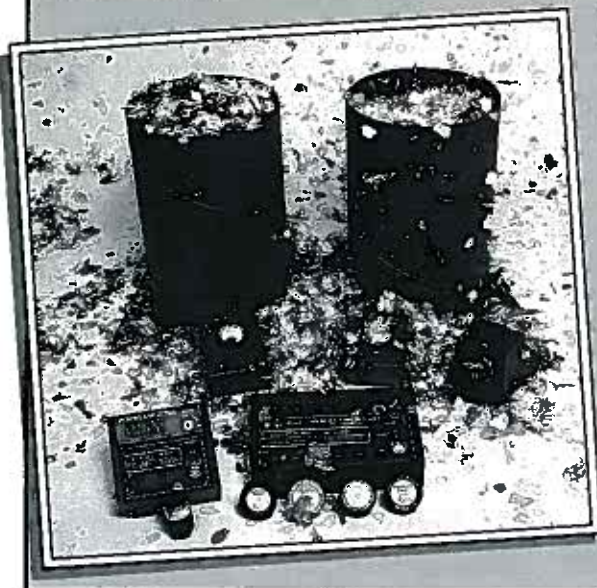
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Birthday boy Chas Herington.



Dire Straits - lighting designer Chas Herington.

Dire Straits - Hammersmith

- 180 way Avolites QM500 lighting desk
- 2 x 72 way Avolites dimmer racks
- 40 VLI Vari-Lites
- 236 Par 64 cans
- 24 250w aircraft landing lights
- 8 Molefays
- 12 Silhouette 15 (2k) profiles
- 30 Colourmag colourchangers
- 2 White Lighting strobes
- 5 Zenon supertroupers (FOH)
- 6 HTI shorthrow spots (truss mounted)
- 5 x 40 Thomas 'A' type trusses
- 2 x 16' Thomas minitrusses
- 17 x Verlinde 1 ton chain motors c/w rigging
- 16 way Clearcom intercom

Mandela Equipment List

- Main Stage**
- Avolites QM500 180 way desk
- 5 x 72 way dimmer racks

- 40 VLI Vari-Lites
- 40 VL2 Vari-Lites
- 24 Molefays c/w colour frames
- 10 Molefays
- 576 Par 64 Lamps
- 24 250w aircraft landing lights
- 50 x Colourmag colourchangers
- 2 x White Lighting strobes
- 12 x Sil 15
- 6 HTI 400 short throw followspots mounted on truss
- 4 HTI 400 followspots mounted in side wings
- 1 x 48' Telestage front truss
- 4 x 45 Thomas 'A' type trusses

Satellite Stage

- 84 way 8100 series Avolites desk
- 72 way Avolites dimmer rack
- 120 Par 64s
- 18 4' MR-16 strip lights
- 96' Telestage trussing

TV and Audience Lighting

(Daylight Augmentation)

- 13 8k HMI
- 10 4k HMI
- 24 1.2k CID
- 144 250w aircraft landing lights on mixing tower for audience lights; 64 250w aircraft landing lights on each tower for audience lighting.

Scenery Lighting

- 20 x 8-lite Molefay to light P.A. scrims
- 96 x Par 64/1 on 2 x 32' trusses from stadium to light banners
- 10 x Thomas 4 cell groundrows on stage roof to light banners.

Front of house followspots

- 2 x gladiators
- 4 x 2kw Zenon Supertroupers
- 4 x 1.6 Zenon Supertroupers

Communications

- 40 way Clearcom system using both A and B channel facilities
- 10 way Motorola walkie talkie system for rigging

On tour with Erasure

In June I was fortunate to spend a couple of weeks on the road with Erasure at the invitation of their lighting operator Ian Calder. I'm sure readers will remember the story I did on their show at Brighton for the June issue, and I can't wait for the next thrilling installment!

I suspect that many of you out there think that I'm the type of girl who wouldn't worry too much about breaking her nails to be a roadie. This is **not** true and any doubting Thomas's amongst you can contact Ian for confirmation (the fiver's in the

post, Ian).

I struggled with trussing, wrestled with cables, fought with lamp bars and swore at foreign stage hands. I even had a go at selling T-shirts - real hard work, eh?

I've heard many people complain about living on a tour bus but, despite AC/DC at full blast most nights and the perils of marauding Gin Monsters, I thoroughly enjoyed the way of life. Enforced days off on the French Riviera with lots of sun and Stella Artois were endured gracefully as were the days off in Madrid and Barcelona where my knowledge of trendy nightclubs was not, I suspect, fully appreciated.

I didn't get a chance to thank everybody personally - probably due to the fact that on my last

night the tour bus was parked on the Place Pigalle in Paris and the crew quickly slipped away into the night.

Many thanks go to the lighting crew, Ian Calder, Firmin Moriarty and Brian Richardson, for making my visit a real education and very enjoyable as did the rest of the crew - Paul Johnson, John Shearman, Mike Hall, Alfie Noakes, Johnny Marr, Andy Whittle, Dixie Deans and Joseph Rigg.

Special thanks to Mancie the tour manager and Beverley at Big City Lights for organising my visit and, of course, to the band - Vince, Andy, Emma and Val. Even more special thanks to my editor John Offord for letting the moths out of the magazine's wallet and for helping to finance the trip!



On Tour with Erasure: (left to right) Catriona Forcer, Ian Calder, Brian Richardson, Firmin Moriarty, Andy Whittle and Paul Johnson.

Alec Nisic

Wet, Wet, Wet Wembley Arena

Meteorlites called in Alec Nisic to redesign the rig for Wet, Wet, Wet half way through their UK tour, and he did it radically.

"The rig is a 50ft x 24ft Telestage grid with 3 stringers across the stage," he explained. "Suspended from that are 2 12ft x 12ft standard Thomas truss boxes, with a 20ft x 12ft box in the middle and suspended from those are 8 Telescans. In the boxes themselves there are only Par 64's while the front sections of all the trussing and the boxes in front all have aircraft lamps," said Alec.

"On the downstage edge of the Telestage group there is a row of Par 64 No 1's mixed with aircraft and Raylights and a couple of Leko's for the saxophone, etc. The front is another separate flown box just to wash the whole stage. Many people don't feature the whole stage but this is such a good looking stage set it deserves to be well lit. I've put lots of medium floods around the box truss to light the band and stage well.

"At the back there are three motorised blinds which turn to show the different Wet, Wet, Wet logos. For the last three shows we have incorporated pyrotechnics into three of the numbers and there are some glitter bombs in the final number.

"There are three boxes at the back which are hinged and start down at the beginning of the show when all the Telescans are blasting through the Kabuki curtain. As the band strikes up and I bring up a few lights it moves back up to its normal position. It comes down during an instrumental number which encourages the audience to dance, and the result is that the arena looks like a huge disco with the audience lit up more than the band," he explained.

Alec started his career as a lighting designer about fifteen years ago working with local bands, but his first big break came in 1982 when he was asked to design the Psychedelic Furs American tour. The last American tour he did with them lasted fourteen months and the rig had 600 lamps. He has also designed for Gary Moore, the Christians, Kim Wilde, Dead or Alive and John Foxx. He prefers to do pop bands as opposed to heavy metal as he feels they are less difficult to deal with.

After the Wet, Wet, Wet tour Alec will be going to Japan with the Christians and then he will be designing the rig for the Green Belt Festival. This is an event run by a Christian organisation (no, nothing to do with the other Christians!) and has stars such as Cliff Richard on the bill, and Alec will work with Cliff's lighting designer.

Alec told me he would love to have the opportunity to light his old childhood idols The Rolling Stones - just to say that he had done it. Another band that he would like to work with are INXS as he has been a great fan of them for many years. He loves working with Kim Wilde and he says that she is an absolute joy to work with, always employing very good musicians. He also has great fun working with the Psychedelic Furs and they are very appreciative of his work. And after seeing the Wet, Wet, Wet show it is easy to see why!

Crew List:

Gary Flemins (dimmers)
Dave Ridgeway (rigging)
Nigel 'Skippy' Monk (drapes, spots and general)
Bob Niering (general)
Dougie Souness - tour manager
Jim Smith - production manager
Rob Gambino - stage manager
Eric Simpson - sound engineer
Paul Owen - monitor engineer

Equipment List

(Meteorlites Productions Ltd)
Celco Series 2 Gold
2 x Avo 72 way dimmer racks
50' x 24' Telestage grid
26 sections Thomas pre-rigged truss
124 Par 64 No.5
2 truss spots
142 Par 64 No.1
12 Raylights
4 Molefay units



Wet, Wet, Wet in action at Wembley Arena.

80 Aircraft lamps
4 floor cans
4 white lightning strobes
3 1k fresnels

14 Lodestar motors (1 ton)
8 Verilinde motors (1 ton)
4 FOH follow spots
8 Telescan moving lights

SHOW PAGE

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Exhibition Diary

PLASA Light & Sound Show '88
September 11-14, 1988.
Olympia 2, London.
Exhibition Organiser: David Street,
Telephone: 01-994 6477.
General Enquiries: PLASA general secretary,
Tony Andrew, 7 Highlight House, St. Leonards Road,
Eastbourne, East Sussex BN21 3UH.
Telephone: (0323) 410335.

MITAS '88
September 29 - October 3, 1988
Milan Trade Fair, Milan, Italy.
Organised by Assoexpo.
Enquiries: IBTS, Secretary General, Via Domenichino,
11-20149 Milano, Italy.
Telephone: 02/4815541

Photokina
October 5-11, 1988.
Cologne, West Germany.
UK Representative: Tony Pittman,
12/13 Suffolk Street, London SW1Y 4HG.
Telephone: 01-930 7251.

Entertainment '88
Exhibition & Conference
October 17-19, 1988
Harrogate Conference Centre, Yorkshire.
Organised by Brintex Limited,
178-202 Great Portland Street,
London W1N 6NH.
Telephone: 01-637 2400

Discotec/Hogatec
November 7-11, 1988.
Dusseldorf Messe, West Germany.
Enquiries: Miss Renata Born or Mr Peter Brodie,
Dusseldorf Trade Fair, Charles House,
108-110 Finchley Road, London NW3.
Telephone: 01-794 0166.

Lighting Dimensions International 88
November 18-21, 1988.
InfoMart, Dallas.
Enquiries: Patricia Mackay or Jackie Tien,
Lighting Dimensions, 135 Fifth Avenue, New York,
NY 10010, USA.
Telephone: (212) 677 5997.

AV & Broadcast China '88
December 2-7, 1988.
Beijing, China.
Organised by Business & Industrial Trade Fairs Ltd
4/F China Underwriters Centre, 88 Gloucester Rd,
Wanchai, Hong Kong.
Telephone: 5-756333.

Nightclub & Bar Expo
January 15-17, 1989.
Atlanta, GA.
Contact: Angela Benvenuti, Night Club & Bar,
305 W. Jackson Ave., Oxford, MS 38655.
Telephone: (601) 236-5510.

Frankfurt Music Fair
January 28 - February 1, 1989.
Frankfurt Fair Centre, Frankfurt, West Germany.
UK Representatives: Collins and Endres.
18 Golden Square, London W1R 3AG.
Telephone: 01-734 0543.

Sound Eighty-Nine
February 21-22, 1989.
Heathrow Penta Hotel, London.
Enquiries: SCIF, 4b High Street, Burnham,
Slough SL1 7JH.
Telephone: (06286) 67633.

SIEL '89
April 9-12, 1989.
Porte de Versailles, Paris, France.
Organised by Bernard Becker Promotion,
161 Boulevard Lefebvre, 75015 Paris.
Telephone: (1) 45.33.74.50

Pub, Club and Leisure Show
April 11-13, 1989.
Olympia 2, London.
Angex Ltd., Europa House, St. Matthew Street,
London SW1P 2JT.
Telephone: 01-222 9341.

SIB/MAGIS
April 10-13, 1989.
Rimini, Italy.
Ente Autonomo Fiera Di Rimini,
PO Box 300, 47037 Rimini, Italy.
Telephone: 0541/773553.
UK enquiries: PLASA general secretary,
Tony Andrew, 7 Highlight House, St. Leonards Road,
Eastbourne, East Sussex BN21 3UH.
Telephone: (0323) 410335.

USITT Conference & Stage Expo
April 12-15, 1989.
Calgary, Canada.
National Office: 330 West 42 Street, Suite 1702,
New York, NY 10036.
Telephone: (212) 563 5551.

Expo Musica, Madrid
April 19-22, 1989.
Madrid, Spain.
Organised by IFEMA (Institution Ferial de Madrid),
Avda de Portugal, s/n Casa de Campo,
28011 Madrid 1101.
Telephone: 470 10 14.

Audio Visual 89
May 8-11, 1989
Wembley Conference Centre, London.
Organised by emap Maclaren Exhibitions Ltd.,
840 Brighton Road, Purley, Surrey CR2 2BH.
Telephone: 01-660 8008.
Contact: David Copeman.

Showlight 89
May 15-17, 1989.
Hilversum Studios, Amsterdam, Holland.
Organised by The National Illumination Committee GB
in association with Netherlands Broadcasting Svs.,
NOB, PR Department, Postbus 10, 1200 JB Hilversum,
Netherlands.
Contact: Maureen van Woudenberg.
Telephone: 035-775115.

ABTT Trade Show
May 18-20, 1989
Riverside Studios, Hammersmith, London.
Enquiries: ABTT, 4 Great Pulteney Street, London
W1R 3DF.
Telephone: 01-434 3901.

APRS Show
June 7-9, 1989.
Olympia 2, London.
Enquiries: APRS, 163a High Street, Rickmansworth,
Herts WD3 1AY.
Telephone: (0923) 772907.

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Any Colour You Like Sir

Graham Walne visits Avitec to take a close look at the new Colorpro spotlight

The twin worlds of disco and rock have obliged the theatre to open its eyes and mind to new products, to new techniques and to new ways of solving old problems. Theatre can teach rock and disco something too, especially about sensitivity, safety and reliability, but as the gap between the cultures narrows, some exciting things are happening. For example, in a previous L&SI I reported on the Opera North rig which was almost totally comprised of pars; who could have predicted 20 years ago that a rock and roll spotlight would light Verdi? Now Colorpro is another significant step in a movement which began with Pancan and in which developments are concentrated on the lightsource rather than on the control.

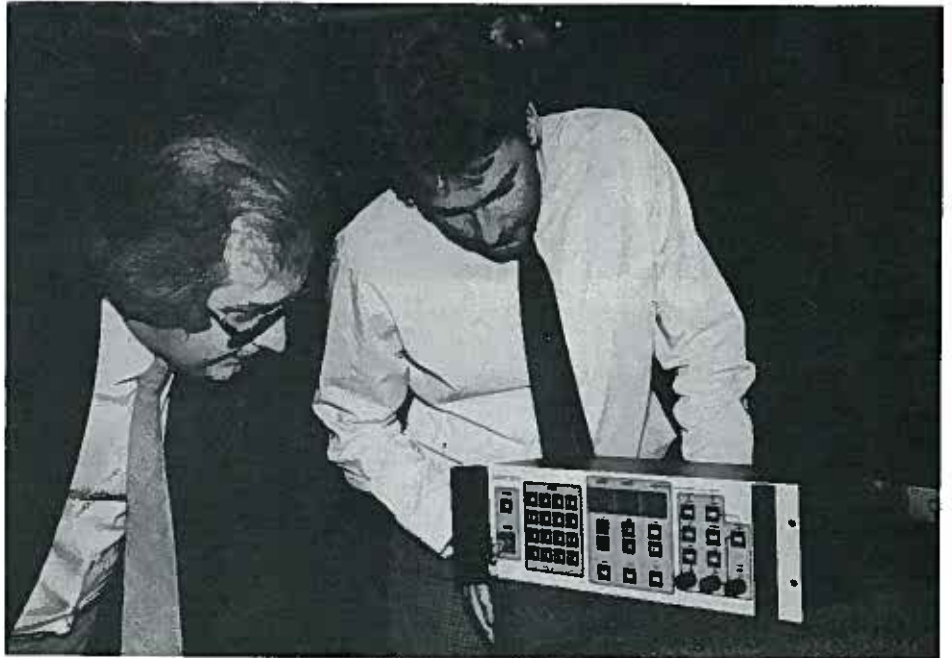
I was considering starting this article with the old favourite 'I've seen the future... and it works' but it's a misleading phrase because it suggests that I've been given some sneak preview into the spotlight laboratory, and am about to whet your appetite only to dash your hopes with 'of course these devices won't be available for years yet'. How often have you seen that phrase loom large in the final paragraph of a report on a new car? So this time it's a delight to report on a product which is available **now**.

Colorpro is a spotlight which offers remote control over the generation and recording of colour selection and it was created by Lightwave Research in the USA. The projected colour is produced by mixing the light output from three MR16 lamps each of which has its own dichroic filter; sensibly there are no moving parts. Since each of the lamps can be dimmed individually the number of combinations is virtually limitless and the colours can be mixed either by fading down from white or by building up from black, and then a crossfade can be programmed between snap and 50 seconds, and a master dim is proportional.

Interestingly the manufacturers found that commercially produced dichroics lacked consistency and so they now produce their own. I had a very interesting half-hour asking for paler tints rather than the purer secondaries (easy, easy) and the results were the most impressive I've yet seen from this kind of spotlight. In purist terms the beam is not as even as one would like for some applications, there is some minor clouding and striation although these are only really noticeable in the tints, and in any case how many theatre spotlights produce as even a beam



The Colorpro - all electronics are built into the lamp housing.



Graham Walne (left) takes a look at the Colorpro controller with Avitec's sales director Andrew Morris.



Paul Dodd of Avitec shows the author the dichroic filter system.

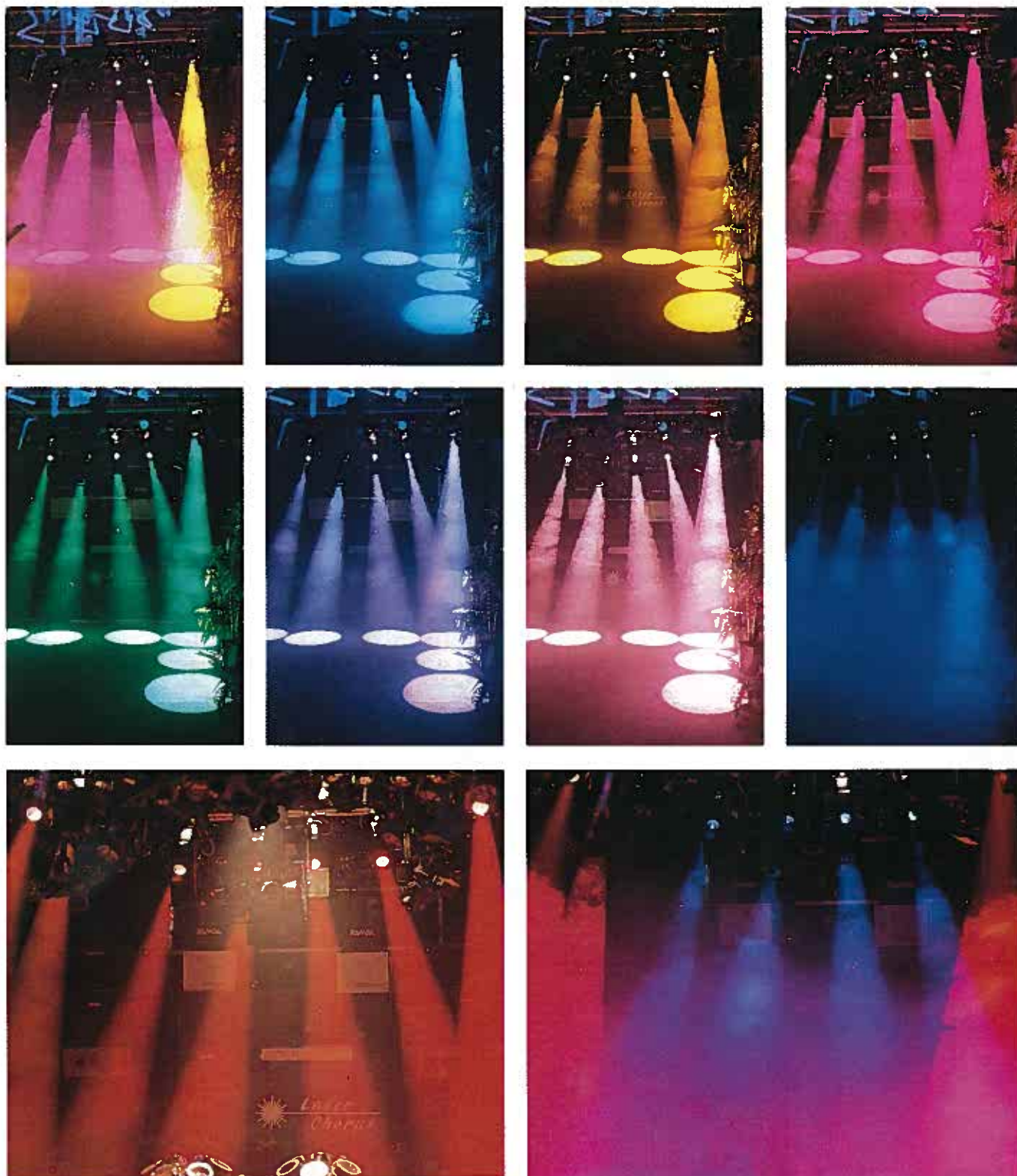
as those they are intended to replace?

'Spotlight' is probably the best word for Colorpro, but if the word conjures up images of theatre luminaires, then I should explain that it does not as yet offer the same degree of control over the size and edge of the beam. The spotlight produces a circular hard edge beam which can be defocussed but which I would estimate to have a fixed beam angle of about 15 degrees, but there is also a gobo slot although it is non-standard size, again.

All the individual spotlight electronics are built into the lamp housing (echoes of Magic Lantern), and since each spotlight can be selected to listen to any one of 16 channels via a multiplex link, the electrical installation is simple. The controller itself, which is a 3U rack mounting panel, can talk to up to 128

spotlights and by slaving a maximum of 1280 spotlights can be reached via 160 circuits. An attractive feature is the auto-check whereby the controller assesses the status of the lamps at switch on and reports on any that are dead. As the colour selection is being mixed it can be identified by a number which indicates the percentage of Red, Green and Blue in the mix and this setting can then be memorised for subsequent repeat playback.

The controller stores 9 memories each of which contains 99 pages each of which in turn can store information about colour selection and dimming for 16 circuits of spotlights. Further storage is available either by slaving to another controller or by accessing any IBM compatible PC via the RS232 interface. The controller can also talk to remote devices such as touch sensitive

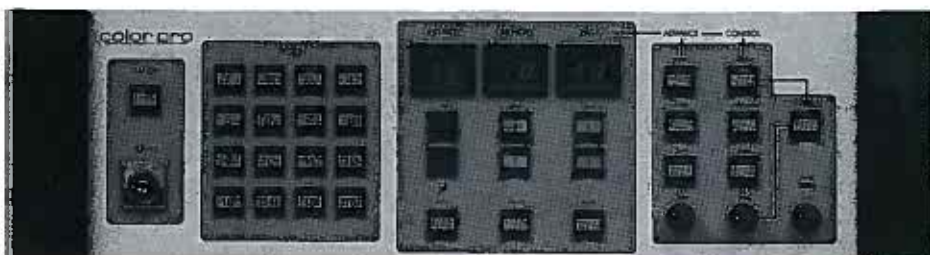


Any Colour You Like, Sir

Just a few of the scores of colours called up by Graham Walne in Avitec's showroom.

keypads for random accessing or pre-recorded states. Despite this, I think that the controller is unlikely to be suitable for all applications and look forward to some exciting developments in this area.

I am conscious that I have looked at this device through 'theatre' eyes, but Colorpro is much more than just another disco light. It offers a new dimension to smaller clubs, fashion shows and trade shows where its flexibility will win out over theatre's sophistication. Once it is upgraded to move remotely then it really will be a catalyst across the whole industry.



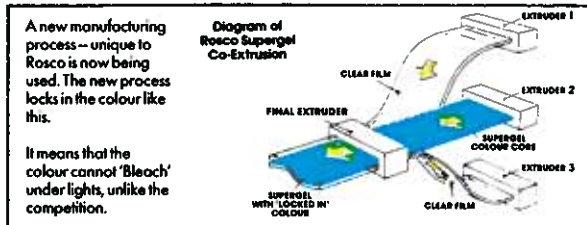
Programming the 891 pages or scenes of the Colorpro controller is done quickly and easily on the front panel by utilising region, select, memory, and erase keys. Copying functions are included to provide the user with a way to rapidly duplicate colours on a page. The controller contains 9 memories, each containing 99 pages. A page contains 16 output regions that contain colour and dimming information. A standard RS232 connector allows memories to be saved on most personal computers. Pages can be advanced manually, with user preset rate, or through audio sync.



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Entente Cordiale

John Offord visits the new La Parisienne and La Pigalle complex at Folkestone and sees Avitec's first fully-installed Colorpro system in action.

Days past, Folkestone's 500-seat council-owned Marine Pavilion, situated practically next door to the cross-Channel ferry port, used to have its regular pattern of live entertainment. The summer season ran and ran, until eventually the line of kicking legs got smaller, and the money for the glitter ran out.

The council wisely decided to put their money into a major refurbishment of the much grander Leas Cliff Hall on the nearby cliff top and after continuing with a summer show for a couple of years decided to call it a day and opt for a mixed pattern of entertainment with regular big name shows.

Meantime, the poor old Marine Pavilion began to look a sorry 'site' - and not the least bit impressive to either Europeans coming off the ferries or British visitors to the Town.

But things may be changing in Folkestone. The advent of the Channel Tunnel has made people look at life somewhat differently, and new ideas and investment are beginning to brighten up the general outlook.

Part of this positive approach has seen James Godden's company turn the Marine Pavilion into a very up-market discotheque and adjacent fun pub complex. 'La Parisienne' has been designed to enhance the idea of closer links with the continent, and 'La Pigalle' - the fun pub - is billed as the Soho of Paris. A total capacity of around 1700 is



At La Parisienne (left to right): Paul Dodd, Steve Tulk of Lightwave Research (the man behind the electronics behind Colopro) and Avitec md Tony Kingsley.

the result, which is a lot more than the old theatre, where they would have been glad to have even reached three figures on many nights.

It opened its doors on July 22, and general manager Philip Elton believes that with the advent of Night Network and with European charts coming into our homes every night there will be much more awareness of the European music scene. "The British scene is still the best," he told L+SI, "but it's time we explored the best of music from the Continent. There is a lot of talent over there that is now being developed for a wider market."

To back up this approach the venue has a large array of video equipment, and if music video is your scene, then you won't move far in La Parisienne or La Pigalle without being

tuned in to the best that satellite TV can offer.

The venue is plush internally, and Avitec light and sound plush with lighting and sound equipment. And it is a major 'first' as far as the lighting industry is concerned in that it is the first major installation in the UK to base much of its lighting design on the use of the new Colorpro lanterns from the United States.

Avitec's designer Paul Dodd has used no less than 48 Colorpro units - 36 for the dance floor, and 12 for the stage. For maximum flexibility, the stage lanterns can also be turned for use on the dance floor, and both areas have dedicated Mode U16 touch controllers and separate Colorpro controllers. The Mode U16's are linked so that all Colopros can be handled together when being used on the dance floor area. "It goes along with Avitec's philosophy of being able to access any light and enable any zone from the touch sensor control system," said Paul Dodd.

The lighting is fitted to a floor-supported Meroform rig, and there are 24 channels of 3D neon display controlled by a dedicated Zero 88 Orion. Other main features are 12 Laser Chorus units, 4 Nisel Music Flashes, 4 Sear Duowave 10's, 4 linked Synchro Scans, 8 Kremesa harvesters (4 horizontal and 4 vertical), and a large amount of Mode Arcline.



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All power packs are Anytronics 5 and 10 amp. Control is from a small balcony area which is fine in itself, and gives the lighting operator a good view into the rig, but not much idea of what is happening on the floor. Maybe they'll change that, or give the LJ either a TV view of the action or some sort of periscope system. Lighting in the fun pub includes a 24-head Colibri system, 8 Beam Cats, and 2 Ice Starflash strobes.

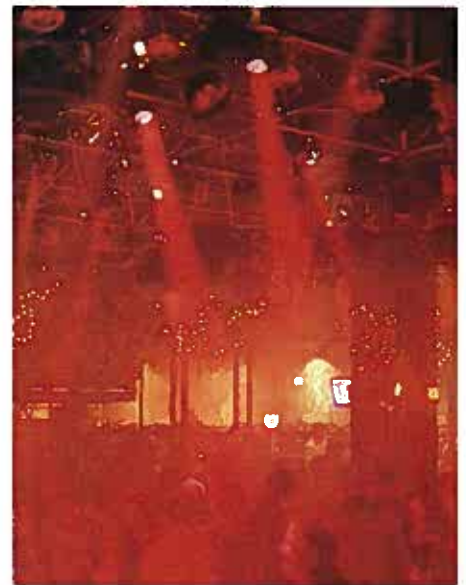
Sound in the discotheque is provided by 4 Cerwin-Vega L36JE folded horn cabinets, 4 Cerwin-Vega SW18 bass cabinets, and 2 DSM200 Spruce Moose mid cabinets with JBL2425 and 2404 tweeters. They are powered by C-Audio SR808 for bass, Avitec

Beta 808's for mids, and Beta 500's for high. Signal processing equipment includes an Avitec G30 graphic, a BX33 stereo crossover, and a Symetrix 501 compressor/limiter. Fill speakers are Ramsa WS70 and Dynacord

8030's, and the mixing console is a Dynacord 8030. There are two Technics SL1210's, a Denon cassette deck, a Mission PCM7000 CD, and a Revox B77 tape. There is a separate sound system for the fun pub.



Paul Dodd controls Colopro - top and right.



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EQUIPMENT *News*

The new Guardian from Formula Sound

With the increasing demand for stricter fire and noise control regulations Formula Sound have often been asked to 'provide something that meets the requirements'. In the firm belief that controls will become even tighter, the company felt that it was time to develop a unit which would satisfy all the requirements, they told L+S.

During consultations with fire officers the brief which evolved required that in order to avoid panic when a fire alarm activates, the programme level in the venue should be reduced and not cut altogether, and that a mic override facility should provide one guaranteed microphone into the system.

So Formula Sound have developed and produced the 'Guardian CX4' - a unit that will interface with any existing or new sound installation. It is a four channel device and has two distinct functions.



The unit provides an interface between the fire alarm and the sound system. Once installed, if the fire alarm operates, the Guardian will automatically reduce the programme level in up to 4 channels and switch the DJ's or any nominated microphone into the system for announcements. The amount of attenuation of the programme is separately adjustable in channels 1-2 and 3-4 as is the microphone gain. When the unit is reset the programme will fade slowly back to the original volume.

A manual test button is provided and the unit may be automatically or manually reset. Balanced inputs and outputs are provided which may be strapped unbalanced with no signal loss. There is virtually no insertion loss when the unit is not triggered. LED indicators of Warning, Limit and Alarm are on the front panel, and an output socket is provided on the rear for remote indicators.

In use, the operator must keep the output level of the sound system below an internally set threshold indicated by a warning LED. If the level is exceeded for too long the output level is automatically reduced for approximately 10

seconds. The level will then gradually fade back to normal but will return to the lower level if the threshold is exceeded on the fade back. This function is similar in operation to the noise limited module which is available for the PM-80 mixer and has proved very successful, say Formula Sound.

The unit is not restricted to entertainment venues and may be used with any sound system where a priority override facility is required. (Ideal for use in shopping centres, malls and public areas where security announcements are required). Priority inputs may be at mic or line level.

For further details contact Formula Sound Ltd., Ashton Road, Bredbury, Stockport, Cheshire SK6 2SR telephone: 061-494 5650 fax: 061-494 5651.

Fane Acoustics - New Co-Axials

Fane Acoustics has introduced a pair of new loudspeakers to its co-axial range, the CX10 and CX10PA, with handling of 150 and 200 watts respectively.

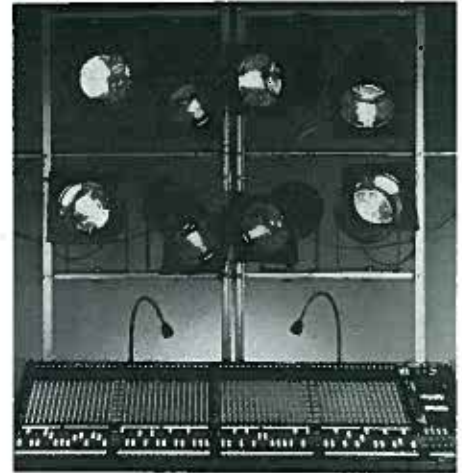
The Fane Co-Axial or dual concentric loudspeaker is a 2-way, full range transducer that incorporates both bass driver and concentrically mounted, independently driven, high frequency device or tweeter, in a single unit. This particular speaker design makes the Fane Co-Axial ideally suitable for both stage and studio monitoring systems, plus, any system requiring high quality, full range sound from even the most compact enclosure.

For further details contact Fane Acoustics Ltd, 286 Bradford Road, Batley, Yorks WF17 5PW telephone (0924) 476431.

Prorock 60 from MJL

MJL Trading of Croydon have just launched the new Prorock 60 desk, designed specifically for larger stage lighting systems. It features a host of facilities married to a matrix bank consisting of a mass of specially gold plated programme switches.

Prorock provides light mixing facilities between 8 channels of effects, four channels of sound to light modulation, four channels of 'flash' operation, together with 60 channels of dimming. In addition, each channel dimming fader may be allocated to one of four master faders to provide grouping, and at the heart of the matrix any number of the 60 outputs can be programmed to any of the sixty faders for multi output control by a single channel.



The Prorock 60.

Individual channel flash buttons, a choice of 40 effects programmes, optional footswitch control, and an output readout system which allows more accurate adjustment of any channel for more precise light settings, add to the specification.

For further information contact MJL Trading Co., 45 Wortley Road, West Croydon, Surrey telephone: 01-689 4138.

Unique Bodywork

Roto Moulding - a construction process unique to Bouyer, provides their new RB 38 100 watt speaker with the exceptional acoustic properties previously only obtainable by using marble, yet the weight of the speaker is only 16.5kg compared with marble which would obviously be impossibly heavy. All weather construction also means that the unit can be used in the open air as well as in large buildings, and it is completely resistant to humidity, say Planned Equipment Limited.

The RB 38 is a base-reflex type enclosure using a single 24cm cone loud speaker giving a frequency response covering the whole of the audio frequency spectrum, and the shape of the RB 38 means that it can be used in an array or as a bi-directional column. Particular uses include auditoria or large shopping malls where there is a requirement for high power from just one source.

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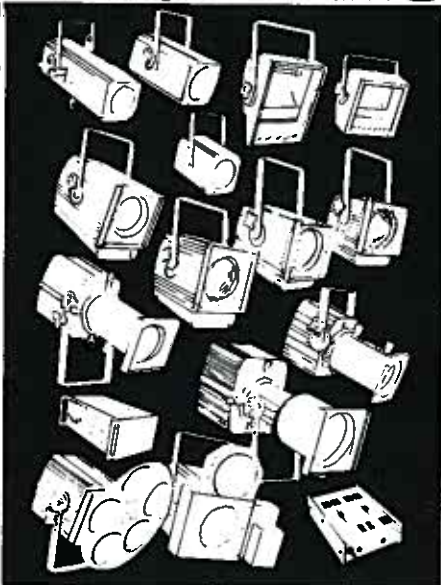
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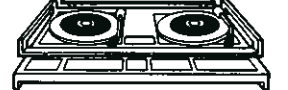
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