

LIGHTING+SOUND *International*

THE ENTERTAINMENT TECHNOLOGY MONTHLY



NIGHT OF THE PROMS, ANTWERP

PHOTO: WILLY DE LAUWEI

Equinox: a club classic of the north

Orchestral Manoeuvres for Antwerp's Night of the Proms

Salisbury's Chapel - latest in a long line of religious conversions

Maiden Voyage: the Starlight Mk V out with Björk

Technical Training: What Next?

Grand Old Man of Rock Phil Collins at Newcastle Arena

PLASA

DECEMBER 1997

DON'T MISS THE BOAT TO SHANGHAI.

With 1,500 nightclubs, 88 theatres, and 14 film and TV studios, Shanghai is at the heart of one of the fastest growing economies in the world.

To find out about the opportunities in Shanghai and the rest of China all you have to do is be part of the first **PLASA presented Light and Sound Shanghai** show next April.

Nothing could be easier and everything is taken care of. From transport, accommodation and translators to official receptions, tours and, of course, your stand.

A predicted 4,000 Chinese buyers will be there to see

the broad cross section of Entertainment Technology.

For further information, contact Marcus Bernie on:
Tel: +44 (0) 171 370 8231, Fax: +44 (0) 171 370 8143,
email: shanghai@eco.co.uk, or at the addresses below.

And start packing now.

P&O
Events

**PLASA PRESENTS LIGHT & SOUND
SHANGHAI 14-16 APRIL 98**

P&O Events Ltd, Earls Court Exhibition Centre, Warwick Road, London SW5 9TA.
INTEX Shanghai, 88 Loushanguan Road, Shanghai, China, 200335.



NEW PRODUCT



NEW PRODUCT

Now available with an Electronic Ballast

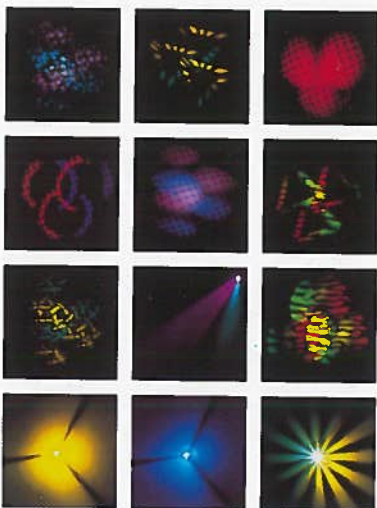
The MACnificent Team

The Martin MAC 600 Fresnel and MAC 500 profile moving head luminaires make up the ultimate professional lighting package.

source, they are two completely different products that complement each other so well, they even fit in same flight case.



Both lamps fits in three available flight cases



The MAC 500 has 2 motorized gobo wheels, 5 interchangeable 28mm indexed rotating gobos, 9 fixed metal gobos.

Together, they are the most flexible and compatible solution to your lighting requirements.

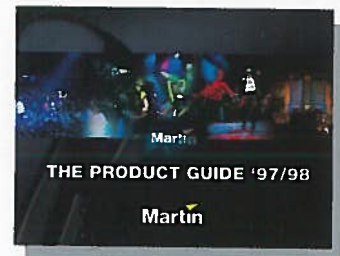
They're Made For Each Other.

The MAC 500 and 600 are both examples of cutting edge, road proven Martin experience. Take performance. Though they share the same base, yoke and light

The MAC 600 is the powerful washlight with unbeatable color. The MAC 500 is the feature-packed profile spot. It's a match made in Denmark.

What's more, you can buy them.

Rental is not always the best option. You can purchase (or lease) the MACnificent Team secure in the knowledge that they're supported by the most extensive international distributor network in the industry and a thorough commitment to customer service.



Call your local dealer for a FREE 72 page catalogue

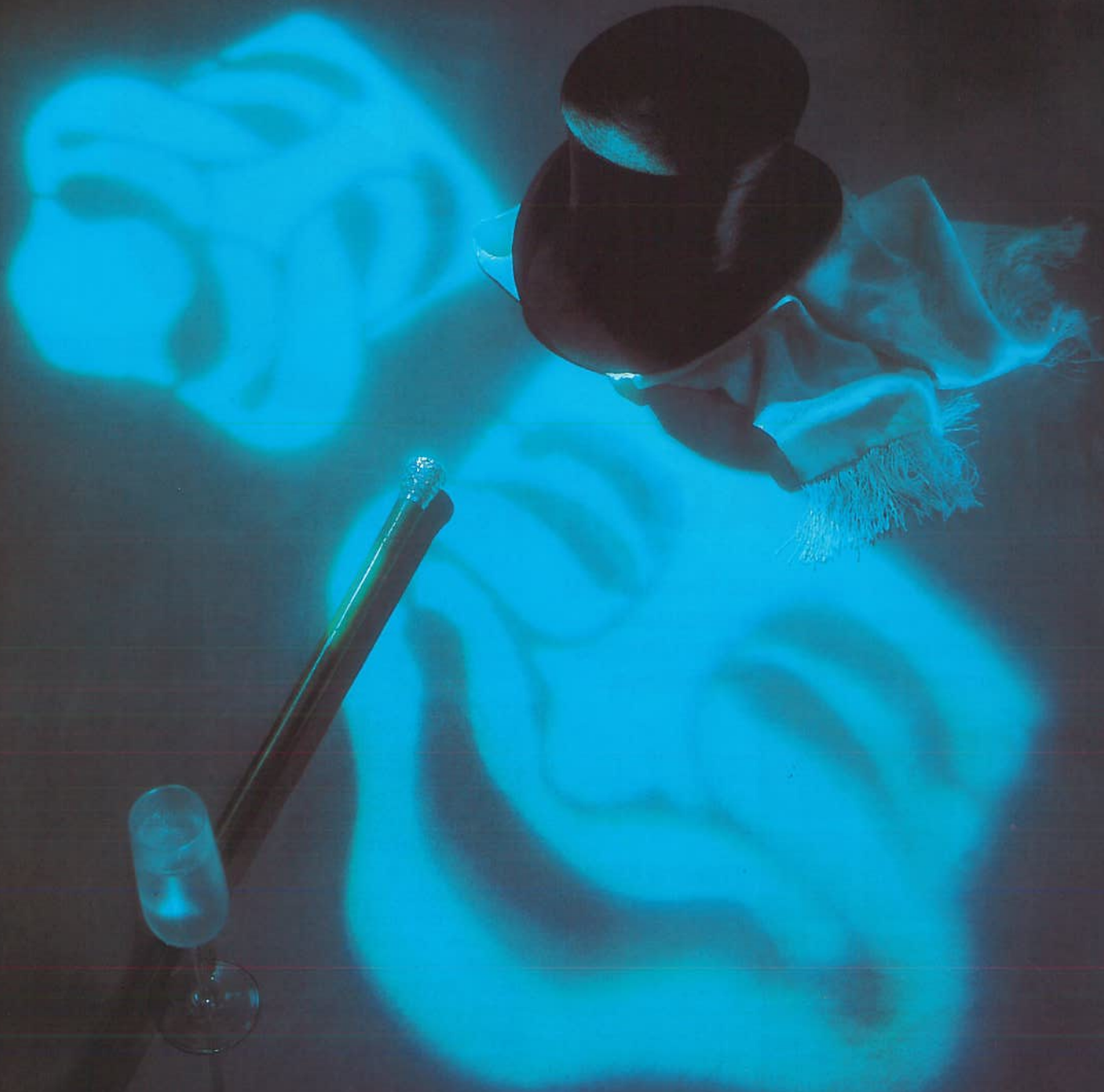
Martin

Martin Professional

Call: USA: Florida (+1) 954 927 3005, California (+1) 818 252 0399, South West (+1) 817 577 8404, Mid.West (+1) 847 289 9810
 Latin America: (+1) 954 927 3005 • United Kingdom: (+44) 1622 755442 • France: (+33) 1 69 12 10 00 • Italy: (+39) 432 671 730
 India: (+91) 80 84 53 741 • Singapore: (+65) 842 3031 • Denmark: (+45) 87 42 88 88 • Internet: www.martin.dk

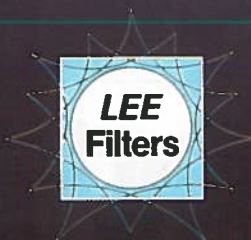
LEE Filters GOBOS

The Lee Filters gobo range features more than 200 patterns, developed to complement existing ranges and to broaden the choice available to designers. Etched into high quality steel, all are available in the main industry standard sizes.



Stocked and distributed in the U.K. by

Lighting Technology
2 Tudor Estate, Abbey Road,
Park Royal, London, NW10 7UY
Telephone (0181) 965 6800
Fax (0181) 965 0950



Action Lighting North
46 Kansas Avenue, Salford,
Manchester, M5 2GL
Telephone (0161) 876 0576
Fax (0161) 876 0517

Lee Filters, Central Way, Walworth Industrial Estate, Andover, Hampshire SP10 5AN, England.
Tel: (01264) 366245 Fax: (01264) 355058

LIGHTING+SOUND *International*

DECEMBER 1997

VOLUME 12, ISSUE 12

6 News in L+SI

34 No Comment

Tony Gottelier sees out the year

36 Autumn Equinox

Steve Moles travels to Nelson in Lancashire to discover a new £750,000 club in the heart of this industrial townscape

41 Asleep in the Stalls

Ian Herbert on tour

43 A Little Night Music

Steve Moles joins the crew backstage for Antwerp's spectacular Night of the Proms

48 Second Take

John Watt indulges in some festive frolics

50 Religious Conversion



L+SI visits Salisbury to worship at the altar of the latest venue to open in the city not especially renowned for its youth culture

54 A Star is Reborn

The Starlight MkV, launched to widespread acclaim last year, has recently had its first outing with Icelandic legend Björk. Steve Moles was at Shepherd's Bush Empire to witness the rebirth

56 Whither Training?

Graham Walne has played a key role in the development of training in the UK. L+SI invited him to offer his perspective of the past, present and future

59 Equipment News

The recent spate of trade shows hasn't exhausted the flow of new products. L+SI previews the latest to be launched

60 On Tour

The indefatigable Steve Moles finds time in his busy schedule to catch up with the grand old man of rock, Phil Collins

62 Recruitment

64 PLASA Technical Books

Last chance to order books for Christmas

68 Directory

73 International Directory

74 In Profile

L+SI talks to Brilliant Stages' founder Charlie Kail

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

LIGHTING+SOUND *International*

Published monthly by the Professional Lighting and Sound Association
© Copyright Professional Lighting and Sound Association ISSN 0268-7429

Editor: Ruth Rossington
Deputy Editor: Lee Baldock
Associate Editor: Tony Gottelier
Advertisement Manager: Barry Howse
Production Manager: Nicola Evenden
Internet/Editorial: Jo Boyd
Production/Subscriptions: Sheila Bartholomew
Advertising Co-ordinator: Jane Cockburn

Published from the PLASA Office: 38 St Leonards Road, Eastbourne, East Sussex BN21 3UT England.
Telephone: (01323) 642639 Fax: (01323) 646905 Internet: <http://www.plasa.org.uk/> E-Mail: info@plasa.org.uk
No part of this magazine may be reproduced without the permission of the Editor

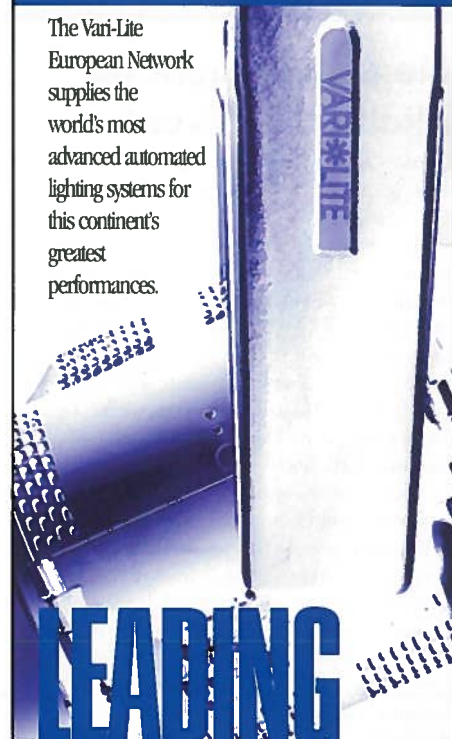
The magazine is available on annual subscription
UK £50.00 Europe and rest of world £65.00 (US\$100.00) Airmail £90.00 (US\$135.00) Single copy price £3.50 plus postage
Editorial Advisors: Peter Brooks, Wyatt Enever, Mike Gerrish, Derek Gilbert, David Hopkins, Matthew Griffiths, John Lethbridge, Iain Price-Smith, Neil Rice.

Lighting+Sound International is published monthly for \$90.00 per year by The Professional Lighting and Sound Association, 7 Highlight House, St Leonards Road, Eastbourne, East Sussex BN21 3UH. Second class postage paid at Rahway, N.J. Postmaster: Send USA address corrections to Lighting+Sound International, c/o Mercury Airfreight International Inc, 2323 Randolph Avenue, Avenel, New Jersey N.J. 07001

PLASA
PROFESSIONAL LIGHTING
AND SOUND ASSOCIATION

EUROPE'S

The Vari-Lite European Network supplies the world's most advanced automated lighting systems for this continent's greatest performances.



LEADING LIGHTS

To find out more about VARI*LTE® products, contact your nearest distributor.

UK
44.181.575 6666

FRANCE
33.1.41 14 01 00

SPAIN
34.1.616 6422

GERMANY
49.221.59 53 080

SCANDINAVIA
46.8.654 18 10

BENELUX
32.16.60 76 48

AUSTRIA
43.1.60902

VARI*LTE®
The Automated Lighting Company

©1997 Vari-Lite, Inc. VARI*LTE® is a registered trademark of Vari-Lite, Inc. Vari-Lite is protected by U.S. and other worldwide patents granted or pending.

LIGHTING|SOUND *News*

International

Neg Earth Light up Midland 97 Event

London-based Neg Earth Lights were the main lighting contractor for the rather special 'Event On The Bank' series of concerts at Battersea Power Station in December. A series of 18 concerts took place at the venue in the run up to Christmas featuring a whole host of major touring artists including Paul Weller, Cast and The Prodigy. The main auditorium for the event was constructed from a 6,000 capacity marquee, which forms the largest temporary structure in the world. This was supplied by Edwin Shirley Staging and used for the first time at the show site.

After four months of preparation, lighting designers Tom Lesh and Steve Kellaway had just two days to oversee the whole lighting installation for the stage and exhibition areas, whilst Paul Kell looked after the architectural lighting for the power station itself. Intelligent lighting equipment from Clay Paky and High End Systems was used for the concert areas, with control from Flying Pig Systems and Avolites. Also included within the design was the new Starlite Mk.5 fixture, which made a further appearance following its concert debut with Björk (see feature this issue). Unfortunately though, there is a chance that this event may never be able to happen again as planning permission to turn the area into a hotel and entertainment complex is currently being considered by the local council.

L+SI would like to wish all its readers a Merry Christmas and Happy New Year

Aardman Contract

The Lighting Technology Group has recently won the contract to supply lighting equipment for the production of the first feature film by Aardman Animation, the company behind the indestructible Wallace and Gromit characters.

This major contract, which exceeds £100,000, was orchestrated by Lighting Technology's Tony Rodber and Ron Knell in just 10 days and has been agreed as Aardman Animations begins to equip its studios for the start of production on its first full length animated feature film *Chicken Run*.



David Morgan of Lighting Technology (second left) and John Bradley of Aardman Animation shake hands on the final deal at PLASA 97. Looking on are Graham Kerr of ARRI Systems (left) and Lighting Technology's Tony Rodber (centre) and Ron Knell (right).

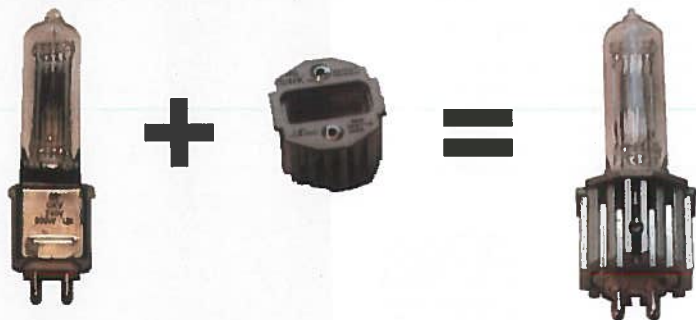
We're on the Move

This month sees the entire PLASA operation, including the Publishing Division and Standards department, relocate to new offices. The new facility, which has been extensively refurbished and lies just a short distance from the current headquarters, will provide the Association with a much more professional base from which to work and should allow for a much more streamlined operation.

As noted last month, 1998 is set to be a positive year for PLASA. The PLASA Show looks certain to beat all previous records and the countdown is now beginning to the first ever Light & Sound Shanghai, which takes place in April and which PLASA is presenting in conjunction with P&O Events. Exhibitors value the fact that PLASA, a name with a proven and reliable track record in trade shows, is opening up opportunities for them in China. Closer to home, PLASA's supportive involvement with the DJ Culture exhibition, which debuted last year, is another positive area for the Association. Key to PLASA's plans for the coming year is a review of the use of resources and to build on the range of membership services in ways that will benefit the entire membership. The Association's new address details can be found on page 5.

THE SINK™

...allows you to replace the HPL575 lamp with any of the less expensive HX600/GKV family of lamps.



- Reusable
- Pays for itself
- Tool-free installation
- Standardises lamps
- Lamp flexibility
- Accepts G9.5 lamps
- Excellent performance

Maximum 600 Watt.
Patent pending.

A.C. Lighting Ltd, Unit 3, Spearmast Industrial Park, Lane End Road,
Sands, High Wycombe, Bucks HP12 4JG. England
Tel +44 (0)1494 446000 Fax +44 (0)1494 461024
E-mail: sales@aclighting.co.uk Internet: <http://www.aclighting.co.uk>



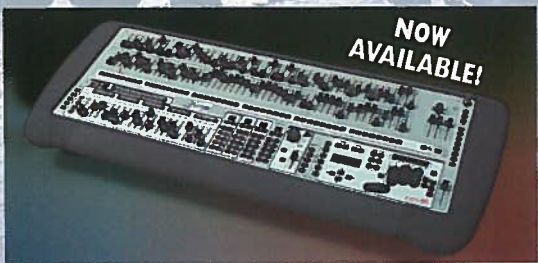
hybrid, not compromise



Sirius 250 & 500

Cueline® - bringing the simplicity of Sirius to conventional *and* moving lights.

For double the control....



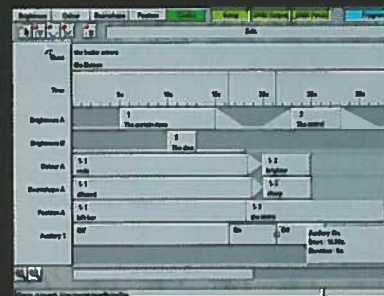
...the Sirius 500

Zero 88 Lighting Ltd.
Usk House, Llantarnam Park,
Cwmbran, Gwent NP44 3HD UK
Tel: +44 (0) 1633 838088
Fax: +44 (0) 1633 867880
Website: www.zero88.com
Email: sales@zero88.com

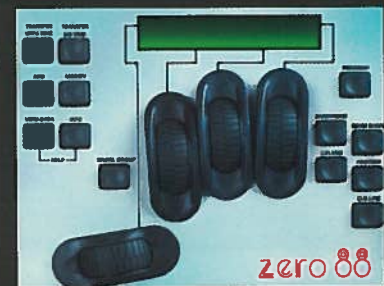
zero 88
A touch of Brilliance

Cueline® - at last, the user interface you have been waiting for.

- Quick and easy integration of memories, movements and effects.
- Simple drag 'n' drop techniques
- Synchronised effects in real time



- Built in movement effects
- Fully automatic fixture patching
- Huge fixture library
- Partial memories
- Ultimate precision with 4 Wheel Drive



- Simple memory programming and editing
- Timed crossfades
- Go button with override control
- Comprehensive range of effects
- Auxiliary control



Caressing Castles with Martin's Lighting Director



Martin Professional's Lighting Director, a tracking system for show control and automated followspots, was the centre of an impressive interactive installation presented at the Ars Electronica festival in Linz, Austria.

The piece, designed by Rafael Lozano-Hemmer and Will Bauer, allowed people on the street to transform a 15th century castle on the banks of the river Danube. Participants standing in front of the castle wore tiny MLD trackers in their hands and pointed at the building. By calculating the position of the participant's arm, the MLD was able to trigger the projection of animated hands



on the exact point on the castle's facade that they indicated.

The hands were custom-made dichroic gobos on PAL 1200 fixtures. As a participant moved his arm, the hand followed, sliding over the castle's facade, creating the effect of a caress, depending on where and how the participants 'touched' the castle, it would be transformed by a series of lighting, projection and audio effects.

One of the most popular effects was 'X-Ray Vision', in which the hand appeared to peel back the castle wall to reveal the interiors of the rooms behind.



Touring Round-Up

Entec Lighting have retained the lighting and sound account for Blur which features projection video with ProQuip screens, after their tour of the US using local American suppliers. Entec Lighting are also servicing the Bootleg Beatles and Jules Holland tours currently doing the rounds.

Having just witnessed Fleetwood Mac play Madison Square Gardens I can report the band are in fine form. Sound is by Clair Brothers with Bruce Jackson FOH filling-in for Dave Kob. Obie provide the lighting with help from Vari-Lite, whilst design is a co-effort by Curry Grant and Steve Cohen.

Lifting Gear Hire have just provided equipment for the Smash Hits finale at the London Arena and will shortly be shipping hoists and rigging for Capital Sound who also did the after-show party. Capital need extra rigging for a big show by Texas at the Bercy in Paris where they are providing a 60 cabinet Martin F2 system to AdLib Audio the main audio contractor. Capital have their Wavefront 8 systems out on Gary Glitter and Ocean Colour Scene. Classical engineer Colin Bowland is also using a Wavefront system for Sarah Brightman's re-scheduled concert at the Brighton Conference Centre this month, while Andy Taylor is using the Aalto system that Capital store for Audio Analysts on the current Status Quo outing.

Despite the deluge of tours which begun last month, LSD have added a further five end of year tourettes, and three major one-off events to their rosta. New tours are for Louise, Foo Fighters, Texas, Torvill & Dean and Wet Wet Wet. The show of the festive period has to be Black Sabbath. The original line-up have reformed, Geezer, Toni, Ozzie and the tub thumper (sorry, you got me there?). Two shows only are to be staged, in their home town, well almost - at the NEC. You won't be surprised to learn that the rig is made up of truss cruciforms, one 30 foot high stood vertically at the rear of stage. Rumour has it the boys had such a good time rehearsing together again that a big tour of the US is contemplated next year. Watch this space.

Steve Moles

ETC

CE Source

ETC

CE Source

The full range of
ETC products
are now
available from

Action Lighting

For All Your Lighting Needs

LONDON

2 Tudor Estate, Abbey Road,
Park Royal,
London.
NW10 7UY

Tel: 0181 965 6800
Fax: 0181 965 0950
Email: action@lighting.tech.com

MANCHESTER

46 Kansas Avenue,
Salford,
Manchester.
M5 2GL

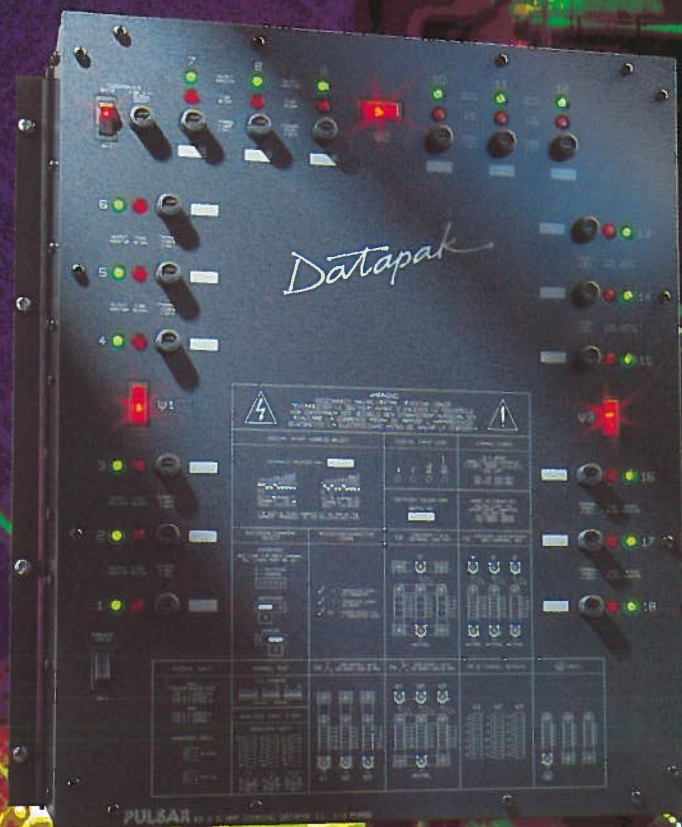
Tel: 0161 876 0576
Fax: 0161 876 0517
Email: action@lighting.tech.com

litestructures
ALUMINIUM STRUCTURAL SYSTEMS
DESIGN • RENTAL • SALE

**CUSTOM
FABRICATIONS**

DURKAR LOW LANE, DURKAR, WAKEFIELD WF4 3BO, W.YORKS
TEL: +44 (0)1924 240800
FAX: +44 (0)1924 254083
email: sales@litestructures.co.uk

The power behind the light



The industry standard to power all your lighting – Datapak

Lighting schemes need dimmers, sometimes many of them, controlling the environment and helping designers create atmosphere and mood. Datapaks are the ideal tool for this job.



Easy to install, reliable and cost effective, with both digital and analogue inputs. Their comprehensive specification meets the needs of all kinds of projects both large and small.

CHECK THESE FEATURES AND YOU'LL AGREE!

MULTIPLE INPUT FORMATS	Analogue 0 – 10 volt, PMX digital (RS232), DMX512
OUTPUTS FOR EVERY NEED	12 or 18 channels (5 or 10 amp) dimming and/or switching plus new 9 x 20 amp version
LOAD COMPATIBILITY	All fully inductive and/or resistive load compatible
EASY INSTALLATION	Wall mounting or 12 unit high 19" rack mounting format (483W x 533H x 150D enclosure)
EASY ACCESSIBILITY	All connections accessed via removable front panel
COMPREHENSIVE DIAGNOSTICS	Output monitor neons, fuse blown neons, digital status LEDs, input monitor LEDs, internal test switches
FULL APPROVALS	Full electrical IEC65 and EMC approvals

NEW MINISCAN HPE



EXPLOSIVE POWER.

MINISCAN gives you explosive power, born of the creativity of Clay Paky. And it'll give you performance levels on a par with professional scanners too, but in an extremely compact package. Using an HTI 300 lamp, luminous efficiency of MINISCAN HPE has been increased by some 95%. And with 36 colour tones, 6 adjustable-speed indexed rotating gobos, image multiplier prism, Frost effect, colour temperature correction and a wealth of additional special effects, MINISCAN HPE will bring you the quality, reliability and versatility that you'd expect from the biggest Clay Paky projectors - whatever your budget.



Distributor United Kingdom

PULSAR LIGHT OF CAMBRIDGE Ltd
Henley Road - CAMBRIDGE CB1 3EA
Tel. +44 (0) 1223 366798 - Fax +44 (0) 1223 460708

CLAY PAKY SPA - Via Giovanni Pascoli, 1
24066 PEDRENGO (Bergamo) Italy
Tel. +39 (0) 35.654311 - Fax +39 (0) 35.665976
Internet: www.claypaky.it



PROFESSIONAL SHOW LIGHTING

EAW Open New Production Facility



Eastern Acoustic Works (EAW) has opened a new, 60,000sq.ft, two level facility at the company's Whitinsville, Massachusetts headquarters. The new building stands on the site of the previous production facility which was destroyed by fire in October 1996. The new facility will increase manufacturing capability by 500%, EAW claim.

Pictured above are co-founders Ken Berger (left) and Kenton Forsythe, along with vice-president of sales Frank Loyko (right).

Essential Quality

London-based Essential Systems have announced that they are now officially registered with BSi under the quality assurance standard BS EN ISO 9002 for 'the hire of professional lighting systems for conferences, exhibitions, events and stage'.

High Tech Install at McCluskys

Lightfactor has just completed another McClusky's (American-style diner) project, this time in Croydon, Surrey. This is the largest McClusky's to date with a capacity of 700. The installation was undertaken by Hill and Bailey from Sunbury-On-Thames and commissioned by Dave Bearman and Chris Gunton. The effects lighting had to be flexible enough to cover both the Island Bar and the dance floor independently, as well as being adjustable enough to cope with the shifting moods and inhabitants that engulf McClusky's throughout the day. Sixteen MADScan 411As and eight MAD Color 211As with programmable shutters were specified. A single Light Processor QCommander console, situated in the venue's power room, controls the 24 channels of house lighting using the desk's analogue inputs and Litomation Power Station. The DMX controlled effects lights are activated via MIDI keyboard run by the DJ.

Video plays a major part in the McClusky's theme. There are 16 25" Sony monitors which show a combination of satellite TV, pre-recorded VHS tapes, computer-generated graphics and feed from remote controlled cameras that cover any on-going entertainment in the venue.

The sound system features Dare loudspeakers: the dance floor utilising the latest award-winning Eclipse range, with the Island Bar and restaurant featuring Micro Series cabinets driven by MC² amplifiers. McClusky's is the first bar in the UK to use the Peavey MediaMatrix system. This replaces all conventional processing hardware associated with a multi-zone system and also helps to avoid operator error in an environment where quality control and sound levels are essential. An impressive DJ console, which made expedient use of very limited space, was constructed by Embassy Shopfitters. DJ equipment includes two Technics 1200s with Stanton Trackmaster cartridges, a Denon 2000F twin CD player, a Denon DCM 260 multiplay CD, Denon DN 770R twin cassette players, Sennheiser MD 375 microphones, plus a Sennheiser 1081 radio mic system.

Hardware Xenon

Presents

The **OPTIMAL LIGHT SOURCE**
(patent pending)

The first major innovation since the creation by Hardware Xenon of high power xenon slide projection using 5Kw and 7Kw projectors in 1987.

The **OPTIMAL LIGHT SOURCE** means :

- 60% more light on the slide
- For the first time on a 18x18,5 cm slide, a luminance distribution that is far higher than international standards
- For the first time, the possibility of using all the light from a 7 Kw lamp without risk of damaging the slide

Hardware Xenon 2 Kw, 5 Kw and 7 Kw slide projectors can all be fitted with Hardware Xenon accessories :

Manual slide changer
Automatic slide changer
Single or double scroller.

Hardware for Xenon Ltd.

140 Clayton Road
Hayes

Middlesex UB3 1BB UK

Tel : 0181 848 13 87

Fax : 0181 848 11 35

Hardware s.a. France

Hardware Deutschland GmbH

Hardware Xenon Inc. USA



Blacktak™ ON A ROLL IN LAS VEGAS



Blacktak™ winner of the **ESTA Dealers Choice Award 1997** at the LDI exhibition in Las Vegas is recognised by professionals world wide as 'the first choice' for no-burn, high temperature, light masking. Available from Le Mark or through our dealer network.



Call for free sample or visit our web site for more details:

<http://members.aol.com/lemarktvs>

Stephenson Road

St Ives

Cambridgeshire

England PE17 4WJ

Tel: 44 (0)1480 494540 • Fax: 44 (0)1480 494206

e-mail: lemarktvs@aol.com



E\T\C Light up Belfast City Centre for Christmas in Spectacular Style

"Imagine you could paint your Christmas message across the front of the City Hall? Imagine a light and sound show beyond your wildest dreams? Well imagine no more - this is the first time anything like this has been seen in Ireland and you really won't believe your eyes when we turn on the high power projector and crank up the volume on this sound and light show." *Belfast City Council Christmas Programme of Events 1997.*

After an introduction like this the pressure was really on E\T\C UK to, once again, light up a city centre for Christmas in spectacular style.

With four PIGI double scrolling projectors and a festive selection of images - including a giant Father Christmas (and Rudolf complete with flashing nose!), the show lived up to the description as thousands gathered for the first night.

As well as creating all the images and designing the show, the E\T\C team also raised the sponsorship on behalf of Belfast City Council to help cover the cost of the four week event. Major sponsors included the Mirror Group of newspapers, who covered the 80 metre wide facade of the City Hall with their Christmas greetings.

Belfast is not the only place that the company have been working their festive magic - Manchester and Bristol have also benefited from the PIGI touch with a seven week event in Manchester and a one night show in Bristol.


E\T\C's Ross Ashton told L+S: "The beauty of the PIGI system for event organisers is that it can create a stand-alone event or be used to complement other effects such as live music and fireworks. It also offers very tangible benefits to sponsors as they get the chance to write their own message across the town hall!"



Ukrainian Music


Light, Sound, Stage - 98, the fourth Ukrainian musical exhibition, will run from 1st-3rd May in Kiev. Currently enjoying a cultural boom, Ukraine has a growing appetite for festivals, theatre, music and television. The country now boasts 840 discotheques, 518 concert halls and 360 recording studios. Further information is available from organisers Company Informsys Ltd in Kiev, telephone +380 44 446 8375.

HAMLET
The Industry's most popular cartoon brought to you by

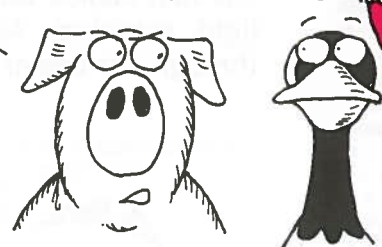


The Triple E Group
Manufacturer of the Industry's most popular track system

You know, it's been years since I've been to the theatre but, my goodness, the feeling before the curtain goes up is just the same: The racing of the pulse, the beating of the heart, the heady mix of apprehension and suspense.....

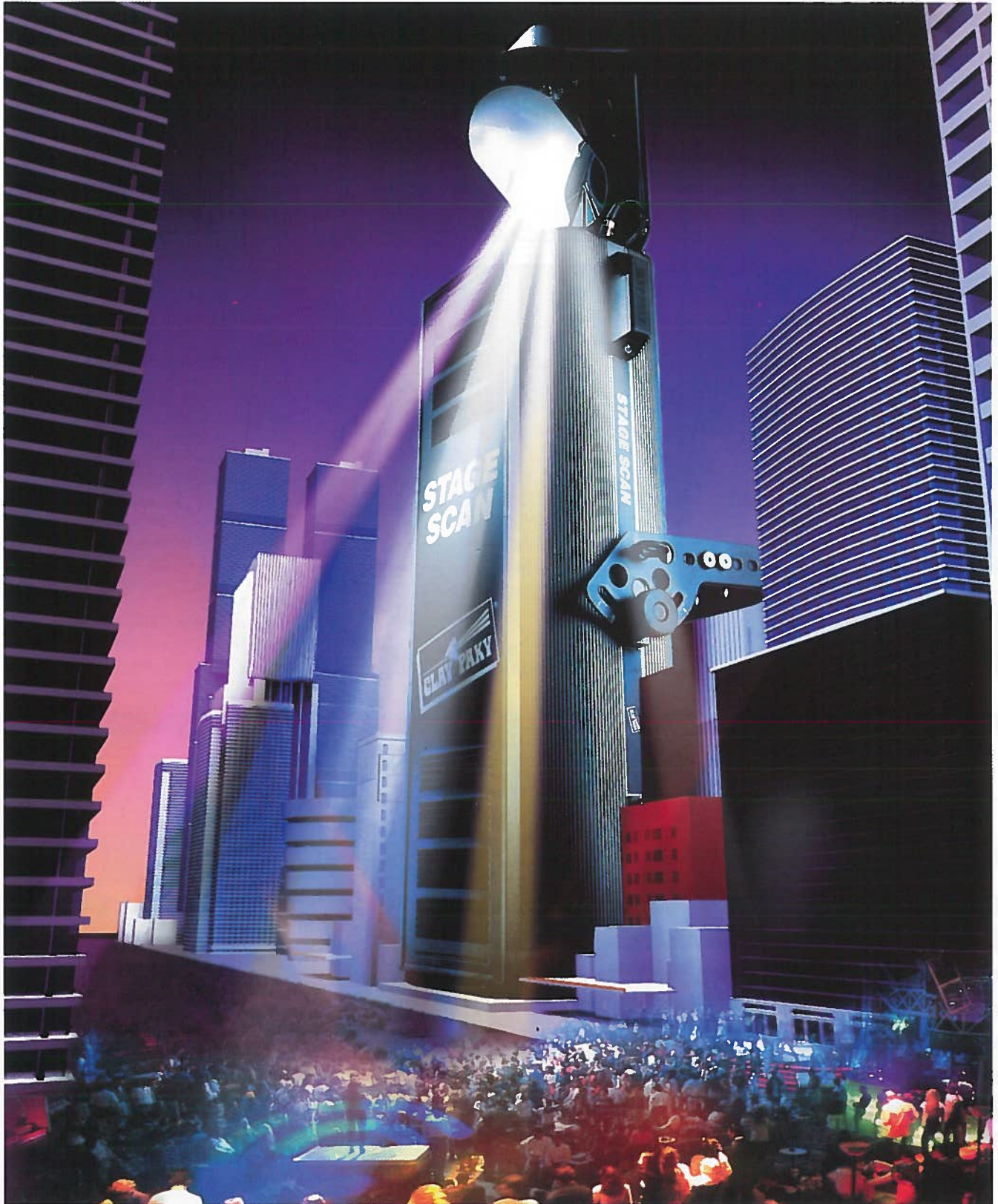


.... wondering if the bloody thing will finish in time for 'last orders'.



Triple E Ltd. Tel: 0171 237 6354 Fax: 0171 237 7650

THE NEW STAR OF THE STAGE



UNLEASH YOUR CREATIVITY!

STAGE SCAN is the most innovative projector ever made for the stage. It'll give you a totally uniform light beam, the practical MSZ (multi-step zoom for varying the aperture from 13° to 25°) and an RGB system that produces limitless, impeccable colour tones.

Then there's the hot re-strike facility; unique, spectacular graphics generated with prisms and gobos; silent operation and a host of other top-class specifications. So harness the power of STAGE SCAN, and let your creativity run wild.



Distributor United Kingdom

PULSAR LIGHT OF CAMBRIDGE Ltd
Henley Road - CAMBRIDGE CB1 3EA

Tel. +44 (0) 1223.366798 - Fax +44 (0) 1223.460708

CLAY PAKY SPA - Via Giovanni Pascoli, 1
24066 PEDRENGO (Bergamo) Italy

Tel. +39(0) 35.654311 - Fax +39(0) 35.66 5976

Internet: www.claypaky.it



PROFESSIONAL SHOW LIGHTING

Lamba US Deal

Lamba plc have confirmed the appointment of New York-based Group One Ltd as the exclusive distributor of their new lighting products in the US and Canada. Discussions which took place at European trade shows earlier in the year - largely on the back of the successful launch of WinCommander - were concluded at the recent LDI in Las Vegas.

Pictured right is Lamba chairman Frank Irish (left) with Group One's Norman Wright at LDI.



1998 Live! Show

The Live! Show will return to the Roundhouse in early February 1998 next year to consolidate its success of previous years. One of the key features of the show, which attracts exhibitors from across the live industry, is the Awards Dinner which will take place at London's Royal Lancaster Hotel on Thursday 5th February. The 33 categories, voted for by members of the music industry, include awards for professionalism, training and innovation, along with recognition of individual achievements by sound, lighting and set designers, agents, promoters, managers and engineers.

Two of the UK's leading lighting console manufacturers - Avolites and Celco - have joined forces to promote recognition of new creative talent and energy in the professional performance and entertainment industry. The award - 'Young Lighting Designer of the Year' will be presented for the first time at the Live! Awards. It is open to all designers who have worked in any field of the professional lighting business for at least two years and who now derive their living primarily from LD work. Both Avolites' Steve Warren and Celco's Keith Dale think there is already a considerable focus on the work of established and high profile designers, but precious little for those on the up. It is intended that this award will help to redress that imbalance and also become a regular fixture on the roster of Awards presented at the annual Live! Dinner.

For further details about the Live! Show, which takes place at the Roundhouse, Chalk Farm on February 5th and 6th, telephone (01322) 660070.

Intertek CB Scheme

At a meeting of the International Electrotechnical Commission (IEC) held in Delhi in October, Intertek Testing Services (ITS), based in Cranleigh, Surrey, was accepted as a CB test laboratory at the request of its sister company SEMKO AB in Sweden. This is the first time that a UK test laboratory that resides outside the territory of its associate National Certification Body (NCB) has received recognition by the CB Scheme. In an effort to reduce obstacles to international trade for certain electrical and electronic equipment, the IEC System for Conformity Testing to Standards for Safety of Electrical Equipment (IECEE) operates the CB Scheme for the reciprocal recognition of product safety test results. Laboratories from 34 countries currently participate in the Scheme and this number continues to increase. Upon successful completion of testing, a CB Test Report and CB certificate together become the 'passport' which enables a manufacturer to apply for national certification/registration from NCBs in any of the 34 participating countries, usually without additional testing.

A leaflet giving more information about the CB Scheme can be obtained by contacting ITS Cranleigh, telephone (01483) 268800.

CO₂ rrrr!

THE CO₂ JET SYSTEM - a 'worlds first' and unique to the Effects Company, from heads with two axis of movement and controlled via the aid of clever programming, which makes this product too spectacular to be described effectively. A DESIGNERS AND SPECIFIERS DREAM COME TRUE!

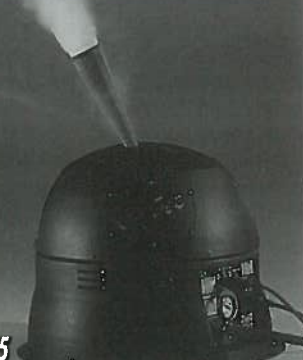
- Two axis movement
- 355° rotation (pan)
220° elevation (tilt)
- Operates on USITT standard DMX control
- Speed controllable in rotation and elevation
- Connects to a standard (liquid) CO₂ cylinder
- Projects white jets of CO₂ up to 7 metres high
- Multi-head system, which is infinitely extendible
- Complete system works, and is programmed, like a moving light, producing stunning effects with clever programming



The Effects Company,
Unit 43, Barns Court, Turners Hill Road,
Crawley Down, West Sussex RH10 4HQ ENGLAND
TEL: +44 (0) 1342 718399 Fax: +44 (0) 1342 717525

CO₂ Jet

THE EFFECTS COMPANY



**For more information call
The Effects Company.**

New Faces at New Places for the New Year

The Martin Group has restructured its international management team. Former sales director **Karl Kristian Bro** has taken on overall responsibility for overseeing the affairs of all Martin sales subsidiaries, including JEM Smoke Machine Co Ltd. At the same time, **Pio Nahum** has taken on responsibility for sales to all markets with external distributors. Nahum was previously in charge of Martin's interests in Southern Europe.

In order to strengthen Martin's position in the American market, **Troels Volver**, former general manager of Martin PTE Singapore, has been appointed vice-president of Martin Professional Inc. **Soren Storm**, former segment manager of Martin Professional A/S has been appointed general manager of Martin Professional PTE with responsibility for the rapidly developing business of the Asian countries. The management group now consists of managing director **Peter Johansen**, finance director **Lars Dige**, director **Karl Kristian Bro** and sales director **Pio Nahum**.

Theatre Projects' recent recruitment drive attracted over 100 applicants from a number of universities and colleges for just three trainee positions. Ten summer placements were accepted and two positions, as trainee lighting designers were given to **Simon Anderson** from The Central School of Speech and Drama and **Antonio Espinoza** from Croydon College. **David O' Mara** from the City of Westminster has also joined TP as part of their warehouse crew.

Following the recent decision by Electronic Theatre Controls to take over the sales, marketing, customer service and technical support functions in the UK and Eire market, **Nigel Sadler** has joined the company as UK sales manager. In



Karl Kristian Bro.



Pio Nahum.



Soren Storm.



Nigel Sadler.

addition to providing dealers with a sense of continuity, Sadler brings with him an extensive knowledge of all ETC products. Previously ETC Product Manager at M&M, he has run training courses for both sales and technical staff of ETC main dealers and has also been heavily involved with major installations such as Anglia TV, Barbican Theatre and Harrogate Conference Centre. ETC is also recruiting more staff for technical support and customer service. The first of these is **Marc Jackson Burrows**, who recently joined the customer services team.

Tomcat USA Inc has appointed **Robert Rendall** as its chief operating officer. Rendall joined Tomcat in 1996 as executive vice-president, after six years as corporate counsel to the Clayton Williams Companies. The company has also added **Mark Warren** to its US sales team who has experience in the production side of the entertainment industry.

Graham Walne has been awarded one of Western Australia's most prestigious fellowships from the Gordon Reid Foundation. The award, hosted by the Western Australia Academy for the Performing Arts, required that Walne gave a series of masterclasses throughout the state on theatre consultancy and production design.

Lighting Unlimited (UK) have appointed **Terry White** as the company's new lighting designer. White has worked in the industry since 1970 and as a freelance designer for the last 18 years.

Chris Watts has taken on the role of Project Manager Lighting for the Royal National Theatre. He brings with him a wealth of experience gained from his years as a freelancer and having also worked with several lighting companies.

Controlite Moving Head Systems

PML

Precision Moving Light

- movement pan 355°/tilt 270°
- lamp HMI 1200 W
- hot restrike
- gobos 6 rotating and positionable
- colour 2 x 6 dichroic filters
- motorized focus
- beam angle 8°/12°/16°
- dimmer iris 0-100 %
- beam iris
- shutter blackout/strobe effect
- DMX512/12 channels
- weight 36 kg



Washlight

- movement pan 340°/tilt 270°
- optics elliptical reflector
- dichroic YMC colour mixing
- motorized focus
- beam angle 9°-36°
- dimmer 0-100 %



halogen version:

- lamp GKV 600 W (230/115 V)
- electronic dimmer
- DMX512/7 channels
- weight 18 kg

high power daylight version:

- lamp HMP575 (400/575/700 W)
- hot restrike
- mechanical dimmer
- infinitely variable daylight to tungsten conversion
- DMX512/10 channels
- weight 22 kg

WinDesign

Moving Fan

- airflow max 0.95 m³/sec. infinitely variable 0-100%
- fan speed max. 1400 rpm
- movement pan 340°/tilt 200°
- DMX512/3 channels
- weight 25 kg



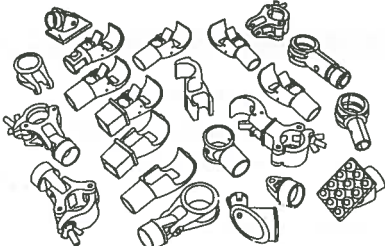
Even more moving facts at:

Amptown

Lichttechnik GmbH
Wandsbeker Str. 26 · 22179 Hamburg
Germany
Phone +49-40-64 60 04 44
Fax +49-40-64 60 04 45

Aliscaff

Primary manufacturers/suppliers worldwide of aluminium couplers (scaff clamps), aluminium snap hooks and many other aluminium fittings to fit either 2" (50.8mm) or 1.29/32" (48.4mm) tubes
Ask for collage of full range - Custom design work undertaken



ALISCAFF LTD

Unit 2 Hotspur Ind Estate, West Road,
Tottenham. London N17 OXJ
Tel: 0181-808 5005
Fax: 0181-801 9851



litestructures

ALUMINIUM STRUCTURAL SYSTEMS

DESIGN • RENTAL • SALE

CAD & SET
DESIGN

DURKAR LOW LANE, DURKAR, WAKEFIELD WF4 3BQ, W.YORKS

TEL: +44 (0)1924 240800

FAX: +44 (0)1924 254083

email: sales@litestructures.co.uk

Matt Smith

Matt Smith ('Matty'), known to many in the industry as a talented, up and coming sound engineer, died in the early hours of Saturday 13th September from smoke inhalation, following a fire at his Cheltenham flat.

He was a partner in the PA and lighting hire firm USS (Unique Sound Systems), which was established in the early 1990s with Mark Salter and Rich Thomas, and worked extensively in the Gloucestershire area. He joined Cheltenham Stage Services during the summer of 1995, and worked as an engineer and production manager until January of this year when he moved to CAV. During the summer he returned to freelance work, working with SSE on 'T' in the Park, V97 and Phoenix.

Matt Smith's funeral was held in Cheltenham on September 18th and donations were made to Music Therapy and Epilepsy Research.



Pro Audio Expansion at Frankfurt

The Frankfurt Musik Messe/Pro Light & Sound exhibition will incorporate an extra hall specifically for the pro audio sector at next year's show, which runs from 11th to 15th March.

The range of products in Hall 6.2 will cover a wide span of audio technology, but with an emphasis on PA and permanent installations. A seminar programme on the subject of 'Permanent Installations' will support the expansion.

Web News

A new web site aimed at creating a lighting designer database has been launched at www.lightingdesigners.com. LDs who register on the site can have a personal e-mail address and manage their CVs, business and mailing through the site, which also includes extensive links to other sites for product and company information. The site will soon provide an internet assisted lighting design drafting service, on which plots can be drawn up and circulated.

The Association of British Theatre Technicians has launched its World Wide Web site. The site is designed to be of interest to all backstage staff and contains full details about ABTT technicians training, a forum for technicians' queries, a diary of events and a section on Health and Safety.

The ABTT's revised version of 'So you want to Work in the Theatre' is now available on the site and there are links to all the Drama Schools, Colleges and Universities in the UK offering theatre courses. The web site also contains 'Theatre Links' intended to become a comprehensive guide to all theatres in the UK who have web sites and E-mail addresses and should be of particular interest to touring companies. Tune in to the site at <http://www.abtt.org.uk>

Marquee Audio can also now be found on the web. The Shepperton-based company are the latest pro audio outfit to place their company prospectus on-line, under the guiding hand of director, Mark Brown. Content includes a general description and mission statement, the products that appear in their catalogue and CAD design tools. www.marqueeaudio.co.uk/marquee.audio/.

EVERY ONCE IN A WHILE, A NEW
PRODUCT COMES ALONG THAT IS
NOT JUST BETTER THAN THE
COMPETITION, BUT CONSISTENTLY
DELIVERS MORE THAN YOU
BARGAINED FOR.

DAS – TOTAL BUILD AND
SOUND QUALITY. WHATEVER ELSE,
YOU'LL CERTAINLY HEAR
THE DIFFERENCE.



Distributed exclusively in the UK by:
Sennheiser UK Ltd, **Freepost**, High Wycombe, Bucks HP12 3BR,
Telephone 01494 551551, Fax 01494 551550,
e-mail 106066.2217@compuserve.com
Web www.sennheiser.com DAS Web www.dasaudio.com.



**TRANSFORMERS • POWER SUPPLIES
MAINS ADAPTORS • SWITCH MODE**

• COME TO MPW FOR YOUR POWER REQUIREMENTS •

- WIDE RANGE
- UK MANUFACTURE
- DESIGN EXPERTISE
- ISO 9002 APPROVAL
- UK, USA, AUSTRALIAN AND EUROPEAN APPROVALS
- BAPT APPROVAL
- LOW/HIGH VOLUME
- EST 30 YEARS



MANBY PARK WESTROPP, MANBY PARK, LOUTH, LINCNS LN11 8UT
TEL: (01507) 328031 FAX: (01507) 328039

MAKING POWER WORK

SUPER
BRIGHT

HIGH-RESOLUTION
IMAGE
PROJECTION

SPECIAL
EFFECTS

RICH
DICHROIC
COLORS

ON BOARD
8-SCENE MEMORY

AFFORDABLE

I SCREAM, YOU SCREAM
WE ALL SCREAM FOR

TECHNOBEAM™

& THE TECHNORANGE
FAMILY OF AUTOMATED
LUMINAIRES

High End Systems first revolutionized the lighting industry almost a decade ago with the Intellibeam® 700HX. Next came Emulator®, Trackspot®, and in 1993, the extraordinary Cyberlight®. Not since the debut of the outstanding Studio Color® has there been this much TO SCREAM ABOUT.

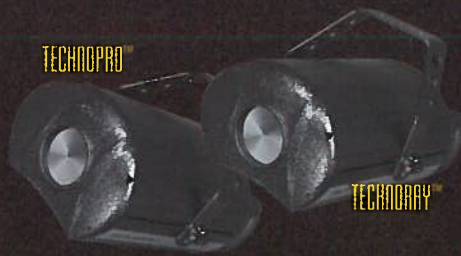
High End Systems proudly presents the new Technobeam™ range of automated luminaires.

YOU'LL SCREAM FOR THE OPTICS
YOU'LL SCREAM FOR THE EFFECTS
YOU'LL SCREAM AT THE POTENTIAL

At High End Systems, we take great pride in our products and our reputation as the industry leader. We've heard your screams...

WE GUARANTEE TECHNOBEAM'S BEEN WORTH WAITING FOR.

Distributed in the UK by Lightfactor Sales Ltd.
Tel: +44 (0)181 575 5566, Fax: +44 (0)181 575 8678



High End



S Y S T E M S

L I G H T I N G · W O R L D - W I D E

<http://www.highend.com>

HIGH END SYSTEMS, INC.:
2217 West Braker Lane, Austin, Texas 78758 USA
Tel: 512.836.2242 Fax: 512.837.5290

HIGH END SYSTEMS, WEST COAST:
8200 Foothill Avenue, Van Nuys, California 91406 USA
Tel: 818.947.0950 Fax: 818.908.8915

HIGH END SYSTEMS SINGAPORE PTE. LTD.:
Level 11, 1 Tanjong Pagar Road 05-05, Singapore 347719
Tel: 65.742.8266 Fax: 65.743.9322

HIGH END SYSTEMS GmbH:
Tel: 49.6122.9903-0 Fax: 49.6122.9903-33

Time to Act

MHE/3/13 BS7905: Part 1 Specification for Lifting Equipment for Performance, Broadcast and Similar Applications. Of interest to anyone in the theatrical and broadcasting industry, this standard sets out to improve product safety and quality. Now ready for a wider audience the standard is to get its first public airing as it has been released as a Draft for Public Comment.

It is important that comment is made by as wide a range of manufacturers and end users as possible. Copies are available for around £20 from the BSI. It would be helpful if L+SI readers would channel their comments through Steve Taylor at Harkness Hall Ltd, The Gate Studios, Station Road, Boreham Wood, Herts WD6 1DQ also enclosing a copy to PLASA's Standards Officer, Tony Douglas-Beveridge at PLASA HQ (full address and contact details on page 5).

Not Quite The Right Note

In the wake of Graham Walne's piece about musicals in last month's L+SI, Ian Albery was actually responsible for relighting the tour of Oliver, the original of which had been lit by John Wyckham. Ian Albery notes that for the first time the tour used its own touring dimmer and control system and pre-rigged spot bars.

Moscow Revisited



In my write up on the 850th anniversary celebrations in Moscow in the October issue, I attributed the construction of the major set pieces, specifically the Dome, Crucible and Bell of Mark Fisher's striking set, to the wrong company. Stage One, based in Shipley, were in fact the builders, and in remarkably short order as well, just four weeks from confirmation to shipment. The dome was of particular significance for Stage One; ten metres high and nine in diameter, it is the largest carved polystyrene prop the company has ever produced. For those unfamiliar with Stage One their work is largely seen in TV, theatre and heritage work, where they produce anything from simple flats, to complex sets with automated motion control systems.

Steve Moles

Carver in the UK

Carver Professional have appointed Audio Projects Inc Ltd as the new UK distributor of their range of professional power amplifiers and accessories. Audio Projects also distribute Renkus Heinz speaker systems, Ease and Ears acoustic design software, Furman signal processing and Furman power conditioning.

The Event Show

The Event Show will take place at a new venue in 1998 - the London Arena, where it will run from 20-22nd January.

Events suppliers will be displaying the very latest live events technology and expertise. While this encompasses the high profile areas such as sound, lighting, lasers and video screens, it also represents the support services from security and catering to behind-the-scenes services such as ticketing and insurance. Once again, a programme of free seminars, hosted by Access All Areas magazine, will run during the show. Already confirmed to speak are Claire Sampson of the Millennium Experience, Andrew Zweck - a key figure in the Live Aid organisation in the 1980s who now specialises in creating branded and targeted events for commercial sponsors and Mike Hazkow of the NSPPC.

For further details contact the organisers on (01203) 632279.

LODESTAR

Upwardly Mobile!

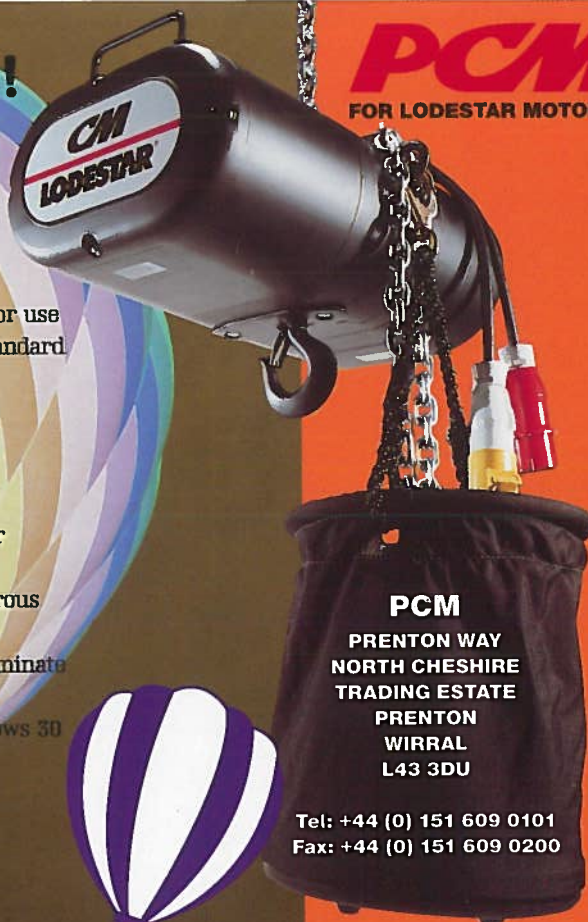
- Extensive range of speeds and load capacities
- Operates on 380 - 460 volts 3 phase, 50/60 Hz or 200 - 230 volts 3 phase 50/60 Hz and can be operated on any voltage in the world
- Single phase hoists also available
- Dual speed and variable speed units available
- Supplied fully prepared and tested by PCM - ready for use
- Lifting handles and Cee Form connectors fitted as standard

SAFETY FEATURES

- Adjustable over-travel protection screw limits fitted as standard
- Jam resistant chain guides
- CM 'hoistalcy' chain for maximum strength and wear resistance with an 8:1 safety factor
- Positive Lodestar Protector prevents lifting of dangerous loads (Non adjustable)
- Heavy duty brake, independent of hoist motor to eliminate heat build up and hold load securely
- 50% duty factor, higher than comparable hoists - allows 30 minutes of continuous operation
- Grease lubricated - No oil drips!

MAINTENANCE FEATURES

- Low running costs
- Easy maintenance
- Cost effective spares



PCM

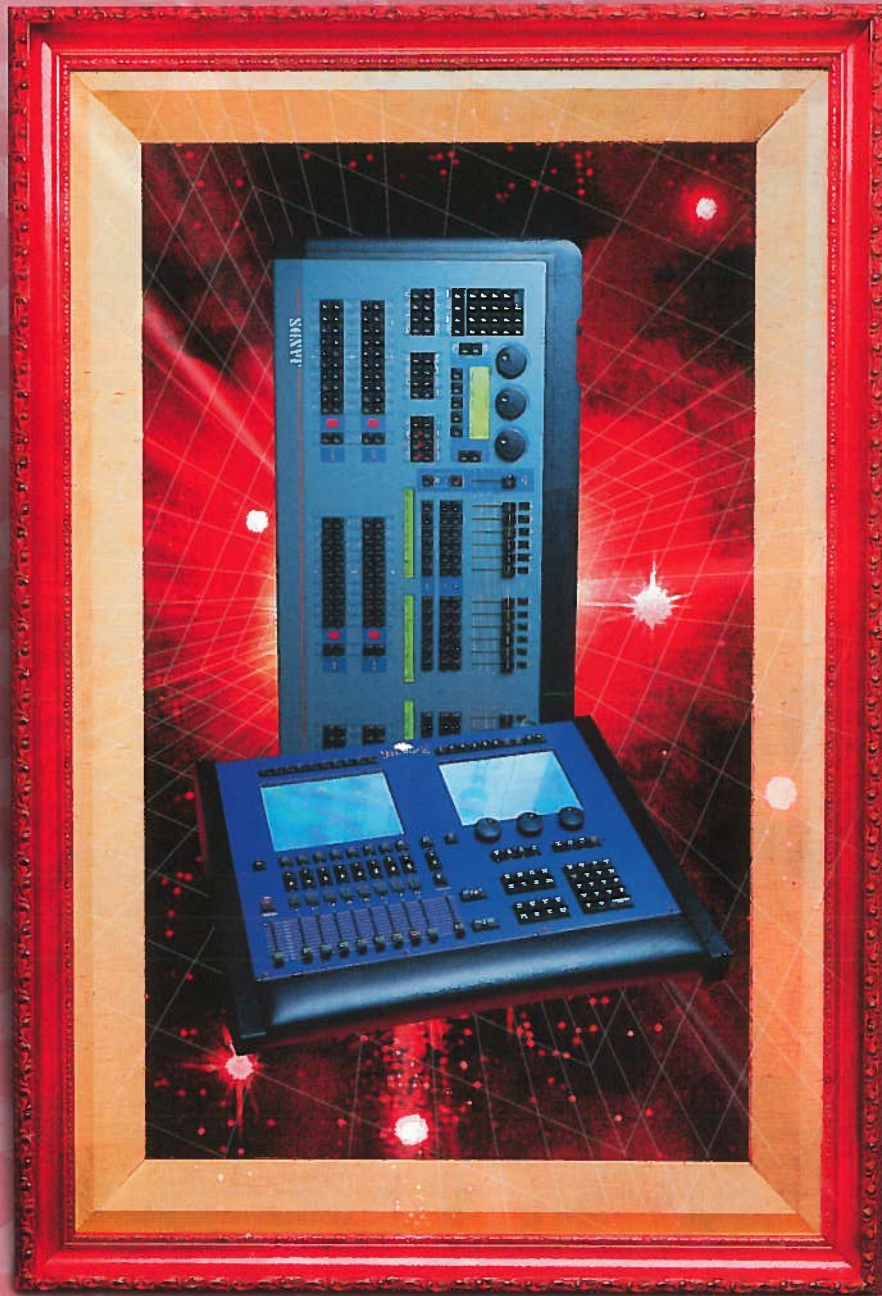
FOR LODESTAR MOTORS

PCM

PRENTON WAY
NORTH CHESHIRE
TRADING ESTATE
PRENTON
WIRRAL
L43 3DU

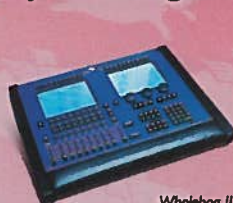
Tel: +44 (0) 151 609 0101
Fax: +44 (0) 151 609 0200

HOG® FAMILY



- The control surface design varies but the operating system remains the same.
- The Jands Hog® 250 and Jands Hog 600 both feature the world acclaimed Wholehog® operating system.
- Quick programming, instant cue editing, fast position cues and sophisticated options are attributes of all the consoles.
- Don't settle for second best when there is now a Hog family member to suit both your budget and your needs.

Wholehog II
Channels: 2048
Submasters: 8 (42 with wing)
Pallets: Touch screen
Jands Hog 600
Channels: 600
Submasters: 24
Pallets: 72 buttons
Jands Hog 250
Channels: 250
Submasters: 12
Pallets: 48 buttons



Wholehog II



Jands Hog 600



Jands Hog 250

Europe: AC Lighting Ltd
Tel: +44 (0)1494 446000
Fax: +44 (0)1494 461024
N. America: AC Lighting Inc
Tel: +1 818-707-0884
Fax: +1 818-707-0512



Wholehog II Worldwide Distribution: AC Lighting Ltd Tel: +44 (0)1494 446000 Fax: +44 (0)1494 461024 E-mail: sales@aclighting.co.uk
(The Flying Pig Systems logo, WHOLEHOG and HOG are registered trademarks of Flying Pig Systems Ltd)

Production Arts Go To Coventry



Production Arts' projection effects for the City of Coventry.

photo: Chris Guy

Production Arts set the city scapes of Coventry ablaze with colour and images recently in a spectacular demonstration for the City Council who are experimenting with ideas for a future large-scale visual extravaganza. The City Lights event is intended to liven up the city centre, inject some excitement and imagination downtown and lead the city into the Millennium.

Production Arts were approached by architectural lighting specialists Speirs & Major along with Theatre Projects who provided the overall lighting package. A total of seven Pani projectors were supplied by the company: two Pani BP 12ks, four Pani BP 6ks and one Pani BP 4k. Accessories consisted of two AMD 32 Random Access Slide Changers and two ETC Simple Scrollers, all of which were mounted on the 6ks.

This was the UK debut for Production Arts of the newly-released Simple Scrollers, four of which are now held in their current hire stock. The Simple Scroller is a highly accurate single scroller sprocketed system which will fit on to any large format projector.

One 12K with colour changer was used to light the majestic spire of the old Coventry Cathedral, and the other, complete with manual slide changer, projected a series of huge dates in



chronological order up on to the Mercier Tower building. These related to momentous events in the history of Coventry. Meanwhile, half a mile away, the 6ks were projecting a series of static and scrolling images via slide changers on to another building to produce a series of pictures associated with the corresponding dates projected on the Mercier Tower.

Modern Dance

Since 1985, the Northern School of Contemporary Dance has nestled in the bosom of religion, close to the city centre in the Chapeltown area of Leeds. Starting off in an abandoned Synagogue, the school grew rapidly and by the start of the nineties was occupying parts of the adjacent Catholic Church and indeed renting space in a nearby C of E establishment.


Rationalisation was required, but it was not until the advent of lottery cash that this became a feasible possibility. Leslie Inskip, an unusual financial manager in that he is quite visibly excited by the artistic environment within which he works, explained the history: "When we first moved in, Leeds City Council granted us the money to convert the Synagogue. We already knew what we wanted to do and had collected some £800,000 towards the project, but it was the £1.75m we received from the Lottery in April of '95 that made the whole scheme possible."

The work, which included the conversion of the synagogue to a theatre, is due to finish this month, and has cost in the region of £3.2m (Inskip having successfully negotiated a further £650,000 from the Arts Council). The total scheme was a radical remodelling of the existing site providing purpose-built dance studios, a dedicated studio for teaching performance lighting, plus classroom facilities and an admin block. The venue's lack of a load bearing structure pointed to a ground support system. Total Fabrications were called in to consult on the project and specified a main grid spanning 18 x 18 metres constructed from a combination of their medium and heavy duty trusses, with 10 metres runs of XO triangular for the lighting bars.


Although never less than functional, it is quite noticeable just how much attention has been paid to interior and exterior design: a less scholastic looking establishment you could not imagine. Yet even when I visited the site in October and the school was in uproar, occupying as it was a partially complete building site, it was nonetheless buzzing with the busy and purposeful excitement. I mention this because the finished product looks expensive. This was a place of common purpose and that was exemplified in the architectural treatment which gave equal measure to the behind-the-scenes environment, as much as it did to the very public face of the school.

L+S/I will cover the full technical installation in a future issue.


Steve Moles



Looking forward to a Merry



D-M-Xmas? Go to HELL!



Howard Eaton Lighting Limited
Winterlands ■ Resting Oak Hill ■ Cooksbridge
Lewes ■ East Sussex ■ BN8 4PR
Tel: +44 (0)1273 400 670 ■ Fax: +44 (0)1273 401 052

DMX Data distribution products
 designed in conjunction with
 Andera Ltd

BBC Resources

SCOTTISH LIGHTING EXHIBITION

16TH & 17TH FEBRUARY 1998

The Scottish Lighting Exhibition, organised by BBC Resources in Scotland will be held on Monday 16th and Tuesday 17th February 1998 in Studio A, Broadcasting House, Glasgow.

Exhibitors include: **Blacklight, Vari-lite, ETC, Optex, ARRI, Desisti, CP Engineering, Lexham Light & Sound, Celco, CCT, ADB, Northern Light, Strand Lighting, Lee Lighting, Stagetec, Dedolight** and many more

The entrance fee is £10 for one day or £15 for two days.

For more information or to book your place please call Moira Kaprot on 0141 338 2269, Room G51, BBC Resources Scotland, Queen Margaret Drive, Glasgow, G12 8DG, <http://freespace.virgin.net/t.franklin/scotlight/>



PROFESSIONAL LIGHTING
AND SOUND ASSOCIATION

Reserved for
professionals

Siel 98 a Must !

From 8 to 11 February
1998 - Paris
Porte de Versailles
Hall 7-1

If you want a free invitation card
or information to exhibit
please contact us at

REED-OIP - SIEL
11, rue du Colonel Pierre Avia
BP 571 - 75726 Paris cedex 15

Tél : 33 01 41 90 48 44
Fax : 33 01 40 90 48 39

A vibrant poster for the SIEL 98 exhibition. The background is a collage of theatrical lighting equipment, including stage lights, trusses, and rigging, set against a dark, atmospheric backdrop with colorful spotlights. The text 'Siel 98' is prominently displayed in a large, white, serif font. Below it, '& 15th Theatrical Services Exhibition' is written in a smaller, elegant font. In the top left corner, there is a small red and white graphic of an invitation card. At the bottom, there is a grid of letters (A-Z) arranged in a circular pattern, with some letters highlighted in different colors. The overall design is professional and visually appealing, reflecting the technical and artistic nature of the exhibition.

16th International
Trade Show of
Equipment and
Technology for
Entertainment
and Leisure Venues
8th to 11th February
1998 - Paris
Porte de Versailles
Hall 7-1

Bond Villain's ProQuip Videowall



Following the huge success of *GoldenEye*, Eon Productions has once again used a Pioneer videowall, for the latest Bond movie due for release this month, provided and operated by ProQuip Gearhouse.

A massive 16 x 7 videowall provided the backdrop for the film's media magnate character, played by Jonathan Pryce. To make the most effective use of this huge videowall, eight Electrosonic Pic 3 processing racks were used to allow up to 32 images to be programmed across the wall. Maximum flexibility was ensured with the use of Lanetco matrix switchers receiving direct the feed from eight digital hard disc players and eight live video cameras.

Intermedia

The seventh Intermedia exhibition took place in Wroclaw, Poland recently. In total 87 companies, 15 of which were from outside Poland, exhibited at the show, which attracted 9,700 visitors. Overall, trade visitor numbers and the degree of manufacturers' support for their Polish distributors was down on last year, perhaps due in part to the proximity on the calendar to LDI in Las Vegas.

A number of PLASA members took advantage of the opportunity to have their catalogues displayed on the PLASA stand at the show, including Studiomaster, AC Lighting, DHA Lighting, Lite Structures, Electrosonic, Celco, Avolites, Artistic Licence, Zero 88 and Laser Innovations. Interest in the PLASA/USITT-published Recommended Practice for DMX512 at the show has led to an agreement for the guide to be translated into Polish.

L-Acoustics in Japan

The newly-appointed Japanese distributor for L-Acoustics, Bestec Audio Inc, have secured the contract to supply a major theatre with a complete new sound reinforcement system. The company will be supplying the Meitetsu Hall in Nagoya with nine Arcs, four MTD115a fills, two SB115 sub-bass extension enclosures and six MTD108 under-balcony fills.

SCROLL EXPRESS

When it has to be right,
trust our experience

At Scroll Express we are Europe's leading service for custom gel strings to suit all types of colour changer. Having supplied thousands of scrolls for just about every type of colour changer, we believe we have the experience and a service that is second to none.

So next time you need gel strings that have to be right and delivered on time, trust our experience and call us at Scroll Express.

We also offer a complete service for all your colour call requirements with a full range of Lee, Rosco, Pro Color and GAM available from stock.

A.C. Lighting Ltd, Unit 3, Spearman's Industrial Park,
Lane End Road, Sands, High Wycombe,
Bucks HP12 4JG, England
Tel +44 (0)1494 446000 Fax +44 (0)1494 461024

E-mail: sales@aclighting.co.uk
Internet: <http://www.aclighting.co.uk>



CITC
Crawford International
Theatrical Corporation



Special
Effects
Equipment

REQUEST OUR FREE
SPECIAL EFFECTS CATALOG!

CITC

2100 196th St. SW #138 • Lynnwood, WA 98036 USA
Phone: (425) 776-4950 • Fax: (425) 776-5129

FOG...SNOW...WIND...BUBBLES...FIZZERS...ETC.



new year. new era.

1997 was a year of change.

Building on the skills of our people, our reputation, our technical expertise and our financial strength, our aim is to meet the needs of our customers in the UK and worldwide. We are fully committed to bringing you the level of customer service and innovation that you expect from a world-class company.

1998 is the beginning of a new era. Working together, the future is brighter.

Happy New Year.



TECHNICAL BOOKS IN REVIEW

AUDIO EXPLAINED

Michael Talbot-Smith

Butterworth-Heinemann
ISBN 0 240 51516 1
190pp £12.99

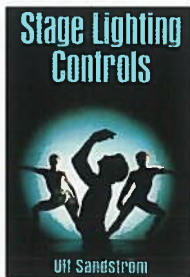
Aimed at newcomers to the subject of audio, this volume takes the reader through a step by step introduction, from the very beginning - the nature of soundwaves and basic acoustic properties - through to practical advice for the use of monitors, mixers, microphones and recording, both analogue and digital. Written as a simple and easy to follow guide and assuming no prior knowledge, Audio Explained is a completely updated edition of Audio Recording and Reproduction, with revised sections on latest technologies and a new layout to provide quicker access to practical techniques.

STAGE LIGHTING CONTROLS

Ulf Sandstrom

Butterworth-Heinemann
ISBN 0 240 51476 9
160pp £25.00

Following the great technological advances in lighting systems over recent years, Stage Lighting Controls aims to give those working within the lighting field a good understanding of how computerised lighting systems work, the differences in software and hardware and how to solve problems. The handbook is aimed at lighting professionals and students alike, offering a simple explanation of advanced computerised consoles.



It gives the reader a basic understanding of the software in these systems, explaining where, historically, general functions have evolved from, and how they are designed to be used. It also outlines main differences in various control philosophies and their respective pros and cons, allowing the reader to quickly grasp a system and make the best use of it. This book will be of particular interest to operators moving between different boards.

HIGH PERFORMANCE AUDIO POWER AMPLIFIERS

Ben Duncan

Butterworth-Heinemann
ISBN 0 7506 2629 1
288pp £40.00

Billed as 'a distillation of the state of the art', this book is the result of Ben Duncan's experience over more than 20 years as an audio consultant and designer of analogue electronics.

The book is divided into 10 main sections, beginning with the fundamental issues of audio, music, hearing and objectivity, through the areas of power supply, specifications and installations to maintenance. Within each section are a number of clearly presented and easily digestible sub-topics, covering a vast array of issues relating to power amplifiers. This comprehensive guide to power amps is a core reference for anyone in the industry or any interested onlookers.



MULTIMEDIA & VIRTUAL REALITY ENGINEERING

Richard Brice

Butterworth-Heinemann
ISBN 0 7506 2987 8
307pp £25.00

This volume covers the foundations and engineering needed to design and construct projects incorporating video, audio and textural elements to create artificial worlds for education, information or entertainment. Production and authoring platforms are described, as well as computer animation and hypertext, although the book concentrates particularly on the nuts and bolts of the systems in question: sound and video cards, head-mounted displays, CrystalEyes glasses, audio and video production and realistic auditory and visual stimulation.

Aimed both at those already working within the industry and those hoping to enter it, this book also includes a CD-ROM version with added audio and graphics.

VIDEOWALLS - THE BOOK OF THE BIG ELECTRONIC IMAGE

Robert Simpson

Focal Press
ISBN 0240 515056
256pp £25.00

This new publication is a wide-ranging review of both the applications of large-scale electronic images and the various methods of achieving them. The principles of CRTs, LCDs, DMDs, PDPs, fluorescent lamp displays, laser projectors, LED displays and many other devices are described. Every main presentation method is reviewed, including the flat panel display.

The varying applications illustrated include exhibitions, flight simulation, pop concerts, theatre sets, product launches, museums, retail display, theme parks, advertising, horse racing, gas pipeline control rooms and sports arenas. The book will prove a valuable resource to all those who work in presentation.

STAGE LIGHTING, STEP BY STEP

Graham Walters

Butterworth-Heinemann
ISBN 0 7136 4639 X
144pp £14.99

This book is directed at the complete novice and provides a well-presented and thoughtful introduction to the business of lighting for theatre. Even the basic of theatrical concepts are dealt with, from simple terminology to explaining the difference, for example, between upstage and downstage, or between a thrust or end-on stage. The roles of technical staff are explained, along with basic electrical theory, right up to advanced lighting theory, equipment and practical techniques.



Richard Pilbrow's Stage Lighting Design will now be reviewed in the January issue

Slick™

A Touch of Distinction in the World of Trussing™

The strongest
most comprehensive
trussing range
available

Portland Street North, Leek, Staffordshire ST13 6LA, England
Tel: 44 (0) 1538 372109 • Fax: 44 (0) 1538 381315

ADASTRA

Amplifiers & Speakers
Mics., Stands & Accessories
19" Equipment Racks
Cables & Connectors

NEW FOR '98
CONFERENCE SYSTEM
PA CENTRE
E.T.C.

PHONE: 01923 248888/9 FAX: 01923 254607



Phish stage roof
Maine, U.S.A.



Exhibition stand
at Plasa

TOTAL FABRICATIONS

Structural Integrity

Manufacturers of Outdoor Roof Tops, Ground Support, Lighting Trusses, Arena Stage Decks, Custom Fabrication, Motor Controllers, Lighting Bars, Par Cans, etc., etc.....



BZs Sound
Towers



Eros Ramazzotti



Budweiser tower
at Olympics '96



Gloria Estefan
Outdoor Roof

U.K. Office

Units 3-4, Kingston Industrial Estate,
81-86 Glover Street, Birmingham, B9 4EN, England.
Tel: +44 (0) 121 772 5234 Fax: +44 (0) 121 772 5231

U.S.A. Office

1696 Walter Street, Ventura, CA 93003, U.S.A.
Tel: +1 (805) 676 3322 Fax: +1 (805) 676 1616

Asia Office

4010 Ang Mo Kio Ave 10, TechPlace 1 #07-02, Singapore 569626
Tel: +65 552 4373 Fax: +65 552 6916

e-mail: info@totalfabs.com
Internet Address: <http://www.totalfabs.com>



Sole distributors for
the UK and Asia

Stage Struck

Brilliant Stages are proving to be a popular choice for designers wishing to have their ideas realised not just once, but many times over.

Popularity in the Riverdance production is showing no signs of slacking off with the third tour currently in the USA. This is also the third set that Brilliant Stages have built for designer Robert Ballagh. Popular Japanese singer Yumi Matsutoya is getting ready to go out on the road with a completely new stage set. Designed by Mark Fisher and built by Brilliant Stages and Typhoon, the set can be adapted for shows in stadiums and halls. The Simon Woodroffe-designed Yo! Sushi restaurant chain is opening up another branch in London's Harvey Nichols store and Brilliant are building the lighting track in the new restaurant.

On top of these projects, the company have built a sewer (yes, you read correctly) for Keith and the crew to run around in on the current Prodigy tour. Nice work if you can get it.

STLD AGM

The STLD AGM is to be held at Vari*Lite, Greenford on Wednesday 17th December. The AGM will be preceded by a tour and demo of the Phil Collins concert at Earls Court. A coach will leave Greenford at 3pm for the tour and will return at approximately 6pm. The AGM and buffet supper will follow. For further details call Mark Tugwell on 0802 218425 or 0181-576 4466.

D.A.S. Banquet

A recent benefit dinner in the historic Banqueting Hall in London's Whitehall Palace, in aid of the Crocus Trust, featured a private performance by Chris De Burgh. The concert showcased the singer in a predominantly acoustic mood, supported on piano by Peter Oxendale and a string quartet. It also saw the platinum selling artist perform for the first time with a D.A.S. Audio system.

The rig and engineering services for the event, were donated jointly by D.A.S. distributor Sennheiser UK and PA hire company Concert Sound. The 8K D.A.S. Sound Touring Series rig comprised four ST218 bass cabs and four ST215 high-mid packs (featuring 2 x 15 mid range and D.A.S.'s proprietary 4" compression driver).

The man on the desk for the gala event was Concert Sound's Jeff Hooper: "It was an extremely difficult room to reinforce. The stage was positioned half way down the length of the



rectangular hall, therefore requiring a very high degree of dispersion in order to ensure the sound reached those people seated at the furthest corners. At the same time the facing wall, which was much closer, was almost entirely glass. The level of mid frequency energy was therefore very problematic, and, given the acoustic nature of the performance, reinforcement has to be as unobtrusive as possible."

Gemini Expand

Gemini Sound Products Corp has relocated to a new 135,000sq.ft facility in Carteret, New Jersey. The new building, which is three times the size of the previous location, will house cabinet manufacturing, sales, marketing, administration and warehousing facilities. Additionally, extra space will allow for new and expanded in-house facilities such as advertising, a product showroom, dealer training and service site, plus a 5,000sq.ft research and development centre.

VISIONTM

PARSHELL

Don't get a shock, get a Parshell

The Vision Parshell allows safe adjustment of Par lanterns without causing the overheating problems often associated with lamp adjusters. Fitted in minutes the Vision Parshell ensures the lantern is fully earthed and all electrical components are double insulated to the touch, making it the safest way to upgrade your Par lanterns.



- **Universal - fits most Par 64 and 56 Lanterns***
- **Fully Earthed**
- **Double Insulated**
- **115/230V at 1kW rating**
- **Does Not Cause Overheating Problems**
- **Simple Installation - No Special Tools Required**

Don't say we didn't warn you!

A.C. Lighting Ltd, Unit 3, Spearmast Industrial Park, Lane End Road,
Sands, High Wycombe, Bucks HP12 4JG. England
Tel +44 (0)1494 446000 Fax +44 (0)1494 461024

* Not suitable for use above
250°C. Consult dealer for list
of compatible lanterns

E-mail: sales@aclighting.co.uk Internet: <http://www.aclighting.co.uk>





WHATEVER
THE WIRELESS
TECHNOLOGY

SHURE HAS
A HEAD START

VHF or UHF, non-diversity or diversity, budget or premium features - just some of the choices faced when selecting a wireless microphone system. One choice however is simple. Only a genuine Shure wireless system can deliver the same unique sound you get from a Shure wired microphone. Audition one today.



HW International,
167-171 Willoughby Lane,
London N17 0SB

SHURE[®]

FOR THE FULL STORY ON SHURE WIRELESS MICROPHONES AND INFORMATION ON OTHER QUALITY PRO AUDIO EQUIPMENT FROM HW INTERNATIONAL, CALL OUR FREEPHONE TODAY!

FREEPHONE TO RECEIVE
OUR PRO AUDIO
CATALOGUE NOW!

**0800
7311990**



Ushio High Performance Lamp Technology

Ushio Lighting has designed and developed the High Performance Lamp HPL - 575 in close cooperation with Entertec USA. The HPL-lamps are used in the new ETC series ellipsoidal spotlights for Stage- and Studio which brings a complete new perspective to traditional stagelighting techniques.

Ushio continues its development of the HPL-lamp characteristics and improved the 230/240 Volt lamp performance even further by increasing the number of axial segments from 4 - to 6. The 6 segmented filament creates a more even light distribution, than the previous 4 filament lamp. The major advantages for the users are: The HPL- lamp consumes 45 % less electricity. In combination with ETC's major advance in ellipsoidal reflector technology and highly efficient optical system up to 40 % more light is produced

which equals or exceeds that of a standard 1000 watt type. The infrared heat radiation from the light-beam is significantly reduced by the dichroic ellipsoidal reflector that transmits 90 % of this infrared to the back of the lamp-house.

A unique aluminium heat sink at the lamp-base creates a natural and effective way of convection cooling, which assures the lamp seal is kept below its critical temperature.

Ushio's High Performance Lamps are now available in:

HPL JS 230V-575WCN 3,200K 14,900lm 400hrs
 HPL JS 230V-575WXN 3,050K 11,780lm 1,500hrs LL
 HPL JS 240V-575WCN 3,200K 14,900lm 400hrs
 HPL JS 240V-575WXN 3,050K 11,780lm 1,500hrs LL

Ushio also manufactures a wide range of high quality SSTV - Halogen- and Metal Halide lamps.

For information on Ushio lamps or to place your order please contact our local subsidiaries:

Ushio Europe B.V.
 Sky Park,
 Breguetlaan 16-18
 1438 BC Oude Meer
 The Netherlands
 Tel: +31 (0) 20-4469333
 Fax: +31 (0) 20-4460360

Ushio France S.A.R.L.
 Zil. Du vert Galant-Allee
 St Sirpon B.P. 7043
 Saint-Ouen L'Aumone
 95051 Cergy Pontoise
 Tel: +33 (0) 1-34649494
 Fax: +33 (0) 1-34644497

Ushio Deutschland GmbH
 Lochhamer Straße 13
 Martinsried
 D-82152
 Deutschland
 Tel: +49 (0) 89-8996040
 Fax: +49 (0) 89-89960419

Ushio UK, Ltd.
 Prospect Place, Mill Lane
 Alton, Hants
 GU34 2SX
 United Kingdom
 Tel: +44 (0) 1420-544544
 Fax: +44 (0) 1420-544688

LIGHTING-EDGE TECHNOLOGIES

USHIO

Scottish Lighting

The second annual Scottish Lighting Exhibition will be held at BBC Broadcasting House, Glasgow, on Monday 16th and Tuesday 17th February 1998. The exhibition will follow the same format as last year with a programme of guest speakers and many exhibitors, including Blacklight, Vari-Lite, ETC, Optex, ARRI, DeSisti, CP Engineering, Lexham Light & Sound, Celco, CCT, ADB, Northern Light, Strand Lighting, Lee Lighting, Stagetec and Dedolight.

The cost for visitors is £10 per day, or £15 for two days. For further information, contact Moira Kaprot on 0141-338 2269.

ETC Safe From the Millennium Bug

ETC have checked their computerised lighting control systems to ensure that they are protected against the 'Millennium Bug'.

The potential problem is related to the way that the code for the year is stored within computers and associated software. Older computers only hold the year as the last two digits (98, 99) and will not correctly recognise the change from 1999 to 2000. ETC's Obsession and Express/Expression line control consoles, while storing the day, month and year within their real time clocks, do not actively use the year identifier for any processing activities and therefore will not be affected by the change. Sensor CE and SmartRack Dimming systems do not store any date information.

Dual Image Scenic Technology from UV/FX



UV/FX Scenic Productions, the LA-based special effects company has developed a new Dual Image Scenic Technology. The effect is premiering on John Fogerty's current Blue Moon Swamp tour.

Richard Green, UV/FX president and founder, told L+S: "This is the first of many touring sets and effects drops that we are creating in this new technique. It allows you to have one backdrop or set design under ambient lighting, another version with show lighting and yet another version under UV lighting. The results are some of the most striking visual effects available today."



BPT
PRODUCT OF
THE YEAR 1996



“Fantastic – if I had the money I would replace the whole rig”
Chris Webster
Queen Elizabeth Hall, Oldham

“When CCT bragged about the light output I was sceptical but seeing is believing”
John Hudson
Live Theatre, Newcastle

“I get particularly excited by the 28-58 degree profile”
Nick Hunt, Lighting Designer
Editor, ALD Focus Magazine

“Nice Bit of Kit”
Keith Benson
Glyndebourne Opera House

“Freedom has so many things going for it I could go on forever”
Terry Cowley
Abraham Moss Theatre, Manchester

Freedom Its brilliance speaks for itself!

“The best range of profile fixtures since the 'Silhouette'”
Mats Karlsson
Bellalite, Sweden

“Trust CCT to come up with the goods on optical brilliance, and a snazzy little dimmer underneath”
Jim Laws
President, Jim Laws Lighting

“These Lanterns are ideal for the Royal Exchange in every way”
Vince Herbert
Royal Exchange Theatre Company,
Manchester

“Designed by professionals for professionals”
Trevor Turton
Chapter Arts Centre, Cardiff

CCT Lighting Ltd., 4 Tudor Court, Brighton Road, Sutton, Surrey SM2 5AE. Tel: +44 (0)181 770 3636

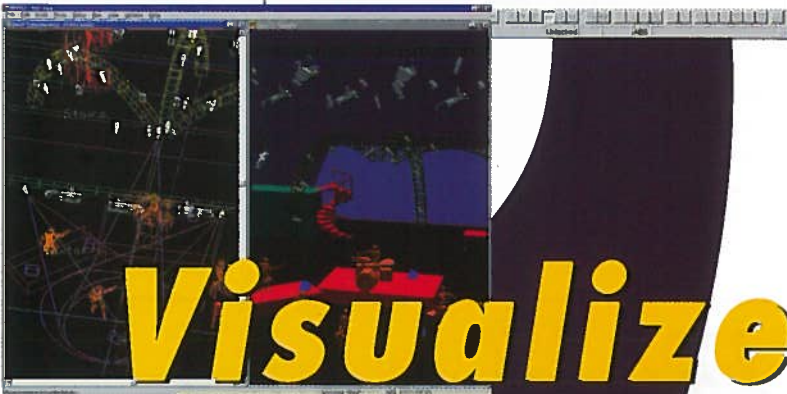
Entertainment
Product of the Year 1997
Lighting Dimensions International



Design



Plan



Visualize

**all of your lights,
in one program,
in real time.**



The industry-standard lighting visualization software has just turned 3. It's now the most complete software you can buy for light planning, programming and real-time visualization. Why try to make other CAD, paperwork, and visualization software work in harmony when WYSIWYG does it for you.

Best of all, WYSIWYG allows you to add functionality as your needs grow:

WYSIPAPER, WYSICAD & WYSIWYG:

keys, command line, object snap, extrude, break, divide, array, mirror.

Windows 95/NT - Menus, dockable floating toolbars, mail and internet integration, unlimited undo/redo, multithreaded, Direct3D, context sensitive help.

Symbols - Auto uniting, quick numbering, attribute editing.

Paperwork - Integrated tabular view of fixtures and accessories with data entry, sorting, filtering, detail levels, support for scrollers, multi celled cyc units, etc.

Theatre Tools - Boarders, legs, pipes, flats, risers, focus positions, focus charts.

Rendering - Real-time 3D shading.

WYSIWYG:

Patch - Grid view of instrument patch, drag & drop patching.

Real-time Visualization - Intensity, colours, gobos, movement, iris, lens, zoom, focus, CMY mixing, scrollers and gobo/colour wheels with half and continuous slots, motor speed, shutters.

Multiple Report Functions.

Ethernet Interface - Run it on a laptop!

Extensive Library - Fixtures, accessories, scrollers, truss, gobos, gels, set pieces.

Fully Customisable user profiles.

AutoFocus - Set pan/tilt, colour, gobo, iris and intensity on an AutoFocus-compatible console by painting and clicking on your plot, buddy system doubles the speed of focusing in symmetrical rigs.

WYSICAD & WYSIWYG:

CAD - Layers, scenes, views, DXF, groups, hot

wysiwyg ver 3.0

Create perfect lighting... without the lights.

Developed by:

CAST lighting

Worldwide
Distribution
by:



A.C. Lighting Ltd. UK
Unit 3, Spearhead Industrial Park, Lane End Road,
Sands, High Wycombe, Bucks HP12 4JG. England.
Tel +44 (0)1494 446000 Fax +44 (0)1494 461024
Email: sales@aclighting.co.uk
Web: <http://www.aclighting.co.uk>

A.C. Lighting Inc. USA

53DB Derry Avenue, Unit R
Agoura Hills, CA 91301, USA
Tel: 818-707-0884 Fax: 818-707-0512
Email: sales@aclighting.com

Nicholson's in the Spotlight With RSC

The Royal Shakespeare Company is lending its lighting expertise to Nicholson's pub company. Nicholson's, which has 40 pubs in the City and West End of London, has asked the world famous theatre group to look at ways of enhancing the unique charm and authentic character of its pubs.

Parent company, Allied Domecq plc, has been sponsoring the RSC for the last two years, and this is the first time that the theatre company has been asked to apply its technical expertise to Allied Domecq's pubs.

Joe Boyle, director of Nicholson's told L+SI: "We recognised the key role that lighting plays in creating atmosphere and I was delighted to find that Simon Kemp, lighting designer at the RSC, had an empathy with pubs and could bring his expertise to bear on our business.

"Highlighting the important historic architectural features common in many of our pubs, as well as enabling us to adjust the ambience according to the time of day are just two of the ways in which Kemp will be advising us on lighting issues."

CIE Symposium

In Ottawa, Canada in May 98, the National Research Council of Canada and the Institute for Research in Construction are hosting the first CIE Symposium on Lighting Quality. This international meeting will attempt to summarise what is known about lighting quality and set a course for research to improve that understanding. The symposium will review worldwide research, theory and practice related to the subject, identify issues emerging from advances in technology, examine current recommended practice and try to determine priorities for future research.

Submissions are invited from lighting designers, researchers, industry experts, government representatives and other interested individuals. For further information, contact Jennifer Veitch in Ottawa, telephone +1 613 993 9671.

BBC Training

The BBC has secured a new wave of Skillset funding for freelancers attending a selection of courses at its Centre for Broadcast Skills Training at Wood Norton, Evesham, and at Production and Broadcast Training in London. The new subsidised courses offer savings of more than 50% on normal tuition fees for freelancers, plus reduced rates on accommodation and travel where appropriate. Courses include Sound Recording on Location, Location Lighting for Video, Mini Disc and Analogue Editing. For further details, contact BBC Wood Norton, telephone (01386) 420216.

LMC Series 5 Launch



The Birmingham branch of LMC Audio Systems proved a perfect launchpad for Soundcraft's new desk, the Series 5. The launch was the ideal opportunity for customers to learn about the new desk at first hand from Soundcraft representatives. The Series 5 console has been set out to provide a high quality, fully featured and affordable live sound. It is aimed at a whole range of demanding applications from touring to theatre installations.

Pictured above are (L-R) Jules Deakin (LMC), Jon Ridell and Andy Brown (Soundcraft), Sean Hames (LMC), Martin Jones (Dudley Town Hall), Bill Quinn (Soundcraft) and Paul Hinkley (LMC).

NJD Appoint DHA

Following the large demand for custom gobos for the NJD RAP 100 and RAP 250 Rotary advertising projectors, NJD have appointed DHA Lighting Ltd as the official supplier of custom gobos for all NJD products.

Professional
Version 2

- The fastest way to **create, visualise** and **present** lighting designs
- **Everything** that Stardraw 2D can do, plus an added dimension....
- Powerful, professional 2D and 3D CAD drawing tools and utilities
- Hundreds of free symbols representing popular lighting products
- Fully customizable toolbars, templates and FastKey commands
- Full support of textured surfaces - use any Windows bitmap
- Read and write .DWG (up to ACAD R14), .DXF and .FCD
- Real time rendering using the latest 3D technology
- Support for multiple light sources
- Designed for Windows '95

Stardraw Professional
Only £695.00 + VAT

30 Day Unconditional Money Back Guarantee

This image, created with Stardraw Professional, shows 3D rendering using textures and light sources

Stardraw

Starlite Systems Technology Limited.
Calena House,
Caxton Street North,
London, E16 1JL, England.
Tel: +44 (0)171 511 4400
Fax: +44 (0)171 476 2922
<http://www.starlite.co.uk>
e-Mail: sales@starlite.co.uk

- Powerful, professional 2D CAD drawing tools and utilities
- Hundreds of **free** symbols representing popular lighting products
- Powerful, bezier-based vector graphics allow you to draw **anything**
- Unlimited support of numeric and text attributes for symbols
- Full support of Windows drag-and-drop
- Database connectivity links drawings to databases for automatic updates
- Lay out a drawing using symbols and a report is automatically generated

Stardraw 2D
£295.00 + VAT

30 Day Unconditional Money Back Guarantee



Keeping an eye on the future

Tannoy Installs

Loudspeaker manufacturer Tannoy have recently had their equipment installed in a number of venues around the UK, including The Chapel in Salisbury (see feature page 50).

The Strathclyde-based company have had success in their home country, with two venues in the heart of Glasgow - The Attic, near Glasgow University (pictured top) and October Cafe (pictured bottom), a rooftop venue in the Princes Square shopping centre - having Tannoy's i12 speakers installed. Both venues are owned by the Big Beat Group, who have 16 venues in Scotland. Slightly further south, the Swallow Gosforth Park Hotel in Newcastle-Upon-Tyne has had Tannoy speakers specified for its conference and banqueting facilities by Soundpower Ltd. The Grandstand Suite now has 14 i12s, two B400s, two B850s and four i8s, enabling background, foreground, live music and speeches to all be relayed on a zoned sound system. The installation replaced a Tannoy Wildcat system installed 15 years ago! Further south still in Soho, four T12 speakers have been installed by Substation Soho. Sited in the bar, the T12s were chosen for their distortion-free sound, compact wedge shape and ceiling mountings.



Touring With PSL

The Concert Division of PSL have had a busy approach to Christmas, with a hectic tour schedule. In addition to their work with M People and the Prodigy, the company's Des Fallon and LD Dave Byars are teaming up to create a special package for the new Blur tour. The production will feature two side screens and two projection cube walls on stage in a three-camera shoot. PSL will also be sourcing the new flying projection cube system from ProQuip Gearhouse for use in the production.

The company are also busy with a number of other tours. Craig Tinneti directed Lisa Stansfield's recent arena tour using two 20ft by 15ft side screens (downsizing to 16ft by 12ft for the smaller venues), Barco 9200 projectors, Sony D-30 cameras and PSL's portable production units. The production manager was Pete Hillier and tour manager Laurie Small, while PSL's production engineer was Richard Burford.

Meanwhile, PSL are supporting Worlds Apart with video reinforcement on their European tour. With Rusty Hannan production managing, PSL will field an inventory of Barco 9200 projectors and two side screens, along with assorted cameras and a portable production unit, with VT Play-In and Record facilities. PSL are also working with Portishead, projecting and manipulating images created by software producer Hazel Grian. The company are using two Barco 9200 projectors, with SVHS video control mixed through a Panasonic MX50 desk. Toby Vogel is PSL's video director.

Martin's Cinema Party

While Martin Audio were celebrating the installation of their new cinema system in one of the new auditoria at the UCI multiplex in Cardiff, the company's live reinforcement enclosures were also on duty at the VIP opening party, courtesy of Capital Sound Hire.

The London company provided eight Martin F2s in left/right formation for an open-air reveal with an accompanying soundtrack in the front car park. The party then took place in a dome specially constructed by Serious Structures, where Capital had sited eight Wavefront 8 Compacts flown off the lighting rig with eight WSX subs groundstacked. At either end of the dome on the mezzanine floor were a further four Wavefront 2s.

Ventura with the Sundays

Lighting designer Alan McGregor, well known for his work with Suede and King Crimson, has hired a Celco Ventura 1000 console to control the lighting on the Sundays' US tour, which kicked off in November.

For McGregor, this represents a return to Celco boards, which he had worked with in his earlier career. He was first shown the desk by Celco's Pete Sarson, himself a successful lighting designer. "I was very impressed with what is a relatively small board, which is very well spec'd. I especially liked the user interface because I hate having to translate everything and start thinking in lighting desk language - I don't see why I should have to fight the desk to achieve something."

The Sundays, who have been absent for five years following some success in America, plan to play some UK dates at the end of the US leg. Although he has put together a lighting spec, and will be carrying some additional colour scrollers, McGregor expects to be working mostly off house rigs in American theatres.

LIGHTING CONSUMABLES & ACCESSORIES

RB Lighting Ltd

LAMPS
COLOUR CALLS
CUSTOM GOBOS
TAPES
BATTERIES
CABLES
CONNECTORS
HARDWARE
PYROTECHNICS
ROSCO PAINTS

0181-977 9665

Unit 10, Teddington Business Park, Station Road,
Teddington, Middlesex, TW11 9BQ Fax: 0181-977 5687

Northern Light

Technical Equipment for the Leisure and Entertainment Industry

SALES • INSTALLATION • HIRE
Manufacturers of Socket Boxes, Working Light and Specialised Control Systems.

EDINBURGH
Tel: 0131-553 2383
Fax: 0131-553 3296

LIGHTING & SOUND EQUIPMENT HIRE & SUPPLY
Stockists for Strand, Hall Stage, Roscolab, DHA, Tecpro, Yamaha, Crest, Tannoy, TOA, AKG, Le Maitre, Slick Systems Trussing.

GLASGOW
Tel: 0141-440 1771
Fax: 0141-445 4406

LONDON
Tel: 0171-288 6250
Fax: 0171-288 6251

Selecon Acclaim range

PERFORMANCE 500/650w LUMINAIRES

DESIGNED TO MEET AND EXCEED EUROPEAN QUALITY AND PERFORMANCE EXPECTATIONS

High quality german base with lamp ejector for trouble free lamp removal.

Airflow design effectively removes heat away from critical components such as lamp base and wiring.

Industry standard T class lamp, low cost (lamp cost approx 2p per hour) available from many manufacturers/distributors.

Unique shutter design provides widest range of shutter movement around the beam.

Pattern holder clamps the pattern flat and rotates upto 70 degrees for ease of image alignment.

Cranked yoke to provide unrestricted shutter movement even when positioned nearly vertical.

Yoke pivot point adjustable along the luminaire as required.

Light output equal to or better than other manufacturer's junior/650w profiles.

Standard tungsten colour temperature matches all your other luminaires using T class lamps. No need to consider differing filters in an attempt to compensate for colour temperature differences.

Peak/Flat adjustment to vary the light distribution across the beam. Simply slide the knob.

Interchangeable zoom lens assembly: 18°-34° or 24°-44°. Swing down, access for cleaning, no tools required.

Automatic power disconnection. Mains is isolated when the lamp access door is opened ensuring SAFE relamping. No tools required.

Rear grab handle, use as a cable wrap.

Captive lens/lamp trays on brass bearings.

A LOT MORE THAN JUST A ZOOMSPOT, A COMPLETE RANGE; CHECK THEM OUT ON OUR CD AND CALL YOUR DEALER FOR TRIAL SAMPLES



"The design of the luminaire shall be such that it is not possible to insert a lamp into a "live" lampholder of the luminaire. This requirement does not apply to luminaires intended only for professional use" Clause 17.6.1 of the European standard EN 60 598-1 applying to theatre luminaires.

The Selecon Acclaim range unequivocally complies with CE requirements.

Selecon U.K. — Unit 25 & 26, Hightown Industrial Estate, Crow Arch Lane, Ringwood, Hants, U.K. BH24 1ND
Sales — ph 01425 470888, Fax 01425 471398 Trade Enquiries — Tel/fax 01428 714015
Email — selecon@ajs.co.uk

SELECON

I was fortunate enough to find myself in New York at the end of November, coincident with Thanksgiving, which gives me the opportunity to introduce a seasonal note to this column before, rather than after, the event. The season starts impressively early over the pond due to this non-denominational holiday which is a much bigger event than Christmas over there (though the present-giving remains attached).

So, the lights were already up, and mostly outrageous: however, the extensive use of white Tivoli-type lights in all the naked trees was as charming as ever. The forest of such lights which is Central Park at this time of year, was only interrupted by a small grove sparkling with blue-tinted lamps surrounding the Tavern on the Green and very eye-catching for that. In the Christmas display windows category, Macey's in Herald Square got my biscuit for the simplicity of its snow effect, using a simple backcloth and directional sources aimed at a horizontal, slowly-turning cylinder embellished with random bits of mirror. This was supplemented inside the store by moving 'snow flake' gobos delivered by Optikinetics' K2s into the aisles. Outside, the same effect was white stencilled on the pavement.

Of course, it is the time of year for all things corny, and they don't come much cornier than the Radio City Music Hall Christmas Show, still playing to packed houses after all these years, and now using moving lights to boot! The cast of thousands, and the extensive stage machinery necessary to move them and to raise the orchestra and to transport it up and downstage, was impressive indeed. But the RCMH interpretation of the Nutcracker has to be seen to be believed!

For some reason, perhaps because I had assumed that the lighting rig for the show was a rental, Steve Terry popped into my head during the Show. Perhaps I equate his generous nature with that of Santa. Anyway, it was kind of an odd coincidence, because on the way from the theatre afterwards we drove round Columbus Circle and what did I see but a massive projected, and constantly changing, billboard onto the open side wall of a building. Now Production Arts must surely have had a hand in that.

I have often noted that the French have a penchant to understate their lighting, especially at home. But even Regine, who was quite flashy otherwise, used to insist on having 'everzing armbaire'. We stayed in a Philippe Starck designed hotel in Manhattan, so dark that you had to kneel on the floor to see the buttons in the elevator, which in itself was too small for a couple of guests, plus bellman and a luggage cart. The room similarly was so dark, that portable illuminated shaving mirrors were offered on demand from the concierge. Not that that helped very much either.

It is a relief to see that Starck has lightened up in his successive hotel projects in Miami and LA, which may have something to do with input from London-based lighting designers, Isometrix.

I have recently been reading a book, on the rather esoteric (and boring to most people) subject of short selling on the stock market. This would have been of no consequence had it not been written by my ex-accountant, who is now masquerading under the notorious sobriquet of Evil Knievil in the City pages, though still known by his friends as Corky. Among other successes, he it was, who behind the scenes and virtually single handed, blew away Captain Bob (Maxwell's) house of straw, coincidentally making a fortune for himself at the same time. He originally worked for me as the result of a recommendation from Nick Irons who was the financial wiz behind Julianas at the time (later FD of First Leisure and now boss of Vardon, the London Dungeon people).

We had many adventures together, Corky and I, including one very unproductive visit to the aforementioned land of the free, involving lasers, the Mafia and a diving horse, the least said about which the better. We parted company finally when the rigours of the late seventies buried my then enterprise, and I had begun to see him as more of a turf accountant than a chartered accountant. The racing was always on the telly in his office, and he did make a great deal of money gambling on the nags. Now, he has gone one better.

The point of all this is that it got me thinking about the money I could have made on the side in a similar vein with the rise and fall, and in some cases rise again, of various over-egged, and over blown, entertainment PLCs over the years, particularly in the discotheque business. Juliana's themselves and European Leisure, to say nothing of the guys we wrote about a couple of issues back, and there were several others.

Are we entering another similar era of exaggerated values, when some club disc jockeys can pull in as much as £2k per night, and the Ministry of Sound

confidently expects to get £20m for its record label? And this at a time when we are being told that Brit Pop is about to Blur to black, and that the fizz has popped out of the Spice Girls.

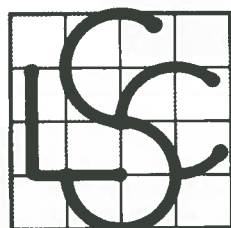
This column clearly stirs emotions and on the whole it has got a good response. However, it inevitably generates criticism also which, along with letters from the Revenue, I refer to as my 'hate' mail. The latest from John Woodgate (Letters November) missed my point which was a plea to let lighting designers, not marketing types, in on the decisions regarding protocols. After all, these are the guys at the coal-face struggling with the problems of non-conformity on a daily basis. Most of these problems are the result of arrogant decisions taken by engineers with ego problems, so I have zero faith in their ability not to inflict another similar plague on us in the future. If we let the Dr. Strangeloves take over, God help us. At present, only good old Santa (Steve Terry) stands between us and the potential mayhem they may wreak upon us all. And no, standard 5-pin XLRs are not always used - that's the whole point!

On the subject of correction, and entirely in self-interest, I should point out that the incorrect caption on the first page of my piece on the Red Bull Air Show last month was entirely down to others who prefer to remain anonymous. The picture was actually of a helicopter toting a 7kW Razor-head automated searchlight plus generator, and with Peter Wynne Willson at the remote.

I was very sad to read in L+SI about the demise of M&M Lighting. It must be a difficult time for Mike Goldberg and I send him my sincere commiserations. Some of us have been through similar tribulations at one time or another and somehow came through on the other side. So I know what those involved with the company are suffering and I wish them all well. Good to learn Mike has joined the White Light crew.

Finally, I offer you all, dear readers, every seasonal good wish and a very happy, healthy and prosperous New Year.

DMX + LSC = DNA



*For information on Distributed
Network Advantage, DMX,
Atom & Axiom Lighting Controllers
your contact in the UK is LSC UK*

LSC UK Unit 25 Hightown Industrial Estate Crow Arch Lane Ringwood Hampshire BH24 1ND
Tel: +44 (0) 1425 470888 Fax: +44 (0) 1425 471398 E-mail: lsc@ajs.co.uk

GLOBAL EXCELLENCE

YOUR WORLD...



OUR WORLD...



ONE WORLD...



Bandit
LITES

illumination worldwide

Dublin
Phone: 353-1-282-8829
Fax: 353-1-282-8383

Knoxville
Phone: 01-423-971-3071
Fax: 01-423-971-3072

London
Phone: 44-181-236-1100
Fax: 44-181-236-1111

Nashville • Charlotte • San Francisco • Hong Kong • Taiwan

<http://www.banditlites.com>

AUTUMN EQUINOX

Steve Moles travels to Nelson in Lancashire to discover a new £750,000 club in the heart of this industrial townscape

The little town of Nelson lays squarely on the Leeds-Liverpool canal, high in the Lancashire Pennines. Midway between these two great cities, it sits in a somewhat forgotten cul de sac. Last time I visited this area it was by narrow boat - with Roger Waters' back line tech' Colin Lyon as it happens, escaping the rigours of rock and roll - and quite honestly Nelson gave us a good excuse to turn round and head back to Silsden.

A typical, sooty looking conurbation from the industrial revolution, Nelson consists of neat rows of tiny back-to-back houses built from the local stone. Despite spectacular views across the hills and dales it's rather a sad, tired looking community. You can still buy a two bedroom terrace here for under £10,000. All the more surprising then that in its midst one should find a brand new club, the Equinox, dusting itself down after a £750,000 re-fit.

Tony Ahmed, the club's owner, is not daft with his investments: there is more to the location of Nelson than just its own indigenous population. Further up the valley lays Colne, to the south-west the much bigger presence of Burnley and, though I doubt many will make the trip, Manchester is barely half an hour's drive away.

This former cinema had been empty for eight years when Ahmed took it on. "A right shithole," said Andrew 'Moo' McIntyre, and he should know. Not only was he, as an independent consultant, responsible for the design and installation of the lighting rig, he also re-wired the entire building. "I met Tony Ahmed through Richard Gallamore (the club's general manager). Richard and I used to work together in the trade show industry. Tony had no clear idea what he wanted lighting-wise, but he'd had quotes from other lighting companies and he had a budget. Because I'm independent, and also because I was offered a good deal by going direct to Martin Professional, I was able to give him a lot more for his money."

There is a little more to McIntyre's edge than being a one-man band, an opinion I quickly formed after speaking to the other installers in the building. Either he was spiking their tea with Prozac or here was a really nice guy. "It was a complete joy working with him," said Lez Patterson (PA installer). How this 'joy' manifested itself was in the flexible way the sound and lighting installation had been executed. Because he'd done the complete wiring job himself, including everything for the PA, McIntyre was already familiar with what everybody wanted to achieve. Generous with his time in accommodating others' needs, it was apparent he'd built a strong camaraderie amongst the disparate group of sound, lighting and set carpenters.

I visited the club on the afternoon of its opening day: the usual, frenzied last-minute



Above and below, ready to party at the Equinox - Lancashire's latest hot-pot.



cosmetic work was in full flight, yet it was noticeable how relaxed and co-operative everyone was. What McIntyre has produced for lighting is interesting. Ahmed has retained the stage of the original building, and fully intends for it to be used. As a result, McIntyre has built a lighting infrastructure that will accommodate greater investment in future years as the club begins to generate cash. Above the stage he's put 10 Martin 812 Roboscans with four Pro 400s on vertical pipes to each side. This is probably enough for what is a modest 6m x 3m playing area, giving a good variety of refocusable back- and top-light, and a touch of flood from the side.

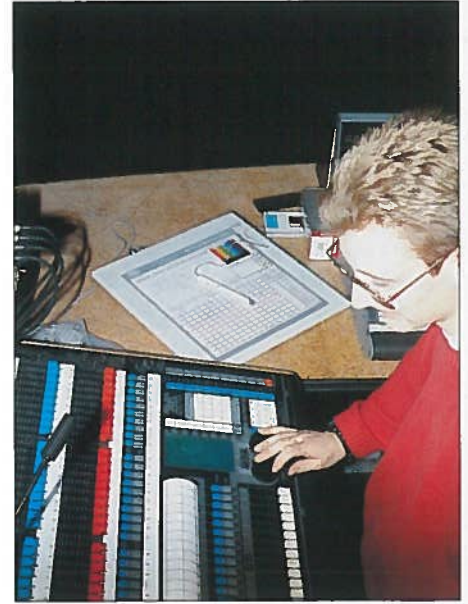
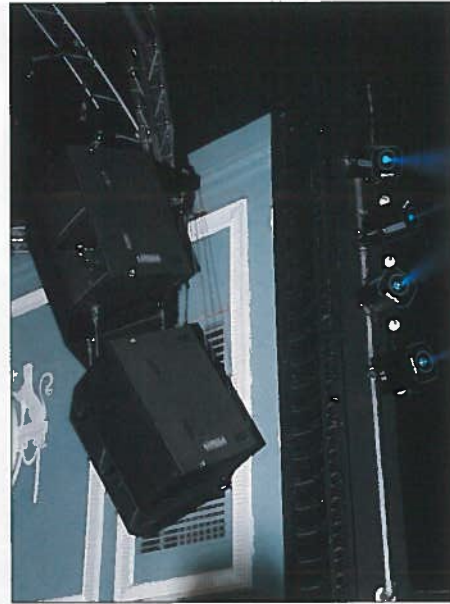
In the house, above what were the stalls and what is now the dance floor, hangs a substantial

structure of Trilite from Optikinetics. Basically a four-sided pyramid in shape, perhaps some 10m square, McIntyre has added circular and curved trusses about the four faces, producing a substantial grid for more instruments. Although it looks relatively sparse by some clubs' standards, there are plenty of spare Cee-form outlets for additional fixtures. "One thing Tony's been very good on is spending the money now as in investment for the future. We might not have all the lamps, but the circuitry is there for them. Every spare socket could be filled to its full rating - the power capacity is already laid in."

I mentioned that the grid is sparse, but that's more a reflection of it's size rather than content - there's still a lot of lamps up there: 58 812s, 20 Pro400s, eight 518s, three MAC 1200s and, perhaps the biggest surprise, four PAL 1200s. The whole system runs from the new Avolites Pearl 2000, apparently the first install of this new Pearl variant: "I chose the desk for its capacity - four DMX outputs. It's more hands-on, easy to use, and it can control whatever you put on the end of it."

Michael Cooper, resident lighting operator, is the lucky recipient of all this kit and was already happily dancing all over the Pearl in anticipation of the evening's event. For smoke, McIntyre put an eight-headed Jem 428 system, running flexible trunking across the false ceiling to give vent, with two on stage, two on the dance floor at low level and four in the lighting grid.

All in all, pretty comprehensive; no doubt strobe and UV will appear soon enough. Even the slightly incongruous PALs will come into their own when the club tries its hand at staging



Lightmasters' Richard Moore with the A&H GL3000 (left), the Outline PA and Martin effects (centre) and Michael Cooper at the Avolites desk.

something a little more intimate, like a comedy night, or a kids' party with magicians.

A similar forward-thinking ethos has permeated the PA system as well. Lightmasters are the contracting party and, in the person of Richard Moore, have designed a system for their client that fulfils more than the usual seismic bass requirement of most clubs. "This is very much a live music spec," said Moore, "and we're not just talking Bhagra five nights a week here."

Like McIntyre, Moore has built in capacity, not so much for expansion, but for a wide variety of audio reinforcement styles. "We've actually put in a 32-channel multi between stage and mix position although the console supplied is a 24-channel Allen & Heath GL3000. We spec'd the desk for its versatility - it's also running a four-way monitor mix to stage, and will easily cope with most things to be staged here. But if someone wants to bring in something more ambitious, then the patch-bays are there at each end."

The PA itself, known as the Stack System, is made by Italian manufacturers Outline, a line of equipment recently taken on for distribution by Cambridge-based Lightmasters. This is the first installation of this system in the country.

"It's a four-way active system," explains Moore. "At floor-level, built into the walls, we've got twin 18" subs and then flown each side of stage, a cluster of six cabinets per side comprising twin 15" lows and the TopHigh cabinet with a 12" and a 2".

This is a medium long-throw system, though in the relatively small environs of the Equinox, travel wasn't an issue. Thus Moore has been able to ignore coupling for throw, in favour of wide dispersion, exploiting the nominal 45 degree horizontal coverage of the TopHigh. The flown array looks a little odd: each cluster serves two distinct, targeted areas above and below the balcony, but coverage is good and relatively even.

Where there are holes, these have been addressed in the upper reaches of the balcony by a central hanging cluster of four Outline Omnias (similar to the TopHigh, a 12" plus horn fill speaker) and another four Omnias dotted about the

extremes of the balcony. The field of the TopHigh is coherent and well defined, something clearly discernible as you walk down to the balcony front edge where stairs lead down onto the dance floor. But no sooner do you step out of the TopHigh field than you're straight into the Omnia. For a little club it's impressive: carefully set delays have maintained not only good intelligibility but also allowed nice, controlled levels. It was noticeable in the bar areas, which ring the under balcony area, just how quickly levels drop away.

Bass is another matter. The built-in subs (there are five of them) are augmented by two more of the twin 15" lows tucked into the walls. With so much of the low-end force massed across the front of stage, there is an audible difference between upstairs and down, but for a dance venue this is as it should be. However, Moore has given plenty of attention to the multi-functional uses of the venue as well, particularly on the control side. The main system is EQ'd from a Sabine Real-Q2 (supplied by Fuzion) which, as Moore pointed out, also has a built-in monitor for ambience modification - a useful facility in a small venue likely to see rapid rises in temperature and humidity.

The delays are set from a Sabine ADF-4000 Power Q, and for the whole system Moore has programmed in several pre-set configurations for different performance styles, to which only he and venue manager Richard Gallamore have the access codes. The Outline PA has its

own controllers and its own dedicated amplifiers and appears a well-matched system, the system graphic display on the Real Q being almost flat with just a slight drop around each cross-over point. "The whole system sounded nice the first time we switched it on," said Moore. Although Moore designed and set up the system, he drew attention to the work carried out by Lez Patterson of Q Audio in Dundee, who wired it all up and Chris Williams, who rigged the flown elements (as well as all the lighting).

To address the live aspect of the venue Moore also spec'd a pretty professional radio microphone system: five AKG UHF systems with D3600 mics and a PT300 headset and belt-pack. Monitors are four Logic LS215s with a 252 for drums. Front-of-house also has all you might expect for the visiting DJ in the way of Denon CD machines, Technics decks and Sony DAT tape machines, plus a Cloud CXM mixer. Effects and processing for live acts include Yamaha SPX 990s and REV500s, plus Behringer noise gates and compressor limiters (two of each). There's no doubt the Equinox is going to see a great deal in the way of live performance.

The interior is still quite visibly a converted theatre/cinema. Some of the original plaster motifs on the wall have even been renovated and retained as features. The main roof was originally a huge plaster dome which has now been totally hidden by black wool drape attached directly to the timber and lathe dome structure.

The dance floor is entirely brand new. Built from Canadian Maple, it was all installed by local joiner Steve Hadcroft who inlaid the club's name in three-foot-tall letters across its centre section (no doubt a useful aide-memoire for those punters well into their tenth pint of the local brew). Hadcroft also did all the bar fronts and finishing joinery throughout the building. Lighting is all recessed LoVo 50W halogens, 140 of them in all, also installed by that nice Mr McIntyre.

This is not a lavish environment, but it's comfortable. Money saved on areas such as the ceiling have been well used elsewhere - on the PA system, for



The Sabine PowerQ and Outline amplification.

Free Lodestar



Buy a TOMCAT "Frequent Flyer" T-Shirt for only £890 and get a free CM 1-Ton Lodestar* hoist from the Official Global Distributor of Columbus McKinnon theatrical chain hoists.

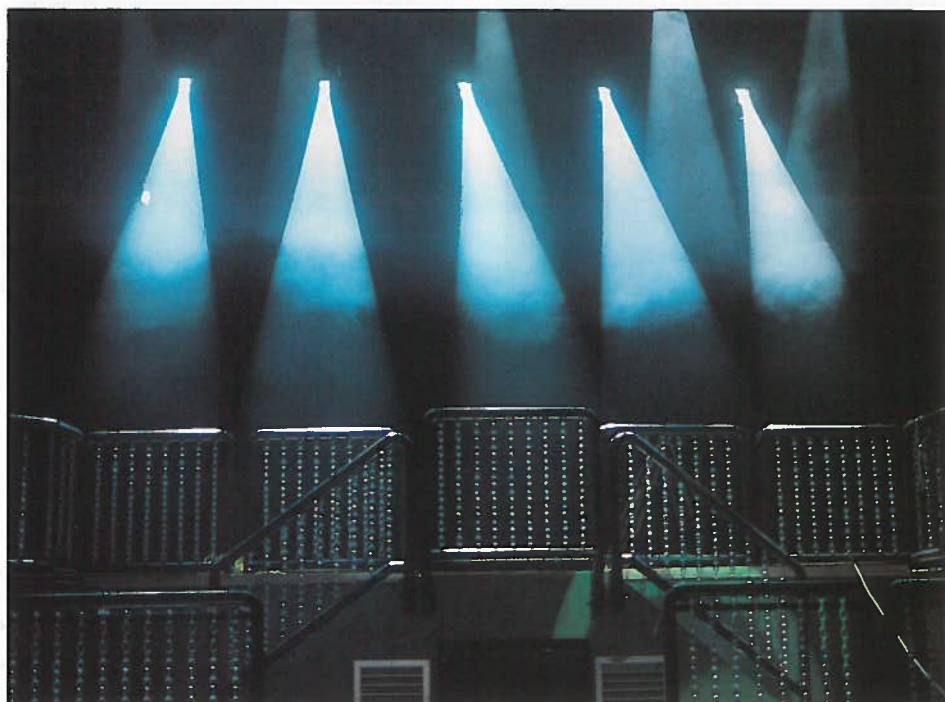
Where you buy can make a world of difference. Find out for yourself why TOMCAT and CM are the only way to fly...anywhere on the planet.



TOMCAT
STAGING, LIGHTING AND SUPPORT SYSTEMS

UK Tel: 01386 48888
UK Fax: 01386 40090
US Tel: 915 694 7070
US Fax: 915 689 3805
www.tomcatglobal.com

*1-Ton hoist body only, offer expires January 1, 1998
Limited supply of Shirts available.
Unlimited supply of Hoists.



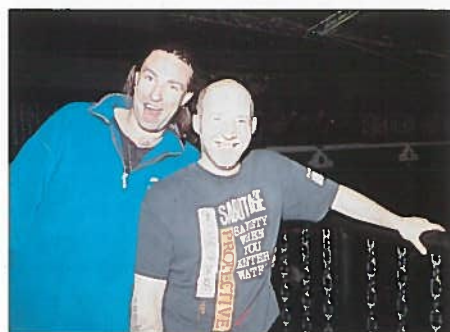
The main stage area at Equinox above which are 10 Martin 812 Roboscans with four Pro 400s on vertical pipes to each side.

example. What it's not is a full-on dance club with CCTV everywhere and the latest interactive technology. But then for a town like Nelson, it's a palace.

As stated at the beginning, Mr Ahmed is no fool and he has surrounded himself with a professional team and quality kit. These choices weigh in his favour and make the Equinox a viable proposition despite its location. Perhaps most importantly, he hasn't spent beyond his means: this is no two million pound city centre wannabe. Instead, he's cut his cloth accordingly, and by tough bargaining has ended with a remarkable specification. For

Nelson it's astounding. Critically, he's recognised the limited draw a dedicated dance venue has and, as such, has not allowed a single purpose to overwhelm and limit the Equinox. Neither full-on disco, kitsch cabaret club, nor any other Saturday-night-out venue you care to mention, Equinox falls comfortably between them all. And will, no doubt, succeed because of it.

It reminds me of an old Variety hall in its aspirations, the kind of place that can offer something for the whole community. It wouldn't surprise me at all to see people hold their wedding receptions here.



Richard Gallamore, the club's manager (left) and PA installer Lez Patterson with consultant Andrew McIntyre (right).

UNIVERSAL FIBRE OPTICS OPTICAL GOODS MANUFACTURERS

Fibre Optics manufacturer's in both glass and plastic.
Harnesses made for starcloths to museums.
Universal can fulfill your requirements with items mostly ex-stock.
0.75mm, 1mm, 1.5mm and 2mm rolls of plastic ready for despatch.
Lightsources from 75wTH to 150w metalhalide to give that extra light.
Price and delivery kept to a minimum.

LONDON:
Tel: 0705 138 4112 Fax: 0181 789 2192
THE NORTH:
Tel: 01890 883416 Fax: 01890 883062



OUTLINE IN EQUINOX



The Equinox is the first installation in this country of the **Outline Stack System**

exclusive UK distribution by

LIGHTMASTERS U.K. LTD

Telephone: (01480) 407727/407427

Fax: (01480) 407757

DON'T HIDE IT IN FOG ... HAZE IT!



Half the size and half the price of existing wind machines, yet producing 70% of the output, the RE fan is the preferred alternative.



Enhance show lighting the safe, economical way with the DF-50 Diffusion Hazer.

LUDNY KRAVITZ Photo by Steve Jaszczak



A.C. Lighting Ltd.
Unit 3, Spearmast Industrial Park, Lane End Road,
Sands, High Wycombe, Bucks HP12 4JG, England
Tel: +44 (0)1494 446000 Fax: +44 (0)1494 461024
E-mail: sales@aclighting.co.uk <http://www.aclighting.co.uk>



*A.C. Lighting
would like to wish all of our
worldwide customers and suppliers a
Merry Christmas and a Happy New Year*



Fröhliche Weihnachten

Joyeux Noël

Prettig Kerstfeest

Buon Natale

圣诞快乐

メリークリスマス

God Jul

Godt Jul

Feliz Navidad



World Class
Products



World Class
Service

This year instead of sending Christmas cards we thought it more appropriate to make a donation to the

At Random in the Stalls . . . Ian Herbert

How would it be if I just stuck down a few disjointed paragraphs this month - do you think anyone would notice? I've been flashing about all over the place and coherence isn't part of the agenda at present.

Went back to Plzen in October for the Czechs' Divadlo Festival. Plenty of interesting stuff - the new Peter Lebl production of *Ivanov* used the tiniest set for the party scenes, making a dozen actors clamber over each other to get to the food or the card table - hilarious. The visiting Hungarians did *Gogol's Marriage* in a sea of mud, getting endless sight-gags out of it until the very last scene, when the maid rushes out into the street and comes back in perfectly dry slippers. Should plays have continuity-persons?

Back for Stanislas Nordey's production of *La Dispute* at the Peacock in the French Season. The Comedie-Francaise director of another Marivaux two weeks earlier, Jean Pierre Miquel, did his own lighting, Nordey used Stephanie Daniel. Great use of light curtains to box out an acting area, but dangerously, sleep-inducingly subdued for the rest - as was the Comedie-Francaise. Are the French saving wattage, or do they think it makes their shows more intense to do them in half-darkness? With Nordey, who had a brilliantly inventive cast including himself, the twilight effect brought on the Herbert narcolepsy a treat. So did the framing of this light comedy by some fine examples of pretentious quasi-intellectual meandering a la Francaise.

Sometimes you come across real gems of production coherence on the Fringe. One such, last month, was 606 Theatre's *The Reckless Are Dying Out* in the Lyric Studio. Slick set (Tom Hadley), smooth lighting (Ivan Morandi), apt soundtrack (Pete Lawrence) and even some witty use of video. 606's Gordon Anderson is a director who knows what he wants, and chooses good designers to provide it. So does Anthony Page, who was still noting his Haymarket production of *A Delicate Balance* two weeks after it opened. It can't be easy to get an ensemble performance out of a cast that has Maggie Smith in a relatively minor role - that Page meticulousness pays off. Another extraordinarily careful director is David Leveaux, who gets a gloriously Balkan mood out of *Electra*, with Zoe Wanamaker absolutely spellbinding in Paul Pyant's harsh sunlight. There's been a fashion for Mediterranean heat and sun in recent English classical productions, quite the opposite of that French twilight I was talking about. Robert Innes Hopkins' for Tim Supple's Anatolian *Comedy of Errors* and Robert Jones for Michael Attenborough's Neapolitan *Romeo and Juliet* both put most of their design eggs into the basket of the back wall, as did Johan Engels for *Electra*, leaving the thrust stage of each production to the actors. Full marks to Oliver Fenwick for the touring lighting of *Errors*, even higher praise to the mood-making work of Birmingham Rep's Tim Mitchell on *Romeo*.



Chicago: steering clear of the Broadway look.

You'll all have bought Richard Pilbrow's *Stage Lighting Design: the art, the craft, the life* by now, and will no doubt be buried in the tables and small print at the back. I'm just enjoying the colour pictures (there's the Koltai *Cyrano* again, on the first page - David Hersey lighting, of course) and the excellent middle section of reminiscence from Richard and chat from his contemporaries and pupils. Nick Hern doesn't usually publish technical theatre books. I'm glad he did this one, or to be more accurate I'm glad he took it from Ralph Pine, who's been growbagging this super-duper offshoot of the old Studio Vista text for years.


One of Richard's interviewees is Ken Billington, who has lit Liza Minelli, Shirley Maclaine and a zillion fine Broadway shows. Why, then, is his lighting for *Chicago* so expensively dull? I saw it from the upper circle, so could count all the colour changes from the Par cans (or whatever) set in the floor. There were a great many - and do you know, it didn't make the slightest difference to the highly monochrome state of the lighting on stage? *Chicago* is an unmissable evening, so don't miss it, but don't go expecting the big Broadway look. It started life as a concert performance and hasn't got a lot further. Instead of the original troupe of Bob Fosse dirty dancers filling the stage, Ann Reinking (herself a take-over Roxy Hart, whose everlasting legs in *Dancin'* still get the juices of memory flowing) marshals only a few fairly filthy chorines on a tiny downstage strip. Instead of the big big band, there is a big big bandstand, at the front of which a single violin and - could it be? - a banjo try with little success to fill what would have been the three rows of a whole string section in less straitened times. But you don't mind: there's a bloody good brass section and Rick Clarke's superlative sound set-up ensures that we poor people, who can only afford twenty five quid on the top shelf, get as good a deal as the nobs downstairs.

If I'm a little jaundiced about *Chicago*, it may be because of my first night experiences. I hate the whole tawdry opening night parade of anoraks and Kodaks, bimbos and tuxedos (you think it sounds like a zoo - brother, it is), and even the bimbos don't seem as bimbastic as they used to. My (free) tickets were for the

second night, but I was off to Paris that day so I actually bought our aforementioned top shelf seats - surprisingly, a show that has been claiming to be sold out till doomsday could offer the front row a couple of days ahead. The problem was, you have to collect the darn things through the mush of anoraks and tuxedos, all of whom seem to have it as their sole ambition to block your way in. By the box office itself, a pimply youth (tuxedoed of course) was lounging, totally unaware of the murder and mayhem brewing in the ticket queue (let's call it that, for decency's sake) which he - one assumes - was supposed to be overseeing. *Chicago* went up 20 minutes late, largely due to the complete abdication of any crowd control responsibility by the Adelphi front of house staff. I hope they were taken out and shot the next day, but probably the producers were too busy counting their money.

What a relief to walk unmolested into a box at the magnificent old Odeon in Paris the next day and see what would have been the ideal show for the French season - complete with twilighting designed by its director. The French seem to go in for this a lot - must be where Terry Hands picked it up. Anyway, the heat was on full, so don't ask lullaby-boy what happened in the first half hour of Georges Lavaudant's *Histoires de France*.

The bit I did see was part *Spitting Image*, with its life-sized puppets of De Gaulle and Mitterand (not to mention a full-size pantomime cow), part Marcel Pagnol rustic social history, part hippy nostalgia for the days of '68 when a few students in black pullovers nearly brought down the Republic - the kind of theatre we see here often enough in David Hare or David Edgar but which I don't think Paris has seen since 1789 - the play, not the year, but quite a while back all the same.

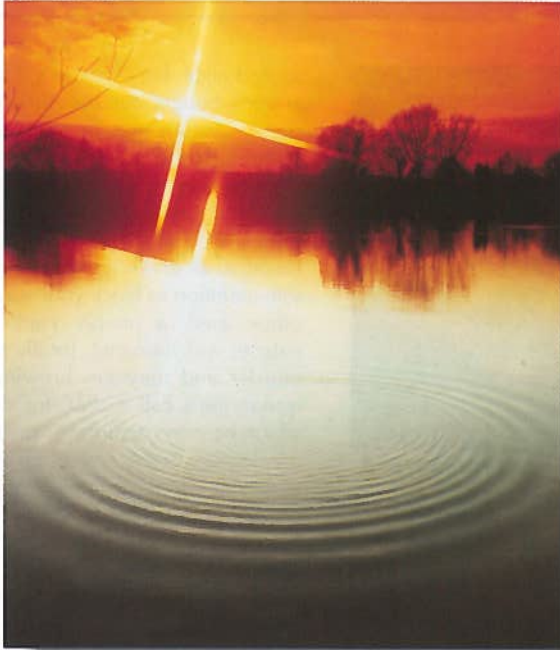


litestructures
ALUMINIUM STRUCTURAL SYSTEMS
DESIGN • RENTAL • SALE

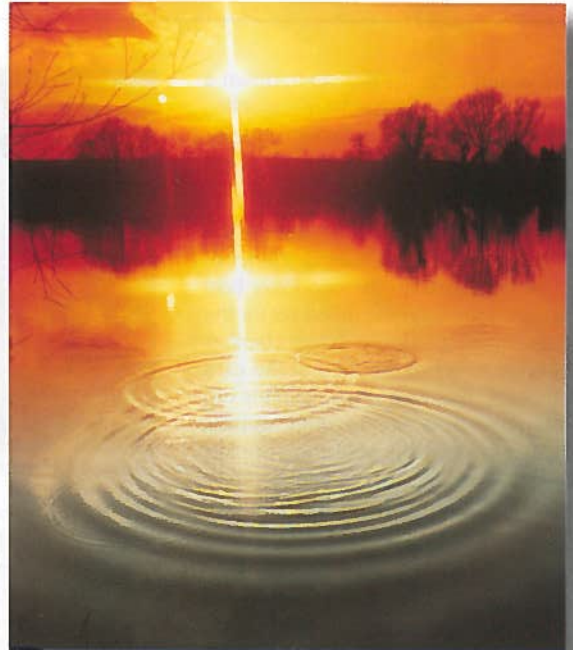
TRUSSING

DURKAR LOW LANE, DURKAR, WAKEFIELD WF4 3BQ, W.YORKS
TEL: +44 (0)1924 240800
FAX: +44 (0)1924 254083
email: sales@litestructures.co.uk

THINK OF A SOUND SOURCE AS A PEBBLE



Throw one pebble into a pond and the single wavefront shows why Tannoy Point Source loudspeakers sound so natural



Throw two, or more, pebbles in and the interacting wavefronts show why conventional multi-driver loudspeakers cannot



Pubs, Clubs and Discotheques



Theatre and Performing Arts



Live Sound Reinforcement



Audio-Visual and Conference

TANNOY
p r o f e s s i o n a l

Tannoy Ltd., Professional Division, Coatbridge, Strathclyde ML5 4TF, Scotland • Tel: +44 (0)1236 420199 • Fax: +44 (0)1236 428230
prosales@tannoy.com • www.tannoy.com

To: Lyn Smillie, Tannoy Ltd., Professional Division, Coatbridge, Strathclyde ML5 4TF • Yes, I want really natural sound, send me information on Tannoy Point Source loudspeakers:

Name: Company: Telephone:

Address: Fax:

A LITTLE NIGHT MUSIC

Steve Moles joins the crew backstage for Antwerp's spectacular Night of the Proms



"When you look at it on paper it doesn't make any sense." So said Deric Dyer, sax player *sans pareil* and citizen of Boston. And he has a point. How does the following grab you as a recipe for brown paint?

An 80-piece symphony orchestra, 50-strong choir, a small electric ensemble of keys, bass, two guitars, and drums, plus the following artists: Debbie Harry, Simple Minds, John Miles and the Alan Parsons Project. For good measure, add a sprinkling of virtuosity in the form of Wayne Marshall (piano) and Jo Lemaire (the living embodiment of Edith Piaf). "But when you go out there it's perfect. I first came here in '92, then we did five nights. Look at it now!" Dyer's exclamation is well made. Indisputably, 'Night of the Proms' has acquired the status of a phenomenon. And not just in Belgium.

Twelve years ago, two graduates of Antwerp University, Jan Vereecke and Jan Van Esbroeck, conceived an idea to plunder the raucous aspects of Britain's Proms, and marry it to the more MOR regions of rock. A measure of their ambition was that even then, for the first show, they booked the Antwerp Sport Paleis, an 18,000 seater. (The entrepreneurially inclined amongst you will be pleased to discover that they sold 13,000 tickets and made a profit.)

Now the event has grown into a major European tour: 15 nights in Antwerp, plus performances in Rotterdam, Zurich, Frankfurt, Vienna, Cologne, Dortmund and Munich. As the Eurostar on which I travelled pulled into Brussels Station, the Belgian Press hoardings announced that by the end of the Antwerp run one person in every 13 of the Belgian populace will have been to see the show, and 'Simple Minds Pakken Proms In' - and you don't need to read Flemish to understand that headline.

"We will have sold 450,000 tickets for this year's series of shows," said Jan Vereecke, "and we have 100,000 booked in advance for next year. And we haven't even booked the guest artists yet."

It's doubtful that even the Rolling Stones will be able to manage that kind of business when they come next year, certainly not in Belgium. One of the reasons behind the success and ever increasing popularity of the shows is succinctly identified by Dyer: "You'll see that when it comes to money, these guys are always prepared to put their hands deep into their pockets if needed."

And it is true. As soon as you walk into the venue you can see where the money is spent: a massive lighting rig and the most enormous distributed sound system. But it's not a

straightforward equation between bums on seats and production costs. "The average show costs £200,000 to stage," said Jan Vereecke, "There's virtually no venue with a big enough capacity to cover costs. We have to find sponsors - like Heineken for the Dutch shows - who want to get involved and are prepared for a lengthy investment."

Vereecke explained that the expansion into new venues over the past few years has clearly demonstrated a three-year lead-in time to get the event established: "It's no good a sponsor just wanting to try it for a year - this show requires long-term investment. We are not interested unless they make that kind of commitment." But the rewards are there. The first show at Rotterdam's Ahoy was performed in 1991, this year there are 10 sell-out nights. Heineken must be very pleased.

Presentation-wise, the show is essentially simple - there is no million dollar set here. Performed in the round, it's a straightforward musical performance. But the delivery system behind it is another matter altogether.

SOUND

There may be many of you who are only peripherally aware of EML - a Belgian sound and lighting company. Don't they have the



Vari*Lite franchise for Benelux? Yes, they do, and they also have a substantial amount of Martin F2 alongside JBL's new HLA system. If you examine the list of musicians above and conjure in your mind what that entails, just from an audio point of view, then you quickly realise EML must be a company of some stature. Now, I must confess, EML paid for my hotel room, even the dirty movie on the in-house TV, but I don't praise them idly. As you'll see, this is a company that is equal to the task and as competent as any in the UK or US. They even utilise the talents of my old friend Dick Welland, the zaniest person (a genius but completely barking) ever to emerge from the Vari*Lite school, but that's another story.

Audio presents the biggest challenge here. To say the Sport Paleis in Antwerp is not a nice venue would be an understatement. When I last played here in '87 some of the roof beams were, in fact, timber, painted to look like steel - replacements for part of the structure damaged by a stray WW2 bomb that thankfully didn't explode. Money has been spent since and the roof now sports a comprehensive catwalk and has been beefed up structurally as well. However, the arena floor is below the level of the adjacent canal and, as such, once the crowds are in and the sewers begin to fill, the methane of the masses is gradually pushed back by gravity and hydraulics, to suffuse the room with the odour of life. It also has a bowel-like quality when it comes to sound.

The Sport Paleis is a vast cavern: "Clap your hands in the empty room and you can come back the next day in time to hear the return," said Wilfred Lasblez, system engineer. The below sea-level effect also gives the room its own micro-climate: once the crowds are in, the atmosphere resembles a cool, foggy night in Conan Doyle's London.

Sound engineer and designer Patrick Demoustier has two subsidiary engineers working with him to marshal what is an enormous amount of inputs. The main PA is the JBL HLA hung in two clusters; small pods of Martin F2 (12 in all) ring the higher level of the auditorium, while a satellite ring of EML's own fill cabinets (JBL loaded) cover a big audio shadow beneath the vertiginous balconies as well as near-fill duties across the front of stage.

When you add in the back-fills immediately behind the choir, there are eight zones of delay set up using the JBL Smaart system. To give you a fuller picture, this is a venue with the dimension of Manchester Nynex, coupled to the personality and charm of a Leeds Bus Garage. Despite which, the coverage of Mr Demoustier's system is excellent. Promenading the entire venue at several levels I found consistency of content. You weren't always basking in a full stereo image that held the orchestra in their true position, but there were no significant gaps in intelligibility. The most noticeable aspect to delivery was the way this set-up highlighted the difference between the HLA and the older Martin gear. "I liken the F2 to a Ferrari," said Demoustier, "that makes it more difficult to use. The big thing with the HLA is ease of use. The horns are so well designed and the off-axis response is excellent. We've had this system for a few months now and during the summer we tried hanging it in all sorts of different wraps, from 30 degrees

between cabinets to zero. We wanted to discover all the things that you shouldn't do with it, and quickly. But there weren't any. The angle affects the throw, but nothing else you might expect."

There was no denying the comparative lack of musicality in the Martin system. Not unpleasant, just more in your face by comparison and it lacked some of the low-end nuance of the basses for example. "Natural" was the word Demoustier used when I asked what using a rock PA was like for an orchestral show. "It's so smooth, you can hear the depth of the orchestra."

Demoustier was also very flattering about the deployment features of the system, but then it was he who was largely responsible for the EML purchase decision. But his reasoning was sound. "Relatively, the F2 is very heavy. The power-to-weight ratio of the HLA is much better. Last year we did this show with all F2 and the main stage PA system was 10 metres wide each side of stage. We are saving on one entire truckload of PA for the tour this year."

And you can't really argue with that kind of economic logic - the F2 presented similar savings when it first appeared. The EML guys also leave the HLA cabinets linked in pairs for trucking - if you don't already know, HLA is aluminium framed and the cabs link by means of a solid metal extrusion that effectively makes a rigid joint. This speeds truck pack and load-in, but Demoustier did warn not to do it with the sub cabinets: "They are just too heavy to be manageable."

Demoustier keeps the show at low level: "Most of the time we are between 95 and 105dBa, and we only really reach 105 for Simple Minds." Despite which there's no perceptible sluggishness in the system: mids and highs are bright and chirpy.

"This is possibly the worst hall in the world, but if you can get it right here it's great everywhere. With a system that has a wide dispersion you have stuff (sound) everywhere. With the HLA you can cut it off."

Thus for the flown main stage system, the top row of the HLAs are trimmed to the mid point of the bleachers: above that the F2 delay clusters take over. Flown high from the catwalk and angled acutely down, the steep angling of the Martin cabs contributes to the overall avoidance of the huge roof void.

Getting the mix into manageable proportions for Demoustier to deal with is a labour of love in itself. Beside his Midas XL4 sits Stephan Behrends at the controls of a TAC9000. A pre-mix for Demoustier, Behrends mixes down the woodwind and brass instruments into four channels each, two wood high and low, two brass high and low, which are also split and fed to the monitors.

Meanwhile, hidden in a room backstage, Peter Claes has a Midas XL3 plus two TAC Scorpions to perform the same function for the greater mass of strings and choir: "I have 48 channels for strings and 24 for choir," said Claes. "The choir are all on AKG C420



condenser headset mics, input as pairs to the desk. Strings, meanwhile, are all on the SMS system, a mic unit developed by SMS using Sennheiser caps that inserts up the nut of the instruments."

Like Behrends, Claes sends high and low mixes of strings and choir to Demoustier, plus five channels to the broadcast truck. (The show receives television attention in every country, but not as a primary function). Claes also splits the FOH feeds to the monitors as well. The entire orchestra, plus all other performers are monitored by a largely wire-fed in-ear system, custom-built for this show by EML. Talking to John Miles and Laurie Wisefield, part of the electric ensemble, both said they found the monitors more than adequate, and ideal under the circumstances: "The best thing about them," said Miles, clutching a glass of wine backstage, "is that we can still hear what's happening on stage from the dressing room when we pop back for a break during a full orchestral number."

Always nice to know technology exceeds the designer's original intentions. Would it be too cheeky to suggest Garwood or someone similar use Miles' justification as a sales feature? Claes, like Behrends, does some modest processing with his part of the mix "... a little compression on each group - violin, viola, cello and bass, and I use the BSS DPR901 which I find useful to take a bit of high-mid out if they play a bit loud. For the choir, I use Focusrite Green4 for a little compression and TC M2000 to widen it up a bit." Both Claes and Demoustier commented strongly in favour of the SMS system: "The only system I've encountered that can go so loud and yet retain the fidelity of the violin," said Claes, a comment heartily endorsed by Demoustier.

Level-wise, I thought Demoustier did an

excellent job. Even at their highest when used for Simple Minds the orchestra never had to be pitched so high as to sound unnatural. This is a noisy audience: as is the spirit of the Proms, the atmosphere was more redolent of a football match than orchestral concert. But generally when asked to shush, they did so. Yet even when still not properly settled, as at the start of Gershwin's classic, 'Rhapsody in Blue', Demoustier resisted the temptation to raise the game a little, allowing the quietness of the opening few bars instead to force the crowd into silence. A three-and-a-half hour show saw the musical programme, not the audio system, provide all the peaks and troughs needed to sustain interest without exhausting the listener.

LIGHTING

The lighting system was almost as dispersed and huge as the audio. With no scenic element at all, much was required of the lighting. A massive sprawling rig of curved trusses that overlapped the 20m x 20m stage by a further 12 metres each side. Geert Van Hout was overall designer and operated the conventional system from an Avolites Sapphire. The great

bulk of the visual dynamics, however, fell to Alain Corthout and the Vari*Lite system.

The most striking aspect of Van Hout's system design was the way he contrived to get lamps close to the target zone. With an in-the-round show, and the main trussing trimmed high through necessity for sight-lines to the nose-bleeds, he hung all 36 VL2Cs from single poles rigged low, way beneath the grid. All at incrementally different heights, they formed swooping, curving lines across the stage that meant no matter where you sat there were never more than a couple of lamps intruding on your point of view. Each pole also had a little pair of MR16s rigged just above the Vari*Lite. "They're Spanish or Italian made," said Van Hout, "they're not very well made, but they look great." And like the satellite audio system beneath the balcony, this is something that takes an inordinate amount of time to rig but is ultimately well worth the effort for the impact they have on the show.

The rest of the rig comprises 60 VL5s, nine VL4s in a block like a big movie light, plus maybe 60 Par 64s and a dozen 5kW HMLs with Wybron scrollers. Audience lighting is comprehensive; a lengthy run of truss puts a further 40 VL5s out beneath the catwalk and there are four- and eight-light Moles all over the place, even at the very extremities of the hall.

Both Van Hout and Corthout have worked together on three previous Proms tours: "I make sure all the key lighting is taken care of," said Van Hout. "I might occasionally ask Alain for a certain colour, but mainly I leave it up to him. There's no pre-programming - you can't with the 2Cs - so the only chance we have is the two days of rehearsals. In fact, I leave him (Corthout) to do what he wants for the first week. We start very simple and build it up."



And build up is right. Welland likened Corthout's programming efforts to those of Gary Westcott: "He's now built so many cues he has to reload the system for the second half of the show." But it looked well worth it. As Corthout said himself: "It's difficult because you really need to get the big looks - there's no room here for one-light subtlety. But the contrast of rock and orchestral is fun to do. For classical music, in particular, you really have to listen to find where to put your cues. It's not as obvious as rock and roll. Besides, they (the orchestra) always play at different speeds."

Something I witnessed first-hand when I watched the show a second night. But this is not a full-time professional orchestra - they are hand-picked by the conductor Robert Groslot. "He selects on their willingness to tolerate little inconsistencies," said Vereecke, "like it only being 65 degrees, not between 69 and 72 which they would prefer. We don't have the

room for such indulgence - if they don't like it they're out." However, the timing faults are probably more due to an over-enthusiasm for the show. It's not often you see a first violin stand up and punch the air for the opening bars of Simple Minds' 'Alive And Kicking'.

Whatever the variations in playing, both lighting operators seem to find no problem swimming with the tide, and however huge Corthout's Vari*Lite cue list, his work never seems wanton. His finale sequence for Tchaikovsky's 'Italian Caprice' was exquisite.

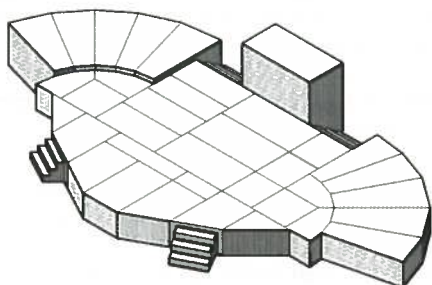
Both Jan Vereecke and Jan Van Esbroeck are graduates of Applied Economics: "I specialised in marketing, my partner in maths," said Vereecke. The two men run this show as a full-time occupation and have recently added the management of the Sport Paleis to their growing portfolio of responsibilities, despite which they both still exhibit a refreshing enthusiasm and openness for their endeavours.

Vereecke, who selects the programme and the guest artists, quite obviously loves it. "Sometimes I consider myself the luckiest DJ in the world," he said, but he is more than just a fortunate enthusiast. He also reads music and admits modestly to playing in a little pub band for fun. But as John Miles informed me, it was Vereecke who came up with the idea of melding Eric Carmen's 'All By Myself' to Rachmaninov's Piano Concerto No 2, the original classic which Carmen plagiarised. Miles' rendition of the song, and Wayne Marshall's poignant piano playing, is one of the high points of the show.

As Dyer stated at the beginning, this is a curious line-up of talent, but it does work, and remarkably well. Part of its success is undoubtedly down to the 'Two Jans' as they are known, and their ability to harness their personal passions to a commercial venture.

Photos: Willy de Lauwer

Alistage



**The extraordinary...
(or the ordinary...)
available for sale and hire.**

Unit 2 Hotspur Ind Estate - West Road,
Tottenham - London N17 0XJ
Tel: 0181-808 5005
Fax: 0181-801 9851



litestructures

ALUMINIUM STRUCTURAL SYSTEMS

DESIGN • RENTAL • SALE

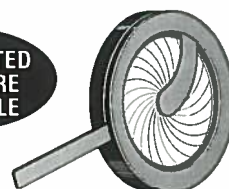
STAGING

DURKAR LOW LANE, DURKAR, WAKEFIELD WF4 3BQ, W.YORKS
TEL: +44 (0)1924 240800
FAX: +44 (0)1924 254083
email: sales@litestructures.co.uk

Wilkes Iris Diaphragm Co Ltd

WORLD LEADER

ILLUSTRATED
BROCHURE
AVAILABLE



In manufacture and supply of Iris Diaphragms, our reputation is second to none. Our wide range, suitable for all applications, are used extensively throughout the TV and Theatre industry by many of the leading companies.

For more information, please contact:

Widco Works, London Road,
Bexhill-on-Sea, Sussex, England
Telephone: (01424) 217630 Fax: (01424) 215406

give your

customer **more** choice!

give yourself

more buying
power!

Today you must be able to sell a little from a lot of ranges: customer choice is everything. "Any brand you like as long as it's the one I stock" is no way to grow your business.

Successful retailers and installers hold a Leisuretec Account. It gives you overnight access to a huge range of products.

It is our business to provide you with the greatest choice possible; to keep abreast of the latest products and get them in stock and to back them up with technical advice and support.

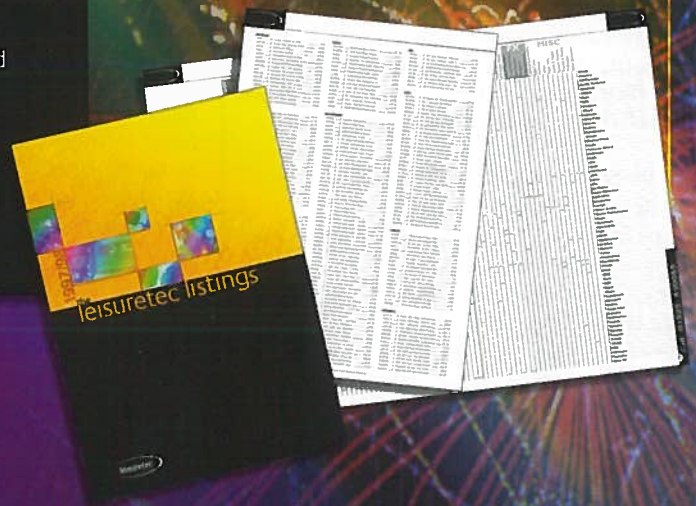
“ Unlike other ‘distribution agents’,

Leisuretec does not sell to you one day and potentially compete with you the next.

We're a distributor:
distribution is what we're good at! ”

1,000s

of products from over
70 manufacturers
just a phone call away!



leisuretec

Get the Leisuretec Listings
Call 01525 850085

STRICTLY TRADE ONLY

Second Take . . . John Watt's view from beside the camera

As it's the festive season, we invited well-seasoned columnist Mr John Watt to pen a few lines to mark the occasion. Now all together . . .

*On the First day of Christmas
My agent sent to me
A small cheap and cheerful job at Anglia TV*

*On the Second day of Christmas
My agent sent to me
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Third day of Christmas
My Agent sent to me
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Fourth day of Christmas
My Agent sent to me
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Fifth day of Christmas
My Agent sent to me
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Sixth day of Christmas
My Agent sent to me
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Seventh day of Christmas
My Agent sent to me
Seven Make Up Fussing
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Eighth day of Christmas
My Agent sent to me
Eight Monopoles Sticking
Seven Make Up Fussing
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Ninth day of Christmas
My Agent sent to me
Nine Dimmers Humming*

*Eight Monopoles Sticking
Seven Make Up Fussing
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Tenth day of Christmas
My Agent sent to me
Ten Pipes of Parcans
Nine Dimmers Humming
Eight Monopoles Sticking
Seven Make Up Fussing
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Eleventh day of Christmas
My Agent sent to me
Eleven Vans of Trussing
Ten Pipes of Parcans
Nine Dimmers Humming
Eight Monopoles Sticking
Seven Make Up Fussing
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

*On the Twelfth day of Christmas
My Agent sent to me
Twelve Accountants Fainting
Eleven Vans of Trussing
Ten Pipes of Parcans
Nine Dimmers Humming
Eight Monopoles Sticking
Seven Make Up Fussing
Six Booms Shadowing
Five Golden Scans
Four Whingeing Sparks
Three French Flags
Two Price is Rights and
A small cheap and cheerful job at Anglia TV*

Now all this seasonal levity has distracted me from the real meat of the column which I believe is supposed to be about lighting, so a timely tip. In my unceasing quest for jobs (or should I say a singular lack of them) I've unearthed a possible clue as to how to go about winning the work. It is to do with looking the part; mere competence is not enough (though it would help).

Being a solitary occupation (like being a Channel Five viewer) you only get to know about other LDs' idiosyncrasies from friendly racks guys. Some, for instance, send their chauffeur to planning meetings, whilst others are completely colour blind but disguise the fact by just using pink and blue all the time. I've now discovered where I'm going wrong. Apparently it's absolutely de rigueur to wear a waistcoat, even if it does look like it came from Oxfam - the guilty men know who they are. By chance I nearly qualified as I bought a padded body warmer from M&S for an ice show in Germany (you fill in the jokes about skating on thin ice). I thought a garment with 16 pockets would be handy to store all the essential bits and pieces - Mars bars, Prozac, gaffer, spare socks/surgical stockings, aspirins, sash - but it's a myth. You can never remember what's in which pocket, and there are too many to search through. And as for the trendy elegance bit, forget it. My producer asked in passing why I was wearing a flak jacket on his show - yes, there is an answer dear reader but Christmas is coming! So if you have a near and dear LD to buy for, a waistcoat will ensure full employment next year. Failing that, get him some advanced light plotting software for his PC. It will take about 127 hours to produce a plot for The Time & The Place to a scale of approximately 217:1 on a piece of A4, but he will feel he's had a week's work.

Have a good festive season. I've retained my series wired fairy lights to give me the traditional Christmas morning hunting the blown lamp. Up market LDs will have rented some high-tech gear which, with luck, will be programmed by Boxing Day.

Harkness Hall Limited...
THE BIGGEST NAME
in stage and screen

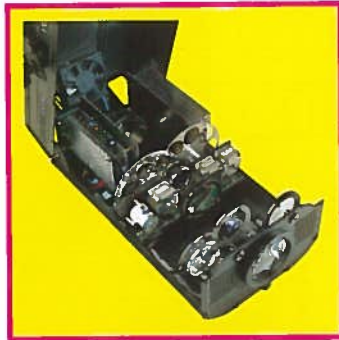
We are the UK's foremost manufacturer of theatre stage equipment and the world's leading manufacturer of cinema screens and systems... your first choice for:

- SUSPENSION EQUIPMENT
- PC CONTROL SYSTEMS
- COUNTERWEIGHT SETS
- CURTAINS, TRACKS & SYSTEMS
- RIGGING GEAR AND ACCESSORIES
- SCENERY FITTINGS & PULLEYS
- SAFETY CURTAINS
- SERVICE, INSTALLATION & INSURANCE CERTIFICATION
- CINEMA SCREENS & SYSTEMS

HARKNESS HALL LIMITED
The Gate Studios, Station Road, Boreham Wood, Herts WD6 1DQ UK
Tel: (+44) 0181 953 3611 Fax: (+44) 0181 207 3657



Has your scanner all the functions of the Victory and a halogen lamp with the power of a discharge lamp? No? What a shame...



VICTORY 250

- * 8 colours using carefully selected dichroic filters
- two-tone beam
- adjustable speed rainbow effect
- high-speed colour changer with or without black-out and music sync
- wheel with 7 easily changed gobos
- 0÷100% dimmer
- 1÷9 fps strobe
- high resolution mirror movement (16 bit)
- 250W/24V halogen lamp, over 300 hr. lamp life

VICTORY II 250

- * 16 colours using carefully selected dichroic filters
- two-tone beam
- adjustable speed rainbow effect
- colour conversion filter
- frost filter for wash effect
- 4-sided rotating prism
- high-speed colour changer with or without black-out and music sync
- wheel with 7 easily changed gobos (4 are adjustable speed bi-directional rotary gobos). Gobo change with or without music sync
- 0÷100% dimmer
- 1÷9 fps strobe
- high resolution mirror movement (16 bit)
- 250W/24V halogen lamp, over 300 hr. lamp life



Pilot 1600 is a universal controller: it can be used with the Victory or any other unit requiring DMX512 standard

RELIGIOUS CONVERSION

L+SI visits Salisbury to worship at the altar of the latest venue to open in the city not especially renowned for its youth culture



Clubbing on consecrated ground - in places as far afield as Worcester and Glasgow, and most famously at London's Limelight - has long been a fixation with nightclub operators. Cavernous and reverberant, these buildings generally require a very resourceful approach from the sound contractor and acoustician in the conversion stage while - particularly in the eighties, with the popularity of the moving light truss - the enormous ceiling height found favour with riggers.

In America it is commonplace for complex distributed systems to be specified for houses of worship to this day, largely in order to articulate the sound, but in the UK when a church falls into disrepair and faces decommissioning, it is afforded little of the pomp and feverish speculation that would accompany the Royal Yacht Britannia, for instance. It is generally left to die.

Just such a venue off the life-support mechanism was the former Elim Chapel in Milford Street, Salisbury, where methodists last worshipped a decade and more ago. That's how long it stood derelict before the father and son team of Jonathan and Peter Newbery (of Tactless Ltd) decided to breathe new life into it by restoring the 100-year old building, and opening it as a dance-oriented entertainment

centre in this sleepy cathedral city. They were little prepared, however, for the pitfalls and obstacles that almost prevented them from adding this 750-capacity venue to the city's under-nourished nightlife scene. But at last month's black tie gala opening, all the trials of the previous 12 months were swept under the altar cloth.

As for the church hall annexe, that was deemed beyond salvation - the systematic ingress of water through the flat roof had put paid to that - and so Tactless have instead built an all-day courtyard restaurant/café bar, with the kind of pyramid glass roof and all-over fenestration that promises to turn it into a pressure cooker in the summer. But it also has real after-dark atmosphere, since the installed sound and lighting mirrors the spec of the larger chapel system.

The café bar is also situated to the rear, and with the entire building located in a built-up shopping and residential area, off a busy high street, moving the 1,000 tons of dirt from the old cellar and importing the vast amounts of concrete that were continuously pumped from ten lorries parked outside - all passing through a 1.8 metre wide gap - was just one of the nightmares confronting the developers. General manager Jon Pinhorn estimates that it

took at least 4,500 trips to and from the road to move all the materials on and off site.

It has cost the Newberys in the region of £1 million to restore the crumbling Grade II listed building, which was boarded up when Peter first saw it and made what appears to be an impulse buy. A building left derelict for so long will pay a natural toll, but sadly there was also the non-elemental damage to contend with. The beautiful pipe organ has been partly desecrated, and Jon Pinhorn's dream is to have it faithfully restored - which he is in the process of doing - and provide a MIDI interface to enable the lighting to be 'played' off the organ keys by visiting musicians. It is part of several ideas planned for the next phase, including the removal of the rear balcony seating to create capacity for a second bar.

THE SOUND

Nearly as miraculous as the restoration itself has been the skill with which local pro audio firm Primary Acoustics have accomplished the sound installation. Faced with a reverberant environment, a potential environmental health hazard and an operator whose programme would mix up hardcore dance, comedy, cabaret, jazz and live music on sequential nights of the week, it was vital that the

reinforcement system would not only have the versatility to cope, but that the loudspeaker management system could deal with a number of system configurations (EQ, time alignment, delay) that could be locked away and then accessed by authorised users.

"This is a cathedral city, and as regards the licence, getting anything done that involves people having fun is usually a struggle," laughed Chris Binns, designer of the system, who runs Primary Acoustics with partner Roger Hart. The company service, repair and install all manner of equipment, and even manufacture valve amplifiers and small nearfield studio monitor systems.

Primary were given the latitude to over-specify the system, ensuring that it would run well within itself. This was acknowledged by Chris when he admitted: "It was refreshing to be able to persuade the owners to allocate the appropriate budget without skimping."

They were awarded the contract at the project's inception with a brief to supply two systems - the larger chapel audio replay and the café bar reinforcement, both with the capability to reproduce dance music with the minimum of environmental disturbance.

This caused them to counsel acoustics consultants Arup Acoustics, who advised as independent consultants as to the best ways of achieving containment. Most of it followed a logical approach, specifying 10mm-thick double glazing in the courtyard and across the chapel windows, along with some good old-fashioned roof insulation. "Acoustically, we really did nothing," remarked Chris Binns, who patrolled the exterior with an SPL meter just to make sure that all pollution problems had been overcome.

So these Victorian architects . . . had they designed the perfect acoustic box to anticipate drum 'n' bass frequency requirements a century on? "Actually," said Binns, "they designed a building that is very sensitive. So although it's a good acoustic for pumping music in, with a reverberation time of four seconds it's far too 'live'. So instead of opting for two stacks, we preferred a distributed system, concentrating it on the dancefloor,



The dance floor and upper tier viewed from the control position.

while in the balcony and bench-seating areas it's pretty quiet."

That Primary Acoustics' multiple Tannoy speaker approach works is due in no small part to the role of the crossover network provided by the BSS Omnidrive Compact. The installers used eight T12 mid-high speakers, with four B400 SuperDual bass units, infilled (in particular at under-balcony level) with CPA-5s.

"We chose Tannoy because the T12 fitted ideally into the balcony, and its dual-concentric design provides control over directivity, enabling us to focus the sound into the required areas," said Binns.

The system is driven two-way passive between mid and top, and active on the bass. The main system is powered by four QSC EX4000s, with an MX700 linked to the CPA-5s - amplifiers which Binns thinks represent good value for money.

Once he became aware of the BSS Omnidrive Compact he realised that he could banish forever further thoughts of racks of processing modules. "To have had system

control, including graphics and electronic crossovers would have been the traditional way, but the Omnidrive Compact is purpose-built for this type of application. As soon as I saw the Compact at PLASA, I realised I had to have one.

"Its five output channels were ideal - replacing three dedicated units at a stroke - but the great thing was not only being able to solve the problem with the acoustic but having the ability to adjust phase shift and delays. The Omnidrive Compact will expand the frequency band to whatever width required, and will also 'underlap' as well as overlap between the frequency bands. It does everything I require of it and the new software will allow me to accomplish two-stage limiting."

In the limiter's new 'Fast' setting, a second threshold is set just a few dB above the normal user threshold. The attack time of the limiter is decreased as the signal passes the second limiter, bringing the signal back below the user threshold far faster than before. In the 'Normal' setting the second, brick-wall threshold is set higher to give a slower, more gentle limiter operation whilst still retaining full protection. It will provide the final piece in Chris Binns' digital jigsaw.

An experienced recording engineer and teacher of music and recording, this is the first time he has felt truly comfortable operating in DSP mode - which has given him the ability to take a signal, apply a high degree of manipulation in the digital domain and convert it back to analogue. "The beauty is that I can lock my programmes into the system so that it's secure, since the Omnidrive Compact is protected against misuse," he continues.

"To be able to dial up on screen a choice of eight different slopes, and go through all the parameters of, say, a Saturday night EQ setting, is incredible - I couldn't imagine not using a Compact in an installation now." The three input channels take A and B, left and right enclosures while the outputs are assigned to Left (mid and high); Right (mid and high), Mono Summed Bass (near); Mono Summed Bass (far) and CPA-5 infills and delay, cut off below 150Hz.



The all-day café/bar in the glass-covered courtyard.

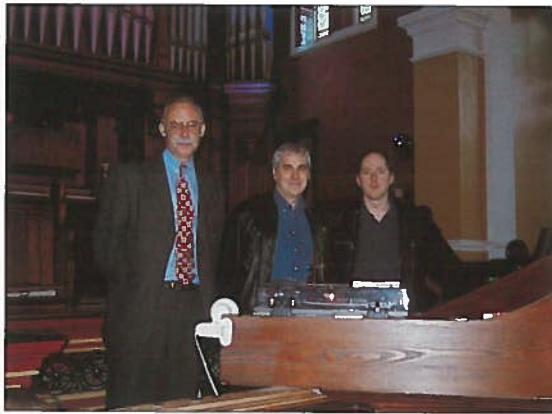
Bass is rolled off to eliminate the huge 'wallow' that gathers like a wave at the rear of the system, while in an attempt to emulate the Tannoy controller, some high-end EQ has been applied, lifting it by 16k (or 3-5dB), while Primary have also applied room EQ of around 1-1.5k (around 3dB). The lo-pass on the mids comes in at around 120Hz, and because they are semi horn-loaded, the bass is cut off sharply at 45Hz . . . a fairly strict bandpass.

Chris Binns has yet to come to terms with the full range of the Compact's programming ability; but the new software will not only solve all his security problems, but allow seven locked programmes to serve dedicated nights of the week, for jazz, comedy, cabaret, golden oldies, dance and a live broadcast with local radio Spire FM via an ISDN link. Presently, Primary's systems are set up purely for dance, fired by a combination of Technics SL1210s and KAM KCD-950 CDs, mixed through a Pioneer DJ-M500.

The spec is similar in the smaller conservatory, the only difference being that four Tannoy T12s and four B400 SuperDuals are powered by three EX4000s and a single MX700 - with crossover, time alignment, limiting and equalisation again applied from an Omnidrive Compact. It's configured in such a way that the components can be swapped around; the CPA-5s will be added later.

THE LIGHTING

Technical manager Jon Pinhorn used to work for a hi-fi cable manufacturer and had known



Primary Acoustics' Chris Binns (left) and Roger Hart (right) flank Dave Neal of BSS Audio.

The Chapel's owners for many years. "Then one day they just phoned me up and said 'Come and build us a nightclub,'" he relates.

Pinhorn recalls the superstructure itself as being in reasonably good condition. "It wasn't too bad at all . . . a few leaks and dry rot, although the dry rot was far worse in the adjacent hall, which we had to knock down." He was simultaneously appointed site manager and lighting designer; the whole design and build function was controlled in-house, and the labour contracted direct. Pinhorn's quest for lighting took him to the Roundhouse last January, where at the Live Show the company making him the most coercive offer proved to be Martin Professional.

Thus he ended up with a shopping list for the main chapel that included four Roboscan Pro 1220 RPRs (rotating prism scanners), four

Roboscan Pro 1220 XRrs, 16 Pro 400 colour changers and two Robozap MSRs, used as scanning effects at the base of the stage. He also added two Optikinetics Megastrobos and two Martin Magnum 2000 smoke machines to provide the opaque haze through which the beam effects could work their magic. The two Light Processor QCommanders are shortly to make way for a Martin Case Pro 2 DMX controller, one moving to the control station in the conservatory, the other being retained as a back-up desk.

The Courtyard, which is still to have the finishing touches applied, will feature two Roboscan 518s and an Image Scan, to gobo-project the Chapel logo, with three sets of Robocolor 3s (junior colour-changers), two further Robozaps and a Megastrobe - and finally two Martin Punishers, the Danish company's oscillating flower effect.

Tactless have demonstrated remarkable attention to detail, and the removal and reconfiguration of the pews into bench seating/refectory layout ought not to offend even the purists. With a 10am-2am continuous operation, the company will have their work cut out, but with only one other club - Churchills - catering for a younger clientele, the Newberys hope that finally, the ancient Roman city of Sarum will be seen as something other than a retirement home by its indigenous youth, who would hitherto have headed instinctively for the coastal resorts of Bournemouth or Southampton, or up to London, in search of the perfect beat.

UNIQUE LIGHTING ACCESSORIES

CITY THEATRICAL INC

752 EAST 133RD STREET BRONX, NY 10454
800/230/9497 FAX: 718/292/7482

Visit Our Web Site <http://www.citytheatrical.com>

Represented in the U.K. by:

TMTB ASSOCIATES
PRODUCTION SUPPLIES & SERVICES

The Old Brick Yard Eastbourne Road
Brentford, Middlesex, TW8 9PG England
(44) 181 560 9652 phone
(44) 181 560 1064 fax

The Fibre Optic Lighting People



Par Opti Projects Ltd,
67 Stirling Road, London W3 8DJ, England
Tel: 0181-896 2588 Fax: 0181-896 2599

BBC TELEVISION - THAMES TELEVISION - ROYAL VARIETY SHOWS - GRANADA TV



Starcloths - Drapes - Sound - Lighting
Unit 11 Chelsea Fields Industrial Estate
278 Western Road, Merton, London SW19 2QA

PW Enterprises Ltd are THE Starcloth company. Managing Director George Wetherill is the original designer of modular Starcloths. His vast theatrical experience and design flair have been used to stunning effect throughout the entertainment and leisure industry.

For more information contract George, Perry or June on
Tel: 0181-646 6131 - Fax: 0181-646 5983

WE'RE RIGHT BEHIND YOU!

WEST END/TOURING - HOTELS - DISCOS - OPERATIC

BBC TV - HTA - VIDEO/FILM - PRODUCTIONS

LWT - MICHAEL HURLE SERVICES - CARLTON TV - TRADESHOWS - CLUBS/MARQUEES



Cast in concert incorporating Chroma-Q. Courtesy of Paul Normandale, Lighting Designer, and Rob Hayward, Photographer.

Chroma-Q

In 8 short months we have redefined the professional colour changing market. By applying innovative design and utilising technology, we have reduced the typical list price of a colour changer by 50% without compromise in performance or reliability.

So whilst other manufacturers react by cutting corners to offer cheap alternatives to the overpriced traditional colour changers, we set new standards in design and material technology, making the very best products more affordable to a wider market.

- *Fast - Two Seconds End to End*
- *Two to Sixteen Colours*
- *Injection Moulded from a UL Listed Composite*
- *Easy Servicing*
- *Very Reliable*
- *£239.00 List Price*



Setting New Standards in Professional Colour Changing



A.C. Lighting Ltd, Unit 3, Spearmast Industrial Park, Lane End Road,
Sands, High Wycombe, Bucks HP12 4JG. England
Tel +44 (0)1494 446000 Fax +44 (0)1494 461024

E-mail: sales@aclighting.co.uk
Internet: <http://www.aclighting.co.uk>



A STAR IS REBORN

The Starlight Mk V, launched to widespread acclaim last year, has recently had its first outing with Icelandic legend Björk. Steve Moles was at Shepherd's Bush Empire to witness the rebirth

"Underwater,' - that's what she said - 'under the deep seas'." Such are the simple, but informative allusions Björk cast for her lighting designer Paul Normandale. It's a slightly other-worldly image, almost indefinable, not unlike the star herself. She certainly doesn't fit any formal musical genre. Like her native Iceland, Björk is of the Earth, but it's not a part of the planet most of humanity is familiar with. Fortunately for her, she's woven a simple spell that has enchanted the world and succeeds in giving us something truly new and fresh. Now all we have to do is figure out what to do with it.

Defying the primary tenets of marketing, namely those of accessibility, Björk weaves an obscure kind of surrealist musicality. Song titles like Violently Happy, two diametrically opposed words, summarise neatly the kind of contradictions she throws and gets away with. So too with her presentation. Both Kevin Pruce (sound) and Paul Normandale (lights) have worked with Björk for over 10 years, since her days fronting the Sugar Cubes. Just as well, for this short, three-week outing (aren't they becoming the norm?) neither man had any greater brief than the opening line about 'Underwater'. No rehearsal, no nothing, just straight into Belgium for the first gig; new songs, new band, new string section.

LIGHTING

And for Mr Normandale, new light. The Starlight Mark V presupposes a pedigree of some stature. How well do we know the Starlight Mk I through IV? Quite frankly not that well. I saw some Ill's on Joan Armatrading about four years ago, but the truth is that this particular brand has languished in the background for some years now after a messy beginning with Tasco. But it's time that has not been wasted and, don't forget, operationally there wasn't much wrong with the originals.

When AC Lighting launched the new Mark V at PLASA in September '96 it attracted much attention. A moving yoke lamp of modest dimension - flattened like a VL6 stuck on a VL4 upper enclosure - its most obvious attribute was its compact size. For a 1200W HMI it's remarkably small. It also has every feature you'd expect, as 19 channels of DMX attest, but how does it fair on the road?

This is its first outing, so I spoke to Paul Normandale to see what, if anything, it offers the designer, and also to Fraser Elisha who is operating the show (and tech'ing the lamps) to hear about the business end. Normandale was up the truss when I first arrived, hanging seaweed, so it was to Elisha that I turned. "This is the fourth show so it's early days yet, but it is bright. Output is comparable to a Cyberlight and it's as fast as one too. But unlike some lights, where you lose a bit of intensity when

you start putting in gobo wheels, this lamp loses almost nothing."

This was something I was to witness later that afternoon when Elisha came to touch up a

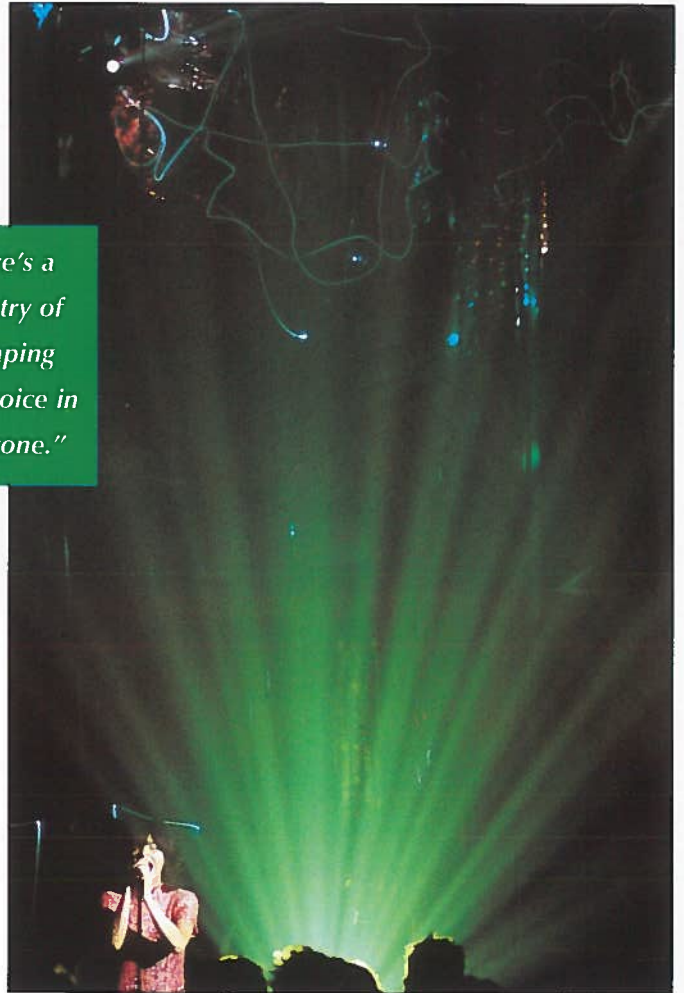
"One moment there's a thickly woven tapestry of sounds, the next gaping holes, with just her voice in some eerie spatial zone."

particular scene where the optics are at their narrowest, coupled with a very tight iris, to produce an almost parallel-sided beam of considerable power.

As is often the case with Normandale's designs, this is not a bright show - just five VL5s, nine VL6s and six Starlights, plus four Omini's and a few toys, so there's plenty of space for the Mk V to show its spurs. "We've not really explored all the different features yet," continued Elisha, "but we've found a couple of effects for the show and we will find more. There's not a lot of movement in the show, just some slow effects, but the Mk V is very smooth. There's no judder. The only thing we've found is that, with the colour mix system, you can get a lot of striation. Many people wouldn't like that - a bit of white showing in a pink - but for this show it's another feature. We like it."

By this time Normandale had descended from his labours: "I had Alan Chesters of Hangman make the seaweed for me. He did the backdrop too." It's a complex bit of needlework: sharks-tooth with rag and tatters on the front side in shades of blue through green to that manky amber of dying weed. The back has a mask applied to it allowing back light to pass through to the front as if through the portals of undersea caverns. It's the defining feature of the stage, with the light application of a fan to waft it, and several lamp sources and gobos with which to dapple it. It does much more than evoke the undersea world that Björk desired.

As for the Starlight: "The V is certainly brighter than most, but for me it's more, another lamp to use," said Normandale. "I



don't think any one light will do everything. The striation in the beam is only discernible in lighter shades - when saturated it doesn't show at all. And it's just that one thing. But it's true, you can put in two gobos, and a dark colour, and it still registers."

To complete the design picture, four feet downstage of the backdrop is a row of thick clear polythene strips, each around 30cm wide, hung vertically. A Gerriets product, it most closely resembles that soft barrier you get on loading docks that allows the free passage of forklift trucks but keeps out the worst of the weather. An effective tool for catching glancing shafts of light, it does much to expand stage depth and create the watery texture. Normandale has taken the product a stage further by hanging a couple of roughly bundled sheets of it in the truss. Like amorphous clouds, the bundles take light wonderfully from VL6s at close range, looking for all the world like one of those really deep ocean phosphorescent cellular organisms - an effect enhanced by the addition of casually strewn fibre optic cast within its confines.

A set of perspex acoustical screens, decorated with more optic fibres, enclose the

string section, while three upright sections of Slick Mini-Beam with panels of four fluorescent tubes mounted vertically on the audience facing side complete the stage setting.

As I have previously mentioned, this is not a bright show. Björk herself plays in the faded pool of a half-doused Pani 1200 while the rest of the ensemble loiter in the shadows. But there is plenty to look at.

A dreamscape would be an apt description ('a mermaid's grotto for a local production of Peter Pan', said The Independent), although Björk herself is a very compelling figure on stage. It's the kind of show that would be just as entertaining viewed while sat at home in a hot bath with a big fat spliff. You didn't really need that live feel.

However, that's me, the audience at Shepherds Bush Empire (two sell-out nights) were determined to whoop and holler between numbers, something I found curiously out of place, as unlikely as 10,000 pre-pubescent girls clapping politely at the end of a Boyzone show - impossible. But then that's Björk - pure enigma. I guess, like her instruction to Normandale, she's ambiguous enough that you can make whatever you want out of it, and it fits.

As for the Starlights in performance: as bright as vouched for by both Elisha and Normandale, certainly. It was something you could only gauge with the eye when the lamps shone out into the auditorium, where the beam had noticeably more legs than the VL6. It may show more dramatically on photo, where the film is more sensitive to these things. Bar one lamp downstage right, all the VL6s were in the air, with the Starlight Vs on the floor. Striation yes, but there's no denying it looked great in this setting. Its motion was certainly smooth, and Elisha also endorsed the light's positional accuracy: "We have a centre stage focus for Björk, but it's a little pointless. She's one of those performers where if she wants to be in the light she'll stand in it, if not . . . But the Vs are position-accurate."

The darker hues were wonderful, as you might imagine with such a strong source, and this was largely a show of dark yellows, and lots of blues and greens. I'm sure there are some that would like me to say that, on this occasion, the Starlight V was the star of the show. But that would be pure hyperbole. It was certainly good, and another very workable tool in the ever-expanding palette of lighting it is. It made a positive contribution to this show, and no-one who used it was dissatisfied. That's significant.

SOUND

This feature can't go by without a few words about the sound and what Kevin Pruce, the man responsible for the audio side of things, had to contend with. Like Normandale, Pruce was having to deal with new things, and not just the string section. He normally tours a d&b 402 system from Wigwam, but the confines of the Empire force all but the foolish to avail themselves of the house EAW system. "It works fine for the room, though I'm not entirely happy with the near-fills across the front of the stage, so I've stuck a d&b 902 on the top of each one. I love all the d&b kit - it works really well."



Despite a comprehensive house system, Pruce brought in his own front end, a rack filled with Tube Tech compressor/limiters, an AMS and a couple of H3000s. "We seem to be collecting them," noted Pruce cheerily. Next door was a Summit TLA100, ". . . to take the peaks out of the ups and downs. You have to track the levels - she's very up and down in delivery. One song even has distorted vocals, but generally she likes her voice left pretty straight."

Pruce is using the Yamaha PM3500, though he would prefer the 4000: "I just don't like the muting system - you have to sit and fiddle and be pedantic with it," which, as he himself admitted, is more a criticism of the free-form, unpredictable nature of Björk's performance than a real short-coming of the board. Horses for courses, as they say.

The new string section has promulgated some rapid responses from Pruce: "We started with Accusound microphones, small omnidirectional units on wands that you can bend into almost any position. But there was too much bleed. Great for just her and the strings, but when the sequencer comes up . . . So we've switched to the Accusound Contact system that tapes onto the bridge of the instruments. Easy and simple. The signal is

strong, though you lose some of the high-end fidelity, but you can partially compensate for that with the EQ. That's the compromise you make."

Pruce is also recording each show, mixing down off a Spirit Live 4 into two Tascam eight tracks, one just for the strings, the other for vox and electronic toys: "Just to keep the strings separate, so that if needed we can over-dub specific tracks if one of the violins is a bit off tune one song."

Musically it's a weird mix. One moment there's a thickly woven tapestry of sounds, the next gaping holes, with just her voice in some eerie spatial zone. Somehow Pruce maintains presence and impact throughout some pretty wild variations. With a musical style that's so easy to drift off to, his concentration to the job is laudable.

I was once lucky enough to gig in Iceland. Having taken the opportunity to explore the country whilst there, it's all too apparent to me where those jagged spaces and contradictions in Björk's music originate from. 'Weird' and 'surreal' describe Iceland perfectly, but everyone should go and look for themselves. As a slightly cheaper alternative, if you've always fancied travelling to another world, check out Björk.

SELECON

PERFORMANCE LIGHTING



Fresnels PCs Zoomspots Condensors Followspots
Cycs Floods Fresnels PCs Zoomspots Condensors
Followspots Cycs Floods Fresnel PCs Zoomspots
Condensors Followspots Condensors Followspots
Cycs Floods Fresnels PCs Zoomspots Condensors
Followspots Cycs Floods Fresnels PCs Zoomspots
Condensors Followspots Cycs Floods Fresnels PCs
Zoomspots Condensors Followspots Cycs Floods
Fresnels PCs Zoomspots Condensors
Followspots Cycs Floods Fresnels PCs Zoomspots
Condensors Followspots Cycs Floods Fresnels PCs

Selecon UK, Unit 25 Hightown Industrial Estate, Crow Arch Lane Ringwood, Hampshire, BH24 1ND
Tel: +44 (0) 1425 470888 Fax: +44 (0) 1425 471398 E-mail: selecon@ajs.co.uk

SELECON

WHITHER TRAINING?

*Graham Walne has played a key role in the development of training in the UK.
L+S invited him to offer his perspective of the past, present and future*



In 1987 I wrote an article about the reducing levels of skill I had encountered as a lighting designer. My statistics indicated that in 40% of 100 theatres problems had arisen specifically because of skill shortages. Elsewhere, the ABTT chairman clarified that training had become its 'lowest priority' and the loss of the organisation's Arts Council grant didn't help. But if it could not continue training, at least the ABTT could offer a platform, and at the Northern Trade Show in 1987 I was invited to chair a seminar on the generally perceived shortage of training for technicians.

A pressure group was formed to focus attention and the Arts and Entertainment Technical Training Initiative (aetti) was born, and I am proud to have been its first chairman until this year when I retired. Throughout the early years, and until his sad illness, Alan Stevenson was my deputy, to be replaced by Joe Aveline whose appointment was to prove a turning point in the aetti's maturity.

Several meetings were held throughout the country and we quickly found that everyone wanted to work to provide for better skilled technicians. But the aetti was not the first to identify this problem. In 1984 National Opinion Polls found that technicians would be prepared to submit for 'examination' (their words) if it meant that they could obtain a qualification, especially if it could be allied to pay scales. This was an issue very much on the minds of the employer and union organisations but no such competence-testing mechanism existed at that time. The NOP report ended with a request for an 'initiative' - the very word in the title of the aetti, although we had not known this in 1987.

Life is full of accidents of fate - at a seminar in Harrogate in 1987 we were approached by an off-duty officer from what is now the Department for Employment and Education - (DfEE). The Officer explained to us that because the aetti's members comprised union and employer groups, we should learn more about National and Scottish Vocational Qualifications (S/NVQs) which many other industries in the country were then developing.

Another DfEE officer told us that should our industry not set up an S/NVQ body then the DfEE would impose its own qualifications and, it has to be said, that much of the early progress

of the aetti owes as much to this stick as to the carrot of real improvements. Nevertheless, in 1988 the aetti was recognised by the DfEE as the sole body charged with the responsibility of drafting S/NVQs for technical and stage management workers in the live arts industry. At this point we had gathered around the table more representatives of union, employer and professional bodies than had ever been achieved and we were the first such S/NVQ body in the arts industry.

The road to producing the qualifications was longer than any of us had ever expected, leading some critics to suggest that NVQ stood for Not Very Quick, but part of the delay was outside our control: the government body which had to approve the draft qualifications frequently considered them for nine months!

Along the way, there were many matters which could have been better handled by both sides. One major issue surrounded the concept of assessing creativity or simply building a qualification which dealt with the technical aspects of design such as research, modelling or drawing; little progress has been made on this - something for the future perhaps, if people still feel the need.

Equally, another problem arose with the National Council for Drama Training (NCDT) which had been somewhat unhappy that the aetti and not it had been recognised by the DfEE as the S/NVQ body. Moves were made to withdraw support for the aetti drafting stage management qualifications in favour of the newly created Arts and Entertainment Training Council (AETC) - now Metier - the body set up to deliver qualifications for performers and artists, in addition to management functions. Today Metier still looks after stage management NVQs, NCDT is still not recognised by the DfEE, but the aetti has a major input into the technical aspects of the stage management S/NVQs. Despite setbacks, the aetti still managed to produce the first six purpose-made qualifications for the backstage occupations.

In the past, the NCDT has been accused of being incestuous in the way it chose drama school staff to assess other drama schools, but if this was ever true it is no longer, as professional people play a greater role and most drama schools fear an NCDT visit since it can provide real scrutiny - this could make the

NCDT a more potent force in the future than in the past, provided that the Government listen to its concerns about the funding for training. The NCDT's contact with the drama schools places it in an ideal position to understand that the decimation of discretionary funding has obliged schools to move closer to the state system and equally to accept those students whose parents can foot the bill.

This means that drama schools tend to attract and turn out rather different people than they did years ago. Meanwhile, there are moves to divide S/NVQs into two groups - those obtained in the professional workplace and those obtained in a training environment. This might overcome industry scepticism that a trained and qualified student is as good as an untrained and qualified person with some experience. S/NVQ courses alone will not produce the level of funding that drama schools enjoyed in the past and this has been one reason for the slow take-up of these qualifications in our industry. Not surprising therefore that the Production Services Association (PSA) is working on B-Tec qualifications. The involvement of PSA on the aetti's Steering Committee also points to the closer working methods and materials of the traditional theatre and the concert touring work since 1987, a factor which PLASA has also been keen to promote. However, research I did in 1994 indicated that the theatre was no longer the sole training ground for entry into the concert touring world: many technicians pass straight from school or college directly into this field which must have an impact on the training needs of that particular industry.

One central contradiction of the S/NVQ process is that the DfEE states that it is 'industry led' yet it lays down stringent conditions of its own. Granted, there is something about paying pipers and calling tunes, but throughout the aetti's life the DfEE never paid the aetti more than 50% of the cost of its work (the balance being donated by the people involved) and frequently the DfEE's requirements went against the wishes of the industry.

No better example of this has been the three years wasted on the DfEE's requirement that the aetti and the AETC merge. Whilst agreeing in principle to do so, neither body was able to adequately satisfy the other's requirements and

thus the DfEE passed all future S/NVQ contracts to the AETC (now Metier). There is an agreement that the aetti, and its member organisations, will be consulted on the refreshing of the technical qualifications. Time will tell if this mechanism can produce good work. Meanwhile the gothic structure of the qualification process means that the aetti-created 'Stagecraft' qualifications can only be awarded for the immediate future by the aetti working through a partnership agreement with the City and Guilds. This is worthy of note since many organisations are claiming to award Stagecraft S/NVQs but have never been approved by the aetti and City and Guilds as being capable of doing so to the defined standard. The system does not seem to be able to police these problems effectively relying on market forces to discern quality.

The aetti's contribution to the theatre lies not only in the first purpose-made qualifications but also in its ability to raise issues which cut across boundaries. This has led it to mount conferences with the ABTT on the need for the standardisation of machinery control methodology and on the need to standardise licensing requirements for theatres and move away from the lottery local officers' experience. Next year the aetti and ABTT are considering a conference on the proliferation of degrees in the technical sector.

Safety too has played its part in training in the last 10 years. The ABTT Safety Committee, an august body which can be relied on for careful deliberation, has become more open about some of its views which can only help improve the overall consciousness. Moreover, Kevin Sivyer has for many recent years taken his seminars across the country and has almost single-handedly raised awareness of the legal aspects of safety, at least at technician level - few board members attend!

Sadly, his efforts to form a central information point for safety matters appears to have been slowed by the very organisations which initially supported the concept. Meanwhile, other links are being made - the Health and Safety Executive has told the aetti that some S/NVQs would be recognised as proving competence in some areas. A survey now to see if trained technicians have fewer or less serious accidents than untrained ones would be useful.

This article is being written in Australia where, although vocational qualifications do not yet exist in theatre, there are standards of competence and some already echo the levels of competence in union agreements. The UK is behind in this respect, although the rumoured training needs analysis, being done with employer and union input, can only be of benefit and perhaps a contributor to a later competence-based pay scale system. Certainly this is long overdue and it will hopefully swamp the less accurate tap-room versions.

In Australia, electricians and riggers are not allowed to operate without a 'restricted certificate' (or licence) and since these are stringent by UK terms, few tasks remain to be performed by those who are not so qualified. Attempts are now being made to link the content of the certificate into the vocational qualifications and through this system to make the licence transferable from state to state, which is not currently obligatory. The aetti's qualifications in the UK do carry units from both electrical and construction bodies which are also aimed at transferability - in our case to and from the theatre industry.

Vocational Qualifications are here to stay, this is a commitment from the new government - although I would expect that in another 10 years we will find that they are a rather different animal than those we are currently using. Meanwhile, technicians being assessed

for the qualifications developed years ago by the aetti have been surprised at how accurate the content still is.

No article on training in the UK would be complete without a significant mention of Theatre Technical Training Services (TTTS), long a brainchild of Tony Bond. This is a true child of the Thatcher years - if the state won't provide then the private sector will have to - TTTS is market-led - any kind of course can be arranged provided that there are enough people to make it cost-effective. TTTS was born out of training programmes which the repertoire houses built for themselves, only to find that they had hit a rich seam of need across the country.

TTTS is also in the forefront of experimenting with new ways of delivering training through distance and CD-ROM. This neatly lines up with research the aetti did some years ago with theatres in the UK, Holland and France in which it found that there was sufficient 'downtime' in the ordinary technician's day that could be used for training, provided they didn't have to leave the premises and technology could help.

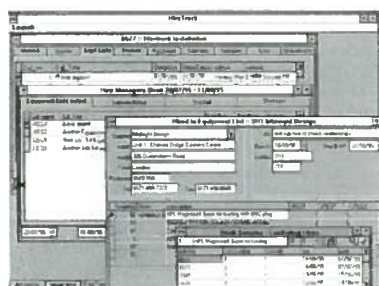
Today the training picture looks much healthier than it did in 1987: the existence of S/NVQs, of TTTS, of the concentration on safety, of the needs analysis research, of the input of the PSA, these are all good signs. Equally, that the aetti is still in existence and still has an independent and wide ranging role. The downside, perhaps, is that funding for training is still both insufficient and unco-ordinated, that a national database of training provision still does not exist, that a structure of competence-based pay scales remains an ideal not a reality, that the relationship between competence and safety or even improved efficiency and artistic output remain untested. There is still much to do. Tune in in 2007!



**The Ultimate
Windows Based
Information
Control System**



Inventory and Production Management Software



Tel: 07000 NAVSYS
(6 2 8 7 9 7)

Fax: 07000 NAVFAX
(6 2 8 3 2 9)

email: lsi@navigator.co.uk URL: <http://www.navigator.co.uk>

LATEST EXPRESSION



Expression 3



Insight 3

TAKES PRECEDENCE.

Insight 3 – All the advantages of Expression 3, in a format designed for concerts and multipurpose venues. Insight 3 now features 512 channels and five attribute encoders.

Upgrades are available for Expression 2x, Insight 2x and Impression.

EXPRESSION 3

Expression 3 gives you the tools you need to take control of today's mix of conventional and automated lighting.

Expression has always been an operator's console. Now, Expression 3 offers moving light programming that is powerful, straightforward, and fast.

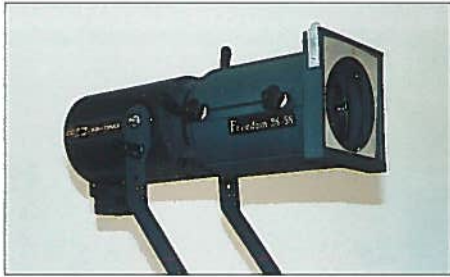
New features include 16-bit resolution, preset focus, and latest-takes-precedence channels for motorized attributes.

Expression 3 is available at 400, 800 and 1200 channels.



EQUIPMENT NEWS

New CCT Freedom



Following on from their award-winning 600W Freedom range of luminaires, CCT Lighting have introduced a new 800W Freedom profile lamphouse which connects to the four existing fixed beam angle lens tubes and the four variable beam angle lens tubes. This gives 16 profile variants with a choice of beam angles from 7 degrees to 58 degrees.

The Freedom 600 has an equivalent light output of traditional 1000W spotlights, and the new Freedom 800 range increases this output to the equivalent of traditional 2000W units. An on-board 800W plug-in modular dimmer with Local Proportional Control is also available. The dimmer is not fused as it has electronic overload protection and meets all current EMC legislation.

For further information contact CCT in Sutton, telephone 0181-770 3636.

EV Subwoofer

Electro-Voice have introduced the new compact TL770D subwoofer, aimed at cinema, church and multi-purpose auditoria applications. Designed to accommodate the dynamic range produced by the cinema sound benchmark THX systems, the speakers include a pair of EV's DL18MT 18" units in a new enclosure with a space-saving side-mounted input panel.

For further information, contact Greystone in Mitcham, telephone 0181-646 7114.

Bedroom Beat

Cerwin Vega! have launched the new E series DJ monito. Rated at 125W, the E series includes an eight inch bass driver with a die-cast alloy frame, and a ferrofluid-cooled soft-dome wide dispersion tweeter with self-resetting circuit protection.

For further information, contact Cerwin Vega UK, telephone (01423) 359054.

DHA's Lucky 13

DHA have added two more sizes to their list of standard stock gobos, bringing the total to 13. This means that DHA catalogue designs will now be available to fit the new Martin Professional MAC 500 lantern, launched at PLASA earlier this year, and the Martin Roboscan 518. The smaller image size of these gobos means that not all DHA's designs can be produced in these sizes, but the DHA sales team can provide advice and a list of what is available. Both gobo sizes will be produced in stainless steel.

For further information contact DHA in London, telephone 0171-771 2900.

SoftStage Software

A new software-based lighting design tool from Soft++ Ltd allows designers to create a 3D representation of a scene (stage, arena, building), position light fixtures and view the scene from any perspective.

The simulation is fully rendered and operates in real time, without requiring expensive computer hardware. The software can also be connected to any DMX lighting console to control position and other attributes of the fixtures. Softstage is able to accurately depict shadows, intensity decay of light, spread of beam and distance from fixture, mixing and blending of lights and colours, as well as the effects of smoke.

For further information, contact Soft++ in Oving, telephone (0973) 215278.

New PowerStations



Spirit are launching a new PowerStation range as an all-in-one solution for live sound in venues or as band mixers. The three models are the PowerStation 350, which includes a 2 x 175W into 4 ohm amplifier with six mono mic/line and two stereo inputs; the 600, with a 2 x 300W into 4 ohm amplifier and an additional two mic/line inputs, and the top of the range, the 1200, which features a 2 x 600W into 4 ohm amplifier and 16 mic/line inputs for larger bands and venues. All amplifiers have been developed following extensive field testing over the past 12 months.

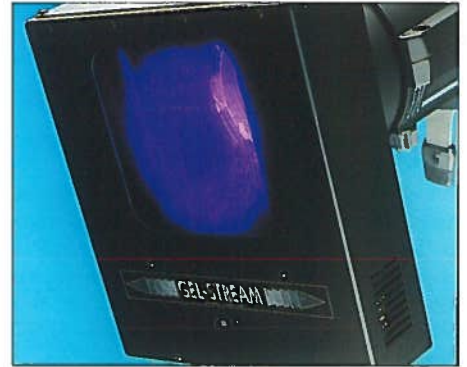
For further information, contact Spirit in Potters Bar, telephone (01707) 665000.

HELL Slimlight

Howard Eaton Lighting (HELL) has introduced the Slimlight range, manufactured by Light and Motion of Vienna. Slimlight is a range of products incorporating an electro-luminescent multi-contact film, lines and wire. The Slimlight film measures 300 x 400mm and can be cut into any shape. It has a total of 20 solder connections on three sides at intervals of 50mm, so that almost any shape can be powered and, because of the multi-contacts, offcuts can still be used. Slimlight Lines provide an endless luminescent beam guaranteeing an equal brightness over 100 metres.

For further information contact HELL in Cooksbridge, telephone (01273) 400670.

New 5" Gelstream



Developed specifically for the theatrical market, the new Gelstream 5" colour changer is able to fit onto smaller aperture size fixtures, such as the ETC Source Four and Altman Shakespeare profiles, as well as smaller fresnel and pebble convex lanterns. Features include a built-in power supply which negates the need for extra splitterboxes and long cable runs, a cassette-loading mechanism which makes the changing of scrolls fast and easy without having to de-rig the unit, individual control address for each unit and a smooth and quiet operation.

For further information, contact AC Lighting, telephone (01494) 446000.

Gripple Rope Grips

Gripple Ltd, the Sheffield-based manufacturer of wire rope terminators, has introduced a new range of Gripple Rope Grips, a development of the successful Gripple wire joiner, of which 50 million have now been sold worldwide. The patented one-piece grip secures the rope in seconds and is self-locking. Only one is required for each rope termination, replacing nuts, U-bolts, clips and sleeves. The wire rope is tensionable after termination.

For further information contact Gripple Ltd in Sheffield, telephone 0114-275 2255.

Lytequest Motorhead

Designed for high end mobile DJs, clubs and halls, the budget-priced Lytequest Motorhead is an intelligent lighting effect with an internal effects programme, sound activation and DMX control capability. Motorhead moves an ever changing beam of 12 gobos in 12 colours, plus white. Colour effects include bicolor and rainbow and the fixing allows 260 degree panning and 274 degrees of tilt.

Additionally, Motorheads can be slaved together for synchronous operation, with or without a controller, and with identical or opposite pans, or both. Other features include a digital dimmer that operates from 0-100%, and blackout in DMX mode to create strobe effects. The CE approved Motorhead comes complete with lamp, power cable and mounting brackets, and is backed by a three year warranty.

For further information contact Gemini Sound Products in Waterlooville, telephone (01705) 591771.

ON TOUR

by STEVE MOLES

AND PRODUCTION NEWS

Phil Collins

Newcastle Arena

LD: Patrick Woodroffe

SD: 'Cubby' Colby

You can see the Phil Collins production several minutes before you arrive. Looking across from the South bank of the Tyne, the familiar green and caramel Nissen hut that is the Newcastle Arena has a long red line pointed towards it. Ten Redburn Transfer trucks are stacked up nose to tail outside - is it me or is this the biggest Arena production that's been out in a while?

Stepping inside at 3.30pm, it's immediately apparent that this show has been on the road since the spring. Whatever the content of the trucks and scale of production, all is calm and serenity within. The only work involving physical activity is the laying out of chairs. Most of the lighting crew are napping on the bus, the PA guys are doing the housework and one is taking the opportunity to sort out his tool kit. They've just done an over-nighter from Birmingham.

It's a tired old cliché that Collins is "a trooper" - a man who treats his job very much as a profession, but when you look at this lot you're inclined to believe that they have all been on the road with him for the past 30 years and he's indoctrinated them all with the same ethos. It's a partial truth: many of the crew have toured with him before and when you talk to any of them there's no doubting the general respect for the man. But the experience is recent and the calmness is more a reflection of the precision with which his crew are selected.

Phil Collins is a consummate performer: he could, I'm sure, play a toilet in Baghdad without sound or lighting and still draw applause, but his shows are often more than the sum of their parts. Audiences have very high expectations of what a Collins show will present and consequently this is an expensive production. Margins on ticket sales must be slim, to say the least, so you'd better be damn sure everything is right.

SOUND

This being Phil Collins, the PA is inevitably from Showco (and the lights, not surprisingly, from Vari-Lite). I can't recall the last time I heard a Prism system, but it must be some while, for I was pleasantly re-impressed when I heard this one. The arena circuit is the precise venue type that this system was designed for. With this particular production, played in the round as it is, the familiar D bumper for the hanging system has another advantage besides speed of rigging: it's visually neat and compact, tucked in to four corners around the lighting rig.

Sound engineer Cubby Colby has dropped the bottom row of the hang: "We'd normally be four deep for a venue this size, but the trim is too low to allow it." But 15 cabinets per corner more than adequately gave the coverage in what is one of Britain's smaller arena venues. The aesthetic



The stage is a masterpiece - initially unprepossessing, but it gradually grows on you.

consideration - the system discreetly blends with the rest of the production - typifies the wholly co-operative approach that Colby has to his job. Talking with him after the sound check, he refers to previous tours with Collins and uses lighting designers' names as chronological markers: "Smeeton in '90, Woodroffe last time, and again now."

Colby is a freelance engineer who has worked with Collins for the last seven years: "I've mixed live sound for Phil and Genesis since 1990, and also engineered and produced their live recordings. Naturally, I've always used the Prism system because of their connection with the company, but I have used other systems on other tours. They're all very good, but this is the original." You can tell Colby is genuine in his liking for the PA. "What's the expression? Often duplicated, never authenticated."

Beside the 60 cabinets in the air, a collection of six subs and three of the main system cabinets occupy each quadrant around the stage at floor level. The rig is configured double stereo, so wherever you sit you're positioned approximately within a stereo field. "That's pretty much to build a 3D image - I don't really do a lot of hard pans. There are some during the show, but this is essentially a very musical show. The big emphasis is on the rhythm section and with Phil being a drummer, the bias shows in the songs he writes."

In going on to discuss the way he sets his system, Colby was keen to draw attention to the way in which certain bandwidths can be compressed at the dedicated Prism processors: "There's no need to constantly EQ and re-EQ. The challenge for me is in dealing with all these different rooms - that's what keeps it interesting."

Front-of-house looks busy but is - if you disposed of the rack full of Tascams for live recording, the playback stuff and the main PA system rack - fairly unpretentious. Colby just has two racks with a fair assortment of favourites: TC 2290 digital effects, two AMS digital reverbs, an H3000, two Lexicon PCM90s and a 480L, and

there's two Summit DCL200 compressor/limiters. Colby's desk is the Langley Recall and like so many engineers, he also uses the Neve 9098 pre-amp for lead vocal.

The biggest influence on the show audio-wise is in the use of radio systems. Everyone in the band - including horn players and backing singers - is on in-ear monitors, and with the exception of the various percussion sets and keyboards, they're all on wireless mics too. "We use all Beyer and they have done a fantastic job," said Colby. "They're very durable and have no noise problems. I defy anyone to detect a difference. Even Phil is using a UHF series for vocals."

Collins does, like many other in-ear users, exhibit a tendency to back off the mic. Colby admits to ridding his vocal channel plus or minus 10dB during the show, but is quick to add: "Phil is very professional. He might not realise he's doing it. He's probably tweaked up his belt-pack to hear something else and then pulls the mic away to lower his vocal. I can call Pete Buess (monitors) and get him to back off the vocals in Phil's ear mix and Phil will know why it's being done. Of course, Pete's hearing the same problem I am and will probably do it anyway."

Pete Buess, down in 'radio city', has two Yamaha PM consoles (96 inputs from just 13 musos would you believe?) sandwiched between his little forest of antenna; mics to the left, ears to the right. He also has a Pro One dedicated to mix in effects for Collins. "I like to keep him completely separate from the rest of the band," seemed a totally fair indulgence towards the payer of the cheques. Much of Buess's work is about effects for the ear mixes, re-creating a full stage sound for the musicians' slightly detached environment. In a more segmented way, it's a reflection of what Colby is doing out front. "For Phil I use mainly reverb and delay, maybe some reverse gate. He gets to hear pretty much everybody, but the rest of the band get emphasis on their part of the mix whilst drums get the rhythm section plus vocals, for example.

All the back-line gear is below stage, as are the only two wedges (for keys and drums respectively) and this puts another burden on Buss: "I also have to provide an ear-feed to all of the back-line techs so they know what's going on."

In all, it's a very bright mix: any louder and it would be a bit too 'in your face' for Collins' audience. As it is, all the information is there, even at the busiest of times, and having seen what both engineers do with Collins' vocal, it's now apparent where some of that whine and twanging intonation comes from. These are subtleties consistent with the polish of the recorded versions and are well made in the live show. But for me, what gave the show its real dynamic and made it feel like this was a live band worth paying for, was the horns: big, wide, really powerful, but never too loud.

STAGE SET AND LIGHTING

This is yet another co-operative effort from Mark Fisher and Patrick Woodroffe, who look set to become the Marks & Spencer of concert design. Expensive, yes - but you can't knock the quality. This show has a nautical flavour as its theme - something redolent of mahogany-decked sailing vessels and steamy tropical harbours. Somerset Maugham would have been comfortable on this stage, so long as they served a good Singapore Sling. Fisher's strongest visual element is the roof trussing, a hub and spoke configuration with trapezoidal louvred panels tapering towards centre. Each spoke is articulated at two points with a bi-directional hinge that permits movement vertically.

It's a feature that not only changes perspective on the stage through raising and lowering, but also allows the spokes to clench in like a dead spider's legs, reducing the physical size of the grid substantially. With so many ballads in Collins' repertoire, the potential for several differing intimate configurations is a relief and also provides a powerful counterpoint for the big numbers when the rig opens out to full stretch. I would guess the spokes, considered as a 2D disc, can expand and contract maybe six metres in overall diameter.

Naturally, Woodroffe has added lamps to the panels, mainly around the peripheries so as not to detract from their potent visual identity. Thanks to the very necessary mother grid above, he also has plenty of other locations to place lamps. The whole system (from Vari-Lite/CPL) is nearly all moving lights (124 in total), a mixture of VL2Cs, VL5s and VL6s. Despite the 2C's maturity, operator Telson James still finds them an unbeatable lamp for certain functions: "What they do, they do extremely well - nothing changes colour faster than a 2C." A claim borne out during 'Lorenzo's Oil' when a striking double colour chase, contrasting white and saturated beams, flashed staccato on the drum break.

On the conventional side there are ACLs in vertical curtains around the perimeter, a 5kW with colour changer at the hub, and MR16s bordering the louvres and inserted about the stage proper. Two 70kW Lightning Strikes and 20 Diversitronics strobes are the only effect lights to speak of. There are also 16 Cyberlights, but as lighting director Vince Foster pointed out: "Traditionally these lamps would be for swirly effects on screens or stage, but here, in the round with no backdrop, I simply use them for additional wash on the band."



Cubby Colby - Collins' long-time sound engineer.

To complete the aerial system, there are four large ceiling fans concealed between the spokes. Neatly folded away for most of the show - just a VL6 slung beneath them to disguise their true purpose - they descend on pantographs for just three songs, delicately unfolding their wings and rotating slowly above the stage. They cry out to have something big and bright rigged above them to make those strong flickering shadows that evoke Rick's bar in *Casablanca*. Maybe there wasn't the budget?

Brilliant Stages built the set - the panels, the fans, and all the complex machinery that sits below stage, whilst Unusual Rigging supplied the PC-based hoist control system for the spokes. With the exception of the fan blades, which are wood, all the 'wooden' decor of the set is, in fact, painted aluminium panels: "The irony is," said Foster, "even the plywood decks of the stage have had to be painted to look like wood." It's not the kindest surface for taking light - the brown wood veined detail is superb but rather shiny, and doesn't take colour that well. When the whole band are on stage, Foster and Vari*Lite operator Telson James constantly have to utilise their full armoury just to have some impact.

As I said earlier, very little was happening when I arrived, just James fastidiously tightening up the Vari*Lite cues on the Artisan. Both he and Foster, who runs the Cyberlights and conventionals from a Wholehog II, agreed that the biggest challenge was finding enough light for the open circular stage: "Fortunately, most of the Arenas we've

played are fairly dark, but if there's a lot of ambient light from exit signs or whatever, then it's very hard," said James. "Fortunately," added Foster, picking up the thread, "we have the European Haze Award winner for 1997," referring jovially to crew chief Scotty Duig. What Scotty has done is place his DF foggers and two mighty fans in a wheeled basket dolly about the size of a four-lamp bar meat-rack, which he can then wheel around to fill the venue. The haze, and the predominantly white clothes worn by the band, are the only props that take light. When they're in venues where the air con' sucks the smoke away, they're sunk.

However, that said, the stage is a masterpiece - initially unprepossessing, but as it goes through its various transformations it gradually grows on you. It's subtle, but classy, like those impossibly expensive watches you see in posh jewellers, quietly understated but still managing to look like a million dollars. The stage proper is a forest of hydraulic and electric lifts: three parts of the upper platform raise and lower, while the centre section where Collins spends much of his time, has at least three different interchangeable platforms, one of which rotates. Despite having been taken around and below stage pre-show, and being fully conversant with what was down there, it was three songs in before I became aware of the changes on stage. These aren't effects - this is money spent to improve the quality of presentation.

Brilliant have also produced what are lovingly referred to by the lighting crew as 'Y-fronts'. Essentially Genie Tower masts driven by electric motors, the four rise up through the stage and branch open to produce a 'Y' stalk with a VL6 atop each arm. Unlike the other lifting devices, these are an effect, specifically for 'In The Air Tonight' - a song Collins must be thoroughly sick of. Used alone in the darkness they are very striking.

The show opens, by necessity, with the band and Collins walking through the audience to stage. Collins eschews bodyguards, casually walking alone, down through the bleachers like a punter finding his seat. He has a relaxed demeanour - just an ordinary bloke on his way to work - that belies the effort put into the polish of his performance.

If you're thinking wireless . . .

We're the obvious solution.



hand held audio

Unit 2, 12-48 Northumberland Park, London N17 0TX

Tel: 0181-880 3243

Fax: 0181-365 1131

L+SI RECRUITMENT

Stagetec (UK) Ltd

STAGETEC

SERVICE ENGINEER

Stagetec are the UK distributor for the Compulite range of computerised lighting control systems, digital dimmers and associated equipment which is used extensively throughout the TV, theatre and rental markets.

We require an experienced service engineer with responsibilities to test and repair both Compulite equipment and the full range of lighting and sound equipment we supply and install, as well as assisting with equipment demonstrations and installations.

Salary and benefits are negotiable depending on experience.

Please apply in writing enclosing CV to:
Personnel Department, Stagetec (UK) Ltd,
383 Sykes Road, Slough SL1 4SP.



REQUIRED:

CABLE BAY SUPERVISOR

Presentation Services Ltd are a market leader in the Audio Visual Hire Industry. We currently have a vacancy for a Cable Bay Supervisor to work within our busy Warehouse.

Applicants should be responsible, self-motivated and hard-working with the ability to work within a team environment.

A broad knowledge of cabling is a necessity.

In return we offer a busy, rewarding job with plenty of overtime. Salary is dependent upon experience - mature applicants preferable.

Please apply in writing in the first instance to:

Luis Fidel - Warehouse Manager

c/o PSL, Unit 2, 41 Humber Road, London NW2 6EN.

NEW YEAR * NEW POSITION * NEW CHALLENGE

Head of Installation Contracts and Commercial Sales

Established prominent central London Pro Audio and Lighting sales and hire company wishes to appoint a professional and experienced person to manage and develop its steadily growing installation contracts and commercial Pro-User Sales business, primarily within the UK entertainment, leisure, recreational and educational markets.

The wide-ranging responsibilities of this position will include managing and dealing with the various stages of operations from new business development, systems design, presentation and project management, through to provision of after-sales service and support.

Applicants will be expected to have an established and proven track record with a minimum of 3-5 years experience working in a similar position within the industry. In addition they will also need to possess the necessary skills to perform this role, including having excellent product and general technical knowledge, good CAD skills, organisational abilities, a great communicative personality and to be able to deal with staff, clients and suppliers.

We are offering an unrivalled remuneration package for the right person comprising a good basic salary (by negotiation), an excellent performance-related commission system, together with the usual company benefits, not to mention great career prospects.

If you are a dynamic, self-motivated and hard-working person who has the determination and ambition to take an unrivalled opportunity and turn it into a success, please send a full CV to

**Box No BH/L+SI 12/97
38 St Leonards Road,
Eastbourne
East Sussex
BN21 3UT.**

Closing date for applications is
January 14th, 1998.

All applicants will be treated in the strictest confidence.

UK SALES REPRESENTATIVE

Fuzion plc is the UK's most innovative independent distributor of a broad range of top industry brands in the Professional Audio sector.

As a result of continued portfolio expansion, we are now looking for an additional field sales person to join our dynamic team based in Walton-on-Thames. The ideal candidate will be an excellent communicator and highly self-motivated with a strong background in sales.

Reporting to the Sales Director, the successful candidate will be responsible for a number of key accounts across the UK as well as developing new business. Knowledge of the PA Rental, Contracting, Installation and MI markets is essential.

An attractive salary package including a company car and a range of other benefits is available for the right applicant. CVs, including current salary, should be addressed to the Sales Director at:



Fuzion plc,
2 Lyon Road, Walton-on-Thames,
Surrey KT12 3PU.

GLANTRE ENGINEERING LTD

Entertainment Technology on Land and Sea

Glantre Engineering are specialist contractors operating worldwide in design and installation of stage engineering, lighting, audio, video and integrated control for theatres, theme parks, cruise ships and other leisure attractions. Due to the continuing growth in our workload on international contracts, we require a

SALES MANAGER

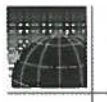
to identify, follow-up and negotiate medium size contracts in the UK and Europe, and to support Glantre's Directors in securing major worldwide contracts for land-based performance venues and cruise ships. Duties could involve up to 90 days overseas travel per year including attendance at trade shows.

Our ideal candidate would be a graduate, probably under 35 years of age, who has worked backstage in professional theatre, has a good understanding of entertainment technology (stage engineering in particular), good interpersonal skills and a proven record in securing capital contracts.

A competitive remuneration package and good working conditions are offered. Initial applications in writing to:

Mrs Lynn Rankin
Glantre Engineering Ltd
20 Richfield Avenue
Reading, Berkshire RG1 8EQ
Tel: 0118-964 0000 Fax: 0118-964 0064
E-Mail: lynnrankin@glantre.com

GLANTRE



CRUISE INTO
G R E A T
OPPORTUNITIES



PRINCESS CRUISES Theatre Technicians

We are currently seeking theatre technicians for our newest ship - GRAND PRINCESS, which, when introduced in May 1998, will be the largest, most expensive cruise ship ever built.

GRAND PRINCESS will feature three state-of-the-art performance venues, containing the latest computer-controlled lighting, rigging, audio and show control systems. Grand Princess venues will range from a small, intimate Cabaret Lounge to the large, "West End"-style Princess Theatre.

We are accepting applications for the following positions which all require a post-secondary education in theater, or extensive work experience in the related field:

Intelligent Lighting Operator/Programmer

Requirements for this position include knowledge in programming and operation of ETC-Expression 2x and Whole Hog II, as well as experience with show control systems and moving lights (Studio Colors, Cyberlights, Digital Light Curtains). Excellent staff management skills and experience in daily operations of a busy theatre are also assets.

Audio Engineer

All applicants must demonstrate extensive knowledge of a wide range of equipment, including the latest automation packages, as well as solid audio engineering experience in live musical theatre.

Stage Automation Operator

A good overall technical knowledge of theatrical equipment is essential, as well as experience in the operation of Stage Technologies, Acrobat 3D, Juggler or similar systems. Candidate must also have a background using motorized variable speed rigging, stage lifts and tracking systems under computer control in a theatre with a full flytower.

Stage Crew

Position requires previous Stage Manager or ASM experience, as well as a good overall technical knowledge of theatrical equipment. Flyman and performer flying experience preferred.

If you feel you are up to the challenge of working in a theatre at sea, we offer a competitive salary, twelve-month contracts (with leave trips at six-month intervals), transportation, room and board. Please mail or fax your curriculum vitae to: Princess Cruises, Attn: Entertainment Department Box P, 10100 Santa Monica Blvd., Los Angeles, CA 90067. FAX 001-1-310-284-2819. No Phone Calls Please. We are an Equal Opportunity Employer.

PRINCESS CRUISES 
It's more than a cruise, it's the Love Boat®

STAGE LIGHTING DESIGN

Richard Pilbrow

Set to become the new 'bible' of stage lighting, this comprehensive book is illustrated on every page by one of the most respected lighting designers in the world. Richard Pilbrow is well known - he revolutionised stage lighting in Britain, designing the new system for the new National and setting up Theatre Projects.

Nick Hern • ISBN 1 85459 273 4 • 1997 • 488pp • hardback
Price £29.99



LIGHTING TECHNOLOGY

A Guide for the Entertainment Industry
Brian Fitt and Joe Thornley

This book is a comprehensive guide to the basic theory and practice of lighting. It collects together in one volume a wealth of technical detail and reference data for the lighting industry.

Focal Press • ISBN 0240 51449 1 • 1997 • 480pp • paperback
Price £35.00

CONCERT LIGHTING

Technique, Art and Business

James I. Moody

Concert Lighting is a comprehensive primer on lighting design for concerts. Placing special emphasis on rock-and-roll concert lighting equipment and techniques, the book takes its reader 'on tour', covering every aspect of that experience for the touring professional lighting technician and designer

Focal Press • ISBN0240 80293 4 • October 1997 • 208pp • p'back
Price £19.99

CONCERT SOUND AND LIGHTING SYSTEMS

(2nd edition)

John Vasey

This unique book shows how to set up, maintain and operate sound and lighting equipment for the performance of amplified music or any kind of touring production.

Focal Press • ISBN 0 240 80192X • 1993 • 200pp • paperback
Price: £19.99

STAGE LIGHTING FOR THEATRE DESIGNERS

Nigel H Morgan

Lighting is crucial to the success of a performance. Here, every aspect of the lighting design process is covered, from lighting styles, equipment, relationships with directors and set and costume designers to the development of a design from first ideas to the first night (illustrated by several case studies).

Herbert Press Ltd • ISBN 1 871569 71 0 • 144pp • paperback
Price: £12.99

DISCOVERING STAGE LIGHTING

Francis Reid

The core of the book is a series of 'Discovery' projects, using minimal resources to explore the use of lighting in the theatre, with particular emphasis on the interaction of conflicting visual aims. Tried and tested over 25 years of lecturing, the projects cover all the major scenarios likely to be encountered by lighting students.

Focal Press • ISBN 0 240 513452 • 1993 • 144pp • paperback
Price: £18.99

LIGHTING THE STAGE

Francis Reid

This new edition approaches stage lighting from the human angle. It is concerned with the relationships between the people involved in lighting and how they fit into the creative team.

Focal Press • ISBN 0240 51375 4 • 1995 • 112pp • paperback
Price: £14.99

STAGE LIGHTING HANDBOOK

(5th edition)

Francis Reid

A new fully revised and enlarged edition of this standard introduction to stage lighting, an excellent source of advice and information for everyone involved in lighting design.

A & C Black • ISBN 0 713 6443962 • 208pp illus • paperback
Price: £13.99

THE ABC OF STAGE LIGHTING

Francis Reid

This glossary of lighting terms assembles all the key current words and phrases and explains them simply and clearly, allowing a deeper understanding of terms and aiding better communication between specialists and non-specialists.

A & C Black • ISBN 0 7136 360 2 • 1992 • 136pp • paperback
Price: £9.99

THE ABC OF STAGE TECHNOLOGY

Francis Reid

This reference book is an encyclopedia of stage technology terms. A companion volume to The ABC of Stage Lighting, it embraces all aspects of the technical operation of the stage, including the use of flying and other machinery.

A & C Black • ISBN 07136 4055 3 • 1995 • 108pp • paperback
Price £9.99

STAGE LIGHTING - The CD-ROM

Dan Redler

The Stage Lighting - CD-ROM is an advanced learning tool for the complete beginner wishing to see the theory put into practice. It enables you to learn what tools to use and through sophisticated multimedia technology, enable you to see and hear their effects.

Focal Press • Compact Disk • 965 222 7331 • 1996
Price £39.99 + VAT

LIGHTING AND SOUND

Neil Fraser

One of five volumes designed to help amateurs develop their theatre skills. The author shows how, by careful planning and a creative use of time and money, outstanding results can be achieved.

Phaidon Press • ISBN 0 7148 2514 X 128pp • 160 illus • paperback
Price: £9.99

FILM AND VIDEO LIGHTING TERMS AND CONCEPTS

Richard K Ferncase

This invaluable reference clearly defines more than 1,000 of the most commonly-used terms and phrases that may be encountered during a typical day on the set.

Focal • ISBN 0240 80157 1 • 1995 • 170pp • paperbk
Price: £14.99

SET LIGHTING TECHNICIAN'S HANDBOOK

(2nd edition)

Harry C Box

This handbook provides information about the practices, equipment and tricks of the trade essential to the motion picture and television lighting technician.

Focal Press • ISBN 0240 802578 • 1997 • 416pp • paperback
Price £30.00

THE TECHNIQUE OF LIGHTING FOR TELEVISION AND FILM

(3rd edition)

Gerald Millerson

Although still concerned with the fundamental principles of lighting in studios, on location and display, the vastly extended text now covers single-camera, small unit production and working with limited facilities.

Focal Press • ISBN 0 240 51299 5 • 1991 • 448pp • hardback
Price: £32.50

BASICS OF VIDEO LIGHTING

Des Lyver & Graham Swainson

Starting at the beginning, the book takes students through every step from the different types of lights and their control, to basic studio and location settings.

Focal Press • ISBN 0240 51414 9 • 1995 • 128pp • paperback
Price: £10.99

BASICS OF VIDEO SOUND

Des Lyver

Starting with a basic understanding of acoustics, mics and the technical terms, the book goes on to consider the specific problems of creating good sound for a single camera shoot.

Focal Press • ISBN 0240 51410 6 • 1995 • 128pp • paperback
Price: £10.99

LIGHTING FOR VIDEO

(3rd edition)

Gerald Millerson

Enables readers to produce top-grade results whether lighting off-the-cuff with a portable compact kit or tackling a major project with an extensive heavy-duty rig.

Focal Press • ISBN 0 240 51303 7 • 1991 • 176pp • paperback
Price: £15.99

PROFESSIONAL LIGHTING HANDBOOK

(2nd edition)

Verne and Sylvia Carlson

Handy, yet thorough, this book contains description and discussion of hardware functions, as well as advanced lighting techniques, giving guidelines to the proper use and operation of all kinds of lighting equipment. The book features illustrated details of different types of lamps, fixtures, lenses, reflectors and filters.

Focal Press • ISBN 0 240 80020 6 • 1991 • 250pp • hardback
Price: £30.00

SOUND FOR FILM AND TV

Tomlinson Holman

This book provides an overall introduction to the fascinating field of recording, editing, mixing, and exhibiting film and television audio. Emphasis is on the principles, rather than specific equipment.

Focal Press • ISBN 0240 80291 8 • 1997 • 368pp • paperback
Price £30.00

SOUND ASSISTANCE

Michael Talbot-Smith

Sound Assistance offers a highly readable and easy-to-understand account of sound operations in radio and television studios. By knowing the characteristics of the equipment it is much easier to achieve professional effects quickly.

Focal Press • ISBN 0240 51439 4 • 1997 • 160pp • paperback
Price £14.99

SOUND SYNTHESIS & SAMPLING

Edited by Francis Rumsey

Martin Russ

This book is all about the principles of electronic musical instruments. It provides a comprehensive introduction to all the most common forms of analogue and digital sound synthesis.

Focal Press • ISBN 0240 51429 7 • 1997 • 224pp • paperback
Price £25.00

SOUND AND RECORDING:

An Introduction

(3rd edition)

Francis Rumsey and Tim McCormick

This third edition offers completely up-to-date standards and systems, new sections on digital mixers and automation, the latest on MIDI and a revised chapter on digital audio.

Focal Press • ISBN 0240 51487 4 • 1997 • 384pp • paperback
Price £19.99

SOUND FOR THE THEATRE

Graham Walne

This basic manual is a revised version of the author's Sound for Theatre published in 1981. It provides a thorough grounding in sound theory, acoustics, equipment and system design. Solutions are offered to problems caused by particular buildings, outdoor events and touring.

A & C Black • ISBN 0 7136 3135 X • 152pp • paperback
Price: £12.95

SOUND RECORDING AND REPRODUCTION

(3rd edition)

Glyn Alkin

This book is a comprehensive practical guide for newcomers to the industry who want to improve their technique and gain a better understanding of the recording medium and sound quality in general.

Focal Press • ISBN 0 240 51467 X • 1996 • 256pp • paperback
Price: £15.99

SOUND REINFORCEMENT HANDBOOK

Gary Davies and Ralph Jones

A thoroughly useful reference for anyone who is interested in learning the basics of sound reinforcement. Each page is dated and, as technology advances, each subscriber will be provided with updates.

Music Sale • Item HLE00500964 • 1987 • 384pp • paperback
Price: £23.95

SOUND EFFECTS:

Radio, TV and Film

Robert L Mott

This book provides the first comprehensive treatment of sound effects - their history, make-up, equipment and applications in radio, TV and film.

Focal Press • ISBN 0 240 80029 X • 1990 • 222pp • hardback
Price: £35.00

SOUND TECHNIQUES FOR VIDEO & TV

(2nd edition)

Glyn Alkin

This new edition is a completely updated version of TV Sound Operations. It describes the essential techniques for producing effective sound in conjunction with visuals. It also covers the basics of audio theory and equipment.

Focal Press • ISBN 0 240 51277 4 • 1989 • 240pp • paperback
Price: £15.99

SOUND ENGINEER'S POCKET HANDBOOK

Michael Talbot-Smith

This is a pocket data book - a comprehensive resource covering everything connected with sound, from noise measurement, acoustics, microphones, loudspeakers, mixing equipment, CDs, DAT and MIDI, to telephony, ISDN, digital interfacing and ultrasonics.

Focal Press • ISBN 0240 51406 8 • 1995 • 192pp • hardback
Price: £12.99

ACOUSTICS AND PSYCHOACOUSTICS

Edited by Francis Rumsey

David Howard and James Angus

This is a comprehensive book designed to provide a broad introduction to acoustics, including the human perception of sound, sometimes called psychoacoustics.

Focal Press • ISBN 0240 51428 9 • 1996 • 224pp • paperback
Price £25.00

PUBLIC ADDRESS SYSTEMS

Vivian Capel

Vivian Capel trained as a radio engineer and through his work has gained extensive knowledge of audio and public address equipment and has worked on many PA installations.

Focal Press • ISBN 0240 51423 8 • 1995 • 264pp • paperback
Price: £19.99

REGULATIONS FOR ELECTRICAL INSTALLATIONS

(16th edition of IEE Wiring Regulations)

This edition supersedes earlier editions and is recognised as the UK National Code for the safety of Electrical Installations. Based on international rules set by the worldwide International Electrotechnical Commission (IEC) and the European Committee for Electrotechnical Standardisation (CENELEC).

IEE • ISBN 0 85296 510 9

Price: £38.00 p'back/£50.00 loose leaf

THE IEE WIRING REGULATIONS

(3rd edition)

Brian Scaddan

This edition brings this popular and practical book into line with the 16th edition of the IEE Wiring Regulations published in May 1991.

Heinemann • ISBN 0 7506 2858 8 • 1996 • paperback
Price: £9.99

COLOUR TEMPERATURE

Alan Bermingham

The author presents the subject clearly and completely as he judges it relates to television as practised by the BBC and other large organisations.

STLD • 1989 • paperback

Price: £6.00

RECOMMENDED PRACTICE FOR DMX512

Adam Bennette

The guide sets out to explain the DMX512 specifications and to offer professional advice on how to set up a successful DMX512 system. This publication is a joint PLASA/USITT Recommended Practice, not a USITT or PLASA standard.

PLASA • paperback

Price £3.50

ESTA - INTRODUCTION TO MODERN ATMOSPHERIC EFFECTS

This booklet is designed to inform you about current fog-making technologies and gives suggestions for their safe and effective use.

ESTA • 1996 • paperback

Price £5.00

ESTA - RECOMMENDED PRACTICE

For Ethernet Cabling Systems In

Entertainment Lighting

This Recommended Practice is written by industry lighting experts and describes preferred system topologies, hardware and labelling practices.

ESTA • 1996 • paperback

Price £16.00

ESTA - STANDARD

For Construction And Use

Of Wire Rope Ladders

This technical document describes how to make and use wire rope ladders safely - until now there has been no standard describing its construction and use.

ESTA • 1996 • paperback

Price £13.00

PROJECTION FOR THE PERFORMING ARTS

Graham Walne

This book is the definitive book on all forms of projection, whether live theatre, ballet TV or outdoor events. It gives a brief historical overview of early projection attempts, then goes on to look at equipment and the planning and design of every kind of live performance.

Focal Press • ISBN 0240 51390 8 • 1995 • 192pp • paperback

Price: £27.50

ROCK SETS

The Astonishing Art of Rock Concert Design
Sutherland Lyall

Rock Sets presents the most dramatic inventions of this kind ever made, namely those created by Fisher Park, one of the best-known rock concert design companies in the world. Among their clients are The Rolling Stones, Stevie Wonder and Tina Turner. The results of their rock architecture are chronicled here with photography set against scale drawings.

Thames & Hudson • ISBN 0 500 27697 8 • 1992 • 96pp paperback
Price: £12.95

THE ART OF DIGITAL AUDIO

(2nd edition)

John Watkinson

Because of the fast moving nature of the technology described, the new edition has now been completely updated to include all the latest developments, including DCC, the Minidisc and digital broadcasting.

Focal Press • ISBN 0 240 51320 7 • 1994 • 490pp • hardback

Price: £55.00

CONTROL SYSTEMS FOR LIVE ENTERTAINMENT

John Huntingdon

This book covers the control of lighting, sound machinery, video/multimedia, projections, process control and pyrotechnics in live entertainment.

Focal Press • ISBN 0 240 801776 • 1994 • 312pp • paperback

Price: £30.00

HIGH PERFORMANCE AUDIO POWER AMPLIFIERS

Ben Duncan

Power Amplifiers and their performance lie at the heart of audio engineering and provide some challenging problems for the engineer. Ben Duncan's experience, as an audio consultant, electronics designer and author, give him a unique insight into this difficult, but rewarding, field.

Focal Press • 0 7506 269 1 • November 1996 • 465pp • hardback

Price: £40.00

KLARK TEKNIK AUDIO SYSTEM DESIGNER

A volume of researched relevant textbook material, condensed into a unique compilation of essential sound system engineering data and formulae.

Price: £10.00

AUDIO POWER AMPLIFIER DESIGN HANDBOOK

Douglas Self

This is a detailed and practical manual on the design of audio amplifiers. Both pre- and power amplifiers are covered, although more time is spent on power amps as the design problems encountered are much harder.

Newnes • ISBN 07506 27883 • 1996 • 224pp • paperback

Price £25.00

AUDIO FOR TELEVISION

John Watkinson

Audio for television has become more sophisticated with new technology and surround sound systems in the home. This book deals with all aspects of audio used in television.

Focal Press • ISBN 0240 51464 5 • 256pp • paperback

Price £25.00

LOUDSPEAKER AND HEADPHONE HANDBOOK

(2nd edition)

Edited by John Borwick

This book brings together every aspect of loudspeaker and headphone theory and practice in sufficient depth to equip students and practitioners alike with a solid working knowledge of the subject.

Focal • ISBN 0 240 51371 1 • 1994 • 608pp • paperback

Price: £50.00



STEREO MICROPHONE TECHNIQUES

Bruce Bartlett

This book tells how to position microphones in order to record optimal quality stereo sound. It is the first handbook devoted exclusively to stereo miking.

Focal • ISBN 0 240 80076 1 • paperback

Price: £27.50

USE OF MICROPHONES

Alec Nisbett

How to select position, balance and control microphones. This book will be invaluable to anyone with a practical interest in using microphones.

Focal Press • ISBN 0 240 51365 7 • 1994 • 192pp • paperback

Price: £15.99

MICROPHONES:

Technology And Technique

John Borwick

This new volume begins with a brief history of microphone technology and explains the basic theory of acoustics. It goes on to provide guidelines on the creative balance techniques used for ensembles of all kinds.

Focal Press • ISBN 0 240 51279 0 • 1990 • 241pp • paperback

Price: £35.00

BROADCAST SOUND TECHNOLOGY (2nd edition)

Michael Talbot-Smith

This book covers the basic principles of all the main aspects of the broadcast chain. Written in an easy style it has been updated to incorporate the latest developments in audio technology.

Focal Press • ISBN 0240 51436X • 1995 • 224pp • paperback

Price: £17.50

STUDIO MONITORING DESIGN

Philip Newell

Written by an international studio designer, this book deals with problems faced and how they can be tackled. The component parts of studio design are covered and then ideas offered for their use collectively.

Focal Press • ISBN 0240 51407 6 • 1995 • 400pp • hardback

Price: £52.50

VIDEOWALLS: Big Electronic Image (2nd edition)

Robert Simpson

This second edition offers a complete overview of the application of big image and multi-image electronic display, which shows both why such displays are used, and how they are best realised.

Focal Press • ISBN 0240 515056 • 1997 • 256pp • paperback

Price £25.00

EFFECTIVE AUDIO-VISUAL (3rd edition)

Robert Simpson

The book discusses traditional A-V approaches and the increasing use of the computer. The computer is shown to be, not only the basis of computer graphics and interactive AV, but also essential to the effective use of traditional methods.

Focal • ISBN 0 240 514165 • 1996 • 256pp • paperback

Price: £25.00

VALVE AMPLIFIERS

Morgan Jones

This book allows those with a limited knowledge of the field to understand both the theory and the practice of valve audio amplifier engineering design, such that they can analyse and modify circuits, and rebuild an amplifier.

Focal Press • ISBN 0 7506 2337 3 • 1995 • 312pp paperback

Price: £25.00

SPECIAL EFFECTS IN TELEVISION

(3rd edition)

Bernard Wilkie

This unique book is essential reading for anyone involved in the world of special effects; from the effects assistant about to launch a career, to the experienced director and production staff who wish to familiarise themselves with all the latest available types of effects.

Focal Press • ISBN 0 240 514351 • 1995 • 282pp • paperback

Price: £27.50

MIDI SYSTEMS AND CONTROL

(2nd edition)

Francis Rumsey

A number of topic areas in this revised edition have been expanded to provide more comprehensive coverage of every area of MIDI.

Focal Press • ISBN 0 240 51370 3 • 1994 • 256pp • paperback

Price: £19.99

MULTI-IMAGE DESIGN, AND PRODUCTION

Phiz Mezey

This book tells you everything you need to know to create one, two and three projector productions, and prepares you to tackle larger projects. It leads you through the production process, from planning and preparing scripts, visuals and soundtracks to final editing and programming.

Focal • ISBN 0 240 51740 7 • 1988 • 176pp • paperback

Price: £27.50

THE STAGING HANDBOOK

(2nd edition)

Francis Reid

This book is concerned with the details of staging a production. It brings together the different elements and explains how the staging can be achieved effectively and successfully.

A & C Black • ISBN 0 7136 4176 2 • 176pp • paperback

Price: £14.99

EFFECTS FOR THE THEATRE

Edited by Graham Walne

This practical handbook divides effects into four sections: scenic, sound, lighting and special. Each section has been written by an internationally experienced expert in the field.

A & C Black • ISBN 0 7136 3985 7 • 176pp • paperback

Price: £14.99

THEATRES - Planning Guidance for Design Adaption

Roderick Ham

Drawing on a wealth of expertise, this book, produced in tandem with the ABTT, examines each function and requirement of a theatre building and gives technical guidance on achieving the best results.

Butterworth • ISBN 0 85139 418 3 • 1988 • hardback

Price: £99.00

• ORDER FORM •

Qty			
—	Acoustics And Psychoacoustics	0240 51428 9	£25.00
—	Audio For Television	0240 51464 5	£25.00
—	Audio Power Amplifier Design Handbook	07506 2788 3	£25.00
—	Basics Of Video Lighting	0240 51414 9	£10.99
—	Basics Of Video Sound	0240 51410 6	£10.99
—	Broadcast Sound Technology	0240 51436 X	£17.50
—	Colour Temperature		£6.00
—	Concert Lighting	0240 80293 4	£19.99
—	Concert Sound & Lighting Systems	0240 80192 X	£19.99
—	Control Systems In Live Entertainment	0240 80177 6	£30.00
—	Discovering Stage Lighting	0240 51345 2	£18.99
—	Effective Audio-Visual	0240 51416 5	£25.00
—	Effects For The Theatre	07136 3985 7	£14.99
—	Esta - Introduction To Modern Atmospheric Effects		£5.00
—	Esta -Recommended Practice For Ethernet Cabling		£16.00
—	Esta - Standards		£13.00
—	Film & Video Lighting Terms & Concepts	0240 80157 1	£14.99
—	High Performance Audio Power Amps	07506 2629 1	£40.00
—	Klark Teknik Audio System Designer		£10.00
—	Lighting & Sound	07148 2514 X	£9.99
—	Lighting For Video	0240 51303 7	£15.99
—	Lighting The Stage	0240 51375 4	£14.99
—	Lighting Technology	0240 51449 1	£35.00
—	Loudspeaker & Headphone Handbook	0240 51371 1	£50.00
—	Microphone Technology & Technique	0240 51279 0	£35.00
—	Midi Systems And Control	0240 51370 3	£19.99
—	Multi-Image Design & Production	0240 51740 7	£27.50
—	Professional Lighting Handbook	0240 80020 6	£30.00
—	Projection For The Performing Arts	0240 51390 8	£27.50
—	Public Address Systems	0240 514238	£19.99
—	Recommended Practice For DMX512		£3.50

Qty			
—	Reg. For Electrical Installations p'back	0 85296 510 9	£38.00
—	" " " " Loose Leaf	0 85296 510	£50.00
—	Rock Sets	0500 27697 8	£12.95
—	Set Lighting Technician's Handbook	0240 80257 8	£30.00
—	Sound And Recording: An Introduction	0240 51487 4	£19.99
—	Sound Assistance	0240 51439 4	£14.99
—	Sound Engineers Pocket Handbook	0240 51406 8	£12.99
—	Sound Effects: Radio TV And Film	0240 80029 X	£35.00
—	Sound For Film And TV	0240 80291 8	£30.00
—	Sound For The Theatre	07136 3135 X	£12.95
—	Sound Recording And Reproduction	0240 51467 X	£15.99
—	Sound Reinforcement Handbook HLE	00500964	£23.95
—	Sound Synthesis & Sampling	0240 51429 7	£25.00
—	Sound Techniques For Video & TV	0240 51277 4	£15.99
—	Special Effects In Television	0240 51435 1	£27.50
—	Stage Lighting Design	1 85459 273 4	£29.99
—	Stage Lighting For Theatre Designers	1 871569 71 0	£12.99
—	Stage Lighting Handbook	0 713 6443962	£13.99
—	Stage Lighting - The CD Rom	965 222 7331	£46.99
—	Stereo Microphone Techniques	0240 80076 1	£27.50
—	Studio Monitoring Design	0240 51407 6	£52.50
—	The ABC Of Stage Lighting	07136 360 2	£9.99
—	The ABC Of Stage Technology	07136 4055 3	£9.99
—	The Art Of Digital Audio	0240 51320 7	£55.00
—	The Staging Handbook	07136 4176 2	£14.99
—	Theatres	0 85139 4183	£99.00
—	The IEE Wiring Reg. Exp.& Illustrated	07506 2858 8	£9.99
—	The Technique Of Lighting TV & Films	0240 51299 5	£32.50
—	The Use Of Microphones	0240 51365 7	£15.99
—	Valve Amplifiers	07506 2337 3	£25.00
—	Videowalls	0240 51505 6	£25.00

TOTAL COST OF BOOKS

ADD 10% OF TOTAL COST FOR POSTAGE & PACKING

(postage is free to PLASA members)

TOTAL AMOUNT DUE

Name _____ Company _____

Address _____

Town _____ County _____

Country _____ Post Code _____

Telephone Number _____ Fax Number _____

Please debit my - Visa / Mastercard / Switch / Amex Card No: ____ / ____ / ____ / ____

Expiry Date: _____ Switch Issue No. _____

Cheque Enclosed for £ _____ Signature) _____

ALL CHEQUES SHOULD BE MADE PAYABLE TO PLASA LTD

Most titles are despatched direct from the publishers. Please allow 21 days for delivery
OVERSEAS ORDERS WILL BE DESPATCHED BY SURFACE MAIL AND WILL TAKE LONGER IN SOME CASES

Please return this form direct to: **Sheila Bartholomew, PLASA LTD, 7 Highlight House,
St Leonards Road, Eastbourne, East Sussex BN21 3UH.**

Tel: (01323) 642639 Fax: (01323) 646905

DIRECTORY

Lighting + Sound
Equipment Sale/Hire
Installation and Design



TSL
AUDIO VISUAL LTD

PRODUCTION SERVICES FOR:

- CONFERENCES •
- CORPORATE VIDEO •
- EXHIBITIONS •
- THEATRE •

TEL: 0171 371 5020
FAX: 0171 371 0503

STUDIO 9, 75 FILMER ROAD, FULHAM, LONDON SW6 7JF



CP

Designer and manufacturer of
protective cases and bags

CP London, Tel: 0181-568-1881
CP Manchester, Tel: 0161-873-8181

**LIGHTING
HIRE
SALES
SPECIAL FIX**

STAGE CONTROL LTD.
STATION PARADE,
WHITCHURCH LANE,
EDGWARE, MIDDX. HA8 6RW

TEL: 0181-952 8982
FAX: 0181-951 4178

LIGHTING HIRE & SALES
Philip L. Edwards
(Theatre Lighting)

5 Highwood Close, Glossop,
Derbyshire SK13 9PH.
Tel/Fax: 01457 862811.

P.A. music

Lighting • Sound • FX • Video
Hire & Sales
Whatever you are
running We can help
you make it a Success.

0181-883 4350

The
**Fibre Optic
Lighting People**



Par Opti Projects Ltd
67 Stirling Road, London W3 8DJ
Tel: 0181-896 2588
Fax: 0181-896 2599

Automated SEARCHLIGHTS - we design & build to sell or hire
(single or multi-beam)

Skyllites International
TEL: 01376 584799 FAX: 01376 585899
Mobile: 0378 709989

Also for Hire:
12 WWII Anti-aircraft
SEARCHLIGHTS



Step on it.

**HARLEQUIN
STAGE & STUDIO
FLOORS**

FREEFONE
0800
28 99 32
for FREE
datasheets
and samples.



British Harlequin, Bankside House, Vale Road, Tonbridge, Kent TN9 1SJ
Telephone 01732 367666 Fax: 01732 367755

FREE 76 page Wenger
catalogue

Exclusively available from

Black Cat MUSIC

An indispensable treasure house of hard-to-find, everyday, and totally unique music equipment.

To receive your free copy just call

01732 367123

Black Cat Music • Bankside House • Vale Road • Tonbridge • Kent TN9 1SJ
Fax: 01732 367755



Diol SOUND & LIGHTING

Stereo Sound & Effects
Lighting Specialists

CLAY PAKY	FEAVEY	BOSE
zero 88	ABTRACT	OPTIKINETICS
ROSCO	CX-Cloud	TECHNICS
Panasonic	POWER DRIVE	CITRONIC
PULSAR	MODE ELECTRONICS	FORMULA SOUND
Ey	JBL	LeMaitre
DENON	RCF	JEM
	SHURE	

Unit 4G Wharfedale Road, Euroway Ind. Estate, Bradford BD4 6SG.
Tel: (01274) 651600 Fax: (01274) 651190

VARIA TEXTILES LTD

STAGE PRODUCTS:

- Scenic Gauze
- Cyclorama Cloth
- Opaque Satinette
- Back Projection Screen
- Dance Floor
- Velvet
- Stage Cloth
- Making up service

Tel: 0181-5498590 Fax: 0181-5498290



**Entertainment
Hire Software
& P.A.T.
Testing Systems**



Syon Lodge, Bush Corner
London Rd, London. TW7 5BH

Tel: (07000) NAVSYS
(6 2 8 7 9 7)

Fax: (07000) NAVFAX
(6 2 8 3 2 9)

email: lsi@navigator.co.uk
URL: http://www.navigator.co.uk

ESP (UK) LTD

**DIMMERS
STANDS &
TRUSSING
SNOW EFFECT
MACHINES
COLOUR
CHANGERS
HIRE & SALES**

TEL: 01462 482411
FAX: 01462 673856

S.W.L.

**SAFE WORKING
LTD.**

**Training courses for
the entertainment
industry**

**RIGGING
ROPEWORK
SAFETY**

Call
Oz Marsh
Tel: 01482 632427
Fax: 01482 632745
Mobile: 0802 769218



SENNHEISER RADIO MICROPHONES

30 Frequencies available
multi-channel systems our speciality

MINISCAN 300

SLICK TRUSSING

SOURCE 4 LANTERNS

SCOTTY SMOKE MACHINES

SIMPLE CCTV SYSTEMS

DF 50 FOGGERS

RAT MUSIC STANDS

PLEASE CONTACT US FOR YOUR FREE CATALOGUE

Nice people to talk to

UNITS C6 & C9 HASTINGWOOD TRAD. EST.
HARBET RD. LONDON N18 3HR
Phone: 0181-803 7400 Fax: 0181-803 5060



WHITE LIGHT

*Lighting
hire
and
sales*

LONDON

TEL: 0171 731 3291
FAX: 0171 371 0806

NORTH

TEL: 01422 839 651
FAX: 01422 839 773



**MIDNIGHT
DIRECT**

THE OTHER SIDE OF MIDNIGHT

SALES • DESIGN • INSTALLATION
SERVICE OF PROFESSIONAL LIGHTING
AND EFFECTS EQUIPMENT

TEL: 0181-871 4077

FAX: 0181-877 0161

INTERNET: <http://www.midnight-sales.ltd.uk>

100 GARRATT LANE • LONDON SW18 4DJ



- ◆ The complete gobo service
- ◆ Projection slides - all formats
- ◆ Animation effects
- ◆ Fibre optic equipment
- ◆ Digital Light Curtains

• 284-302 Waterloo Road • London • SE1 8RQ • UK •
Tel: +44 (0)171 771 2900 • Fax: +44 (0)171 771 2901

VARI*LITE®

Authorised Series 300™ European Dealer Network

Access All Areas

Portugal (Lisbon)

Tel: 35 1478 3826

Fax: 35 1478 1939

Contact: José Manuel Henriques

Arena Lighting

Ireland (Dublin)

Tel: 353 1 855 4490

Fax: 353 1 855 4868

Contact: Dieter Hartfiel

black light Ltd

Scotland (Edinburgh)

Tel: 44 (0)131 551 2337

Fax: 44 (0)131 552 0370

Contact: David Gray

Delux Theatre Lighting

Switzerland (Zurich)

Tel: 41 1 272 7989

Fax: 41 1 272 7991

Contacts: Rolf Derrer / Urs Kistler

Limelite SRL

Italy (Roma)

Tel: 39 6 5060063

Fax: 39 6 5060400

Contact: Giancarlo Campora

Lite Alternative Ltd.

England (Manchester)

Tel: 44 (0)1706 627066

Fax: 44 (0)1706 627068

Contact: Paul Normandale / Jon Greaves

Michael Samuelson

Wales (Cardiff)

Tel: 44 (0)1222 599225

Fax: 44 (0)1222 599688

Contact: Allison Dowzell

Pan & Tilt A/S

Denmark (Copenhagen)

Tel: 45 32 958511

Fax: 45 32 958311

Contact: Lars Nissen

Portlight Ltd

Israel (Petah-Tikva)

Tel: 972 3 904 5152

Fax: 972 3 904 5153

Contact: Alon Port

Primetec AB

Sweden (Gotenburg)

Tel: 46 31 21 96 50

Fax: 46 31 21 35 60

Contact: Ulf Irestad

RMC Show Service

Finland (Helsinki)

Tel: 358 9 506 3010

Fax: 358 955 1220

Contact: Rabbe Hjelt

Scenetec & Co

Switzerland (Vevey-Montreux)

Tel: 41 21 923 5161

Fax: 41 21 923 5162

Contact: Laurent Zumofen

Vari-Lite Europe Ltd (European Headquarters) Tel: 0181 575 6666 Fax: 0181 575 0424 Contact: Jim Douglas

The
Fibre Optic
Lighting People

Par Opti Projects Ltd
67 Stirling Road, London W3 8DJ
Tel: 0181-896 2588
Fax: 0181-896 2599

L Lancelyn **THEATRE SUPPLIES**

Lighting Hire & Sales

Equipment from all major manufacturers

Hire of Outdoor Equipment including Staging and Seating

Special Effects, including smoke machines, snow machines, projection, pyrotechnics, etc.

HIRE: Oxford (01865) 722522
SALES: Oxford (01865) 722468
Hire and Sales Northwest: 0151-334 8991

GDA G. DASHPER ASSOCIATES

Specialists in the design, manufacture & installation of staging equipment for the theatre and television industries.

Call us today for more information, advice and access to over 40 years of experience.

Tel: 01953 688150 Fax: 01953 688245

10 TEN OUT OF 10 TEN

TEN OUT OF TEN PRODUCTIONS LTD

LIGHTING & SOUND HIRE & SALES

Authorised Dealers for:

AUDIO ADB **AKG** **QSC**

METRO AUDIO **beyerdynamic**

BOSE **JBL** **SHURE**

Special Offers for
Theatre Class Lamps

Mail Order Hotline:
0181-291 6885
Fax: 0181-699 8968

MasterCard • Visa • Switch

mico LIGHTING

The specialists for LAMPS used in the THEATRE and ENTERTAINMENT industries.

Excellent Trade terms available.

Mico Lighting Ltd.
Troydale Lane, Pudsey,
Leeds, West Yorkshire.
Telephone: (0113) 2567113
Fax: (0113) 2572358

THE GRADAV EMPORIUM

TUBE CLAMPS IN STOCK
CUSTOM GOBO SPECIALISTS
DOUGHTY IRONMONGERY
LE MAITRE PYROTECHNICS
SCENERY PAINT BY ROSCO
MINI DISCS BY TDK
AMPEX 456 TAPE IN 1/4" & 1/2" WIDTHS
SMOKE PRODUCTS BY LE MAITRE
FILTER, GAFFER AND SUNDRIES

PLEASE CONTACT US FOR YOUR FREE CATALOGUE

Nice people to talk to

613-615 GREEN LANES, PALMERS GREEN
LONDON N13 4EP
Phone: 0181-886 1300 Fax: 0181-882 6517

W

WEMBLEY LOUDSPEAKER

Professional Loudspeaker Repair Specialists for all Makes of Power Units

Manufacturers of the P.T.P. Series:-
Professional Range of Chassis Loudspeakers, Tweeters and Hornes.

LANE deuce

Spyder Mini/Maxi Cube
2820 Sub Bass Bin
2824 Mid-Top Pack

Unit A4, Askew Crescent Workshops
Askew Crescent, London W12 9DP
Tel: 0181-743 4567
Fax: 0181-749 7957

DORIS

CYRIL

& ROGER

Are Waiting To Hear From You At
LIGHT ENGINEERING
64 Eden Road London E17 9JY
Tel: 0181-520 2336
Fax: 0181-509 1332

eskimo noise.

FOR HIRE:

NEXO ALPHA SYSTEMS
NEXO PS-10 & PS-15
ELECTRO-VOICE SX200
ELECTRO-VOICE DELTAMAX 1152AS(70)
CROWN MA5000VZ, MA3600, MA2400, MA1200

OFFICIAL DEALERS FOR:

CROWN **EV ElectroVoice** **HLARK**

APX **SABINE** **NEXO** **White**

EX-INSTALLATION HIRE EQUIPMENT ALWAYS AVAILABLE
EV DELTAMAX 1152AS FROM £750
CROWN MA1200 FROM £500
EV S/SX200 FROM £200

SALES • HIRE • SOUND PRODUCTION
TEL: 0171 277 1313 • FAX: 0171 703 6485

IBEX

Tel: 0181 405 1233
Fax: 0181 688 3495

Motion Control Systems

From single motor control to fully automated multi axis computer positioning systems

Design & manufacture to individual specifications

...Winch Control...Hydraulics Control...Chain Hoist Controllers...
.....Revolve Control...Guided Vehicles...Robotics Control.....

WELD-FAB STAGE ENGINEERING LTD.

DESIGN & MANUFACTURE OF TRUCKING SCENERY, REVOLVES, LIFTS, ROSTRA FLOORING & TIMBER FINISHING FOR TELEVISION, THEATRE & EXHIBITION SERVICES VARIOUS EQUIPMENT AVAILABLE FOR SALE OR HIRE.

PLEASE CONTACT BRIAN SKIPP FOR DETAILS

HARBOUR LANE WORKS, GARBOLDISHAM DISS, NORFOLK IP22 2ST.

Telephone: 01953 688133 Fax: 01953 688144

STAGE-TRACK LIMITED

ALL STAGE EQUIPMENT DESIGNED

AND INSTALLED. SPECIALISTS IN

CURTAIN TRACKS, PILE WINDING

WINCHES, SUSPENSION PULLEYS,

SCREEN FRAMES ETC.

PHONE NOW FOR BROCHURE!!



HARBOUR LANE WORKS, GARBOLDISHAM, DISS, NORFOLK IP22 2ST.

Tel: 01953 688188

Fax: 01953 688144

Harkness Hall Limited
THE BIGGEST NAME
in stage and screen

- SUSPENSION EQUIPMENT
- PC CONTROL SETS
- COUNTERWEIGHT SETS
- SAFETY CURTAINS
- SERVICE, INSTALLATION & CERTIFICATION
- CURTAINS & TRACKS
- RIGGING GEAR
- SCENERY FITTINGS, PULLEYS...and much more!

TEL: 0181 953 3611
FAX: 0181 207 3657
E-mail: sales@harknesshall.com

HirePoint98

Rental Software

ON SALE NOW!

32 bit Windows95/NT software for AV, Lighting & Audio Equipment rental/production/staging.

HOT NEW FEATURES

- Internet email hook - Load email rental enquiries, put your catalog on the web, setup web ordering & enquiries.
 - Use with a Digital camera to take pictures of your pickup customers.
- Competitive crossgrade offer.

Download a demo www.HireP.com

U.K Phone - Rick - Mob 0468 316612
U.S Tel 1 888 591 1962 fax 1 888 591 1964
Australia (+61 2) 9824 1105 fax 9824 0554
HirePoint Software



OCEAN STATE RIGGING SYSTEMS LTD.

International Service • Professional Rigging • Consultancy • Motion Control Specialists

We can supply all your rigging and motion control requirements.... call us on:

Tel: 01279 600390 • Fax: 01279 600032

SOUND CHECK 2

The World's Best Selling Test & Demo CD
Mastered at Abbey Road Studios

- 58 Tracks of test tones including sub bass, active speaker set-up & frequency response check
- Dry Vocal tracks including un-compressed solo by Pavarotti
- Dry Instrument tracks including Steinway Concert Grand Piano & complete drum kit solo
- High dynamics music tracks from Cathedral Organ to Luv 4 - the ultimate bass test
- Sound Effects tracks including the famous Chieftan Tank recording
- Also available with built in analyser meter for instant frequency reponse analysis

In all - 99 tracks of essential listening

Special Readers Price: £25 inc VAT & post

With Analyser: £59 inc VAT & post

Phone or Fax SCA with your credit card details for same day despatch

Tel: 01271 858580 Fax: 01271 858587

All major credit cards accepted

The
Fibre Optic
Lighting People



Par Opti Projects Ltd.
67 Stirling Road, London W3 8DJ
Tel: 0181-896 2588
Fax: 0181-896 2599



the original
RAT
music stand

R.A.T. (Music Stands) Limited
16 Melville Road, London, SW13 9RJ
Tel: 0181 741 4804 Fax: 0181 741 8949

DONMAR DRAMA DEPT.

Light & Sound Solutions for the Performing Arts

Sales Counter

2 Tudor Estate Abbey Road
Park Royal London NW10 7UY

Sales & Service

Lamps & Lanterns

Colour Filter & Gobos

Scenic Materials & Paint

Staging & Curtains

Tel: 0181 453 6004
Fax: 0181 453 6005

CCT·PHILIPS·SYLVANIA·THOMAS·COMPLITE·ETC·ADVANCE TAPE

SOUND CRAFT·OPTIKINETICS·QUARTZ COLOUR·SHURE·BOSE·SOGAPEX

POWER RENT

"SILENT MOBILE GENERATORS

5Kva - 1500 Kva 50/60 Hz

CABLES TRANSFORMERS ETC."

Complete Distribution Systems

Specialist Location Engineers

Depots throughout UK & USA

24 Hour Service Worldwide

Tel: - 01304 - 620062

Fax:- 01304 - 620072

Mobile: 0836 373849

Specialist Technical Equipment and Services for the Entertainment and Allied Industries

• U2 POP MART TOUR • THE KREMLIN, MOSCOW • SEGAWORLD



The Triple E Group

Triple E has already established the standard for track systems in the UK, now it is set to take North America by storm. With a track record of applications as diverse as U2's Pop Mart world tour, Beauty and the Beast Australia and London, the Waterfront Hall in Belfast and the National Lottery Live, Triple E track is now available across North America through ADC and in Europe, Scandinavia, the Middle East and Japan through Gerriets.



For both sales and hire contact:
The Triple E Group
B3 Tower Bridge Business Complex
Clements Road, London SE16 4EF

Tel: +44 (0) 171 237 6354
Fax: +44 (0) 171 237 7650
email:
eee@globalnet.co.uk
web site:
www.users.globalnet.co.uk/~eee

Glantre Engineering offers a worldwide service in design, supply and installation of systems for the performing arts and entertainment.

Glantre's capabilities extend from lighting, sound and rigging for theatres, film and TV studios, through conference and AV to packages for cruise ships, theme parks and leisure attractions.

Contact Carolyn Cerrino at 20 Richfield Avenue, Reading, Berkshire, RG1 8EQ
Tel: +44 118 964 0000
Fax: +44 118 964 0064
Email: info@glantre.com

GLANTRE ENGINEERING LTD

GLANTRE



Leaders in entertainment technology on land and sea.

TRANSFORMERS

- ★ LAMINATED TRANSFORMERS
- ★ LOW PROFILE ENCAPSULATED
- ★ TOROIDAL TRANSFORMERS
- ★ From 2VA to 1500VA
- ★ 100V LINE TRANSFORMERS
- ★ CUSTOM ENCLOSURES
- ★ Design, Development, Production
- ★ Large & Small production runs, at very competitive prices
- ★ Short delivery
- ★ BAPT LISTED
- ★ BS5750 APPROVED

DAREN ELECTRONICS LTD

23-29 OWEN ROAD, DISS
NORFOLK IP22 3HQ
TEL 01379 641774
FAX 01379 644172



MOTOROLA CERAMIC SPEAKERS

PULSAR DEVELOPMENTS LTD
MARLOW, ENGLAND
TEL: (01628) 473555
FAX: (01628) 474325

The UK Source for Large-Format Projection Equipment

Largest Pan rental inventory in Europe

Rentals
Sales
Applications Assistance
Media Production



PRODUCTIONarts

3 Greenock Road
London, W3 8DU
Tel: (0181) 896-1777
Fax: (0181) 896-1888

LHS

Leslie Hire & Sale

For
Stage and TV Lighting
and Stage Equipment,
phone

0181 871 5132

L.H.S. Limited, The Business Village, Broomhill Road,
Wandsworth, London SW18 4JQ.
Tel: 917003 LPC G

FABRIONIC LIGHTING

Manufacturers of a complete range of quality effects lighting for the leisure industry

PROFESSIONAL LIGHTING FOR
PROFESSIONAL PEOPLE

For a full brochure and price list call the
Sales Hotline

01604 790765

Kings Park Road, Moulton Park,
Northampton. NN3 6LL
Fax: 01604 492856

THEATRE CRAFT

DRAMA EQUIPMENT Eltec Lighting Controls

Internally Wired Bars
Rostra & Scenery Kits
Braces, Weights etc

TRADE ENQUIRIES
TEL: 0151-334 0831 • FAX: 0151-334 4047

The Fibre Optic Lighting People



Par Opti Projects Ltd
67 Stirling Road, London W3 8DJ
Tel: 0181-896 2588
Fax: 0181-896 2599

CUSTOM MADE

FLITE KASES

THE ULTIMATE
PROTECTION PACKAGE

AUTOPIA

V A N Q U I P

TEL: 01633 866630 FAX: 01633 873051

RENTAL BULLETIN BOARD

Now Available

- GLADIATOR FOLLOWSPOTS 3KW
- MEGALITES (9x2KW)
- ETC SOURCE FOURS
- WYBRON AUTOPILOT
- 4KW DMX SKY-ART SEARCHLIGHTS
- WHOLEHOG II CONTROL DESKS
- JEM ROADIE SMOKE MACHINES

- IRIDEON AR 500 LUMINAIRES
- CADENZA DMX P.A.L.S.
- THOMAS SUPER RIG TRUSS
- RCD MAINS DISTRO SYSTEMS
- AVOLITES DIAMOND II DESKS
- SCANCOMMANDER CONTROL DESKS
- ALTMAN ZIP STRIPS

THEATRE PROJECTS

Lighting The Way Ahead
+44 (0)181-575-5555

Almag

ISO 9002 winders for
**LIGHTING + SOUND
INTERNATIONAL!**

POWER FACTOR CORRECTION
DIMMER RISE-TIME & emc
COMMON MODE SUPPRESSION
FERRITE RESONANT CHOKES
POWER CONVERSION

Space efficient toroids
& conventional bobbins
from <0.5A to >80A.

UK and Export supplied

Almag Ltd

17 Broomhills, Rayne Rd
Braintree CM7 2RG. UK
Tel: +44 (0)1376 345200
Fax: +44 (0)1376 551917
http://www.almag.co.uk

INTERNATIONAL DIRECTORY

World-wide contact information for import/export, concert touring, exhibitions, etc.

AUSTRALIA



L.S.C.
ELECTRONICS P/L

7 University Place, Clayton,
Victoria 3168, AUSTRALIA
Tel: (61) 3 9561 5255
Fax: (61) 3 9561 5277

AUSTRIA

VARI*LITE®
VARI-LITE AUSTRIA

Tel: (43) 1 609 02 Fax: (43) 1 609 0220

BELGIUM

VARI*LITE®
VARI-LITE BENELUX

Tel: (32) 16 60 76 48 Fax: (32) 16 60 88 61

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Tel: (03) 4892856 Fax: (03) 4890562

Flashlight
RENTAL

BELGIUM

Centrum Zuid 1054
B-3530 Houwhalen
Tel: (32) - 11525530
Fax: (32) - 11525534

CANADA

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Free Tel: 800-575-6784 Free Fax: 800-678-4575

FRANCE

VARI*LITE®
VARI-LITE FRANCE

Tel: (33) 1 41 14 01 00 Fax: (33) 1 45 07 96 79

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Tel: 01 437 60030 Fax: 01 489 38183

Controlite
PML & WashLight
SONOSS - 59160 Lomme
Tel: 320925091 Fax: 320923377

GERMANY

AMPTOWN LICHTTECHNIK GmbH
Wandsbeker Str. 26, 22179 Hamburg
Tel: (49) 40-64600440
Fax: (49) 40-64600445

VARI*LITE®
VARI-LITE GERMANY

Tel: 49 221 595 3080 Fax: 49 221 595 4335

FLASH
ART

► Stage Pyrotechnics
► Special Effects
► Fog Machines
► Pyrotechnic Systems
► Outdoor Fireworks
► Indoor Events

FLASH ART® GMBH
Tel: +49/(0)521/172652
Fax: +49/(0)521/172662

LMP GILDESTASSE 55
49477 IBBENBÜREN
Tel.: (49) 5451-59 00 20
Lichttechnik Fax: (49) 5451-59 00 59

TOUR SERVICE LICHTDESIGN
Hanse Str. 9,
33689 Bielefeld
Tel: 0 5205 22 800
Fax: 0 5205 22 889

Concert, stage, TV and industrial lighting
Design and Production Services
Representative of PanCommand systems

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Tel: (0221)9532340 Fax: (0221)95323519

Controlite
PML & WashLight
Amptown Lichttechnik GmbH - Hamburg
Tel: 40-64600440 Fax: 40-64600445

HONG KONG

Controlite
PML & WashLight
The Creator Ltd - Hong Kong
Tel: 852-26936238 Fax: 852-26064189

ITALY

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Tel: (031) 773539 Fax: (031) 773798

JAPAN

Controlite
PML & WashLight
Technical Supply Japan Ltd.
Tel: 03-37917501 Fax: 03-37917656

KOREA

Controlite
PML & WashLight
Digitronics Inc - Seoul
Tel: 02-3141-4576 Fax: 02-3141-5377

NETHERLANDS

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Tel: (020) 6332307 Fax: (020) 6332044

Flashlight
RENTAL
SALES

Flashlight Sales bv
Postbus 9280
3506 GG Utrecht
Tel 030 - 2444842
Fax 030 - 2447606

Flashlight Rental bv
Postbus 9280
3506 GG Utrecht Holland
Tel 030 - 2447227
Fax 030 - 2447680

JANSEN & JANSEN



• lighting
• sound
• rigging

Isolatorweg 36, 1014 AS
Amsterdam - Holland
Tel: (31) 20 6 878 600
Fax: (31) 20 6 828 326

NORWAY

Controlite
PML & WashLight
ARTlight a/s - 0488 Oslo
Tel: 22-220005 Fax: 22-713616

SPAIN

Controlite
PML & WashLight
Iluminaciones Triac S.L. Madrid 28032
Tel: 1-7763785 Fax: 1-8704027

VARI*LITE
VARI-LITE SPAIN

Tel: (34) 1 616 6422 Fax: (34) 1 616 6425

SWEDEN

prisma
LIGHT RENTAL
Subrental all over Europe
Tel: -46-40-23 64 00 Fax: -46-40-23 64 30
www.prisma-ljus.se prisma@prisma-ljus.se

spectra
LIGHT RENTAL
Tel: -46-8-669 20 20 Fax: -46-8-669 30 60
www.spectra-ljus.se spectra@spectra-ljus.se

VARI*LITE®
VARI-LITE SCANDINAVIA
Tel: 00 46 8 654 1810
Fax: 00 46 8 654 1819

SWITZERLAND

POWER LIGHT BAG
Fabrikmattenweg 8, CH-4144
Artesheim/Basel
Tel: +41 (0) 61 706 94 49 Fax: +41 (0) 61 706 94 40

Equipment rental and services. State-of-the-art
lighting equipment for TV, stage and concert
productions, exhibitions and product launches
throughout Europe: Xenon Troupers, Paris, Avon,
Celco, Thomas, Verilinde, Strand, CCT,
Sky Trackers and searchlights
At the heart of Europe!

USA

TMB ASSOCIATES
PRODUCTION SUPPLIES & SERVICES

2102 W. Kenmere Ave.
Burbank, California 91504
Tel: (818) 842-9652
Fax: (818) 842-1064
E-mail: tmb-info@tmb.com

TOMCAT®

Staging, Lighting and Support Systems
Serving your tour and fabrication
needs in the USA
Tel: (915) 694 7070
Fax: (915) 689 3805

BML Stage Lighting Co., Inc.

Trussing • Ground Support • Rigging
Intelligent Lighting • Sales • Rentals • Service
Special F/X • Transformers • Touring Systems
10 Johnson Dr. Raritan, NJ08869
Ph (908) 253-0888
Fax: (908) 253-9530
www.bmlinc.com

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Free Tel: 800-575-6784 Free Fax: 800-678-4575

DAYMAX®

Metal-Halide Lamps
Xenon Short Arc Lamps
ILC Technology, Inc.
399 Java Drive
Sunnyvale, California 94089
USA

408-745-7900/Fax 408-744-0829

BML Productions Inc.

Staging • Rolling Risers • Soft Goods & Tabs
Barricade • Bicycle Barrier • Metal Detectors
10 Johnson Dr. Raritan, NJ08869
Ph (908) 253-0888
Fax: (908) 253-9530
www.bmlinc.com



STRONG INTERNATIONAL, INC.
FOR THE WORLD'S BEST FOLLOWSPOTS
4050 McKinley Street, Omaha, Nebraska 68112
Tel: 402-453 4444 Fax: 402-453 7238

THE COLORAM

Wybron Inc

The ones the pros use.
And use. And use.
TEL: 719-548 9774
FAX: 719-548 0432

MDI
Motion Development
Industries

Tel: 707 462 5031 Fax: 707 462 5006

UNITED KINGDOM

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR Trilite™
Tel: (01582) 411413 Fax: (01582) 406613

L+SI talks to Brilliant Stages' Charlie Kail

Charlie Kail is not a name you instantly associate with set design, not in the purest sense at least. His company builds sets, granted, and as such it's one of the best-known and respected in its field, but when it comes to set building, Brilliant Stages is the name that rolls off everyone's lips, especially those big rubbery ones of Mr Jagger. But it's as well to remind ourselves that Charlie (he revels in the familiar) is no slouch when it comes to his own designs. He was one of the first to put rock stars in the middle of the audience, and it's not that many years ago that he won an award for his 'Snake Pit' set design for Metallica. How Kail came to his current position is by no means a classical tale. He was not an engineer who became transfixed and eventually seduced by the music business. Far from it. A more unlikely beginning you could not imagine.

A child of the Second World War, he was raised by his mother and elder brothers, his father, a merchant seaman, having vanished before Charlie ever got to know him. After just three years in Peckham where he was born, the family moved to Gloucestershire, where Charlie remained until sent to Naval boarding school - The Royal Hospital School, Ipswich, (originally Greenwich) founded by William of Orange. Despite the shift at such a young and impressionable age, it's the burr and extended vowels of the West Country that are still faintly audible in his speech today.

"I wouldn't say I thoroughly enjoyed every minute of school, but I'm damn glad I did it. The discipline of a Naval school saw me through my O-Levels, but when they told me I'd have to wait another year and a half to train for helicopters, I left and joined the Merchant Navy."

Charlie's emulation of his father didn't last long. He spent two years apprenticing as a marine engineer, dividing his time between Hendon Tech' and Wallsend Slipway (a ship-builder). "It was 1960, we all had motorbikes, we did stuff and learned to hang out," was his succinct recollection of what constituted carefree teenage years in that era. You can also tell marine engineering didn't exactly thrill him. In 1962 he left to join NCR (National Cash Registers): "I stayed with them for a while, working in the Marylebone Road and living in Chalk Farm, just behind the Roundhouse."



Brilliant Stages' founder Charlie Kail.

And it was here that Kail had his first touch of the music business. "I got involved with Binder, Edwards & Vaughan, the partnership who developed Carnaby Street. One of them had a germ of an idea to use the old engine-turning shed as a venue. I ended up sweeping the soot out the roof and hanging the first set of speakers."

But it was to be a brief taster. These were seminal days for what was to become London's premier rock venue. "We had them all - Hendrix, Floyd, Soft Machine - but when it all ended I was still working for NCR as a field technician."

He had also met and married Anne and as the sixties drew to a close they decamped to Guernsey, where his elder brother was a market gardener. "NCR wanted to train me as a computer engineer. In those days the equivalent of a PC was the size of two office desks. Although I learned a lot, I hated it on the island and after two and a half years we moved back to London."

Having weathered the storm of decimalisation (1971-72) with NCR, he finally quit. "It was an interesting period. There was full employment in England but here I was signing on the dole. They kept offering me computer work but I just didn't want it. I eventually agreed to re-training: I looked down the list, saw welding, and thought 'aah, Sahara pipeline, loads of money'."

The reality was more mundane, making pressure vessels at a factory in Watford, but the decision was pivotal to the eventual founding of his set building company. For convenience he also moved to Letchworth to be closer to work and re-discovered an old friend from the NCR days, Tony Slee.

At this time Slee was working with Ronan Willson building the fledgling Meteorites. "We kept in touch and in 1979 he brought me down to Knebworth for the Zeppelin concert and introduced me to Ronan. 'What do you do?' he asked me and before I knew it I was working part-time in the back of the bakery where Meteorites were based, welding a stage set for a Judas Priest tour."

Kail was obviously destined for the role, as this telling insight shows. "I realised then, as I've realised with every job ever since, that it wasn't going to happen in time. Nobody ever allows enough leeway for the build." What sounds like a recipe for continual stress curiously intrigued Charlie and within a year he'd raised a bank-loan, purchased welding plant and mechanical saw, and gone into the staging business full-time.

It's arguable that what sets Charlie and his company apart is the depth of his experience. The lessons from NCR computers, marine engineering, even the Roundhouse, all now play a part in his work. Having also designed and built his own, he understands more than most, the inherent problems of stage sets as designs get ever more ambitious. He has a message for those who would stretch his talents: "When something challenging like the bridge for the current Stones tour is requested, we might have three months to do it. If it was the MOD they'd take five years."

LIGHT OPERA

HAVE MOVED TO BIGGER PREMISES

- SALES AND SERVICE •
- DESIGN AND INSTALLATION •
- TECHNICIANS •
- LANTERN REFURBISHING •

01827 69382

0973 221312

ADVERTISERS' INDEX		ETC	58	Light Opera	74	RB Lighting	32	Tannoy	42
AC Lighting	6/22/26/39/40/53	Hand Held Audio	61	Lighting Technology	8	Recruitment	62/63	The Effects Company	14
Adastra	24	Hardware Xenon	11	Lite Structures	8/15/41/46	Scottish TV Show	21	Tomcat	38
Aliscaff	15/46	Harkness	48	LSC UK	34	Selecon UK	55	Total Fabrications	25
Amptown	15	High End Systems	17	Martin Professional	3	Selecon	33	Triple E	12
Avolites	OBC	Howard Eaton	20	Navigator	57	Sennheiser	16	Universal	38
Bandit Lites	35	HW International	27	Northern Light	32	SGM	49	Ushio	28
Batmink	IBC	Jands Hog	19	Par Opti	52	SIEL	21	Vari-Lite	5
CCT	29	Lee Filters	4	PCM	18	Slick Systems	24	Wilkes	46
CITC	22	Leisuretec	47	PLASA Shanghai	IFC	Starlite Systems	31	WYSIWYG	30
City Theatrical	52	Le Mark	11	Pulsar	9	Strand	23	Zero 88	7
Clay Paky	13	Lightmasters	39	PW Enterprises	52	Syncrolite	33		

Its time to get moving ...



GENIUS

MICROMEGA

is the baby moving yoke
light effect offering
**EXCEPTIONAL
VALUE FOR
MONEY!**

SOLE DISTRIBUTION
VIA BATMINK LTD.



**LP66
GENIUS
MICROMEGA
FEATURES
INCLUDE ...**

- 7 Gobos
- 7 Colours + White
- Rainbow Effect
- Strobe Effect
- Pan Displacement 300°
- Tilt Displacement 300°
- Adjustable Focus
- Stand Alone Mode with 4 Pre-Programmes
- Control via DMX512 (6 Channels)
- Lamp Type MSD 200 (2000 hrs average life)
- NB. LAMP NOT INCLUDED IN THE PRICE

**... also available in the range are
the OMEGA and OMEGA2
... details on request**



BATMINK LTD. GLASTONBURY WAREHOUSE, SILVER STREET, GLASTONBURY, SOMERSET, BA6 8BT

Tel: +44 (0) 1458 833186. Fax: +44 (0) 1458 835320

Azure 2000

2,048 DMX Channels
500 Memories or Sequences
200 Fixtures
200 Dimmers



VGA Output
as standard



Graphics Tablet
fully compatible



Riggers Remote Control
fully compatible



PC Keyboard
input as standard



Disk Drive
fitted as standard

APPLICATIONS

Nightclubs, live concerts, multi-media shows, son et lumière, TV studios, industrial presentations, architectural applications, multi-purpose venues, theatrical and dance productions, theme parks and events requiring powerful animated and generic lighting control.

CONFIGURATIONS

- Azure 2000 Touring System: fully flightcased, complete with Graphics Tablet and PC Keyboard.
- Azure 2000 Console: Complete with ergonomically - styled arm rest and surround.
- Azure 2000 19" rack version.

SPECIFICATION

2,048 DMX channels - 4 full-speed DMX lines.
200 intelligent lights - full control of any mixture of fixtures.
200 dimmer control channels - with soft patch, response curves and HTP control.
500 memories or sequences.
20 sequences may be run simultaneously.
10 Playback Submasters.
Fitted with 3.5" floppy disk drive.
Colour VGA output as standard.
Multi-sequence playback.
MIDI and MIDI timecode inputs.
200 Shapes, Groups and Palette entries.
Over 100 fixture personalities supplied with console.

FEATURES

Fluid resistant panel with tactile steel-domed switches.
Ultra-smooth optical encoders.
50 Direct Access memories or sequences.
10 pages of memory available for multiple operator applications (e.g. festivals, nightclubs).
20 Environment programmes controlled by real time clock, time code or manual selection.
Shape Generator for complex waves, fans, ballyhoos, etc.
'Follow spot' style tracking.
Theatrical programming and playback styles.
Real Time scheduler.
Time Code Control.
Multiple Sound to Light Triggers.
Fully compatible with Avolites Graphics tablet.
4 levels of security lockout.
'Learn Tempo' for beat synchronisation.

AVOLITES LIMITED
184 PARK AVENUE · PARK ROYAL
LONDON · NW10 7XL
TEL: +44 (0) 181-965 8522
FAX: +44 (0) 181-965 0290
EMAIL: may@avolites.com

www.avolites.com

Distribution in USA:
AVOLITES AMERICA INC.
7822 GILL ROAD · POWELL
TENNESSEE 37849 · USA
TEL: +1 423 938 2057
FAX: +1 423 938 2059

Details of all Avolites distributors can be found on our web page

