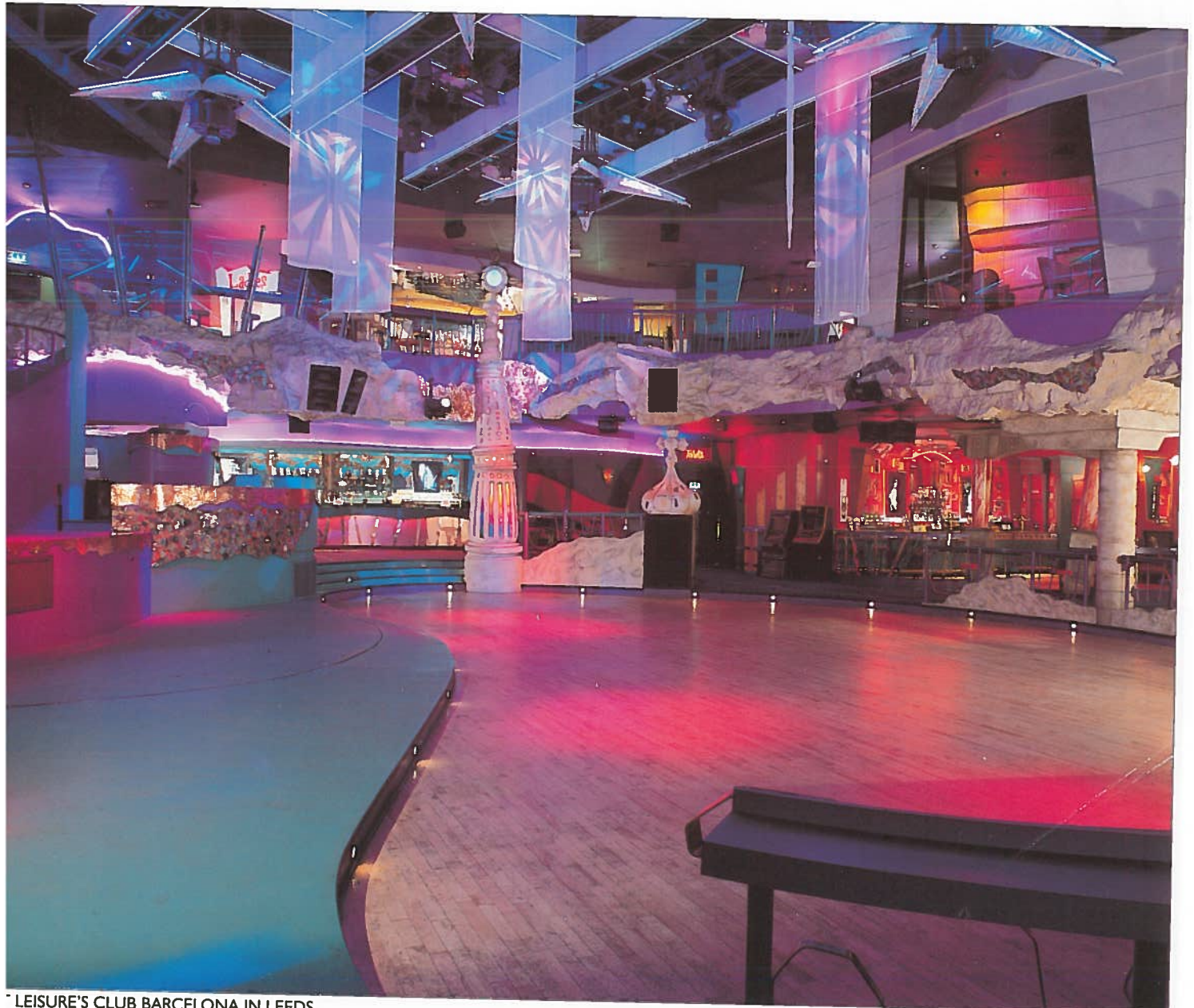


LIGHTING+*SOUND* International

THE ENTERTAINMENT TECHNOLOGY MONTHLY



LEISURE'S CLUB BARCELONA IN LEEDS

PHOTO: JOHN RUDDICK

- Putting on the Corporate Style: Nissan in Paris
- Cirque du Soleil's Alegria at the Royal Albert Hall
- Strand Lighting: The Way Forward
- Going Live with UFO and The Brits
- Viva Espana: Club Barcelona in Leeds
- Eclectic Entertainment: Perth International Arts Festival, Australia

PLASA

MARCH 1998

Lighting and Lighting Control What we do Best!

Octilight

A stage light with a difference. 4 into 1 will go!

The *OCTILIGHT* is a four channel, floodlight lighting effect with four pure dichroic colours and the equivalent light output of 4 x 500watt Par 64 stage cans in less than the size of one Par 64 can, with a total light output of 2000watts, (500watts per channel), but having the unique advantage of only drawing a total of 1000watts of power, (250watts a channel). Housed in our own aluminium extrusion, with steel panels, the *OCTILIGHT* is fully fan cooled by a 120 mm fan in the rear of the unit, which is powered by its own power supply. The *OCTILIGHT* itself is a controlled lighting effect which can be used on its own or in multiples, or set up as a blinding light on stages, etc.



Roadie

Footswitch operated lighting controller



The *ROADIE* is a four channel, sixteen programme, computer light sequencer offering the best in quality at an affordable, value for money price.

Like the *PRO SERIES* controllers the *ROADIE* incorporates opto-couplers, which increase reliability, but most importantly, the safety of the unit, by isolating all logic from the mains voltage. The unit is housed in a steel case, which incorporates six very robust, non-slip, piano style foot pedals to operate the controller, which will stand up to even the most heavy footed operators, making it ideal for solo artists, duo's, bands or even for the D.J. who has just run out of hands to operate equipment with.

Features include:

- Light/speed control,
- Sound control via a jack socket,
- Programme run/hold,
- Individual channel override,
- Blackout,
- Mimic display

Technoscat & Technoscat II

Dichroic Flower Effects for adapting a Par 36 Lighting Unit

The *TECHNOSCAT* replaces the par 36 bulb in Pin Spots, Helicopters, Scanners, in fact almost anything that uses the par 36 bulb, and converts it to the ever popular moonflower effect, giving 20 focusable ultra sharp beams of light via pure dichroic mirrors. The *TECHNOSCAT II* is the same as the *TECHNOSCAT* but with improved optics. A clear pure white precision optical ground lens allows greater light output and makes the effect approximately 40% brighter.



TECHNOTRONICS

Athene House, 100/102 Station Lane, Featherstone, West Yorkshire, WF7 5BA England
Tel: +44 (0)1977 600064 Fax: +44 (0)1977 600268

CONQUERING THE BOUNDARIES OF SPACE TIME & ENERGY

(EINSTEIN WOULD BE SMILING—IT WAS DONE WITH LIGHT...)

INTRODUCING THE TECHNOBEAM™ AUTOMATED LUMINAIRE

NOW YOU DON'T HAVE TO BE A ROCKET SCIENTIST TO BRING INTELLIGENT LIGHTING TO YOUR UNIVERSE



- RETAIL
- TELEVISION
- CONCERTS
- HOME THEATRE
- EDUCATIONAL STAGES
- ARCHITECTURAL
- NIGHTCLUBS
- EVENTS
- FILM
- THEATRE
- CHURCH
- CORPORATE
- DISPLAY MERCHANDISE
- TRADESHOWS

SPACE STAGE

A galaxy of special effects integrated into a lightweight (35 lb), compact (9" x 12" x 32"), stylish luminaire.

- Hard or soft edge selectable light beam.
- Superb projection capabilities allow your custom image or message to appear on any space.
- Paint your desired environment with a vast palette of easily selectable dichroic color.
- Moving mirror allows remote positioning of light with pan and tilt of 180° x 95°.
- Remote focus, frost, prism, 7 rotating patterns plus open position, 5-position rotating effects wheel, variable speed strobe.
- Layered, multi-focus, 3D, liquid and textured effects to design your universe.

TIME TIME

Never before has it been so simple to produce an out-of-this-world stage show or corporate event, or to enhance any interior environment in a short amount of time.

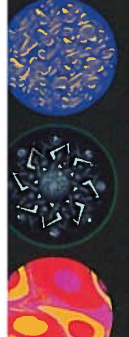
- Control via DMX-512, Lightwave LCD controller, or 8-scene on-board memory.
- Laser aiming device (LAD) allows programming and prefocusing in high ambient lighting.
- No dimmers needed—all intelligence is on board.

ENERGY ENERGY

Space-age technology makes Technobeam the most energy efficient intelligent luminaire in the cosmos.

- Universally compliant to electrical codes and meets most "green" codes.
- Unprecedented 2500 hour life from 250 MSD lamp.
- Power factor correction, elliptical/spherical reflector system and lens enhancements provide profound lumens/watts ratio consuming only 3.2 amps @ 120v, 60hz.
- Voltage selectable for any power source on this planet.
- E=MS². You'll find Technobeam's value/price ratio amazingly attractive.

THOPATTERNS



TECHNOBEAM™

FROM LIGHTWAVE RESEARCH / HIGH END SYSTEMS

PLANET AUSTIN

BECAUSE QUALITY IS ALWAYS THE BEST INVESTMENT


DISTRIBUTED IN THE UK BY LIGHTFACTOR SALES,

CALL +44 (0)181 575 5566

ASK ABOUT TECHNORAY AND TECHNPRO COMPANIONS TO TECHNOBEAM

<http://www.highend.com>

High End



SYSTEMS
LIGHTING-WORLD-WIDE

HIGH END SYSTEMS, INC.:
2217 West Braker Lane, Austin, Texas 78758 USA
Tel: 512.936.2242 Fax: 512.837.5290

HIGH END SYSTEMS WEST COAST:
8200 Harker Avenue, Van Nuys, California 91406 USA
Tel: 818.947.8550 Fax: 818.908.8975

HIGH END SYSTEMS SINGAPORE PTE. LTD.:
Circuit 11, Limkok Wing Bldg 06-05, Singapore 317719
Tel: 65.742.8766 Fax: 65.743.8392

HIGH END SYSTEMS GmbH
Tel: 49.8122.9903-0 Fax: 49.8122.9903-53



124 MANOR WINDOW

*Moonlight patterns the flagstones
of the Great Hall.*

Dusk falls softly through the aged panes.

130 HALLWAY WINDOW 1



125 VENETIAN ARCH

*Hot mediterranean sun
dapples the cool tiled floor.*

*A pool of early morning light
breaks through the gloom of the attic.*

128 ROUND WINDOW



Lee Filters, Central Way, Walworth Industrial Estate, Andover, Hampshire SP10 5AN, England.

Tel: +44 (0)1264 366245 Fax: +44 (0)1264 355058 Web: leefilters.com

LIGHTING+**SOUND** *International*

MARCH 1998

VOLUME 13, ISSUE 3

6 News in L+SI

Full round-up of all the latest news from across the industry

36 Second Take

John Watt finds that the sun doesn't always shine where it should . . .

39 Motor Motivation



Nissan attempted to boost their market share in Europe with a corporate production on the grand scale staged in Paris. Steve Moles reckons it'll work, too

45 Alegria

Cirque du Soleil on Stage and Screen by Rob Halliday

48 No Comment

Tony Gottelier sharpens his pen . . .

51 New Strands

There has been much speculation about the future of Strand Lighting. Ruth Rossington discovers a revitalised company gearing up for a new age

55 On Tour

Steve Moles heads backstage with the crews on UFO and The Brits

58 Viva Espana



With a budget of six million Club Barcelona was bound to be pretty spectacular. Ross Brown takes a trip round First Leisure's latest offering

62 Equipment News

63 Asleep in the Stalls

Ian Herbert reflects on the recent Olivier Awards

65 Festival Fever

Jacqueline Molloy finds herself face to face with grubby green underpants at the Festival of Perth in Australia

68 Trade Directories

74 In Profile

L+SI talks to designer David Atkinson

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, 38 St Leonards Road, Eastbourne, East Sussex BN21 3UT. 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



Europe's Leading Lights

The Vari-Lite

European Network

supplies the world's most
advanced lighting systems
for this continent's greatest
performances.

- ▶ UK
44.181.575 6666
- ▶ AUSTRIA
43.1.60902
- ▶ BENELUX
AMSTERDAM 31.20.687 8601
BRUSSELS 32.16.60 76 48
- ▶ FRANCE
33.1.41 14 01 00
- ▶ GERMANY
49.221.59 53 080
- ▶ SCANDINAVIA
46.8.654 18 10
- ▶ SPAIN
34.1.616 6422

www.vari-lite.com

VARI***LITE**[®]
The Automated Lighting Company

©1998 Vari-Lite, Inc. VARI***LITE**[®] is a registered trademark of Vari-Lite, Inc. Vari-Lite is protected by U.S. and other worldwide patents granted or pending.

PLASA Appoints Managing Director

PLASA, the Professional Lighting and Sound Association, has announced the appointment of Matthew Griffiths as managing director, with effect from April 1998. Griffiths, the current acting MD of PLASA and for many years the treasurer of the association, was one of four applicants shortlisted for interview from a total of 33 applications received in response



Matthew Griffiths - PLASA MD.

to newspaper advertisements in The Guardian and both of PLASA's own publications. The shortlisted interviewees included a former managing director of National Gallery Publications, a current managing director of a product design consultancy and a current head of public relations and government affairs of a trade association serving the electronics sector.

The interview panel consisted of PLASA chairman Paul Adams and vice-chairman Colin Whittaker, PLASA executive committee member Matthew Tonks, Bob Hall (of PLASA member company Anytronics), Phil Price (of PLASA member company RCF UK) and external recruitment consultant Jeff Adcock.

The shortlisted candidates' CVs were distributed to the panellists for consideration prior to the day of interviews, and a standard format for the questioning of candidates was then agreed. Interviews lasted for one hour each, during which time the six panellists took the opportunity to direct questions at the interviewees. Discussions centred on the comparison of relevant past experience, leadership style and general management skills, the quality of applicants'

presentations on the day, and the contributions that each would make in both the long- and short-term to the development of PLASA. Taking these and other factors into account, it was agreed that Matthew Griffiths should be appointed to the role, a decision unanimously supported by the panel.

Commenting on the appointment, Paul Adams said: "I am absolutely delighted. I believe in the final analysis that Matthew Griffiths is the right person to take on the demanding role of managing director for our association. I would like to take this opportunity, on behalf of the interview panel and the executive committee, to congratulate him on his appointment and wish him all the best for the future."

The appointment formalises the structure of the Association, which recently relocated to new offices in Eastbourne, and promises to put it on a firm footing for new initiatives and developments planned for the coming year. Matthew Griffiths will head a staff of 14, all long-serving members of the team, who work across the Association's publishing, standards and services divisions.

Griffiths' appointment means changes to the face of PLASA's executive committee. In recent elections, Mick Hannaford of Light Processor was newly elected to the committee in place of Ian Potter who stood down at the end of last year. Sammy DeHavilland of Deco Leisure also gets a place on the committee following Griffiths' resignation to take up his new role.

Lottery 'Chaos and Confusion'

After three years of 'indecent haste and mad scramble' devoted to building new theatres and arts centres, Lottery money is now being siphoned off to other causes, creating chaos and confusion according to Peter Longman, director of the Theatre Trust.

Writing in the Trust's Annual Report (published on 17 March), Longman says that after the initial period of hectic activity, there is "now a very real danger that some people may be assuming that the building needs have been dealt with or can safely be put to one side. The task of protecting and refurbishing the nation's stock of arts and theatre buildings has only just begun. So far only a handful of schemes have been completed and many more are with the lottery distributors awaiting a decision."

Longman adds that what is needed is a period of stability and a strategy for the future. He comments that the Trust is frequently alarmed by the elementary mistakes in lottery applications which are referred to it and many would-be applicants are daunted by the sheer amount of effort needed even to start the application process, whilst commercially owned theatres are uncertain on what basis they might be eligible.

RSC Outlines Plans for Redevelopment

The Royal Shakespeare Company is about to embark upon an ambitious £100million modernisation of its theatres in Stratford-Upon-Avon. The RSC, which will shortly learn whether its application for a £3.2 million lottery grant has been approved by the Arts Council, will almost certainly hand the project to Dutch architect Erick van Egeraat. Should the go-ahead be given this will be the largest arts project outside London funded by the lottery.

The far-reaching plan includes a reconstruction of the main theatre, the conversion of The Other Place into a study and media centre, and the creation of a larger studio theatre on a nearby site.

ESTA Draft Standards

ESTA has announced that two draft American National Standards are available for public review. The first - BSR E1.6, Entertainment Technology - Powered Flying Systems establishes safety requirements for motorised flying systems whilst BSR E1.8, Entertainment Technology - Loudspeaker Enclosures describes structural requirements for loudspeaker enclosures. Copies of the draft standards may be obtained from the ESTA website at <http://www.esta.org/> or by writing to ESTA, 875 Sixth Avenue, Suite 2302, New York, NY 10001, USA.

Northern Light

Technical Equipment for the Leisure and Entertainment Industry

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

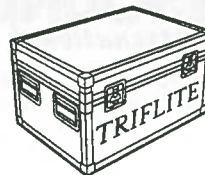
EDINBURGH
Tel: 0131-553 2383
Fax: 0131-553 3296

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

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

LIGHTING & SOUND EQUIPMENT HIRE & SUPPLY

Stockists for Strand Hall Stage, Roscolab, DHA, Tecpro, Yamaha, Crest, Tamroy, TOA, AKG, Le Maître, Slack Systems Trussing.



TRIFLITE CASES

Custom Made Flight Cases
Polypropylene Cases
Padded Bags

TEL: 01633 869 142 FAX: 01633 869 155

a division of TRIFIBRE CONTAINERS INTERNATIONAL LTD

Artistic Licence

10 Years on and we're
still in Control!



"We asked Artistic Licence to customise some parts of the Lamp-Tramp software to meet the needs of Japanese designers. Since then Artistic Licence have been working hard to meet the requirements. We have no doubt that Lamp-Tramp will become one of the most popular control desks in the Japanese special effects lighting market"

Misuzu Yoshida, TSJ

"We have been working with Artistic for some time now. As various technical issues made themselves present I went to them and they provided the solution. We are extremely happy with the results."

Mike Atkinson, Senior Project Manager for Lighting, Royal National Theatre.

"Anderson & Co. cares about what's inside a box and that's the reason for us to choose Artistic Licence as a supplier of DMX interface equipment."

Soren Jensen,
Anderson & Co.

"Thanks for your contribution to Pink Floyd and all the jobs you have done for us since. Good Luck for the next ten years."

Charlie Kail,
Brilliant Stages

"The products of Artistic Licence are some of the best products to use on the road. They are not made to sit in the demo room. We wish you well."

Anjo Kuiper, Jansen & Jansen.

"Very impressed by the broad range of products, technical knowledge and innovative ideas."

Mark White, Royal Opera House Theatre Consultant

"For two years we have worked with Wayne, Tracey and the Artistic team and we are still always surprised by their enthusiasm, support, new products and above all the friendly relationship we enjoy with them. C'est un vrai plaisir de travailler avec Artistic Licence ... tres bon anniversaire!!!!"

Alain Cornevaux, ESL

"The combination of Artistic Licence's capabilities in DMX control and Crescit Software's leadership in low cost lighting plot tools will fulfil the lighting needs of the entertainment industry. We are very excited about the relationship."

Bill Kirby,
Crescit Software.

"We hired a Protocol-Converter to be used at ITN News Headquarters for all its election coverage. It was excellent and fabulously easy to install. To be quite honest, I don't know what we would have done without it!"

John Dowzell, Michael Samuelson
Goleuadau Cymru

"Ten years already? Who'd believe it? We at TMB have enjoyed much success as distributors for Artistic Licence and appreciate the quality and effort they put into their products. TMB wishes Wayne, Tracey and the rest of the Artistic Licence Staff a very happy 10th anniversary and look forward to the celebration at 25!"

Tel/Fax: +44 (0)181 863 4515

Internet: <http://ourworld.compuserve.com/homepages/artistic>



PLASA Offers New Opportunities

In September, at Earls Court in London, PLASA will celebrate its 21st annual Light & Sound Show, in a year which will see the Association, in partnership with P&O Events, providing its members with a record number of opportunities to reach world markets.

The PLASA Light & Sound Show, which runs this year from 6-9 September at Earls Court 1, London, is well established as the industry's prime international forum, and will this year include sections dedicated to display technology, sound installation and stage engineering.

In addition to the annual PLASA Light & Sound Show, the partnership will be carried to the Far East in April when PLASA Light & Sound Shanghai opens at the Intex Exhibition Centre. PLASA has taken advantage of a DTI initiative which provides support to companies within an industry sector exhibiting abroad and its successful sector challenge bid has enabled a number of British PLASA members to take their products to the Far East markets for the first time. The Shanghai exhibition will play host to 55 exhibitors from around the world, and is expected to attract around 5,000 key buyers from the entertainment centres of Shanghai.

Closer to home, and outlining PLASA and P&O's commitment to specific market trends, the second dj Culture exhibition will take place at the G-Mex in Manchester from 30-31 May. dj Culture is an ideal opportunity for companies operating within the dance music and mobile DJ sectors to reach enthusiastic consumers. Underlining the prominence of the exhibition is the backing of companies such as Roland, Martin Professional, Pioneer and Galaxy Radio.

In addition to these trade events, PLASA undertakes the organisation of UK exhibitor groups and brochure missions to many other leading industry events around the globe each year, ensuring the best of opportunities for its members.

Trading Places

As part of Selecon UK's expansion plans, **Andy Trevett** has been appointed in the new role as professional account sales executive.

A familiar figure in the professional theatre lighting industry, Trevett has recently moved from Doughty Engineering to help advance Selecon towards the new millennium. The appointment follows the success of Selecon's ranges of both entertainment and architectural lighting which, up to the present, has been managed solely by Graham Fathers. Fathers continues to run the architectural market sales as architectural sales executive and together with Trevett will continue promoting Selecon's many versatile ranges of professional luminaires.

Total Fabrication has added **Jane Hewett** to the sales team. Hewett brings with her many years' experience in technical sales, particularly in the show and presentation sector.

Richard Bunn, a senior engineer for four years with Glantre Engineering, has left the company to take up a new position as electronics engineer within the R&D department at Strand Lighting.

OWL Video Systems has appointed a new service manager to head up their after-sales support team. **Gary Collinge** has extensive electronics experience gained from his time in the RAF and latterly working in the antennae industry. He will head up OWL's team of eight engineers which includes his predecessor Eddie Sargeant in his new role as chief engineer for the company. Following the launch of the new Tetrart Staging and S-Design presentation systems, OWL have also recruited a new specialist sales manager specifically for these products. **Mark Andrews** joins the company with a substantial track record

in business development gained in a number of different markets.

US company Towards 2000 has added two new staff to its rental and production department. **Mark Rudge** joins as production manager, bringing with him 15 years of rental experience in the special events, film, TV and video industries. **Amy Masgai** also joins T2K as production rentals coordinator. Masgai has worked in theatre and television as a lighting technician and designer. Both join rental manager **Matt Talent** who has been heading up the rental division for the past year.

Mark Ravenhill has been appointed technical director of American production company, New Dimension Productions. Ravenhill, previously with AC Lighting in England, heads up the American arm of the company and will be based out of their San Leandro office in California.

Comulite R&D has restructured its management team. Joining founders Fred Senator and Dan Redler are **Yehuda Shukrun** and **Amit Resh**. Shukrun has been with the company since 1984 and from 1987 has been the manager in charge of operations. He is now VP in charge of marketing, sales and operations. Resh, a senior computer engineer who has worked with the company for four years, has now become VP in charge of development.

BDC Music & Lights Limited is celebrating 20 years of business this year, and also the recruitment of an additional member of staff - **Andy Barnby**. Formerly with Bose UK,

Citronic and Lamba PLC, Barnby joins BDC as sales manager, with primary responsibility to expand the corporate sales of the company, and to increase the wholesale side of BDC's business.



Richard Bunn.



Gary Collinge.



Mark Andrews.

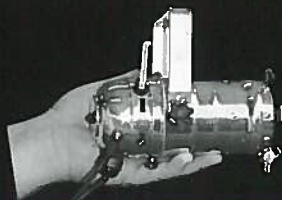


Yehuda Shukrun.



Amit Resh.

- Optional DMX interface
- Standard, Light, or Haze fluid
- Available in Par 20 or Par 36 size
- Par 36 Haze machine also available
- Black or polished aluminium from stock
- Other colours available on request
- Over 100 different scents available
- Fluid bottle can be mounted remotely
- Standard or Infra Red remote
- Fog system design & installation service



PAR - Fume

Par - Can

Par - Fog Machine

Par - Excellence !



**LIGHTING
TECHNOLOGY**

Sales and Service to the Entertainment Industry

2 Tudor Estate • Abbey Road
Park Royal • London • NW10 7UY
Tel: 0181 965 6800 • Fax: 0181 965 0950
Email: sales@lighting-tech.com
Internet site: <http://www.lighting-tech.com>



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

TRANTEC S 4 0 0 0

At Trantec, we're not afraid of change. After all we wouldn't have established our enviable reputation in the pro-audio market if we'd stood still. Our systems have always been developed to meet new demands and to give exceptional performance.

UHF RADIO MICROPHONE TECHNOLOGY HAS JUST CHANGED ITS IMAGE

With the launch of the new **S series** we're about to start performing at a different level. The **S series** is the most technically innovative range of radio microphones we've ever produced. Multi-function receivers, switchable channels, digital displays and the latest PLL synthesised tuning capability all combine to give optimum performance and pin sharp sound, whatever the application.

Take a look at the future of UHF radio microphone technology. Take a look at the new **S4000** from Trantec.

A D V A N C E D TRANTECHNOLOGY



For more information on the new S series fixed frequency and multi-channel UHF and VHF systems call Dave Mason on 0181-330 3111



bbm Electronics Group Limited

KESTREL HOUSE GARTH ROAD MORDEN SURREY SM4 4LP ENGLAND TEL: 44 (0) 181-330 3111 FAX: 44 (0) 181-330 3222
E-MAIL: enquiries@trantec.co.uk WEB SITE: www.trantec.co.uk

It's time to lighten up your mood

Ever wondered how to achieve the effect you get in old black and white movies? The flickering shadow of a cooling fan on a piano bar wall in the tropical heat of the afternoon? Of course you could follow the movie directors and spend a small fortune on specialised lighting plus the biggest turbine you can find. Or you could buy the Apollo Fan. A black box with a single beam of white light fronted by a four bladed fan, the Apollo Fan is a brilliantly simple idea. It's also extremely affordable. In fact it's the ultimate way to create the right mood for your premises.

Call 01604 636363 and ask about the Apollo Fan. And discover how it can lighten up your mood, without lightening your pocket.



**the
Fan**
THE
BLACK BOX
WITH THE
WHITE LIGHT



The Lighthouse
2-10 Thenford Street, Northampton NN1 5QT
Tel: 01604 636363 Fax: 01604 636525

NEWS Shorts

The 1998 **Showman's Directory** is now available from Lance Publications. The comprehensive volume includes detailed directories of contractors and services, entertainers, show dates and press, TV and radio contacts. Further information is available from Lance Publications, tel (01483) 422184.

White Light has been awarded the contract to supply the lighting rig to the new musical production of *Saturday Night Fever*, which opens at the London Palladium on May 5th. The company's specialist moving light division, The Moving Light Company, will supply the rig, which is based around a core of Martin Professional fixtures.

The **Chartered Institute of Building Services Engineers** are holding their National Lighting Conference at Lancaster University from 5-8 April. The conference, which is this year drawing paper contributions from Europe, Australia and North America, will also include an exhibition.

The first **Expo Sound & Light** exhibition will take place in the grounds of Romexpo's Exhibition Centre in Bucharest in May. For further details contact the Overseas Trade Show Agencies Ltd in London, telephone 0171-886 3103.

The Association of British Theatre Technicians (**ABTT**) have published *Guidance Note for New Requirements for Exit Signs for Auditoria in Cinemas, Clubs and Theatres* intended to clarify the UK Health & Safety (Safety Signs and Signals) Regulations 1996 that implement the EC Safety Signs Directive (92/58/EEC). Copies are available from the ABTT office in London, telephone 0171-403 3778.

Scottish Lighting Show



Pictured at the Scottish Lighting Show is organiser Joe Breslin (left) with members of the PLASA team, Norah Philips and Shane McGreevy.

Following its first event in 1996, the second Scottish Lighting Show took place at BBC Scotland's Glasgow studios from 16-17 February, receiving a unanimously positive response from visitors and exhibitors alike.

Exhibitors at the show included film and television lighting specialists Arri, Lee Lighting and Optex, along with Black Light, Martin Professional, Northern Light, Lexham Light & Sound, Stagetec, Cirrolite, AC Lighting and White Light (North), who were promoting their own film and TV lighting supply company, Electric Sun.

The show aims to bring together the major players in the Scottish Film and TV lighting industry, in an intimate and informal setting. A series of well-attended seminars held over the two days included sessions by lighting cameraman Paul Wheeler and lighting designer Dave Byars (Pulp, Blur, Elastica).

Praise for the show and for the man behind it - Joe Breslin of BBC Resources - was universal.

Three Moves for 3G

The product catalogue of Essex-based audio console manufacturer 3G Ltd has been taken over by Leaf Ltd, the highly-successful electronics manufacturer based in Northern Ireland.

Leaf manufacture and develop products for the pro-audio sector, in addition to ranges for the telecommunications, automotive, pharmaceutical and consumer electronics markets. Most of the manufacturing and development of 3G products will continue in the UK, with many long-term benefits anticipated courtesy of Leaf's technical muscle.

The new 3G structure coincides with a change in the company's distribution arrangements. With immediate effect the range will be handled exclusively in the UK and Ireland by Lamba plc, already specialists in the mixer market.

We don't sell pizza



Freelander Launch - Silent Associates

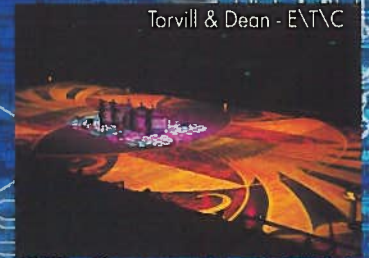
but we do Deliver

100 Objects - Peter Greenaway



Tasty Images

Torvill & Dean - ETC



pig! from

ETC

THE ONLY ITEM ON OUR MENU
IS A COMPLETE
HIGH POWER PROJECTION
SERVICE

tel: 00 44 181 893 8232

fax: 00 44 181 893 8233

e-mail: etcukltd@netmatters.co.uk

WILKES IRIS

World leaders in
Iris manufacture
and supply

Wilkes Iris Co Ltd, Widco Works,
London Road, Bexhill-on-Sea,
Sussex TN39 3LE

Tel: 01424 217630

Fax: 01424 215406



Call for
illustrated
brochure

All Action at the Sports Café in Dublin



Ireland's first sports-themed restaurant, The All Sports Café, has recently opened for business in Dublin. The centrepiece of the restaurant is a race winning Benetton Formula One car suspended from the ceiling, while other sporting memorabilia includes items from Irish Formula One driver Eddie Irvine as well as Jacques Villeneuve and representatives from other sports including Eric Cantona, George Best and Evander Holyfield.

A total of five videowalls are in use at the Café,

including over 100 Seleco monitors from OWL Video systems Ltd. The centrepiece of the restaurant is a 32-monitor videowall tower using the unique OWL wedge-shaped monitor. Specified and installed by John McHugo of Quantum Electronics in Dublin, the installation also incorporates video controls using Digimatic, Elca and Stinger equipment also from OWL Video Systems Ltd and the Kaleidolight graphics system to announce events at the café.

Grant for Scots Theatre Training

The Scottish Theatres Technical Training Trust (S4T) have recently been awarded a grant of £94,840 by the Scottish Arts Council National Lottery Department for a project to improve the standards of training for theatre technicians in Scotland. S4C will also be running the first five-day winter school in Pitlochry this month, which will include 15 courses covering areas from sound reinforcement to basic costume cutting.

Further information on the course is available from S4C at the Traverse Theatre, Edinburgh, telephone 0131-228 3223.

Melia Peavey

Melia Peavey, president of Peavey Electronics, has died. She passed away on Saturday March 7th at Rush Foundation Hospital in Meridian, Mississippi. She died of a cardiac arrest caused by a diabetic coma. She is survived by husband Hartley Peavey, founder and CEO of Peavey Electronics Corporation and her two sons. Donations can be made to Peavey House, a home for abused and neglected children founded by Melia Peavey - contribution may be mailed to Peavey House, PO Box 2898, Meridian, MS 39302, US.

Drama uses New ColorFader S


The new production of *The Lady's Not for Burning* by the San Jose Repertory Theatre in California used a compact rig complemented by the first batch of Morpheus ColorFader S chromatic scrollers to find themselves in a quiet speech drama. Artistic director Timmy Near's striking production of the 1950s verse drama melded 13th century mysticism with a Hendrix-ridden psychotic world of sixties Vietnam. In a unique deal for the Santa Clara-based company, Charlie Malings from Morpheus and Benton Delinger of the theatre set up for ColorFader S technology and the ColorFader Ms to supplement lighting designer David Taylor's plot.

Taylor's low sidelight onstage comprised a mix of ETC Source Fours with ColorFader S and the new Strand lanterns. Sidelight ladders were laced into JB Wilson's skeletal setting close to the action. The new fan-less ColorFaders extend the equipment away from rock and roll into the drama and dance field where the punch of high efficiency Source Four ellipsoidals can be enhanced by the options the chromatic ColorFader offers. The sidelight was supplemented by an array of ColorFader Ms on the first and second front-of-house bridges. The Ms have addressable fans but Taylor did not need to reduce the fan speed during the show since there was no discernible noise.

Taylor ran the scrollers in 'Swatchbook' mode where the single DMX channel to each Fader allowed for a selection from a wide range of colours. Taylor chose mainly the 'Rosco' colour lookalikes to match accurately the rest of the rig but when moving between two colours the ColorFader makes intelligent interpolations.

Taylor and house production electrician Michael Ferguson considered using the three channel infinite chromatic mix mode but the highly fluid approach to technical schedule suggested that the Swatchbook approach best served the production. Morpheus has recently signed a deal to provide 20 ColorFader S chromatic scrollers for the new home of the San Jose Repertory Theatre where they will complement the new inventory of ETC Source Fours. The theatre opens in November.

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








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

I tell you, Young Vic, Nepotism is the curse of the acting business. You only have to look at the so-called Acting Dynasties to see how rampant it is.

But when you make it, as I know you will one day, you can take pride in the knowledge that you did it by yourself, by your own strength of character and on your own merit.

And then maybe you'll get some work for your old Uncle Hamlet.

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

AN EXCELLENT EXCUSE FOR CLOCK WATCHING

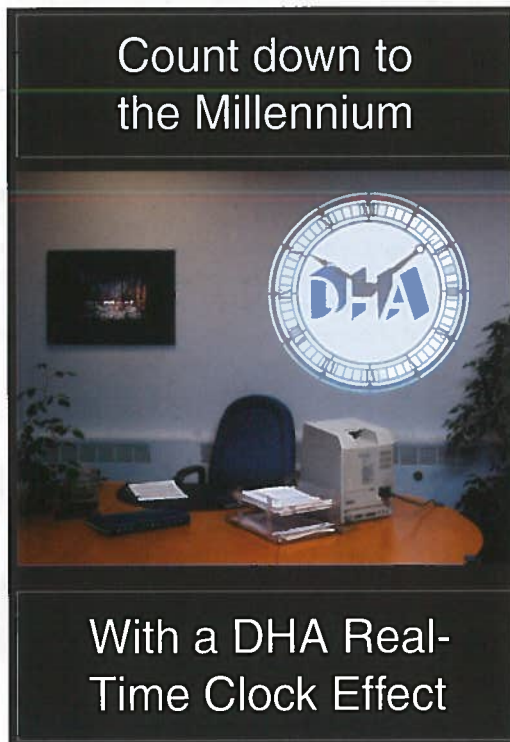
DHA

DHA has found the perfect use for their fixed speed double gobo rotator by putting it to work as a real-time clock effect. Designed for the cool-running ETC Source 4 lantern, and the ETC Source 4 HQI in particular, this clock effect is ideal for extended use, whether it be in a theatre, museum, shop display or even the office!

The clock effect is a combination of two glass gobos (hour & minute hands) and one metal gobo (clock face). DHA provides a range of seven clock face designs with hands to match or contrast. Choosing which design is right for your purpose is simply a case of mixing and matching the images.

Should none of these designs fit your requirement DHA will customise a metal face to your own specifications for a small additional fee. A metal design can also be bedded on the 'London' clock face as an ideal means of presenting your logo or whatever message you wish to convey.

Should your custom image require greater detail than that afforded by a metal design, or demand colour reproduction, DHA will, on receipt of a suitable transparency, make a full colour, photographic image on Cibachrome, which can be sandwiched between the clock hands alongside the clock face. This option is available for use only with the 70w version of the ETC Source 4 HQI with a CDM metal halide lamp (NB the 150w version is unsuitable for use with Cibachrome).



The CDM has the dual advantage of a longer lamp life - 9000 hours on average - and of being cool-running which is kinder to the rotator mechanism. The Cibachrome itself is not subject to the DHA 1 year warranty.

One set of clock hands has been specifically designed to leave the centre of the clock blank so as not to obscure the central image and this is highly recommended for use with detailed Cibachrome images. Clock hands can also be customised to your own design if required.

Should you require the hands to be of coloured dichroic glass, please contact DHA for details of colours and costs.

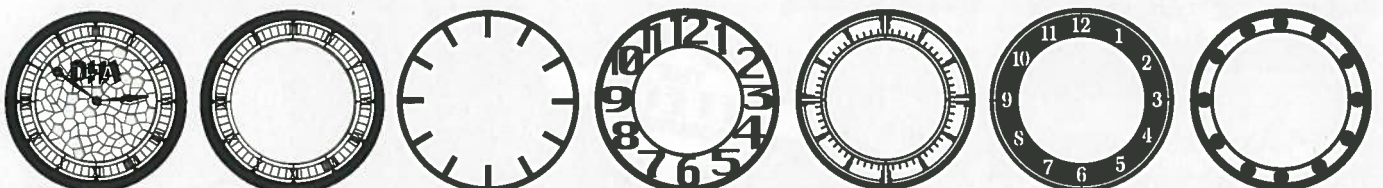
The DHA real-time clock effect can be front or back projected - three of the stock design faces can be used either way, but all designs can be adapted to do either if specified on ordering. Changing the direction of the hand movement is simply a matter of flicking the switch on the motor housing.

The real-time clock effect is powered directly from mains supply so no additional costs are incurred acquiring dimmers or transformers. Being mains-synchronous it performs accurately in all countries but please specify mains frequency and voltage when ordering.

So whether your designs are outlandish and highly individual or whether you wish to project a more traditional image, the DHA real time clock effect is the answer. The combinations are endless. The only restriction is your imagination!

The DHA real time clock - an excellent excuse for clock watching!

(Please seek advice from DHA should you wish to use lanterns other than the ETC Source 4.)



NEWS Shorts

Howard Eaton Lighting Limited (**HELL**) has made a major sale of 400W halide ripple effects to Selecon of New Zealand for the Te Papa Museum. The ripple machines are part of a package of luminaires for the £100m project.

The Music Company have taken delivery of the first Crest X-Eight HS console in the UK. The console is to be installed as the FOH desk at The Globe, a new 1200-capacity in-the-round theatre/cabaret venue at Blackpool Pleasure Beach. The installation, which also includes a host of Crest amplifiers, is to be completed by mid-April, with a launch date of early June.

Show Presentation Services (**SPS**) have acquired audio rental company Ray Lowton Sound (RLS). The move follows SPS's acquisition last year of Hardware House and gives SPS one of the largest stockholdings of d&b audiotechnik loudspeakers and amps in the UK.

PLASA Members Support Rose Bruford



Handing over the Light Curtains: pictured left to right are Nick Hunt (tutor), Mark Marsden-Smith (DHA), Nathan Ellis (yr II student), Rob Ely (principal), Edward Armatage (yr III student) and Nigel Morgan (course leader).

Students studying on the BA (Hons) Lighting Design course at Rose Bruford College have benefited once again from the generosity of leading lighting companies. DHA have donated two Digital Light Curtains (complete with scrollers) on long-term loan, while Strand have supplied an LBX desk for use on the season of plays staged at the ICA and lit by final year students. Nigel Morgan, course leader in lighting design at Rose Bruford, commented: "Again this shows the industry in support of our work. Students need time to learn high tech equipment away from the pressures of performance situations and this sort of arrangement is mutually beneficial."

Sarner's in the Dungeons!

Sarner International has just completed the design and installation of one of its three-dimensional talking heads at the brand new visitor attraction, Dungeons of Windsor, as well as supplying the audio systems throughout the attraction.

The talking head is of the criminal Stephen Pugh, who was arrested and sent to the dungeons of Windsor in 1805 for the crime of grand larceny. The model and animated head is set in the fabulous scene of the back end of a Man 'O War ship. At the top of the steps is seated the full sized figure of Pugh, from where the model tells the real story of his wait for deportation to Australia. The talking head is on a permanent loop, using a Digital Video Machine (DVM) through an LCD projector. The DVM has also been designed to incorporate two soundtracks: one of the judge and one of the prisoner.

Sarner was able to utilise its award-winning sound studios in Shepherd's Bush to record sound effects for the project including the creaking of the ship that can be heard throughout the scene. The sound is fed into Denon stereo amplifiers used in conjunction with JBL control series speakers. The special talking head footage was shot at Sarner's studios in Woodstock Grove where the company had arranged for an actor to play the part of Stephen Pugh and for a BBC make-up girl to create the authentic haggard look.

The Dungeons were designed and built in just 10 months and were converted from an old stables and carriage building.

WHAT THE FX is that?..

...Spectacular effects ...that's what!

Effects that are the dream of designers, planners, installers and users... **THE**

CO₂ Jet

Innovative features:

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

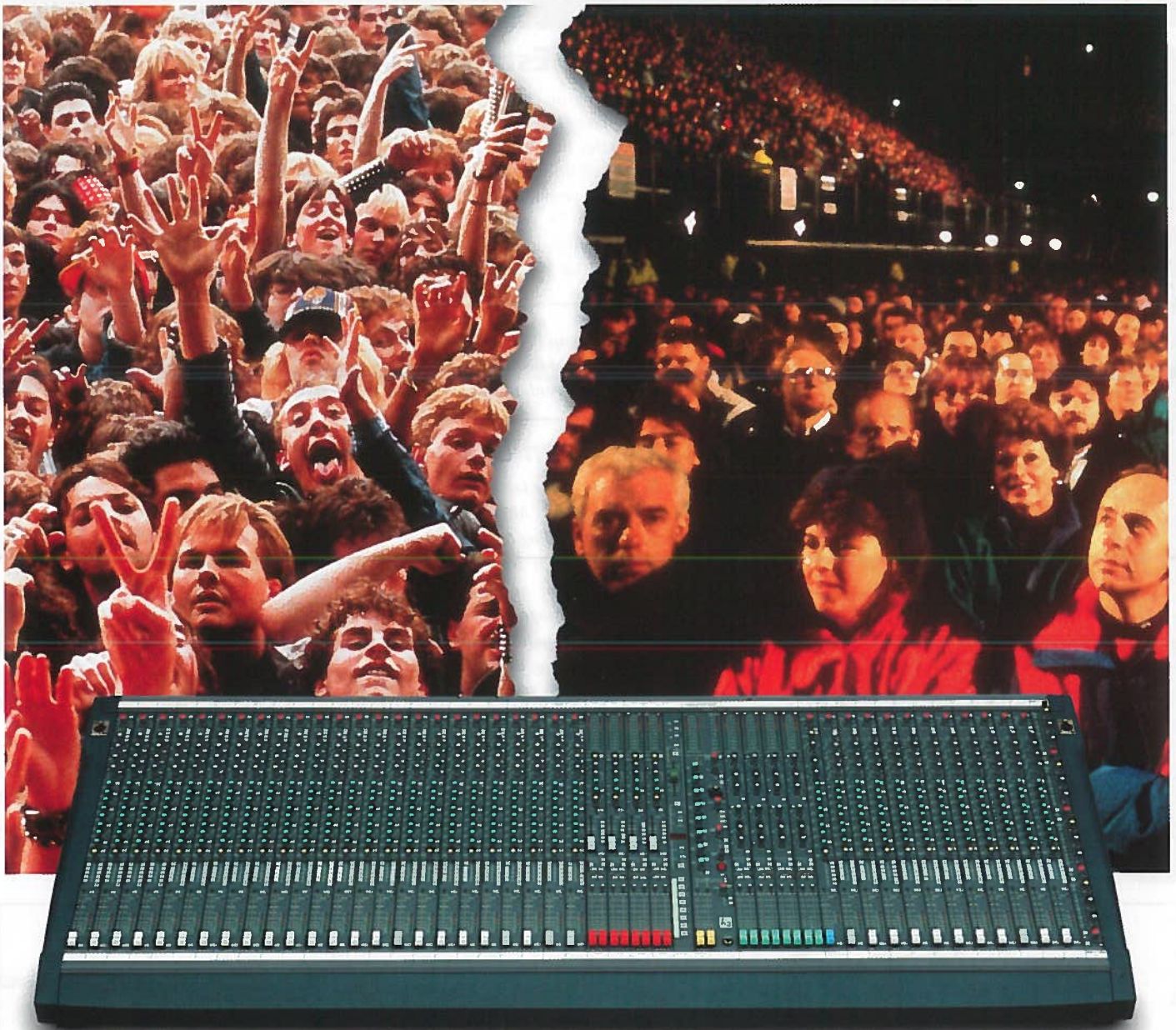


The Effects Company,
Unit 43, Barns Court, Turners Hill Road,
Crawley Down, West Sussex RH10 4HQ ENGLAND
TEL: +44 (0) 1342 718399 Fax: +44 (0) 1342 717525

Design
& Build
by



See us at SIB
Stand E/G8



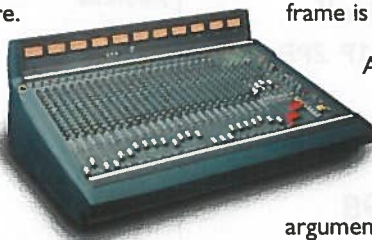
Whatever the audience, wherever the venue, K3 Theatre performs.



To meet the most diverse and demanding sound reinforcement challenges, audio professionals choose the fully modular K3 Theatre.

A range of frame sizes up to 48 channels plus a comprehensive selection of input, output and control modules, give K3 the ability to adapt to any performance.

A fact that has not gone unnoticed by the multitude of



hire companies that have already chosen K3 Theatre.

And neither has K3's compact portability (even the 40 input frame is just a two man lift).

Add to that Soundcraft's legendary 4-band semi-parametric EQ plus audio integrity to please the most discerning of ears, and the argument for K3 Theatre becomes irresistible.

Find out more by calling +44 (0)1707 665000.

SOUNDCRAFT, HARMAN INTERNATIONAL INDUSTRIES LTD., CRANBORNE HOUSE, CRANBORNE RD.,
POTTERS BAR, HERTFORDSHIRE, EN6 3JN, UK. TEL: +44 (0)1707 665000 FAX: +44 (0)1707 660742
EMAIL: info@soundcraft.co.uk or visit our web site at <http://www.soundcraft.com>
SOUNDCRAFT US, HARMAN PRO NORTH AMERICA, INC., AIR PARK BUSINESS CENTER 12, 1449 DONELSON PIKE,
NASHVILLE, TN 37217, USA. TEL: 1-615-399-2199 FAX: 1-615-367-9046

 **Soundcraft**
A Harman International Company

Gearhouse's Mobile Arena to Hold 22K

The Gearhouse Group have unveiled what they claim will be a radical new concept in temporary event venues. The Group are launching a new company, Gearhouse Structures, to promote Tensile 1, the first of three portable structures designed and built especially for Gearhouse.

The largest structure of its kind ever built, Tensile 1 will stand nine storeys high, 75m wide and up to 150m long, accommodating 12,000 seated or up to 22,000 standing. The supporting structure within Tensile 1 boasts an impressive secondary loading capacity, allowing the suspension of up to 200 ton loads. This capability allows the suspension of light and sound rigs without additional ground support. Together with full environment control and a full range of ancillary services installed, the new structure will allow promoters and event organisers the freedom to stage events in places where it has not been possible or economically viable to do so before.

The company are hoping that the structure will open up a wealth of opportunities for event producers and we can expect some weird and wonderful stories in the months to come . . .

Martin Audio Establish American Sales Office

Martin Audio are setting up an American sales office, and have appointed Rob Hofkamp, formerly sales director with TGI North America, to head up the operation. Hofkamp, who has been working on Martin Audio sales for the past 14 years, joined Martin Audio in early February in preparation for a hand-over on April 1st. He is joined by former TGI applications manager, Jack Alexander.

Pictured are Rob Hofkamp (left) and Jack Alexander (right) with David Bissett-Powell and Bill Webb from Martin Audio UK.



Compulite Open Day

On Friday 1st and Saturday 2nd May, immediately following the ABTT show in London, Stageteq will be holding two open days at their premises in Slough to provide an opportunity for hands-on access to the Compulite lighting control range.

Products on show will include the Spark, Micron 4D and Sabre lighting desks, Ethernet nodes, digital dimmers with status reporting, colour scrollers, motorised yokes, HMI dimmers and the CompuCAD 3D lighting design package.

Staff will be available to demonstrate the equipment, answer technical queries and receive comments and suggestions. Anybody interested in attending should contact Stageteq in Slough, telephone (01753) 553522.

Sound Wizards

A touring production of the Wizard of Oz is the first US installation to specify the award-winning TiMax digital audio matrix system. TiMax is being used to control distribution of the sound effects for the show. Its ability to localise sound using audio Image Definitions (level/delay relationships) allowed sound designers Mark Menard and David Patterson to place and move sound effects (including swirling, blustering wind effects which move off the stage and into the audience) anywhere in the auditorium.

On-stage effects are localised by using small speakers mounted on an upstage overhead lighting truss, so what the audience hear is the primary sound wavefront bouncing off the stage supported by correctly delayed proscenium L/C/R and house effects system.

ABTT

Association of British Theatre Technicians

TRADE SHOW 98

EXHIBITION

of BACK STAGE EQUIPMENT & SUPPLIES

The Technician's Trade Show!

The Royal Horticultural Halls
80 Vincent Square, London SW1P 2PE

Wednesday 29 April 1998

11.00am to 6.00pm

Thursday 30 April 1998

11.00am to 5.00pm

A full programme of free seminars

For tickets and further details please contact:

Association of British Theatre Technicians
47 Bermondsey Street London SE1 3XT

ABTT TRADE SHOW 98

COMPLIMENTARY ADMISSION APPLICATION

Please complete in block capitals:

First name:

Surname:

Job Title:

Company/Theatre:

Address:

Post Code:

Phone: Fax:

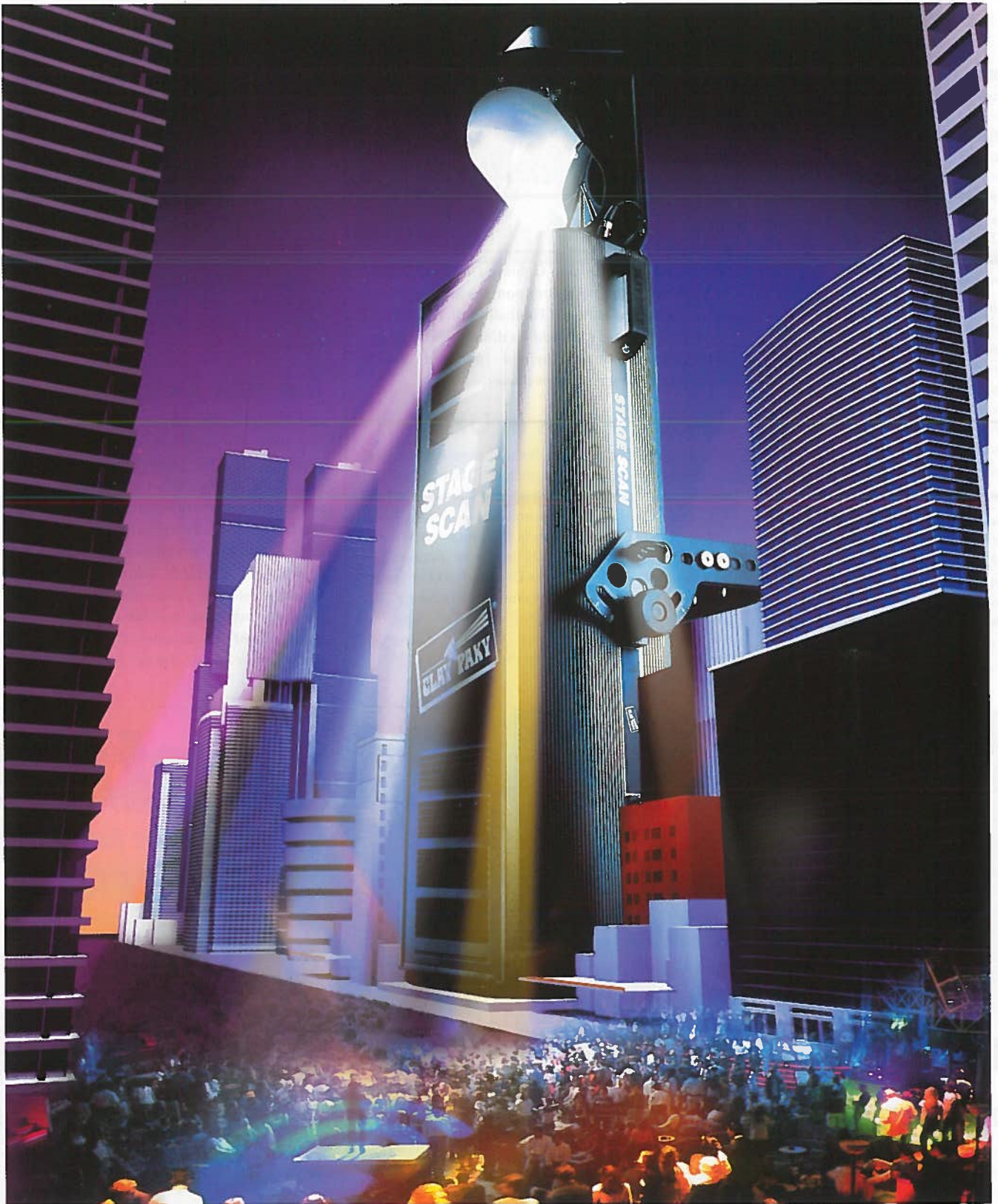
E-mail:

Have you attended this event before?: Yes No

Are you an ABTT member?: Yes No

Pre-register for fast track free entry
Fax this form NOW to 0171 378 6170
or post to ABTT Office

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) 35.665976
Internet: www.claypaky.it



PROFESSIONAL SHOW LIGHTING

NEWS Shorts

DDA has built a custom QII console to provide the additional inputs required by sound designer Mick O'Gorman for the 'new style' touring production of Riverdance in North America. The specially modified 68-input QII was supplied by rental company dB Sound of Chicago to the show, which now features three QIIs on tour worldwide.

Power specialists, **Templine**, are taking to the stage to ensure that the right amount of power is produced for the glittering West End production of *Showboat* at the Prince Edward in April. As *Showboat* sails in from the US, its electrical equipment requires special kit to convert from US voltage to UK voltage.

Amek has launched a new web site. Software downloads and FAQs are complemented by the usual information sections on the company, its product portfolio, dealer lists and recent news. Check it out at www.amek.com

STLD Sponsors Night



The Society of Television Lighting Directors (STLD) recently hosted a night for sponsors and members at the Twickenham Rugby Football Club. A brief tour of the ground was followed by dinner where Rugby International Martin Bayfield (pictured above) entertained the guests after dinner.

Technobeams in UK

The first High End Systems' Technobeams have arrived in the UK and are being distributed by Lightfactor. The unit was previewed at PLASA 97 and launched at LDI. Coventry-based sales and installation company ABEE Ltd received several units from the initial batch to be released. The first of these has now been installed into the main venues at Leicester DeMontford University Students Union and Bournemouth University SU. Others have been supplied by ABEE via The Masquerade Corporation to Aberdeen Mercedes dealer John Weir for use in the showroom!

White Light Enliten

White Light has formed a new division specialising in architectural and display lighting products. The new company, Enliten, will liaise with designers and consultants working with architectural and display lighting to address their needs.

The company has already been involved with the new lighting scheme for the foyers at the Royal National Theatre, for which it created an HQI adaptor kit for the ETC Source Four. This development, which won a commendation at the LDI 97 exhibition in Las Vegas and a Product of the Year Award from TCI magazine, allows the lantern to take a 150W HQI lamp with a 9,000 hour lamp life.

Enliten is headed up by Paul Simson, who has spent seven years at White Light. Current work includes projects for British Airways, British Telecom and News International.

Rainbow Deal

Lightpower of Paderborn, Germany, have taken on the exclusive worldwide distribution of Rainbow products. The company have set up a dedicated subsidiary, The Rainbow Colour Changers Company, to undertake the entire sales, service, support and marketing for the Rainbow brand, whilst drawing on the management, structure and despatch facilities of Lightpower. Romator Rainbow Production, the Stockholm-based manufacturer of Rainbow products, will now be able to concentrate on the development of new products, in close co-operation with Magnus Anuèll, the designer of the Rainbow.

Earliest man discovered heat rises...
A reality yet to be mastered by today's axial profiles.

Pacific

Cool light. Cool luminaire. The next generation.

<http://www.selecon.co.nz/~selecon>

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

PW Enterprises Ltd

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 contact George, Perry or June on
Tel: 0181-646 6131 - Fax: 0181-646 5983

WE'RE RIGHT BEHIND YOU!

LWT - MICHAEL HURL SERVICES - CARLTON TV - TRADESHOWS - CLUBS MARQUEES

PA Centres

For the full effect...

A75 PA Centre

- 75w PA Amplifier
- 6 Station AM/FM Tuner
- Auto Reverse Cassette Player
- AC & 12v DC
- 19" Rack Mounting Kit



Amplifiers

Loudspeakers & Horns

PA Centres

Mics., Stands & Accessories

Conference Systems

19" Equipment Racks

ALWAYS AVAILABLE... ALWAYS RELIABLE

Tel: (+44) 01923 24888/9

Fax: (+44) 01923 254607

eMail: info@adastra-electronics.ltd.uk

Web: www.adastra-electronics.ltd.uk

ADASTRA

PROFESSIONAL AUDIO THAT SETS THE STANDARDS FROM

PHONIC

PHONIC DISCO MIXERS



PHONIC POWER AMPLIFIERS



PHONIC FX UNITS

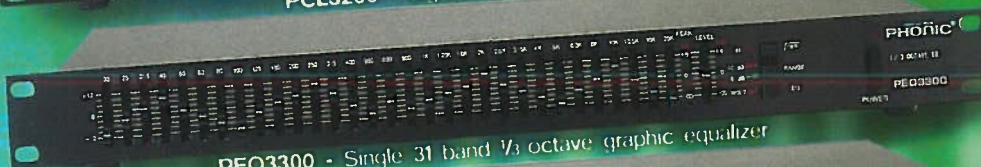


PCL3200 - Signal Compressor / Limiter

Signal Compressor/
Limiter

Graphic Equalizers

Introducing a range of beautifully engineered units providing high quality, professional graphic equalising and signal processing for stage or studio.

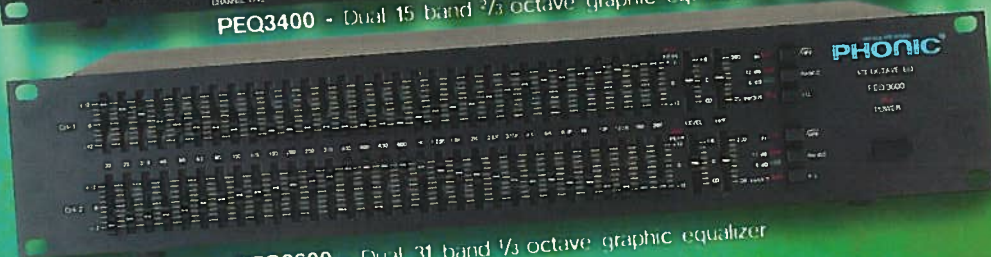


PEQ3300 - Single 31 band 1/3 octave graphic equalizer

A highly sophisticated dual-channel compressor/limiter which, once installed, will become an indispensable part of any audio rack, providing a live or recorded mix with all the clean, clear punch that only a truly professional dynamics controller can offer.



PEQ3400 - Dual 15 band 1/3 octave graphic equalizer



PEQ3600 - Dual 31 band 1/3 octave graphic equalizer



PHONIC COMPACT MIXERS

PHONIC LOUDSPEAKERS



PHONIC AUDIO MIXERS

Introducing the New Phonic professional range - setting new standards in mixing desks, disco mixers, amplifiers, graphic equalizers and speakers. Superb quality, excellent reliability and unbeatable value. New Phonic... phantastie!



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

NEW PHONIC®

FOR THE FULL STORY ON NEW PHONIC 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

PSL Give Verve Video Playback



PSL recently provided video reinforcement for a six-show mini tour with award-winning band, The Verve, for dates in Glasgow, Manchester and London. The company supplied a conventional playback system comprising screens (14ft x 10ft and 20ft x 15ft), a selection of lenses and a pair of

Barco 9200 projectors flying off the front truss. The task of setting up the equipment and running the show was entrusted to former Prodigy video director Matt Askem. The playback footage was provided by the band's promotion team.

Photo: Phil Dent

Another creative solution from the world's foremost innovator of structural support systems.

TOMCAT
Life

A different look.

a Liter
weight, but the same load capabilities and quality construction that you have come to expect.

Available in, and compatible with, the most popular sizes of standard TOMCAT trussing.



TOMCAT
STAGING, LIGHTING AND SUPPORT SYSTEMS

US Tel: +1 915-694-7070

US Fax: +1 915-689-3805

www.tomcatglobal.com

UK Tel: +44 (0) 1386 48888

UK Fax: +44 (0) 1386 49999

Batmink Theft

Batmink have had £35,000 of goods stolen from a lorry parked overnight in London. On Monday 2nd March, whilst asleep in his cab, Batmink employee Luciana Menga was attacked and taken from his lorry. He was tied by his wrists and ankles and pushed into another van, and then driven for a short distance before being left. Menga was able to free himself and alert the police.

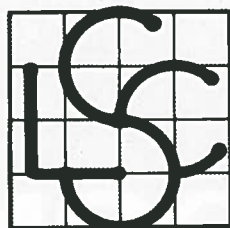
On return to the area it was found that the lorry and 40' container was missing with the contents, which included 10 pallets of Par cans and further lighting equipment destined for Batmink. The lorry has since been found minus its contents. Anyone being offered products with DTS, Italy on the boxes, at cheap prices should contact either Batmink on (01458) 833186 or Sheila Stewart at Hounslow Police Station on 0181-577 9438.

New Product Testing Lab Opens in UK

British exporters got a major boost in late February when a new laboratory was opened for product testing and certification by UL International (UK) Ltd, a subsidiary of the US-based Underwriters Laboratories Inc.

Offering direct access through product certification to all of North America and Europe, the new lab offers advantages to British companies competing in world markets. Tests at the new laboratory, which is located in Guildford, will cover safety evaluations of a wide range of electrical products made in the UK for export.

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

HIGH PERFORMANCE.
MORE PERFORMANCES.



Compared to conventional 650 watt spotlights, CE Source Four jr delivers more light, better imaging and beam quality, and extremely low operating costs.

With its new long-life 575 watt HPL lamp, ETC's CE Source Four jr keeps performing for 1500 hours – four times the life of comparable lamps. A quarter of the relamping cost.

CE Source Four jr comes in three fixed beam angle ellipsoidals and an exciting new Zoom!

CE Source Four jr – more performance for your money.

Source Four jr Zoom.

Flexibility and power. 25° – 50° field angle range, with great imaging and light output.

CE SOURCE FOUR JR



NORTH AMERICA TEL: (+1) 608 831 4116 FAX: (+1) 608 836 1736 EUROPE TEL: (+44) 181 896 1000 FAX: (+44) 181 896 2000 ASIA TEL: (+852) 2799 1220 FAX: (+852) 2799 9325

www.etcconnect.com

NEWS Shorts

Theatre Projects supplied the lighting for the 'X' corporate party for Deutsche Börse which took place in January. TP supplied both rigging and lighting, including 22 Vari*Lites, Pars, Source Fours, strobes and dry ice effects.

Following the success of Klark Teknik's DN8000 loudspeaker processor on a recent 10 date tour by jungle pioneer Goldie, UK distributor **The Pro Audio Group** has supplied a further five to PA specialist Eskimo Noise. Three are destined for installation in clubs from London to Amsterdam, including one for Goldie's weekly 'Metalheadz' club night at London's Blue Note.

Orbital have launched a world wide web site. It will be developed into a fully-featured, integrated, on-line rate card and will eventually cover all Orbital's services. (www.orbitalsound.co.uk)

Celco on Superstar



Celco arranged a two-day product training course for a Swedish production crew after a Ventura 1000 lighting console was specified to run the generic and effects lighting on a revival of *Jesus Christ Superstar*, which opened at the Scala in Karlsbad at the end of February. The desk was chosen by the designer, UK-based LD Saul D Mudd, and was consequently purchased for rental by Magnus Jansson's company, Woodlite.

"We needed an automated desk," explained Saul, "and we were recommended the Ventura as being ideal for controlling the array of Pars, Profiles, Rainbow scrollers, Cyberlights and Studio Colors on the show. The technology and layout may be unusual for a theatre operator but the bonus is that with so many operas and theatre productions now using moving lights, the access from a Ventura is just so fast."

Pictured front (left to right) are Magnus Jansson (Woodlite), Saul D Mudd (LD), Ronny Andersson and Anders Eriksson (board operator and production electrician). Standing behind are Celco's Pete Sarson and Colin Whittaker.

True North Launch EFS

True North (UK) Ltd, who co-ordinated the Prodigy's headline shows at every major festival in Europe last summer, has launched a new company - European Festival Services. The company will provide a festival production package which will include staging (Edwin Shirley's Lite Tower System), sound (SSE's Alpha system with Yamaha and Midas desks), lighting (Cyberlights and Studio Colors from Neg Earth, Xenon Super Troupers plus all the usual generics, together with the Avo Diamond and Flying Pig WholeHog desks), generators, screens (Sony JTS 35s from Screenco), cameras and crowd control barriers. The basic EFS package is designed for open air festival venues with a capacity ranging from 15,000 to 25,000 and equipment and crew will travel with their own production manager.

Lamba Extend DJ Workshop Programme

Increased demand has forced Lamba to extend the series of DJ Generation workshops at dealers around the country, which they set up late last year. The workshops were created in direct response to customer feedback and provide an insight into the DJ trade, giving useful tips on technique, hands-on experience with the latest technology, an opportunity to meet with experienced DJs and the chance to win a KAM DJ mixer. Forthcoming dates include Stage Box, Blackpool (24th), Audio Tech, Darwin (April 1st) and 2007, Birmingham (April 15th).

Base down axial profiles.
Active Heat Management - AHM

Cool light. Cool luminaire. The next generation.

<http://www.selecon.co.nz/~selecon>

The
**Fibre Optic
Lighting People**

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

LITTLE BLIZZARD See the Difference!
ULTRA VIOLET SNOW
Flying Snow,
No Cleanup

SPACEHAZER
33% MORE HAZE
3,000 to 5,000
Seating

HI-LO DIGIFOGGER II™
WATER BASED HAZER
Fastest Haze
Highest Control

SNOBIZ™
Award-Winning
Biodegradable Snow

CITC
CRAWFORD INTERNATIONAL THEATRICAL CORPORATION
2100 196TH ST. SW #138 LYNNWOOD, WA 98036 USA
PHONE: (425) 776-4950 FAX: (425) 776-5129

Giotto

Any colour you like.



foto Blow-Up - Pizzaro - Italy

professional moving head wash luminaire

- 1.200W MSR discharge lamp
- 22.000 lux @ 5mt
- 200mm fresnel lens diameter
- electronic ballast
- universal main source (90÷245V AC - 50/60Hz)
- speakon main socket
- 540° pan rotation (3,8 sec) 16bit resolution
- 270° tilt mouvement (2,4 sec) 16bit resolution
- CMY colour mixig system
- 6 position colour wheel with dichroic filters
- shutter/strobe
- zoom
- linear dimmer 0÷100%
- dmx 512 input signal (13 channels)
- settings via internal microcomputer
- dimensions & weight: 470x420x720 mm - 30Kg

SGM
LIGHT TECHNOLOGY

Via Pio La Torre, 1 - 61010 Tavullia (PS) - Italy
Tel. +39 (0)721 476477 - Fax +39 (0)721 476170
<http://www.sgm.it> - sgm@interbusiness.it

NEWS Shorts

TP Sound, the Greenford-based pro audio rental company, has recently purchased several **Trantec S5000** systems, taking their stock to 24 lapel units and 12 hand-helds. Corporate specialists **Show Presentation Services**, also based in Greenford, have also recently purchased 30 additional Trantec S5000 systems to add to their arsenal of AV equipment.

Oasis Stage Werks in Salt Lake City, Utah, have joined Vari-Lite's growing network of Series 300 dealers.

Responding to the increasing demands of the pro-audio marketplace, **BSS Audio** have released an interactive CD-ROM. The CD covers all aspects of the company's business, including an interactive product catalogue, details of international distribution, architects' specifications and DXF files for each product.

EnTech 98 Gears Toward 2000 Olympics

Australia's entertainment technology exhibition, EnTech, will run at the Sydney Exhibition Centre, Darling Harbour, from 22-24 April. Now that the event is switching to a biennial footing, this will be the last major entertainment technology expo in Australia before Sydney hosts the Olympic Games in the year 2000. In addition to a show floor packed with exhibitors from all over the world, EnTech will feature a programme of 18 seminars held in two seminar theatres in the exhibition hall, while a conference on Show Safety, hosted by ShowSafe, will take place on the day prior to the show at Sydney Opera House.

The EnTech Awards Dinner and Dance will be held at the Metro Theatre on Thursday 23rd April where '30 Years of Entertainment Technology' will be presented by Dr Karl Kruszelnicki. For further details contact Caroline Grafton in Australia on +61 2 9876 3530.

Light Jockey 98

Clay Paky and Pulsar are once again running the World Light Jockey competition, to be held at London's Hippodrome during the PLASA Show in September. This year sees the addition of four new nationalities to the competition, with entrants from the UK, France, Italy, Germany, Spain, Holland, Argentina, Switzerland and Singapore, meaning that four world semi-finals have now been introduced, and will be held at the Limelight club. For further details contact Pulsar direct on (01223) 366798.

Dodgy Mic Deal



Sennheiser has signed British pop band Dodgy as official endorsees of its new Evolution stage microphone series. The group, who will soon be taking delivery of a complete kit of Evolution vocal and instrument mics, have, in the meantime, been working both on-stage and in the studio with a full complement of current Sennheiser and Neumann high-end mics.

In the past 12 months the band have taken on other artistic projects. Lead singer Nigel Clarke set up his own film music production company, HuncaMunca, to include a 48-track studio in North London. Together with the band's resident recording engineer Jerome Di Pietro he wrote and recorded the original music for the soundtrack of the independent film 2x4 - which picked up a Best Cinematography award and critical acclaim at the Sundance Festival in January.

The power to control...

500i series Pentium II consoles, working in conjunction with ShowNet nodes provide limitless control options - allowing designers and operators to communicate with moving lights, dimmers, scrollers and any DMX device over a simple low cost cable.

Unlock the real power of the console with file servers, sophisticated remote video devices and even remote printers. Multi-user and multi-console operation giving ultimate control, when and wherever you want it.



Strand Lighting Limited • North Hyde House,
Hayes Road, Heston, Middlesex, UB2 5NL, UK.
Tel: 44(0)181 571 3588 Fax: 44(0)181 571 3305

Strand
LIGHTING

Superland - Tel Aviv

Amusement Park Ltd of Tel Aviv, Israel, has retained Richard Crane Productions to develop a master plan for the expansion of their theme park known as Superland. With the addition of six acres of land and several high tech rides, the total expansion is expected to cost US \$20 million. The company has contracted with Richard Crane Productions to assist in designing the five year master plan to carry out this development.

Superland is one of four parks, all located in Tel Aviv, which are owned and operated by Amusement Park Ltd. It is located in the centre of Israel, in the Coastal City of Rishon LeZion, about a 40 minute drive from downtown Tel Aviv. The area of land where the park is situated has been partially developed and the owners now plan to develop the remainder of the park. They acquired Superland in 1994 and after successfully increasing attendance figures in line with their other parks, they are now ready to embark on a plan to improve the park to bring it up to the standards of some of the larger parks in the world.

RCP is a themed entertainment design and production management company whose members have worked on projects all over the world. The company's range of experience extends from master planning, animatronics, special effects, interior design, illustration, lighting, set and sound design, as well as story writing, film and video production and total project management

Interactive Diner Opens in Los Angeles



An indication of the future role of interactive display is to be found at the Museum of Tolerance in Los Angeles. The 'Point of View Diner', a new \$1million exhibit, which opened in January explores issues of social responsibility, and is based on the use of Electrosonic's latest video server technology.

The exhibit is a recreation of a 1950s diner, but instead of food it serves up a menu of controversial topics. The scenarios are presented on big screens at the end of the diner. Each 'guest' has in front of them their own personal 'jukebox' - a colour LCD screen with selection buttons with which they can question the participants who then, by dint of a video clip, reply. At the close of

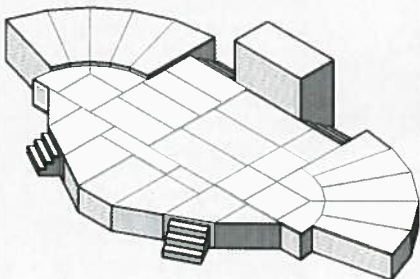
the discussion, the jukeboxes become voting terminals, the results of which are relayed on the big screen. Electrosonic Systems' Burbank office were responsible for the complex video engineering and customised computer software needed to realise the exhibit. The key to its success is a system of 'video on demand' achieved by using video servers which carry the video programs on high capacity computer hard disc drives. The system required no less than 40 channels of video, all of which can access any part of the stored programs. Audio for the big screen sequences is relayed through loudspeakers but that for the individual jukeboxes is heard through individual 'listening sticks'.

Formula Four

ETC's Belgian distributor DCD Scenic Projects SA, have found that the Source Four Par is proving particularly popular for car exhibitions. The Philing Rental Company have recently purchased 200 Source Four Pars for the 'Salon de L'Auto 1998 - Brussels' car exhibition. The Source Four Pars were installed on the Volkswagen Stand at the show in January.

ETC also provided ET & F Rental Company with 100 Source Four Pars, which they have purchased for their rental stock and were used on the Michelin stand.

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

Digital dimmers...

EC90SV
Rack:01



Sophisticated signal distribution over ShowNet Ethernet eliminates costly DMX splitters and cabling. Category 5 wiring delivers your vital show information where it is needed.

 **Strand**
LIGHTING

Lights that move...



Using flexible DMX nodes to deliver data to moving lights. Strand control systems support 16 bit resolution for the highest accuracy. Preset focus and a host of fixture libraries make life easier.



Paris SIEL Kicks Off Spring Trade Show Season

Another busy Spring season is underway, having begun in Paris with the 16th Salon International de L'Equipement des Lieux de Loisirs et de Spectacles - or SIEL, for short, running alongside the Salon du Théâtre. Sited at the Parc des Expositions, Porte de Versailles, this was reportedly the busiest SIEL ever, with over 25,000 visitors attending.

A well-attended seminar programme ran alongside the show, with topics including 'Solutions to Beat Noise', which looked at the problems of increasing dB levels and the danger of ear damage. A session on 'Opening a Provincial Performing Arts Venue' was hosted by La Scène magazine, while 'Pyrotechnics: Getting it Right' looked at current regulations, administration and training. 'Stage Production and new lighting techniques' looked at the increase in the use of large-format projection in theatre and opera productions.

For the first time the show incorporated a special pavilion devoted to the Guest Country of Honour - Spain. The Spanish delegation included scenographers, architects, manufacturers and performing arts technicians, while the Spanish Pavilion hosted an exhibition dedicated to the country's most prestigious cultural venues and artistic productions.



Spain also provided the entertainment theme for another new feature of SIEL - the Nocturne. This extended session on day three saw the show stay open until 10pm, providing a festive atmosphere for visitors and exhibitors to meet and mingle. The Louis Jovet Trophy Awards were presented at the Nocturne, for product innovation in the performing arts field.

Product news from the show will be caught up with in our Frankfurt Musikmesse, SIB Rimini, ABTT London and EnTech Sydney exhibition reports in the forthcoming issues of L+S.

Pearl 2000 combines compact dimensions with plenty of power, offering full moving light control for up to 120 intelligent fixtures.

The new Pearl 2000, coupled with the award winning Graphics Tablet allows the user optimum speed and creativity.

Pearl 2000



2,048 Channels
120 Intelligent Fixtures
240 Dimmer Control Channels

UK TEL: +44 (0) 181 965 8522 · USA TEL: 001 423 938 2057

15 playback masters to control 450 memories, chases or cue stacks

Colour VGA output fitted as standard

MIDI and Bass, Mid & Treble sound to light triggers

Shape Generator for instant creation of patterns & effects

Theatrical style keypad channel selection and playback control



Celestion's Chequered Career



Celestion's CRn series speakers have been installed at the Chequers Clubhouse complex (pictured above) in Hucknall, Nottinghamshire, supplied by Intercom DFB.

The venue, owned by Meridian Taverns, is a themed complex with a sports theme concentrating on the sporting greats of the past. The sound system consists of four Celestion CRn153 and two CRn 181X, and is kept busy through a varied weekly programme of events, including live music, discos and karaoke. The CRn series consists of four compatible full-range units and one sub-bass unit, each fitted with M10 flying points and feet, enabling them to be flown or floor-mounted as required. Commenting on the installation, the managing director of Meridian Taverns, Guy Barlow, said: "When we decided to install a new system, the people at Intercom DFB showed us a wide range of products, but the Celestion speakers just sounded so good. We have some new projects in the pipeline and we will have no hesitation in using Celestion again."

Colours that change...



Directly access colour and intensity from a single command. Smart, move only when told, colour attribute control eliminates gel string damage in blackouts.

 **Strand**
LIGHTING

LIVE SOUND SALES/ PRODUCT SPECIALIST

Excellent package + car

Due to expansion, a vacancy has arisen for an experienced individual to further develop Arbiter Group's pro brands - JBL, AKG, dbx and C-Audio - in the live sound/touring market. We are looking for someone who can thrive in a combined sales and product support role - with a focus on developing the business, but with the technical knowledge to support the products in the field.

To succeed in this role, you must be a technically-minded, confident self-starter who is willing to roll their sleeves up and get stuck in. Ideally, you will have experience of working in the live sound industry and be based in the South East. The role will be varied, and the prospects are excellent for the right individual to work for one of the fastest growing distributors in Europe.

All applications (treated in the strictest confidence) must be sent in writing with a current CV to:

Cathy Francos, **Arbiter group Plc**
Wilberforce Road, London, NW9 6AX
Tel: 0181-202 1199 Fax: 0181-202 7076



JOIN THE BRIGHT LIGHTS

coe-tech are a key distributor of effects lighting for major international brands. Due to rapid expansion we are now looking for experienced sales people/specialists to expand and develop the following areas:

- Retail Markets
- Rock 'n Roll Hire
- Theatre and Television

Initially working in the NW, Midlands and Southern England, the successful applicants would be join a highly motivated sales team.

Salary and benefits are linked with experience, however a basic salary, plus bonuses, company car and access to company schemes are on offer:

Please apply in writing enclosing full CV with complete career history and experience to date to:

The Sales Director
coe-tech Ltd
Hartburn Close
Northampton NN3 9UE.

NEWS Shorts

President of the **Thames Valley DJ Association**, Gemini's Rob Peck, presented awards to Numark, Denon, Ecler, JBL and Abstract at the association's annual dinner recently. Numark's DMI635 won Best Mixer, Denon's DN2000F MkII picked up the award for Best CD Console, JBL's EON series won Best Loudspeaker, Ecler collected the Best Amplifier for their 60 Series and Abstract walked away with the Best Lighting Effect award for Futurescan III.

Gerriets Great Britain has supplied a range of materials to Carmel Said - one of the foremost scenic artists in Europe. The company supplied a number of materials.

Vari-Lite Inc's annual Vari*Image gobo design competition has been won by Cris Dopher, a lighting design major at New York University's Tisch School of the Arts. The company received 115 designs from 32 students.

LTP Host Preview of Irideon AR6 and AR7

Architectural lighting specialists Lighting Technology Projects hosted a demonstration of new product prototypes at their Park Royal headquarters recently. The prototypes, from Irideon, the architectural product division of Vari-Lite Inc, were provisionally flagged as the AR6 and AR7, following on from the highly successful AR500 and AR5.

Essentially, the new products are flush-mount recessed architectural and display lighting units, which combine Vari-Lite technology with moving mirrors within an entirely convection-cooled environment. This is especially important due to restrictions on fan-cooled units recessed into ceiling cavities. Future additions to the product range will include exterior and surface-mount versions of the luminaires. A number of architectural lighting design consultants attended the previews over three days, and the feedback received was extremely positive, according to LTP and Irideon. Irideon were also using the demonstrations to show off the new, upgraded version



The Irideon AR5 - the upgraded version, soon to be part of a larger product family.

of their AR5 fixture, which now has the capability to switch off without power down, providing greater flexibility within display environments, where the lamps are regularly required to be dark.

Animatronics Bring the Pushmi-Pullyu to Life

Hugh Lofting's Doctor Doolittle will come to the live stage for the first time in a £4 million production at the Labatt's Apollo in Hammersmith. The production is made possible - and doubtless the budget made necessary - by the inclusion of 95 animatronics beasts brought to life by Jim Henson's Creature Shop. The show, which opens on July 14th, stars Philip Schofield as the Doctor, and is directed by Steven Pimlott.

Cool light. Cool luminaire. The next generation.

<http://www.selecon.co.nz/~selecon>

UNIQUE LIGHTING ACCESSORIES

CITY THEATRICAL I N C

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:

T.M.I.B. 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

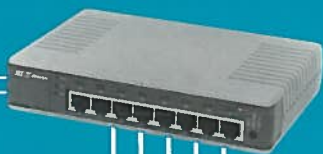
A Touch of Distinction in the World of Trussing™

*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

ShowNet connects it all...

Ethernet Hub



500i series Pentium II consoles working in conjunction with ShowNet nodes provide limitless control options - allowing designers and operators to communicate with moving lights, dimmers, scrollers and any DMX device over a simple low cost cable. Now enhanced to include Tracker™, Networker™ and CommuniquéPro™ software. Unlock the real power of the console ultimate control, when and wherever you want it.



Lights that move:
Using flexible DMX nodes to deliver data to moving lights.



Colours that change:
Directly access colour and intensity from a single command.



Digital dimmers:
Sophisticated signal distribution over ShowNet Ethernet eliminates costly DMX splitters and cabling.



ShowNet nodes:
Select displays, run remote faders, print hard copies and get all the information you need when you need it.



Strand Lighting Limited • North Hyde House,
Hayes Road, Heston, Middlesex, UB2 5NL, UK.
Tel: 44(0)181 571 3588 Fax: 44(0)181 571 3305



Strand
LIGHTING



BlackTak™

ON A ROLL IN LAS VEGAS



& London-New York-Paris-Sydney

BlackTak™ double winner of both the ESTA Dealer Choice Award in Las Vegas and a PLASA Award for Product Excellence in London is acclaimed by lighting professionals world wide as "first choice" for no - burn, high temperature, light masking, matt black aluminium tape. Available from Le Mark or through our Dealer network.



Call for free sample & complete product range or visit our web site <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



You Smoke Too Soon...

Many bold claims are made by smoke/haze companies for the performance of their machines. You buy a machine and how reliable do you find it? How economic is it? After a couple of years is it still working properly?

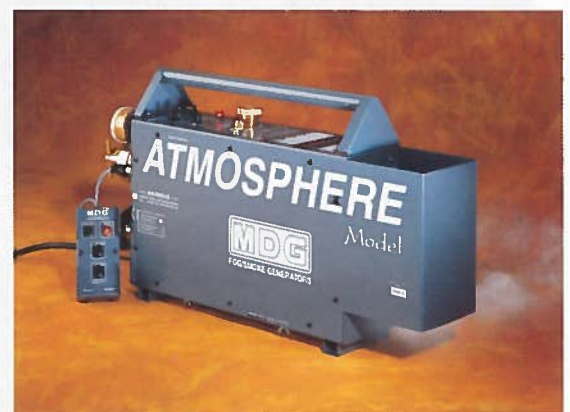
The Atmosphere haze generator from MDG is different.

Powered by CO₂, the Atmosphere is virtually silent, has a variable output and an Automatic Purging System that clears the heating module after the first heating cycle and after each haze emission. The haze particles are 10 thousand times smaller than other haze generators. It leaves no residue and is odourless. The Atmosphere has a warranty of 3 years and is built like a tank.

The haze the Atmosphere produces is pure white, has a texture like silk and hangs for a long time.

MDG is in use on ten shows on Broadway. Have a look at the haze and you will see why.

Hire it from White light or buy it from Decoupe.



Professional Tools from Decoupe

Contact: Tom Mannings, Tel: 0181 340 8048 Fax: 0181 340 8004

Sheffield's Famous Leadmill is Now 'Brimful' of Series FIVE



Paul Hill Cornershop's sound engineer, Chris Smith, sales manager at LMC Audio Systems, Graham Smith, the assistant engineer at The Leadmill and Timm Cleasby, chief engineer at The Leadmill.

As part of an upgrade, Sheffield's premier club venue the Leadmill, has purchased a range of equipment from the Birmingham branch of LMC Audio Systems, which included one of Soundcraft's new Series FIVE consoles. One of the first bands to utilise the 40-channel console was the chart-topping indie band Cornershop, the day prior to their single 'Brimful of Asha' entered the UK charts at number 1. The Leadmill was the second date of their UK tour; previously they had been touring the USA supporting Oasis. It was therefore the ideal opportunity for Paul Hill, Cornershop's sound engineer to check out the Series FIVE for the first time.

Paul Hill told L+S: "As Cornershop use various ethnic instruments including the sitar, really good EQ is essential plus the ability to EQ out any awkward frequencies and this console certainly did the job." Timm Cleasby, resident head engineer of the Leadmill, had the responsibility of replacing old out of date equipment that was frequently breaking down and turned to LMC for assistance: "I attended the Series FIVE seminar at their Birmingham offices which gave me a chance to get to grips with the desk and understand the workings behind the desk at first hand and from the design engineer."

The other equipment on the Leadmill's shopping list was a 40-channel Soundcraft SM12, 48-way multi-core system, a number of EV SX300s and Crown K1 and K2 amps. In 1994 the Leadmill was voted in the NME's reader poll 'The Best UK Venue Outside London'.

Royal National Theatre Upgrades

The Cottesloe Theatre at the Royal National Theatre has recently undergone the first part of a two-stage sound equipment refit. The installation equipment, supplied by Marquee Audio, includes a host of d&b 902 LS loudspeakers, with Tannoy B400 subwoofers, a Lexicon PCM80 effects module and a BSS FDS-310 variable electronic crossover unit, all running from Yamaha amplification and equalisers.

Phase two of the installation will see one of the first Soundcraft Series Five consoles to be installed in the UK (24 channel), along with a Yamaha 03D digital mixer. Rob Barnard, technical manager of sound at the Royal National Theatre, told L+S that lottery funds had been made available to refit the smallest of three auditoria, and that the total refurb comprised sound, communications, lighting and a stage grid. d&b loudspeakers were chosen after a head to head appraisal in the theatre, while the 03D's automation will be used for remote live music mixing.

UHF

For everyone

For less

Join the Professionals.

System 1081/1083 UHF. Award winning technology at a price that puts UHF Radio into everybody's hands. True diversity, 16 switchable channels 'HiDyn plus' noise reduction, and crystal clear performance. Anywhere.

Sennheiser UHF – the best in the world, and going for a song!



- Easy to read display even in low lighting including AF modulation, Diversity, and RF level.
- 16 switchable frequencies for all types of application.



SENNHEISER
defining sound

Sennheiser UK Ltd, **FREEPOST**, High Wycombe, Bucks HP12 3BR.
Tel: 01494 551551. Fax: 01494 551550. E-mail: info@sennheiser.co.uk Web: www.sennheiser.co.uk

Unirail Reveals All!

These days the razzmatazz usually associated with the theatre is being applied to the launch of luxury cars. Track is becoming a regular feature at car shows and this January Triple E installed track to display the Ford Cougar, at Birmingham's International Conference Centre. Five centre overlapping Unitracks with star cloth drapes were used, along with one side corded Unitrack with a gauze to form a dramatic display. Pyrotechnics exploded between each curtain as the car travelled down a ramp onto a revolve through the five starcloth drapes. The spectacular reveal was produced by Imagination and staged by Unusual Rigging which employed Triple E's systems to good effect.

Triple E has also been involved with the installation of four Unirail tracks for another prestige car manufacturer in the North West for the launch of two new cars. The centre for overlapping Unirail tracks, with hand operated cord, were used to reveal both cars in dramatic style. Triple E also picked up the silver certificate for Innovation of the Year at this year's Live! Awards for their UniClamp.

Razorhead for Xenotech-Strong International

Wynne Willson Gottelier (WWG), designers of the Razorhead periscopic searchlight device, have concluded a deal with Xenotech-Strong International, part of the Ballantyne Group, for the exclusive manufacture and distribution of the product in North and South America.

All models of Razorhead are included in the deal. There are currently versions available for both the Xenotech Britelight 7k and the 30 inch 10k xenon searchlights. The North Hollywood-based corporation will also be selling WWG's large format, dichroic, colour fading device as an



accessory for both Razorhead and as an option for the fixed Britelight.

Razorhead, which was first seen on U2's recent 'Popmart' tour and more recently at LDI'97, adds a new dimension to giant searchlights by enabling global 360° x 360° excursion of the beam without the need to

move the lamp. Both parties see a big commercial advantage in the product being manufactured in the USA for the American market, while WWG continues to serve the UK and Europe with domestic production, so this licensing agreement was a logical step.

Unusual Opportunity

Unusual Manufacturing has been awarded the opportunity to distribute a selection of Tomcat products under the Global One Programme, including lifting equipment manufactured by Columbus McKinnon. John James of Tomcat told L+S: "Unusual is now in a very good position to distribute in the UK and internationally, should they choose to do so, Tomcat products, including the Columbus McKinnon Lodestar chain motor."



LGH Rigging Services

Motors

Rigging

Control

Engineering

Training

Safety Equipment



LGH founded 1970

40 locations worldwide

Mainland Europe and North America

ISO 9000 accredited

Hire equipment - 50,000 items

Service, test & certification

Manufacture, engineering & design

Sales & training

Three Mills Island Studios. The Island.

Tel: (0181) 215 1240



Three Mills Lane. London E3 3DU

Fax: (0181) 215 1243



DPR-422 Dual Compressor / De-Esser



DPR-944 2+2 Parametric Compressor & Gate



DPR-522 Advanced Dual Noise Gate

There are a few things you'll miss with the Opal Series

Like noise, distortion, lack of headroom, limited facilities, and no pedigree.....

It's obvious that the better you protect your sound, the better your mix will be. When you buy an Opal Series processor by BSS Audio you're getting not only the best in audio quality, but a heritage and proven track record that has benefitted artists, sound companies, studios, broadcasters, theatres and clubs the world over.

From this pedigree, BSS engineers have brought you a range of products designed to solve your sound problems without adding either impurities or complexity in operation. And by exploiting the latest advances in component technology and manufacturing techniques, we can now bring you this thoroughbred processing power for less than you'd think. Don't miss out on an Opal - call your BSS Dealer or Distributor for more information.



Audio Processing with things missing

SEE US AT SIB RIMINI
IN HALL C
BOOTHS 120-124

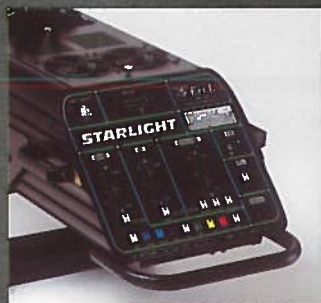
BSS Audio, Linkside House, Summit Road, Potters Bar, Herts, England EN6 3JB
Tel: +44 (0)1707 660667 Fax: +44 (0)1707 660755 e-mail: info@bss.co.uk Internet Site: www.bss.co.uk
BSS Audio USA, Harman Pro North America, Inc, 1449 Donelson Pike, Nashville, TN 37217 USA
Tel: (615) 360 0277 Fax: (615) 360 0480

H A Harman International Company

Target acquired

STARLIGHT 1200

Point and shoot a brilliant beam of light. The Starlight is the ultimate combination of professional followspot and long throw colour changer. It's perfectly balanced



body makes tracking your target easy. Rear panel sliders and push buttons provide immediate automated access to all

main projector functions. DMX control also gives you the possibility of remote total show synchronisation. The Electronic Ballast version features a "Hot Restrike" facility, lamp standby and a significant reduction in weight. Wherever your performers are, theatre, concert stage or discotheque, keep your stars alight with the FAL Starlight.



ENTER 69 ON ENQUIRY CARD

f.a.l.



UNI EN ISO 9001
(ISO 9001)



Certified Quality System

Lightmaster UK Ltd
Unit 3 Little End Road, Eaton Socon St,
Neots, Cambridgeshire PE19 3JH
Phone: 01480 407727 Fax: 01480 407757

FAL • Castelfogfredo [MN] Italy v. Svizzera - Tel. (0)376 780208-779780
Fax 780973 • <http://www.fal.it> - e-mail: falsrlbertani@interbusiness.it

TFI Friday Gets Sabine Power



Pictured above with the Sabine workstation are Entec monitor engineer Chris Trimby (left) and Fuzion technical director Gary Ashton.

London rental company Entec, who have been contracted to provide all the sound requirements for TFI Friday, have purchased 10 Sabine Power-Q ADF-4000R digital workstations from Fuzion, eight of which are used at the heart of the monitor systems. The dual-channel Power-Q effectively combines seven functions in one box, including a 12-band parametric equaliser, a 31-band graphic equaliser, 12-band FBX feedback exterminator, real-time analyser, compressor/limiter, digital delay for speaker alignment and noise gates.

Chris Trimby, Entec's monitor engineer is using remote versions of the Power-Qs run on Sabine's proprietary Power-Q remote software under Windows 95. Gary Ashton, Fuzion's technical director, has dedicated a lot of time and effort working with Sabine on order to tailor the software to Trimby's exacting requirements. Trimby uses 16 monitor mixes, the eight Power-Qs giving him 16 channels across the master outputs of all the monitor boards with one Power-Q channel dedicated to each mix. The three stages at TFI Friday are all treated equally, hence the choice of three identical Soundcraft SM16 desks and Entec monitors for each stage. There are a further two ADF-4000s located in the bar area on which the filters and delays are deployed to control levels and feedback from the lavalier microphones for Chris Evans and his guests.

AVAB transtechnik Consolidates Presence in France

In January 1998 the transtechnik group founded a further subsidiary, AVAB transtechnik France, in St. Denis (near Paris). An agreement signed with the former sales partner, Robert Juliat, means that AVAB transtechnik France will be taking on Jean-Louis Pernette (marketing and sales) and Christian Rezgui (support) and others. Tom Weber will assume responsibility for general management, and the company will take over all existing service responsibilities.

LIGHTING SPARES & ACCESSORIES

CURRENT or OBSOLETE

LENSES
LAMP HOLDERS
REFLECTORS
SHUTTERS
CONNECTORS
COLOUR FRAMES
IRIS DIAPHRAGMS
BARNDOORS

0181-977 9665

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

Bigger is better!



ARENA 250mm 10" lens

10 inches may not sound much bigger than 8 inches, but some of us know better...



ARENA 200mm 8" lens

20 years of theatre luminaire development has been marked by a drive to smaller luminaires, at some cost to performance and light quality.



SF1200 175mm 7" lens

Compare actual surface area, a 10" is 56% larger than an 8", collecting more light. Our 7" SF1200 has a lens area 36% larger than an industry standard 6" lens, giving up to 50% extra light output in spot focus. In flood focus, the difference falls to around 20%.



COMPACT 150mm 6" lens

ENERGY EFFICIENT, CLEANER EDGE AND BRIGHTER, SHARPER COLOURS ARE ALL POWERFUL REASONS TO CONSIDER... AND ALL WITHIN A BODY SIZE THAT IS NO LARGER THAN THAT OF AN INDUSTRY STANDARD LUMINAIRE.



ACCLAIM 110mm 4 1/2" lens



FRODO 50mm 2" lens

Selecon fresnels are used in many of the world's leading theatres including the Sydney Opera house, Welsh National Opera, Gothenburg Opera, Victorian Arts Centre, Queensland Performing Arts Trust, Adelaide Festival Centre and Korea's National theatre in Seoul.

Selecon UK:

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

SELECON NEW ZEALAND - Ph 64-9-360 1718, Fax 64-9-360 1719
Email - selecon@selecon.co.nz Home page - www.selecon.co.nz

SELECON

Second Take . . .

John Watt's view from beside the camera

A few weeks back on *Breakfast with Frost*, Peter Mandelson mentioned an 'economic halo' in some context or other. He was nearer the truth than he imagined in this case. The programme was devoted to the Millennium Dome and someone had decided to do it on location - not sure why, but still!

As you know, there's not a grain of animosity in my body towards other lighting people who are generally a fine body of men (and a few women), but even I have my limits of generosity of spirit and this one has caused me to snap. It hasn't happened since a safety officer asked me whether I really needed those barn door things as they pushed the weight of the lamp above that shown on the label as the safe working load for the pantograph. But I digress. If there was a lighting director involved at all in this programme (I won't grace it with the word 'production' as no production values were apparent) then he had been bound and gagged by the producer or was an imposter.

I think there must have been a technical 'recce' because there was a kind of precision apparent in the result. It would seem the brief was to find a location overlooking the Millennium Dome site to act as a background to the interviews. So what's wrong with a DVE produced shot or chroma key, or even for that matter a photo blow-up (remember those?) to provide a relevant backdrop in a controlled, technically-friendly environment known formerly as a studio? But no, it had to be a location job and the required view was found in a nearby office block, a few floors up. Admittedly, that damned gasometer was

middle foreground right and dominant as ever, but it is from anywhere around Greenwich and Blackheath and it's not coming down either! However, a view of the area was indeed squarely in the back of the wide shot. In the close foreground were a jumble of buildings and then a wide stretch of the river whilst beyond lay the North shore.

So, where does the precision come in, I hear you say? Well it's like this: a perfectly straight line could be drawn from camera two, the wide shot, perpendicularly through the window, across the Thames to the Dome and thence to the horizon beyond. The point where the line intersected the horizon was precisely the point where the sun rises!

Now I know the Beeb is embarked on a policy of doing away with irrelevant artisans like set and lighting designers, wardrobe people and so on, but one would have hoped there would be someone left who knows that around breakfast time most days, the sun comes up! Never in the same place twice as dear old Les Furlonger used to say, which is not quite true, but relevant. It's true that there are cloudy days, though predicting which ones is an inexact science. Bill Giles and his mates at the meteorological office aren't completely confident about it and Ladbrokes won't give you sensible odds, so it's all a bit iffy. If the only decision you have to make is whether to take a sweater, then gamble away, but if you're thinking of pointing a camera in that direction, don't even think about it!

Come the morning of *Breakfast with Frost*, the mid shot of David, without the window (he looked older somehow), reminded me most of the classic half moon. Stark side lighting from a distant but powerful source revealing every crater; nothing to be seen of the rest of that spherical body against velvety black. You wouldn't do it to a dog would you, not even if you had been on the countryside rally. The wide shot started (around 8.30am) with some features of the participants vaguely discernible, but come 8.45am, glory be to God, up came the current bun (sun, to non-cockneys). Now, as the technically minded amongst you will know, the sun packs a punch only dreamt of by Messrs Thorn, Sylvania and Philips and so desperate measures have to be taken to combat it, no clever black box being available as yet. In book one on light it says "angle of incidence equals angle of reflection" which must be true because Alan Bermingham says it too and he's never wrong, or hardly ever anyway.

The predictable result of the combination of these factors was that essentially it was the last we saw of David and his guests,


or the Dome for that matter. We did see some rather woolly silhouettes, but since no-one seemed inclined to go down on one knee and sing 'Mammy', the black face routine seemed peculiarly out of place on this generally politically correct show. A similar effect can be achieved by staring at an oxyacetylene cutter whilst listening to the radio.

This style of non-presentation is just an insult to the viewers who ultimately pay our wages. The result is groups of shame-faced technicians having to smuggle themselves out of rear doors under blankets lest they are spotted by potential employers who may mistakenly assume it was their fault. I suspect one of those journalists may have been at work (a journalist is a person who thinks freedom of the press means the freedom to ignore all normal production standards and make it look as lousy as possible). He thinks maximum panic prior to transmission equals pace and gritty reality, when actually it makes most of the team look prats.

This was all a repeat of a remarkably similar edition a month or two ago from a hotel in Brighton shot against the sea, though mercifully the sun wasn't actually in shot (it looks south you see). The sound department don't seem to fare much better either. Maybe out of a sense of fair play, I should add that the edition from a high security prison looked fine. Maybe the inmates gave a hand and perhaps the windows are somehow smaller. Anyway, it would be in the producer's interest to retain some goodwill on the inside as sooner or later he will be banged up himself for GBH of normal TV standards. Incidentally, the programme contains no credits whatsoever.

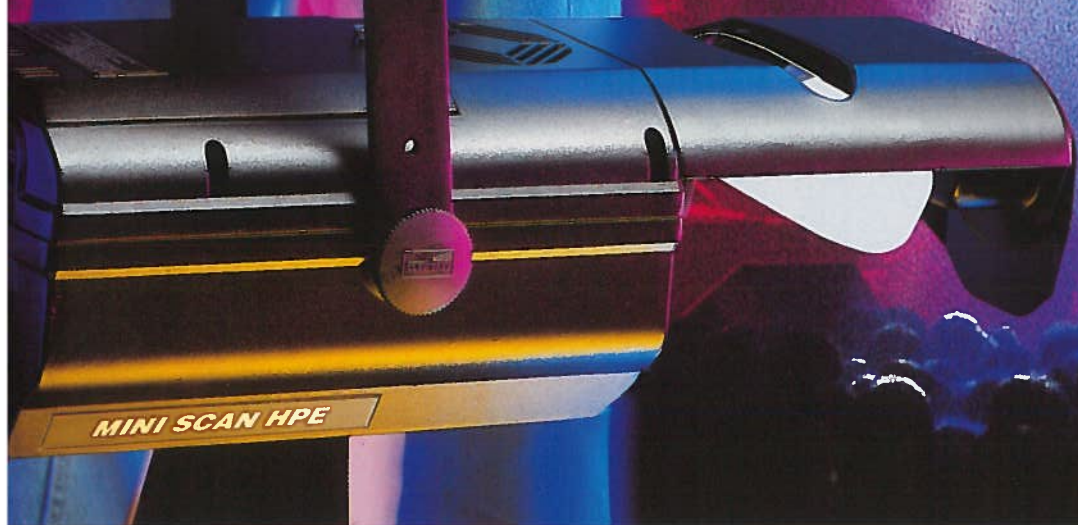
Now before the honourable William Lee writes chastising me for being sour, cantankerous and a right misery, can I report on some correspondence in *The Guardian* recently on the subject of public clocks and their predilection for showing different times. Apparently, a passenger on Cork Railway Station in 1923 (who says I don't keep up?) asked the station master why all three clocks showed different times. The station master, who had his own kind of logic, made it clear that there was no point in having three clocks if they all told the same time! The passenger missed his train and I'm beginning to think I've lost mine (train of thought, anyway).

I just wondered whether this thinking might be applied to CSI lamps which are always different colour temperatures, or to colour scrollers which never seem to be quite in sync. It's an angle I'll use whilst trying to talk my way out of some gaffe. Something, predictably, I seem to do every day, as sure as the sun rises!



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

MINI SCAN HPE ON TOUR



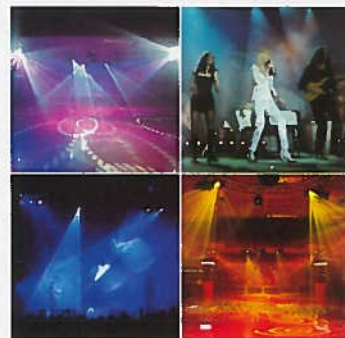
The scanner with superior optics - versatile, light and easy-to-handle; ideal for Rental Companies and fantastic for mini budgets.

The most Powerful 95% increase in luminous efficiency compared with the previous model, thanks to its exclusive optical system and the HTI 300 lamp.

The most Compact 58 centimetres and 13 kilograms of concentrated power.

The most Reliable with all the professional quality of Clay Paky.

36 colours, 6 indexed gobos with variable speed rotation, image multiplier prism, frost filters, colour temperature correction filters, dimmer, stopper, strobe, PAN 150°, TILT 110°, 7 control channels, DMX 512, RS 232/423 (PMX).



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

If it ain't broken, why try to fix it?



But who said you shouldn't try to improve it?

A tried and tested effect such as the oil projector deserves a place in any line-up of quality lighting fixtures and that is why we take pleasure in presenting Polaris. We are not trying to be all things to all men by offering a huge range of expensive add-on effects. We are just making sure that when it's a high quality liquid projector you want then this is the one for you. The original psychedelic effect is now available at a price you can afford. This coupled with the Apollo reputation for high quality and reliability makes the Polaris your obvious choice.

Polaris

Liquid Projector



The Lighthouse, 2-10 Thenford Street, Northampton NN1 5QT Tel: 01604 636363 Fax: 01604 636525

MOTOR MOTIVATION

Nissan attempted to boost their market share in Europe with a corporate production on the grand scale staged in Paris. Steve Moles reckons it'll work, too . . .

Earnest young men emerge from Hall 7 clutching Avolites bags full of product literature from the performance industry. The SiEL show is about to draw to a close, but across the way in Hall 4 something big is happening.

Now the Park des Expositions at Porte de Versailles in Paris may not be the NEC, but some of its buildings are damn close, and Hall 4 is one of them. Measuring 150 by 78 metres, it's a monstrous cavern, at this moment filled to capacity to launch a remodelled range from Nissan. With recent extravaganzas in Marrakech and Tunisia for GM and Saab, and extensions being needed for the Geneva Motor show, it seems that the big car event is back. Money is flowing, imaginations are being unleashed, but as I discovered, it's not quite the heady days of the eighties.

Having listened to the main addresses by Nissan execs, I now know what Nissan knows: 80% of its customers are repeat buyers (apparently a statistic its rivals would kill to equal). It knows the current year's sales targets of its nearest rival (from the perspective of Japanese manufacturers selling into Europe) and it knows that Toyota (for it is they) are within 20% of the sales achieved by Nissan. The company is, by their own admission, the biggest-selling Japanese manufacturer in Europe. And yet here they are, spending a fortune on a major presentation to their entire European dealer network, without a single new model and only upgrades to show. Why?

Well, they know if every dealer sells just three vehicles more per month than last year, turnover will increase from 520 to 600 million dollars. That's a fair chunk of cash to go for - just over a 15% increase in sales, which is ambitious growth for a subdued European market. But the way it was presented - just three more vehicles per month - seems entirely achievable. You'd think a quick phone call or a letter to each dealer would do the trick, but no - all 4,000 of them are flown in to Paris from every corner of Europe and spoilt rotten for a day.



Part of the spectacle laid on for Nissan's European dealers.

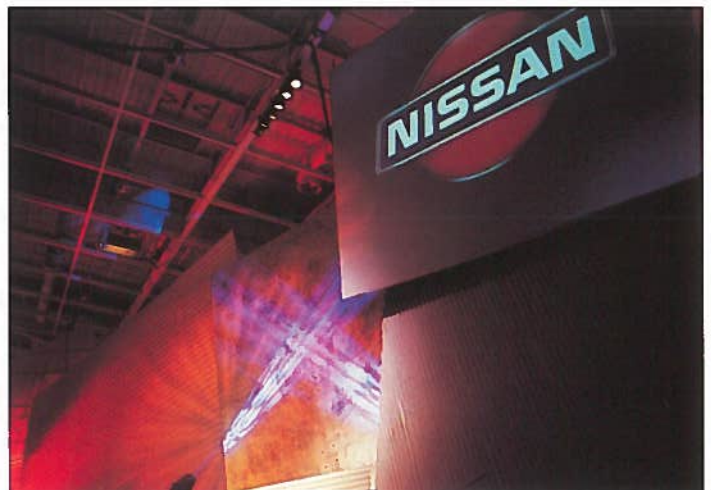
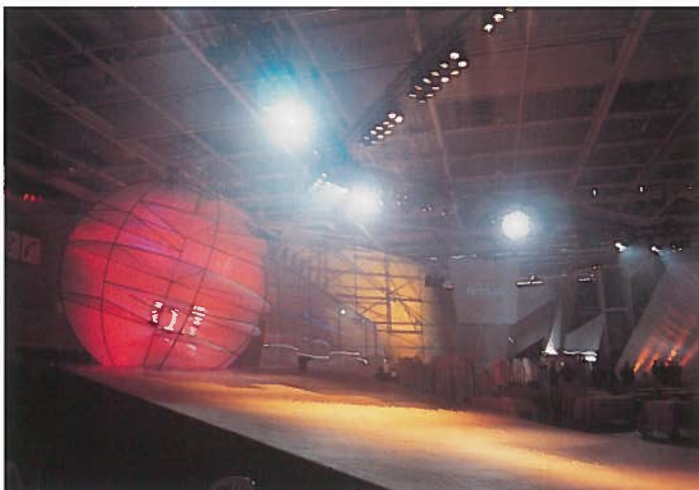
It's a *helluvan* operation. The dealers might be in town for just one day, but the planning started last August, as Annie Powell, one of the directors from show producers Maritz Communications, explained: "We started booking back in August and chose Paris because it's reasonably central for all of Europe. It's quick to get to from most places, and it's one of the few airports that can handle such an influx over a short period."

The dealers arrive on the day of the show, are billeted in hotels scattered across the city, and then brought to the venue at 6.00pm by a fleet of 120 luxury coaches. By the following afternoon they will have been regally entertained, seen two major commercial presentations and be on the plane back home. Hardly worth bringing the mistress, but hey, this is Paris, and the week before Valentine's Day.

For Nissan, the show is different from its eighties forebears in other ways. Annie Powell

again. "This is the first time that Nissan Europe have ever had all their dealers in one place at the same time, which is one of the main reasons why some senior executives have flown over from Japan to support the event. It's not a big 'gee whizz' show, but it is a very effective way for them to get information across. This show is about saying, 'look at what you've got'; it's to show the improvements to the different models; to establish the brand in a high impact way, and to emphasise the company strengths. There is no similar event I'm aware of that has so many people in one place, at one time."

And it's not just the huge numbers. From the point of view of the technology employed, it's state-of-the-art. It's not ground-breaking - there are no futuristic reveals here - but the 37 articles it took to bring over the production from the UK bear testament to the scale of the beast - and there's nothing cheap here.





SET DESIGN

Perhaps the best way to give some scale to this show is to describe the set. In essence, big scenic flats break-up the entire perimeter of the hall. Mostly irregular squares, they are made from a variety of materials, hard corrugations at jaunty angles, high vaulting forms of translucent Tri-wall polycarbonate (you know the stuff - seen on every conservatory roof, takes light beautifully), but mostly plain, flat surfaces given a variety of paint treatments. Paul Bonamini's design does well to cope with the vast expanses of space. He has also achieved something subtle in bringing the viewer closer to the material by encouraging a tactile experience when entering the hall.

In simple terms, he has used real concrete to clad the parts of the set which include the pedestrian entrances to the hall. It's a surprise. It caught me out. When I first encountered it I thought the concrete was part of the building proper that Bonamini had cleverly woven into his set. The sensation is one of, 'Hmmm, this is definitely a stage set, I can see what I'm sure are wood and scaff flats everywhere, yet here is concrete.' It's a sensation I'm sure all the attendees went through, car dealers more than most can spot a bit of filler no matter how well camouflaged. But you quickly realise that these concrete fascia blocks can't be part of the building proper and you begin to cast your eyes around to see what else defies the usual logic.

Now this all might seem rather pretentious - I may be in danger of sounding like a luvvie from the art pages of *The Guardian*, but the

truth is that this simple conceit works. Brushing past the concrete entrance-way is just enough of a taste to let you believe that the other large scenic elements, the ones merely painted to resemble concrete, are, in fact, real. It is that familiarity with a material we all know that allows us to see the room as a smaller, more familiar place.

The building of it was something else. "The contract was confirmed just before Christmas and we had three weeks to build it," explained Simon Wood of Stage One Creative Services. "It was so huge that we bought up every bit of MDF we could lay our hands on, and all the Tri-wall we could find. Virtually everything had to be made - the only stock items we supplied were a scissor-lift and the revolve."

So enormous was the set that it was despatched as a kit of parts with most of the joinery done on site. No mean achievement considering Stage One had most of their crew out in Marrakech at the time building a huge set for General Motors. With some extra help from Roger Barrett at Star Hire, who also provided the scaff frames, the job was completed in the 12 days allotted for fit-up.

SOUND

The PA system breaks down into two main areas, a central stage with four clusters, each comprising 13 cabinets of Nexo Alpha suspended around it, plus a dozen Nexo PS15s as front fills. Bordering the hall was a satellite system - I counted 16 separate hangs of Nexo PS15s around the perimeter facing into what is

a vast, open dining area. "The biggest challenge was getting uniform coverage," said sound designer and Delta Sound director Paul Keating. "Although there are 14 microphone positions between reveals around the room and the several different stage locations, the brief was never to localise the sound to each of these positions. Although shifting the image around that much is possible it would be unnecessarily complex, so it's uniform coverage everywhere."

That may sound an easy way out, but having watched the show it made perfect sense. The room when you first enter is very deceptive, the huge set elements that ring the arena force the visual perspective. In the absence of any familiar reference point it just looks big but not unconscionably so. However, when you sit at a dinner table and a speaker appears at the far end of the hall, you instantly grasp just how long the room is and how far away they are. Imaging the sound to that location would be meaningless because the fact is, everyone watches the show on the video screens which are dotted about the room. Delta Sound provide all the front end control gear, operated by the unflappable Simon Honeywill. I say 'unflappable' because, having witnessed the dress rehearsal just hours before show-time, it's all too apparent how much of the cueing has to be nailed down 'on the hoof' as it were.

"Arriving at uniform coverage required a lot of head scratching on our part," said Honeywill, "but having decided on that approach, we retained the ability to zone the room, either up

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.

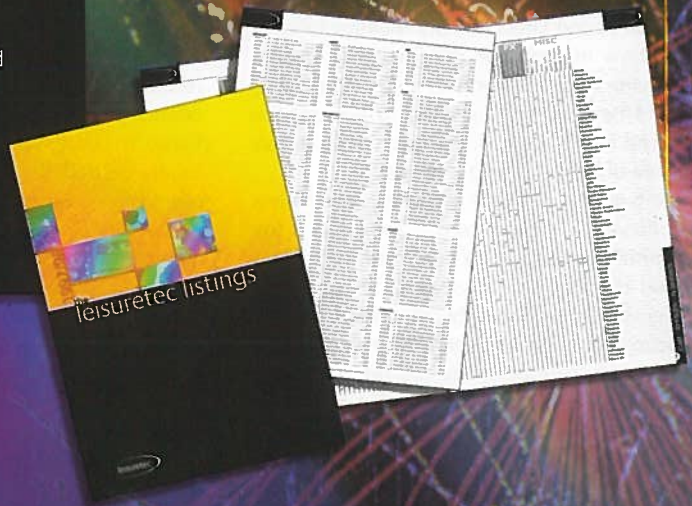
It is our business to provide you with the greatest choice possible; to keep abreast of the latest products and get them in stock and to back them up with technical advice and support.

“ 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



'The Unflappable' Simon Honywill (left) at the PM3500.



LD Paul O'Brien (seated) with programmer Mark Cunniffe.

from a central image, from the outer reaches of the room, or into four quarters of the hall."

To minimise cable runs, amps were split into four stations, one in each quarter. As it transpired, only minimal time alignment was required; by careful angling of the speakers, and level control, Keating and his team of 12 eventually achieved an even coverage, although balancing the PS15s against the Alphas obviously required some major tweaking.

Taking into account, the 10 channels of radio mics for the speakers and performers - the Trantec S5000 UHF system - there were 40 channels of input, mainly eight-track playback material, plus a Denon 1050 minidisc. Keating used SAW - their 24-track hard disk editing system - to master the final mixes on site with regard to DSP, level and panning, then laid off digitally to Fostex Foundation for show playback, which was primarily synchronised to video. Julian Scott of Sound Effects was responsible for the musical selections, with several orchestral sessions being held at CTS in Wembley. Keating spent almost a week with Scott at Sound Effects' studio multitrack-laying the show material for the final mix on-site, justifying such a method quite simply: "It would have been impossible to achieve the desired results here if we hadn't built in this degree of flexibility before we left."

Perhaps not so visibly important, but no less significant, Delta also provided the communications system - their new software-based trunking comms system designed and programmed in-house by RF expert George Hogan. Using an intelligent RF repeater, the system overcomes many of the problems inherent in a regular walkie-talkie system. A claim borne out by many flattering comments from several technicians outside the sound team.

Like the room itself, control was big but essentially simple in its components - at least in terms of PA devices with a mere 14 BSS Varicurves for the system EQ! On the live sound side, it's relatively straightforward: a Yamaha PM3500, convenient for its MIDI capabilities on muting and volume changes, as peripheral parts of the system were pulled in and out. Despite Nexo being French in origin, the main Alpha system was supplied by SSE - 52 stacks in total with an additional six subs under the stage and a pair at each of the four

amplifier stations around the corners of the room. The 73 PS15s come from Paris-based Melpomen, a fair undertaking by them for most of the cabinets are deployed in small clusters of two, three or four throughout the room's perimeter - an exhaustive amount of cable to run.

The room is remarkably forgiving and low on reverb, which was easily processed out. Paul Keating's brief for uniform coverage was well achieved, something I found impressive with such a dispersed system and such a large space to fill. The shame of it all was the discovery that almost 80% of the audience would hardly hear the PA as an extensive simultaneous translation system (fed infra-red to various 'national' areas around the room) kept them in touch with the important information via headphones.

VIDEO

Supplied by Creative Technology, the video system had a very perfunctory role on this show. Nevertheless, it was just as big an undertaking as any other element. Around the scenic perimeter were eight slightly trapezoidal screens, with a cluster of four similarly shaped screens in a square box over the central stage, resembling the kind of scoreboard displays often seen above an ice hockey rink. A pair of Barco 8100s for each screen (24 Barcos in total) ensured that wherever you sat in the room you could see a clear, bright image of the proceedings. Jon Hodgson was project manager for CT, overseeing the projection function and the three camera PPU feeding the images. CT also sub-contracted in one other major projection facility from France.

The off-screen projection element of this show took a major role in that it was intended to tie the whole room together. Programmed by Nicholas Manichon, two flown platforms each holding six 7kW Xenon projectors, produced a continuous, seamless moving image around the entire room by means of E\T\C Audiovisuel's unique PIGI double scrollers. The imagery was slightly retro - lots of sepia and bromide tints of car parts, technical drawings and general automobilia. The images were originally computer-generated by Richard Crombie and then transposed onto film.

Presumably this slightly dated looking imagery was to support the message of 'Durability, Quality, and Reliability', the central theme to the event. Unfortunately, the

bromide tints were a touch too dark to achieve the necessary effects, despite the power of the 7kW. Coupled with a fair amount of fairly flat, low gain, painted surfaces - even bare MDF in many instances - the images only read in low light conditions.

The need to modify the lighting to compensate for this impacted heavily on the show, but the idea was good. Having moving images all around the walls meant that wherever you sat, you didn't feel you had a poor seat in some forgotten corner. Much like the other technical elements of the production, projection was intended to involve and embrace all the attendees equally, and it did, but at some cost to the overall look. The control programming was an achievement in itself - an ambitious idea that will no doubt achieve its full potential another day.

LIGHTING

"The first thing I was presented with was the set concept," explained lighting designer Paul O'Brien of Rainmaker Design Partnership. "There was no specific brief, just hundreds and hundreds of meetings. But that original set concept never really changed. The idea was for the show to be a mixture of projection and lighting and to that end I needed to provide a lot of texture using gobos, both custom and catalogue."

One of O'Brien's biggest dilemmas was projection distance: "I was concerned about brightness and had it in mind to use LSD's Icons to cover the distance, in most instances 20m or more, but I'd never used them before." A hastily organised visit to the TFI Friday studios arranged by Lester Cobrin at LSD was enough for O'Brien to confirm his decision, and suddenly LSD were the main contractor for the biggest industrial show they'd ever done. "It was all about preparation," said crew chief Dick Steadman, "that and about 12km of multicore."

Apart from the Icons - of which there were 72, plus a dozen Washlights - the main system element was wash (over 1.2 megawatts of it to be precise) with hundreds of Par 64s, but also a fair quantity of eight-lights, 2k and 5k Fresnels, plus assorted floods and ground rows. Steadman had a crew of 12 including himself: just two Icon technicians the other 10 on conventionals, with five days to put it up. "It's all proved remarkably reliable. When there's

such distances to cover, that's important. The quality of prep'd gear has been excellent. The only pain has been the eight-lights used to flood the dining area. Even with a fan-cooled gel frame extension, they're on so long that replacing the gel is inevitable."

Mark Cuniffe, who by good fortune also happened to be running TFI on that fateful day, ended up programming the show for O'Brien, the entire system running from an Icon Controller. He was somewhat frazzled on the day of the show, as O'Brien explained: "Having spent a week programming the show, when the projection arrived it quickly became apparent we would have to completely re-programme. Not only did we have to re-plot much of the Icon stuff, but we also had to alter the intensity of virtually every lamp in the rig for each look."

That said, of all the disciplines working the show, the most relaxed during dress rehearsals was lighting - even Cuniffe found the time and energy to make light of the fractured nature of that final run-through: "A ship without a rudder," he quipped, as yet another modification was added on the hoof. But as O'Brien observed: "You have to expect this," and that's probably the truth of it. But being well prepared certainly helps shrug it off.

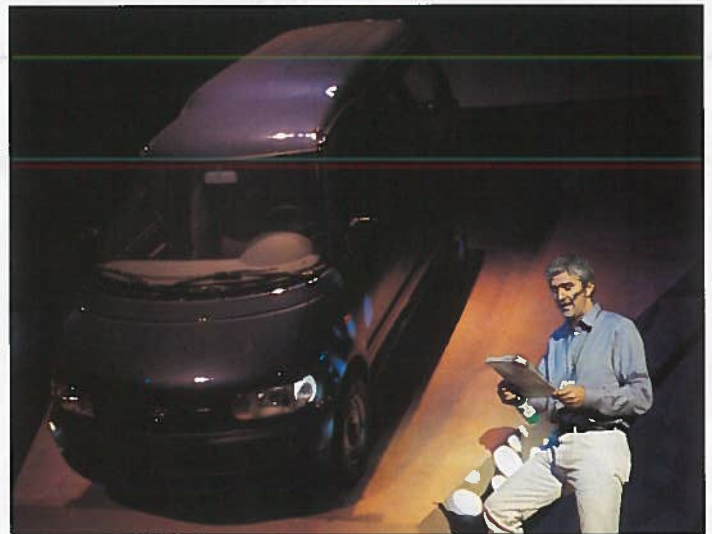
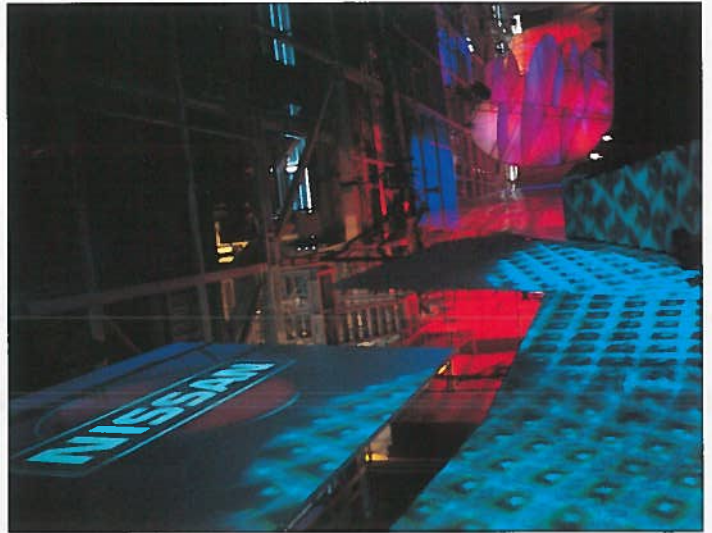
One element that couldn't be shrugged off was the building blackout. A skylight, perhaps two metres deep, wraps the entire building just below ceiling height. It is fitted with what must be a fairly expensive motorised blind system that spectacularly fails to achieve its purpose, allowing perhaps a 20% bleed of daylight into the hall. Something of an unnecessary pain for Maritz, as with a daytime event the following day, the whole lot would have to be masked with black visqween. You have been warned.

RIGGING

One of the big advantages for O'Brien came from the rigging, supplied by Vertigo: "It was great the way this design developed," he explained. "I was presented with a CAD drawing of the set, onto which I drew where I wanted the lighting trusses to be. I sent this off to Vertigo who said yea or nay, and once settled I could draw on the lights and then pass it onto sound. Because the CAD drawing could be, and was, e-mailed to everyone each time it was modified, everyone knew where everyone wanted to be, projectors, sound, everything."

As it transpired, Vertigo director Tim Roberts reported just one change to the original drawings: "I had to shift one six-lamp bar a metre because it interfered with the projection of a Barco." But there were other challenges for Vertigo - over a mile of truss to hang, and a point count of 160 that increased to 230 as the local French safety authorities insisted that the free-standing set elements be secured to the roof. As fellow director Becky Loughran admitted, it was "the biggest corporate event we've ever done."

Two elements Vertigo supplied are worthy of note - one simple, the other more tricky. The platforms for the ETC projectors are a new stock item from Vertigo. Built on ribs of 18" ladder truss, the platforms are made up from 10ft x 4ft catwalk sections that not only support the weight, but also have easily attached integral safety rails. The bigger challenge was for the four-screen central cluster. As part of the light entertainment, Maritz had contracted the Cirque Imaginaire to follow the hard-sell talk, and like all these modern circus-as-art troupes, their act involved a novel trapeze routine based more on human contortion than aerial gymnastics. The



trapeze was concealed behind the centre screens, but with limited roof height, in order to reveal it the screens had to fly up and out to the horizontal. Designed and fabricated by Ken Mehmed at Vertigo, the screens moved up and out on Triple E track by the simplest of devices, a standard chain hoist and careful bridling on the lower edge points, sustaining the old maxim of 'KISS' - Keep It Simple, Stupid.

By some standards this was a low-key show, but on a grand scale - something that conveyed a powerful message in a subtle way. Arguably you could marshal the services assembled here, stick Mick Jagger amongst them, and call it a major stadium production. But it wasn't like that. Upon reflection, the wisdom of lavishing such a budget on this kind of event will be proved by next year's Nissan sales figures. I would suspect that Nissan have done their homework well, and that the target will be met. I wonder how many of the service providers used here confidently predict a 15% increase in their turnover next year?

Unit 7 Admiral Hyson Trading Estate Hyson Road London SE16 3PA
E-mail: 100605.304@compuserve.com

Vertigo
Rigging Ltd

Hire & Sales
Design & Fabrication
Drafting & Plotting
Height Access

DARE US TO DO IT

Tel: 44 (0) 171 394 6761
Fax: 44 (0) 171 394 6762

Merlin

MORE POWERFUL THAN EVER!

Now with **NEW SOFTWARE**, the Merlin is quicker to use and even easier to program. Check out just a few of Merlin's features and compare them with any other DMX lighting controller at the price!

- 256 DMX Channels.
- 1000 User programmable scenes.
- 100 Programs of up to 100 steps.
- Instant channel, Scene & Program number selection.
- Instant recall of up to 1000 pages of slider allocations.
- "Automatic fade rates" for smooth slow moving mirrors.
- Any program can be stored into a scene down to 22 layers providing almost infinite program size.
- Any scene or program can be given a unique name of your choice.
- "Sound response" and "Chase Speed" or "Step Duration" in hours, minutes & seconds.
- Programs can be timed to music using "Real Time" (Sound animated programming).
- Channels, Scenes & Programs can be assigned to any slider in any order.
- Rear illuminated dot matrix displays provide continuous information in a choice of 9 languages.
- Remote activation of Channels, Scenes or Programs via MIDI or foot switches.



N.J.D. ELECTRONICS

10-11 Ascot Industrial Estate, Lenton Street, Sandiacre,
Nottingham, NG10 5DJ, United Kingdom.

Tel: +44 (0) 115 939 4122 Fax: +44 (0) 115 949 0453 E-mail: info@njd-electronics.demon.co.uk

Web Site
<http://www.njd.co.uk>

ALEGRIA

Cirque du Soleil on Stage and Screen by Rob Halliday

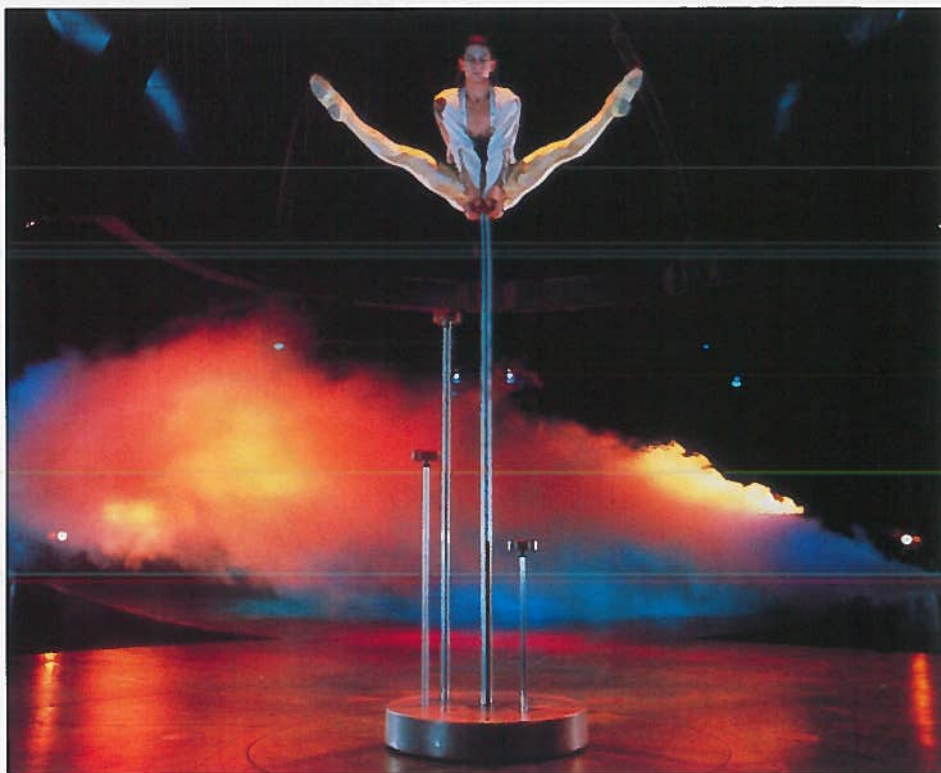
"Will Britain take to Cirque du Soleil this time? It remains to be seen. Anyway, if Britain doesn't take to it, it's Britain's loss." It is two years since I wrote those words, just after the first performances of Cirque du Soleil's *Saltimbanco* at London's Royal Albert Hall. It now seems strange that there can ever have been any doubt: *Saltimbanco's* 1996 run sold out. It returned to London a year later, the Albert Hall chosen as the final date for a show that had been running since 1992. The venue sold out all over again.

Yet the doubt was a legitimate one, and one felt very strongly by the company. Prior to 1996 their only visit to London had been in 1991, when a rented tent, a less-than-ideal location on the South Bank, an over-confidence in their own reputation and Britain's reluctance to be interested in anything foreign-sounding (especially foreign sounding and in a tent!) had led to an unsuccessful season. The decision to house the company in the Albert Hall on their London visits was an inspired one - the Brits seemed happy to take a risk on the odd-sounding show when it was housed in the nation's village hall, yet the hall's domed roof successfully evoked the feeling of a big top. Maybe one day we'll be ready to see the company in the tent, their natural home, but not just yet.

Anyway, the company probably couldn't have cared less if we'd snubbed them, because their success continues to grow everywhere else in the world. In the January 1996 issue of *L+SI* we covered *Mystère*, a permanent show housed in a custom-built theatre at the Treasure Island Casino in Las Vegas. Five years into its life, the show is still sold out, and will shortly be joined by another Cirque production - this one set in a water tank! - at the new Bellagio Hotel. Another permanent show is being created for Disney World in Florida, opening late this year, and a third new production will appear in Berlin in the year 2000.

There are gentle rumours that the company will be asked to create a centrepiece for our Millennium Dome, but it seems unlikely that they'd have the time. In any case, could a Government that doesn't seem that interested in funding even its traditional theatre companies really invite in a company that is the ultimate vindication of public subsidy? Created with funding from the Quebec government in 1984, Cirque du Soleil is now a \$30million industry that employs 1,200 people across three continents. That might be too much, even for a Government that doesn't embarrass easily.

In the meantime, Cirque du Soleil slipped back into the Albert Hall this January for what now seems to be an annual engagement, once again co-produced by Harvey Goldsmith. Having closed *Saltimbanco* last year, they this year introduced a new production to Britain: *Alegria*. Created in 1994, the show toured North America and then visited Tokyo and



Cirque du Soleil bring their unique brand of circus to London.

Photos: Al Seib

Fukuoka in Japan before marking Cirque's Hong Kong debut. It then moved to Amsterdam and, after its London appearance, will be seen in Madrid, Barcelona, Hamburg, Antwerp, Zurich and Frankfurt.

So just what does this company, whose work has been seen by an estimated 15 million people worldwide, actually do? Think of circus. But then take out all the animal acts. Take out the smelly, sawdust-strewn ring. Remove the unimaginative costumes. And the simplistic lighting. And the ringmaster, desperately filling time as equipment for acts is set-up behind him. Add instead spectacular, imaginative costumes. Theatrical-style sets. Beautiful, atmospheric lighting.

A cast formed from the best circus performers and Olympic gymnasts from around the world. And an overall theme for the show which serves, however loosely, to link the acts - mostly spectacular feats of acrobatics or gymnastics - together. Back the whole with a score that fuses music of all styles and you'd have a pretty good idea of a Cirque du Soleil production. Only they are much more magical than it is possible to describe on paper!

Alegria, as with most of the company's shows, was created by the team of director Franco Dragone, creative director Gilles Ste-Croix, composer René Dupéré, choreographer Debra Brown, set designer Michel Crête, costume designer Dominique Lemieux and lighting designer Luc Lafortune, accompanied for this show by sound designer Guy Desrochers. They claim that their theme for the show comes from their title - *Alegria* is a Spanish word expressing elation, joy and

jubilation - and that the show is intended to evoke royal courts of old, a time of fools, kings, strong-men and court jesters.

Michel Crête's set does evoke that atmosphere: it is a large performing area thrusting out deep into the heart of the Albert Hall and made from steel, aluminium and wood and topped with teraflex, a European-made shock-absorbing product. Standing above the stage is a metallic dome, formed from a series of curved arches and giving a sense of old-style grandeur. One custom lighting device helps to add to this feel of an old castle: the Albert Hall's upper circle lighting bar contains Par cans topped with orange and red silk cut to resemble flames. The silk is blown by a tiny fan mounted within the lantern's nose; with the silk fluttering and lit from within the result is a fabulous evocation of a flaming torch. But at other times Crête's set and Lafortune's lighting combine to suggest something altogether different: a giant-scale, old-fashioned aviary, an image taken up by the show's clowns who at one point appear as a pair of birds, fighting over who gets the best spot on a wire - as well as by the show's winged logo.

Lafortune's work on the show is masterly, as always. Though the rig is quite large, it isn't overly 'toy-laden' by modern standards; as in previous years, Cirque brought much of their own equipment, supplementing it with a truck-full of gear (around 200 ETC Source 4s, Wybron colour scrollers, followspots, cable and mains distribution) from Neg Earth. The range of looks the lighting designer achieves with this equipment is enormous: from sharply-focused



slat gobos projected straight into the acting area, giving animation to the white-costumed performers who run through them, to the beautiful, if slightly melancholy, autumnal feel he brushes across the whole stage on occasions, with break-up gobos in warm, ochre tints playing against the muted colourings of the show's floor.

His achievement is even more remarkable when the nature of the performances is considered: *Alegria* includes a fire-juggler, a spectacular fast-track act (two trampolines crossing centre stage, revealed by sliding panels in the stage surface, along which 15 tumblers run and jump), a hoop spinner, a strong man who can lift 340kg with his teeth(!), and an eight-strong high-bar team. Even before considering adding any atmosphere to a state, Lafortune has to ensure the performers can be seen, that they can see what they have to see to perform their act, and that there are no lights or shadows distracting them.

With some acts, his lighting completes the overall effect: a performer hanging in mid-air rotating a giant metal-frame cube around his body is made truly spectacular by the way the cube catches and reflects shards of multi-coloured light, almost becoming a mid-air prism when moving quickly. And at the same time the lighting team - assistant lighting designer Manon Lacasse, chief electrician Richard Côté and lighting board operator Jean Laurin - have to ensure that the lights are set very precisely from city to city, since many will be used as position references by the performers.

Lafortune's lighting also plays its part in the spectacular sequence that rounds off the show's first act: one of the clowns evokes a gentle snowfall, created by the backstage team feeding tiny pieces of paper into a fan that blows it up and out through one of the sections of the domed roof, from where it falls gently to the stage. Moments later the shower turns into a raging storm with the clown trying to walk upstage into a blizzard, created by re-directing the fan so that the 'snow' is blown straight downstage - and into the slightly shocked front rows of the audience. Being close to the stage

in a Cirque show has never been the safest choice of seats, usually because the clowns pick on you. Snow is a new hazard - and a more entertaining one from the safety of an upper-gallery seat! But the overall effect of the sequence is quite beautiful.

Gently supporting the whole show is Guy Desrochers' sound design. *Alegria* is his third Cirque show - he also worked on *Fascination* in Japan and *Nouvelle Experience* in Las Vegas, and his career has also seen him work with Bryan Adams and Celine Dion, as well as at festivals, operas and galas around the world. And he, along with operator Has van Wegen (already familiar with the complications of the Albert Hall, having served in the same capacity on *Saltimbanco*) and assistant operator Mark de Lange, succeeded in feeding the sound from the six musicians and two singers in the band position at the rear of the stage out around the auditorium. The sound succeeds in keeping even the most distant members of the audience linked to the show, even when performers briefly disappear behind parts of the dome structure.

The live sound and live music act as a final reminder that Cirque shows work because their magic - people soaring through the air, or folding themselves into impossible shapes, or hanging suspended in space above you - is happening right there, for real, right in front of you. We've all seen people flying on film - but somehow having an acrobat fly through space right above your head is much more thrilling (in part, of course, because the danger is much more real!). It therefore comes as something of a surprise to hear that Cirque du Soleil are now experimenting with film, and that a version of *Alegria* will be their first production for the big screen.

Directed once again by Franco Dragone, the film uses the stage production of the show as the backdrop to a fairy-tale story in which the daughter of the director of a travelling circus finds herself drawn to a street artist; the father tries everything to stop this match, while a street-kid who saved the artist from suicide does everything he can to help the lovers.

For the film, Dragone found himself working

with a new set of artistic collaborators, most notably production designer Ben van Os and director of photography Pierre Mignot. Mignot began his career with the Canadian National Film Board in 1965, and subsequently worked on 10 films with director Robert Altman. On *Alegria*, Mignot immediately started discovering the same problems Lafortune has faced for years - in particular that he couldn't use any front fill light on the performers because of the dangers of blinding them. For this reason he opted to use the Arriflex 535 camera, its bright viewfinder image allowing him to follow the action even under relatively low light conditions.

Mignot's work was further complicated by shots filmed at locations in Amsterdam and Berlin, away from the safety and familiarity of the performers' stage set, and by the need to get close-up shots of the action. This often necessitated using a second camera held 50 feet in the air on a Pegasus crane, allowing it to follow the movement of the trapeze artists - yet requiring complete concentration from the crane operator to get the camera out of the way when required, to avoid injury.

Whether the film will work remains to be seen - it is due for release by the middle of this year. It will certainly be interesting to see whether Cirque's spectacular costumes work as well set within semi-naturalistic surroundings (albeit with the background of a circus to explain them) as they do within the abstract world of the stage. Mignot seems to have created some superb looks, especially of huge shafts of light streaming through a series of windows in one scene, which would be hard to recreate on stage. But those trapeze artists flying through the air - they'll just look like any other product of a Hollywood special-effects house.

It's an interesting sideline, and will be an interesting experiment. But Cirque du Soleil's stage shows will undoubtedly remain more fascinating, beautiful and unique experiences - especially if they continue to branch out in new directions, as the water-show in Las Vegas seems to be doing.

More on that later in the year . . .

HIRE AND SALE
Of Sound, Lighting and Effects
IN THE MIDLANDS

Central
Theatre
Supplies

Newly appointed
TEATRO
dealer for
THE MIDLANDS

0121-778 6400



litestructures

ALUMINIUM STRUCTURAL SYSTEMS

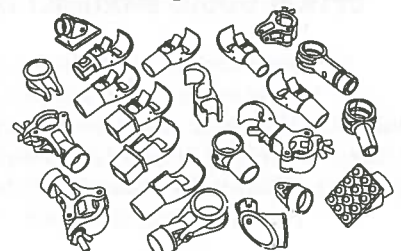
DESIGN • RENTAL • SALE

**TRUSS, RIGGING
AND CREW**

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

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 0XJ
Tel: 0181-808 5005
Fax: 0181-801 9851

If last month's column appeared a trifle short, it was because the lead item was judged too controversial and potentially litigious for your sensitive eyes and swiftly scythed away with the awful cut of the surgeon's knife and the editor's blue pencil. Anyway, see if I care. These days one can simply go ahead and publish the stuff on the Internet, which hands the power, once the preserve of only press barons, to 'publish and be damned', into the hands of us all. Freedom of Information Act - bah! humbug!

And it was from the Internet that I received the news that Peter Gatien, the arch druid of New York night-life, had in February beaten the drugs and racketeering wrap which had threatened his status and which could have brought him a 15 year sentence. Readers will remember Gatien as the Canadian born entrepreneur who turned the loss of an eye in an ice hockey game, at the tender age of 17, into a silk purse by investing the \$17,000 compensation, thus derived, in a clothing business and subsequently opening the first Limelight Club in Montreal. It also gave him his crucial public image of the buccaneerish black patch.

The Limelight New York, eventually followed in 1983 and, situated in a de-consecrated church set the Gothic tone for further expansion. Soon Gatien was sailing down the Thames to beard Peter Stringfellow in his own back yard, just as the Hippodrome had got under way. With the putative target just a few doors up the road, naturally enough, Stringfellow took umbrage and, taking no prisoners, fought the planning application all the way. Eventually, though he had to concede defeat.

Fortunately for Stringfellow, the London Limelight was less than successful and eventually Gatien retreated back whence he came. Nevertheless, he survived the fickle nature of club life in the Big Apple, notoriously dependent on the star quality of the resident DJ and management's ability to keep them sweet,

and went on to become the city's biggest club owner in history, adding The Palladium and The Tunnel to his portfolio. Now, Gatien is reputedly already looking beyond the re-opening of the Limelight - like the Hacienda in Manchester before it closed, he has to demonstrate the club's anti drug credentials - and is already planning to extend his empire with additional properties.

Meanwhile, in the home port, the London Limelight has taken on a new lease of life with the buy-out by the original management team from the hugely successful Camden Palace, proving that some people have the golden touch when it comes to giving the kiss of life to erstwhile less than successful venues. My old compadres, George Hendry and Mick Parker, claim that they are coining it in and, consequently, rediscovering a joie de vivre which has been lacking since the heady days of Steve Strange et al. Good luck to them.

To follow up on last month's gloomy prognostications regarding the situation of The Rank Group, the top of the Entertainments subsidiary has been decimated by a sudden spate of departures, and so has Leisure (nothing to do with me guv, I assure you). The MD of Rank Entertainments, David Vaughn, has volunteered for an early bath, while Tony Marshall's replacement as operations director, Peter Collins has also already taken off for wetter climes, joining cue sports club operator Waterfall Holdings.

Later, it was announced that Gary Proctor, director and general manager had also succumbed to the same lemming tendency. To complete the mass exodus from this division, I note that Alan Goldman, long time stalwart and I/C their development department, has joined property company THI to head up its new leisure park management subsidiary. All the mooted replacements will come from outside the nightclub structure in the Group.

Meanwhile, over at Rank Leisure, MD John Garrett resigned, citing 'differences of opinion over some aspects of the company's strategy' as the cause, and Deborah Buller, I/C property acquisitions at the same division, has also gone - heading for Waterfall as their property director. Losing one director might be considered a trifle unfortunate, but several in a month seems downright carelessness. Tony Marshall must rue the day that he was persuaded to springboard over to Rank Holidays. The ex-dj would otherwise have been in pole position to fulfil his life's ambition. Nevertheless, the Group posted strong results for 1997 confounding City critics and expectations, so somebody, somewhere is doing something right.

So Simon Austin is back. The man who sold LSD to the money men at Christian Salveson (not quite as coals to Newcastle as was clearly thought at the time) and who master-minded the development of Icon with a little help from the depths of the transport conglomerate's pockets, but was sidelined before the present management bought the company back at a substantial discount, has reconstituted himself at Brit Row Productions. As outspoken as ever (he it was who described the original Salveson buy-in as 'a whale of a deal'), now states in a recent interview that the industry needs 'young blood' and bemoans the fate of the independent rockers who have metamorphosised into 'an acquiescent old farts brigade, looking sad, tired, and ancient and with no sense of purpose'.

Well, of course, the 'old farts' part is absolutely correct and while, what has become known as, 'corporate Rock-n-Roll' may not be to his taste, I can't quite understand what Austin thinks his re-emergence will do to readdress the balance on the side of youthfulness. Or has he discovered something down on the old trout farm, aside from stinking fish, that the rest of us dinosaurs are unaware of?

Did I really hear Mark Fisher, recently declared show supremo of the Millennium Dome, say in answer to a question on a news programme about the potential content of the performance at the core of the giant timepiece, that 'asking a man about the content of his show, is a bit like asking a woman her age'? I have never known the erudite Fisher to be so coy, especially when there was evidently a pressing need for communication and openness from all involved. Never mind, we should all be delighted that he finally got the job, nobody could do it better, and I congratulate him.

Readers of L+SI will get a chance to learn more about proposals for the Millennium Dome in an exclusive interview with Mark Fisher next month.

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



paradigm (pàr'e-dim') noun - An example that serves as the pattern or model for the rest.

paradimTMe

QPACK DIGITAL DIMMER

Setting the
standard in
digital dimming.



- Fully digital design
- Circuit breakers
- DMX512 and Analogue protocols as standard
- LCD display
- Scene and standby memories
- Selectable dimming curves
- 6x 10A, 6x 16A and 6x 25A models
- Single, 3 phase, Star and Delta
- Internal effects generator
- Easy internal access
- Processor controlled thermal management system
- DMX and self test functions



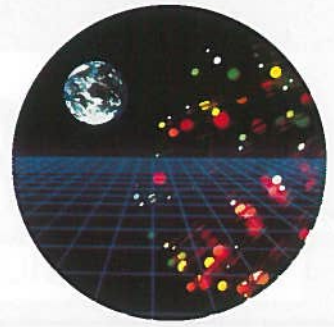
Hardwired, socket outlet and touring rack variants.



 **LightProcessor**[®]
BRINGING TECHNOLOGY TO LIGHT

11 Fairway Drive, Greenford, Middx, UB6 8PW, UK Tel: +44 (0)181-575 2288
Fax: +44 (0)181 575 9678 Email: info@lightprocessor.co.uk Internet: www.lightprocessor.co.uk

WORLD
LIGHTING FAIR
IN
TOKYO '98



The Leading Edge of the Entertainment Industries to the 21st Century

World Lighting Fair In Tokyo '98

1998 6 / 18
thu 19
fri 20
sat

World Lighting Fair in Tokyo '98 will be held at
Pacifico Yokohama Exhibition Hall

World Lighting Fair in Tokyo '98 is the international trade fair where you can find the latest products, technology and information related to the entertainment industries, including lighting, sounds, stage, TV, movie, architecture, event, etc. from all over the world. WLF '98 is also the best place for you to meet important persons to expand your business in Asia.

For further information, call or write to

World Lighting Fair in Tokyo '98 Office

5-28-20 Kyodo, Setagaya-ku, Tokyo 156 JAPAN

TEL. 81-3-3706-5687 FAX. 81-3-3706-6766 Internet. <http://www.wlf.co.jp/>

NEW STRANDS

*There has been much speculation about the future of Strand Lighting.
Ruth Rossington discovers a revitalised company gearing up for a new age*

When Schroder Ventures acquired Rank Precision Industries (and with it Strand Lighting) in October 1996, a ripple of intrigue ran through the industry. Would a corporate speculator tame the beast and, more pertinently, would its methods square with those of the less conventional and, shall we say, more colourful aspects of the entertainment technology industry? Well, 18 months on, it seems that not only has the once-great company rediscovered some of its early form, but that it is emerging a stronger, better company in the process.

It hasn't been an easy time (but then no-one ever expected it would be) and the last 18 months have seen industry tongues wagging with stories of dark goings on behind closed doors. The truth, however, is a little less dramatic and whilst there have been some significant, indeed major, changes at Strand HQ, in reality it was the necessary run of housekeeping.

The first steps on the road to recovery were taken when Schroder first bought Rank Precision Industries, which at the time consisted of five companies. Schroder split RPI down the middle, siphoning Strand to the left of the divide and placing the rest on the other side. Because Schroder is a specialist investor, its involvement with the company ceases once the money changes hands and a management buy-in follows with the managers investing in the company. So it was that Jim Ryan found himself in the hot seat at Strand in late 1996. Joining him from the Schroder stable were Adrian Evans as production director and Andrew Ricketts as finance director. The carrot, as far as Ryan was concerned, was its future potential borne out of two things - the Strand brand and the company's market share. Of course, the carrot was gilded: Schroder had done its homework long before parting with any money and in so doing gleaned valuable information that the marketplace was buoyant, the install base for the company was massive and that most things were in pretty good shape. The two sticking points were the company's image and its wieldy and ineffective management structure - both issues which needed resolving.

Ryan's first task was to simplify the structure and he started by looking north to Strand's manufacturing base in Kirkcaldy: efforts were stepped up to impose new managers in the production, quality, planning, logistics and purchasing departments. The new management team also implemented a customer services department in Kirkcaldy to focus on improving Strand's market response. But the major change to the Kirkcaldy operation was the transfer of research and



Strand's new Heston HQ and (inset) Jim Ryan.

development from London to Scotland. Ryan admits that the decision to relocate the R&D team to Scotland was high risk and came perilously close to disaster when only three of the existing team agreed to the move. Although it probably didn't feel like it at the time, in the end it proved to be a positive thing. As Ryan readily admits, the individuals in themselves weren't a problem, but the culture was and the only way to fix it was to kill it completely - and not just in R&D, but in other departments also.

The net result was that whilst 120 people from all areas of the company exited left, only 50 new ones were counted in. This may be taking downsizing to its extreme, but it was actually a very necessary part of the plan. The personnel structure was completely out of kilter, Strand had more people in accounts than it had in R&D: somebody, somewhere, had clearly got their sums wrong.

To deal with the loss of existing R&D personnel, production manager John McAuslan embarked on a major recruitment exercise and appointed new product development managers for each of the transferred disciplines. This, combined with the retention of key personnel, gave Strand a balance of new ideas mixed with product knowledge. The R&D development programmes have accelerated as a result - the facts speak for themselves. During 1997 the production turnover in Kirkcaldy increased by 80%, and the company sold their 5,000th LD90 Dimmer Rack - a major achievement for a relatively new product. Their target for this year is to achieve stock of all catalogue items to ensure product availability is not an issue during 1998.

Meanwhile, key areas of new development included the implementation of an improved production layout and work methodology. Training was also given a high priority and all Kirkcaldy staff have already participated in an on-going training programme.

Once Ryan felt confident that things were turning the corner at Kirkcaldy, he turned his attention to streamlining the London operation. As a result, the Isleworth facility ("a 45,000sq.ft monolith" in Ryan's words) was closed down early last year and the company moved across West London to a more suitable location in Heston. The new facility, which incorporates a service workshop area and a full demonstration showroom, was operational by Christmas. Aside from its close proximity to Heathrow Airport and the M4 motorway, the new site is an impressive canal-side development at North Hyde Wharf. This is now occupied by all the Isleworth-based personnel, including North European Trading Division staff (sales,

service and support), as well as central marketing, R&D software support and European management. There is also now a small HQ in Cambridge staffed by six, where most of the management team are based.

The move to new premises coincided with a further restructuring of the management team. Joining Ryan, Evans, Ricketts and Phil O'Donnell (who runs the US and Asian operations) on the board came Georges Kiener, the new general manager (Europe) who takes up the mantle of responsibility for all three of Strand Lighting's European Trading Divisions and the Project Department. Ian Roberts also joined as general manager of the South European Trading Division and Philippe Marc has been drafted in to front Strand's worldwide marketing campaign.

Whilst things in the UK were gradually taking shape, the wider needs of the company were also being addressed and so the existing Strand operations worldwide - Toronto, Los Angeles, Hong Kong, Rome and Wolfenbüttel (soon to relocate to Berlin) - were redefined as independent trading companies. Each has its own general manager, sales and projects managers, backed by purchasing, customer service and administration teams - to all intents and purposes six stand-alone businesses. Each is served by the group's two manufacturing bases in Kirkcaldy and Rome; from the former comes the theatre luminaires, dimming control systems and software, whilst from the latter, the studio lighting. With only Wolfenbüttel still to relocate, the restructuring is all but at an end and Ryan is confident that the worst is now behind them.

Which is just as well: when a major company, especially one as pivotal to the history of this industry as Strand, undertakes changes on this scale, it can be disquieting for the industry at large. Especially as there was



Above left, the restructured Kirkcaldy manufacturing base and right pictured at Kirkcaldy cementing the Aardman deal are John Bradley (Aardman Animations), Ivan Myles (general manager Strand North European Trading Division) and Richard Harris (Stage Electrics).

once a time when if Strand sneezed, the whole industry caught a cold. That is no longer the case, and whilst there has been some concern about the scale of changes at Strand, most observers accept that this was a bitter pill which had to be swallowed. Ryan is glad they took the medicine, but doesn't like to dwell on it, preferring to steer the conversation to the company's future prospects and in particular, the project work it has earned for itself in the last 18 months. And there are some gems.

For instance, the £350,000 contract to supply Aardman Animations, creators of those plasticine pin-ups Wallace & Gromit, with equipment for their forthcoming feature film, *Chicken Run*. Strand are to design a special system that will ensure that each frame will be shot under precisely consistent lighting levels. To do this, they have taken their standard EC90sv and added interfaces which will stabilise voltage fluctuations and report any faults. The order is spearheaded by 24 EC90sv dimmer racks and also includes Strand control in the shape of a GSX console with 25 channels of Genius operating software and Communiqué application software. A large brood of Strand luminaires are also included.

There's a glint in his eye when we stray on to the subject of Media Production City in Cairo. Projects don't come much bigger than this - a three year undertaking with the Sony Corporation in the driving seat and a price tag of £314m which includes nine TV studios. Before you rush off to put a call through to your Egyptian agent, it's too late, Strand have bagged the lot - a £27m slice (covering lighting,

suspension, dimming and control) of what promises to be the biggest leisure project of the next two years. Perhaps this, more than anything, demonstrates Strand's ability to recapture its role as a global player - where better to start than to play to your strengths and who else, for instance, could have managed a project of this scale?

To address the growing project work, the company has set up eight mixed discipline project teams who work on the development of new products. These work in tandem with the dealers, the traditional route to market, although the company are also getting involved in huge capital projects dealing direct with the client. That said, the dealer network is as strong as ever and existing dealers remain in place, a reward no doubt for the loyalty they showed to Strand when things got a little frazzled at the edges. With the changes behind them, Ryan is determined to focus on supplying products on time and at realistic cost. As noted, customer service is another area where changes have taken place and Jim Ryan is determined to guide Strand to a level of service this industry has not seen before - hence Ryan's push for a 95% stock availability.

There have also been critical advances on the communications side too, not only internally, but also with the wider industry and Philippe Marc's role is to strengthen the bonds further. Strand is one of those companies that receives brickbats and bouquets in equal measure, but its problems and the way in which it has dealt with them, has earned it a new respect: certainly it has emerged

revitalised - no longer complacent and certainly realistic about its expectations of the market and perhaps more tellingly, the market expectations of it.

When L+SI interviewed Jim Ryan in December 96, shortly after he arrived at the company, he was invited to put a time-frame to his plans for a Strand success story. He was 50 at the time and not surprisingly, with intentions to retire at 55, he talked of a five year plan. But, it's moving quicker than even he could have hoped. When the management team arrived at Strand they earmarked two years for financial recovery. In the event, they did it in just 12 months and Ryan was happy to expand on the present financial outlook, which is debt-free and even has surplus cash for investment. Such is his enthusiasm that his plans to retire at 55 are now under review.

Given that this is a man and now a company capable of travelling at speed, I felt that aside from talk about improved customer service and productivity levels we could look forward to some major developments at Strand. But the enigmatic Mr Ryan wasn't giving too much away. In fact, Peter Mandelson has been more forthcoming about the contents of the Millennium Dome. However, he hinted that an acquisition might be on the cards, that a major project was brewing in Moscow, and that a new mobile training facility might shortly take to the road. He also spoke of new offices in Cairo, New York, Moscow and Spain and finished by adding that three radically new products would come to the market this year (the first specifically aimed at theme parks, the second a complete new range for TV/broadcast and the third a novel approach to spares), but wouldn't be drawn further. But then, just when I'd turned the page in my notebook, he couldn't resist adding that the new broadcast range was benefiting from a £4m investment. And, of course, he's already earmarked new areas for growth, including the UK market, which only represents 10% of the company's turnover. Wherever he takes Strand, the workforce are certain to follow because Ryan is the sort of man who gets things done. His past record proves it.

So there you have the latest blueprint from Strand, a company who could previously calculate their losses to the nearest penny, but who now can calculate their profit to the nearest pound.


SELECON
PERFORMANCE LIGHTING

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

Lady in the Dark

at the Royal National Theatre, London



CONGRATULATIONS TO RICK FISHER

 Vari-Lite congratulates

Rick Fisher for his

1998 Lawrence

Olivier Award

for Best Lighting

Designer.


Photography by Dominic Sweeney

VARI*LITE[®]

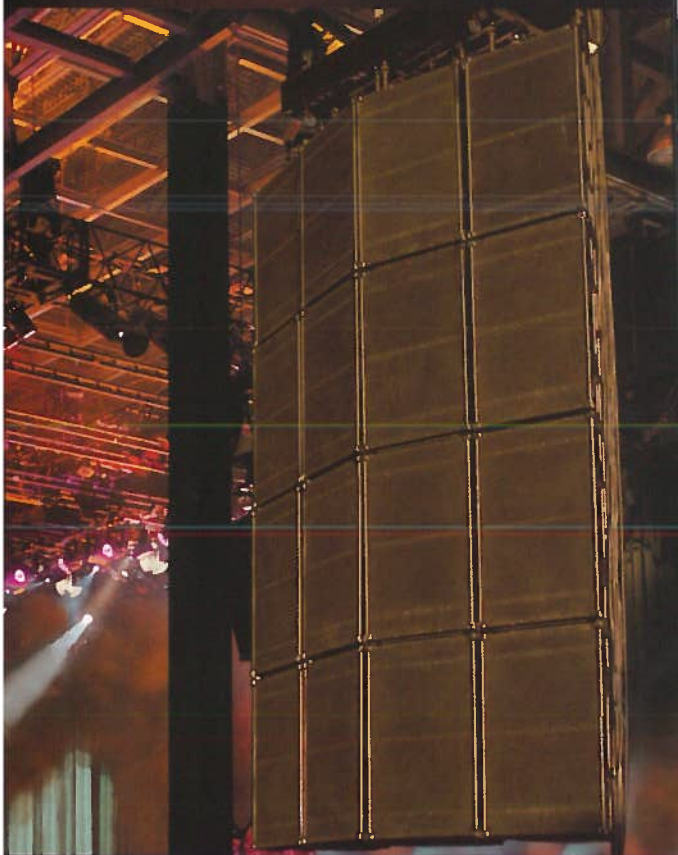
The Automated Lighting Company

LONDON AMSTERDAM BRUSSELS COLOGNE MADRID PARIS
STOCKHOLM VIENNA AND THROUGHOUT THE WORLD.

www.vari-lite.com

© Copyright 1998 Vari-Lite, Inc. All rights reserved. VARI*LITE[®] is registered trademarks of Vari-Lite, Inc.

**Most Tour Sound Systems
Take Years to Become Classics.
Some Are Just Born That Way.**



Introducing the Revolutionary New HLA Series Loudspeakers.

Once in a great while, an idea comes along that can be considered truly revolutionary. Well, it's once-in-a-great-while-time again. Introducing the HLA Series and its centerpiece, the 4895 Three-Way -- a metamorphosis in tour sound technology from JBL Professional.

At the heart of the series are two DCD drivers, a 10" and a 14", which offer the ultimate in performance at as little as 7 lbs. per driver. This is accomplished with a new Neodymium magnet design and new voice coil topology which vastly reduce the need for steel. Dual Coil Drive was chosen because it has two magnetic gaps and two voice coils in each driver. This doubles their power-handling capabilities.

To provide each listener with better quality sound, JBL engineers designed a new, three-way MultiBand Waveguide™, powered by the two DCD drivers in a composite magazine with a large format compression driver. The composite magazine gives the drivers the rear compression load required to balance the acoustic resistance furnished by the waveguide. To minimize distortion, Optimized Aperture™ technology is used to



supply the longer path length required for precise pattern control. To make the most of this increased efficiency, we then placed the entire system in our patented SpaceFrame™ enclosure, which allows it to be easily tilted and aimed to give the audience even coverage with minimal overlap.

To keep pace with this extended performance, the HLA Series also features our powerful 4897 Subwoofer, which has an innovative composite enclosure made of carbon fiber and aluminum and new port technology. The net result is 3dB more output than any other 18" system in existence and dimensions conveniently equal to the 4895.

Put all its remarkable components together and the HLA Series represents a radical departure from any professional sound reinforcement system currently in use -- one that offers unparalleled flexibility, ease of setup and the most seamlessly uniform coverage ever. With this revolutionary, not just evolutionary, new tour sound system, JBL has given a whole new meaning to the already universally respected "JBL Loaded". If professional sound matters to you, write to JBL Professional or visit our website at jblpro.com. A change for the better never sounded so good.

4895 Three-Way

HLA
Series

JBL

PROFESSIONAL

Tilting the Balance

Distributed exclusively in the U.K. by

ARBITER PRO AUDIO,

a division of ARBITER GROUP PLC,

Unit 2, Bordenwood Industrial Park, Bowley Lane,

Bostonwood, WDR 5PZ

Tel: 0181 207 5050 • Fax: 0181 207 4572

Web: www.jblpro.com

ON TOUR

by STEVE MOLES

AND PRODUCTION NEWS

UFO

Bradford St George's Hall

LD: Dave Beasley

SD: Keith Morris

Looking towards stage it hits you straight away. I'm not talking about the bloody great Par rig almost bereft of automation, nor the inordinate amount of PA for such a small room. And it's certainly not the elaborate stage set filled with cod images of sci-fi creatures and Trolls of Sword & Sorcery, because there isn't one. It's the sea of bald heads. No wonder there's no followspots in this show, one slip and you'd blind the operators. But I make light of something significant. This is UFO, complete with the wayward Michael Schenker, an event so rare that this tour has been selling out everywhere across Germany and the UK since last November. If heavy metal fans had ever read Mark Twain they'd be able to say "Reports of my death have been . . . etc."

What's nice about this show is that the band haven't attempted to re-invent the wheel. There's no youthful posturing, no integration of Drum 'n Bass, this is just as they were 25 years ago.

SOUND

Some departures from form are inevitable - thank God they haven't dug a seventies vintage PA out of the cupboard. In fact, sound engineer Keith Morris is rather enjoying his new toy: "We used house systems for the first leg in Germany before Christmas, so this is the first time I've had the luxury of a touring system. The Nexo Alpha is - well, it's awesome. I turn it up and it just gets louder."

You'll have gathered from a certain adjective that Morris hails from over the ocean. A happy fellow, he talks with genuine affection about his work and the band. There's no bullshit. "The only occasional trouble I have is getting the vocals on top. But that's not the system. Phil [Mogg] sings way off mic, plus he's on in-ears."

And after 25 years, this is one singer whose habits are ingrained - if he can't hear himself, he doesn't sing closer to the Shure 87, it's a raised digit to monitor man Chris La Marca. And there's another sign of old habit: each of the five band members basically has just themselves in the monitors, any other aural information they may need comes from the room, something else Morris has to be wary of: "I can't make it too loud, it upsets the band, especially Michael."

Having watched the performance, it's obvious the trouble that Mogg presents Morris; not only is his mic technique unhelpful, but when he's not using it he waves it and the stand around like a wand - into the kick drum, across the back line stacks etc. But many of Mogg's moves must be repetitive - I noticed Morris often hitting the mute button of the vocal channel on his Midas XL3 on and off without hardly a glance at the stage.

The mix is pleasantly uncluttered: "It's back to



UFO - metal rockers of yesteryear go 'back to basics' at St George's Hall in Bradford.

basics," said Morris, conjuring a bizarre mental image of John Major on stage, wielding an axe. "There's not a lot of effects - this is just an old rock and roll band. They didn't have the stuff in their heyday, why put it in now?"

SSE are system providers. Paul Owen, taking an unusual form of rest and relaxation after a lengthy stint on monitors for Metallica, is systems man and sets the PA for Morris each day. On this occasion at the St George's Hall he's deployed a pair of subs each side of stage (they have six, but never need the other two) and stacked around them four low-mids and six highs. In the air there are a further two of each per side, mainly to cover the upper balcony, with the middle tier receiving adequate coverage from the stage stacks.

Despite Morris's earlier assertion to the contrary, it is still pretty loud, though nowhere near as much as loud as it could be, considering how much firepower is in the room. "I try to achieve what the band are known for," he said by way of explanation. And true to his word, what they play is what you get. A little delay on vox, the odd splash of reverb on the drums and a fair bit of delay on the frequent guitar breaks for that huge trademark solo sound that gives the band its signature.

LIGHTING

For lighting the band have even sought out their old LD, the famous Dave 'Lights' Beasley, or 'Beastly' as the band have now taken to calling him. Inevitably, the rig is supplied by LSD (well they did manage the band in the 'old days'), an atypical seventies metal rig. "I prefer Pars," says Beasley. "I've got over 100 of them in the rig and six Intellabeams, but I just use them as specials. I think 'scans are over used, and they become very time-consuming, plotting in your base cues everyday."

And before you consign Beasley to the dustbin of lighting design with the rest of the recidivists, he is no slouch himself when it comes to programming up a moving light rig. Years spent programming the Saturday extravaganzas at the Astoria, and more recently working with fellow designer Martin Nicholas doing the same for the award-winning raves at Skegness Fantasy Island, qualify him as a wobbly mirror man *par excellence*.

The rig is a classic four-spoke affair centred around a hexapod. A new twist is the use of 18 degree corners to vertically crank the end sections of the spokes. With all chrome cans - loaded exclusively with Raylights - Beasley has stuck to tradition: "Oh yes, the usual suspects, red, blue, green, and yellow, and just a little magenta, something Martin (Nicholas, also the sole component of his lighting crew) suggested." There is also a fair chunk of open white which helps compensate a little for the lack of followspots. The most significant aspect of this system was the local crew's incredulity at its content: "We haven't seen a big Par can rig like this in here for years. It's great."

And it was. Dave Beasley is a great exponent of the big beam show, fingers pumping away at flash buttons on his Avolites Rolacue Sapphire, constantly finding different ways to re-combine little four kW channels of colour into new patterns. The show was as vigorous as it was loud. Beasley even includes a couple of truss moves - certainly nothing gratuitous - but enough to rekindle the fun of heavy rock. There was a characteristic spaceship lift-off for the opening, accompanied by the throbbing rhythms of Alex Harvey's classic 'Faith Healer' (I had to slap the original on the gramophone when I got home) whilst the end of the evening was marked with a 'stand the rig on end, in your face' finale. It made a happy man feel very old.

The Brits

London Arena

LD: Mike Sutcliffe

SD: Derek Zieba

I don't know which was the bigger fantasy - UFO live or The Brits on TV. The Brits was a great production, but does it actually mean anything? The national press were quick to point out that half the bands who should have been there didn't bother to turn up, inferring a bit of nose-thumbing at the record industry. But the truth is less malign: with U2, Radiohead and the Prodigy in other parts of the globe, and The Verve nobly performing a charity show in London, their absence was more than understandable. The one exception to this was the Spice Girls, who sacrificed a day's rehearsal - literally just before they start their tour - to fly in from Dublin and perform live. "And I don't think many people realised they were singing live," said live sound director Derek Zieba. "And a bloody good job they made of it too," he said. This year has also seen yet another shift of venue for the Brits, and if the comments below are anything to go by, we have to ask 'will they never find a comfortable home?'

LIGHTING

Designer Mike Sutcliffe certainly achieved one thing this year, the blue cast that pervaded last year's show had disappeared, making an altogether brighter and more colourful spectacle for the viewers.

Equipment suppliers were once again CPL/Vari-Lite, with a monumental specification that must have stretched even their resources. A total of 242 VL5s, 81 VL6s, 77 VL2Cs and 46 VL4s. Phew! "The largest system ever to come out of Greenford," reckoned Matt Croft of Vari-Lite, who oversaw the VL end of the job. John Cadbury, holding the reins at the CPL end, reported an equally huge conventional system including Cyberlights, Lightning Strikes and Robocolors in quantity, as well as the more predictable large frame HMI Fresnels and a few hundred Pars, floods and cyc lights.



Dave Smith was once more lighting co-ordinator for the production, and once more found himself shafted by one of the venue's shortcomings. "There was never going to be enough power in the building, so we arranged for generators to be brought in for lighting. Unfortunately, we never received any information regarding the needs of the set design and when it did appear we were unprepared for things like a three-phase 32A supply for the revolve or any of the built in set lights."

Having also to deal with such a huge system in a venue with no storage space (even the empty flightcase trailer had to be parked off-site), proved a complex logistical headache. The set itself was not without its problems either; one part of it was such a poor fit it was scrapped on the spot: "They appeared to be working to tolerances of about 0.8 of a metre," quipped Smith. But these are the foibles the co-ordinator is paid to deal with, and on the night things ran perfectly: Mike Sutcliffe running conventionals from a Celco Gold, Mike 'Oz' Owen handling the on-stage Vari*Lites, and not forgetting the often unsung hero of such events, the man who runs the audience Vari*Lites and conventionals, in this instance Ian 'Biff' Reith.

SOUND

Britannia Row were main sound contractors once again, with overall responsibility in the capable hands of Derek Zieba from Dimension Audio. As ever, the biggest problem was the factor of time: "It should have been less stressful this year," said Zieba, "but the final choice of live artistes was made even later than last year."

Ironically, the final act to confirm was the Robbie Williams/Tom Jones double-header, which proved to be the hit of the night. Their late confirmation only added to the pressures on Mr Zieba: his head monitor man for the show, Alan Bradshaw, also happens to perform the same role for Williams when on tour, and as such had to quit the London Arena at crucial moments during production build-up in order to fulfil rehearsal obligations. "Thankfully, I also had John Sherman on monitors with Alan, and between the two everything worked out perfectly," said Zieba.

The main system was fairly lightweight but heavily augmented, as Zieba explained: "For a big venue, the Arena has a relatively low ceiling. Because of the extraordinary amount of people crammed in we ended up with a mix position on a platform flown about 10 metres above the Arena floor, hard against the back wall. Flying the PA to give the necessary power across the whole room, whilst keeping all the speakers clear of camera sight-lines, was tricky."

The final rig comprised eight distant clusters, with a main stage system made up of a six-wide two-deep array each side and a further pair of four-wide two-deep outfield clusters to cover the enormous stage width. There were also two four-packs of flown subs, but most were beneath the stage. "The far system hangs must be the smallest hangs ever - just a pair of Flashlight Hi-packs with an under-hang cabinet beneath," said Zieba.

Despite the long room, and the constant switch in demand from live act to the solitary voice of Ben Elton, the general opinion on delivery was favourable: "Most bands brought their own engineers, and they all commented on the sound quality," said a justifiably chuffed Zieba. One factor that helped enormously was a modification to the main lectern set-up. On the lectern itself, Zieba convinced the camera people to let him position the two Neuman KM140s stalks at the centre of the lectern, rather than facing in from the corners as is the convention. Bringing the mics almost 50% closer to the speakers helped enormously in keeping the mic gain at a controllable level and at Ben Elton's request, Zieba also introduced a pair of wedges to provide a lectern mix just behind the lectern, so he would know when to take his cue to return.

For Zieba, as for most others concerned, the shift from Earls Court to Docklands proved a mixed blessing. "Despite the logistical problems of the Arena, acoustically it's perfect. We didn't have to hang any drapes, not like Earls Court where a lot of treatment is required. The steep raked seating at the back of the Arena can present the problem of slap-back from the rear wall but this was also eliminated. The Arena have spent a lot of money on treating the walls and roof, and the room is very flat - money well spent. But the lack of parking for trucks, and the sheer logistical nightmare of using just one access point, and that being where all the OB cabling has to run, make the location less than perfect."

It was reported by Nick Barbour (IoS 18/1/98) that the UK annual retail spend on recorded music is £1.7 billion, up 43% since 1992. Maybe with that kind of financial muscle-power, the BPI might find the resources to have the Docklands Arena shipped somewhere with adequate parking, plenty of power and easy access by road. Or they could always swallow their pride and use the NEC - 'Sponsored by Walsall Wing-nut and Widget' anyone?

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

Strength in Stage and Studio Lighting in more than 50 Countries

Product Catalogue



ADB
A Siemens Company

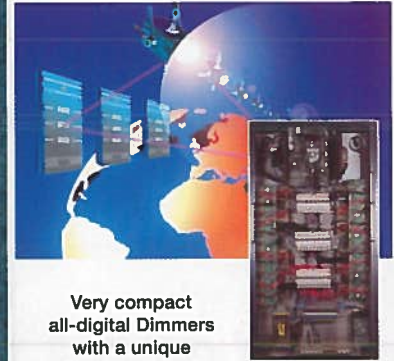
«EUROPE»105/205 Zoom Profiles with Condenser Optics



Adding Power to the Art of Light!

ADB
A Siemens Company

EURORACK 60



Very compact
all-digital Dimmers
with a unique
Combination of
User Benefits!

ADB
A Siemens Company

EURODIM 2



The Ultimate in
Digital Dimming
Technology

ADB
A Siemens Company

INGENIO® «The Lighting Composer»



A new Dimension in Lighting Design

- a trichromatic colour generator
- an optical dimmer
- an optical diffuser

All integrated into an HMI 1200 W profile

ADB
A Siemens Company

VISION 10/ST

Light
Colour
Movement



Total Control with 2 Consoles in one

ADB
A Siemens Company

- State-of-the-Art Products
- Turnkey Project Capability
- Customer Service
- ... more on <http://www.adb.be>

ADB - Your Partner for Light

ISO 9001 certified

Belgium N.V. ADB S.A. Tel : 32 / 2 / 722 17 11
 Deutschland ADB GmbH Tel : 06 108 / 91 250
 France ADB S.A. Tel : 01 / 41 17 48 50
 Great Britain LSI Tel : 01 483 / 76 46 46

Fax : 32 / 2 / 722 17 64
 Fax : 06 108 / 91 25 25
 Fax : 01 / 42 53 54 76
 Fax : 01 483 / 76 99 55

ADB
A Siemens Company

VIVA ESPANA

With a budget of six million and a schedule that has seen the initial plans take eight years to come to fruition, Club Barcelona was bound to be pretty spectacular. Ross Brown takes a trip round First Leisure's latest offering



The blueprint for the successful nightclub has yet to be written and the man who eventually composes it is likely to retire extremely well-heeled. But although each venue will point to a variety of different qualities instrumental in their success, there are a few simple rules that all but the most fool-hardy would follow. Great sound, good lighting and, of course, venue. 'Location, location, location' - the marketing gurus shout when asked what creates a thriving retail outlet, and for nightclubs the rules are no different. Ensuring you are sited as close as possible to potential punters usually means a prime location in the city centre. Very few want to make a long journey from pub to club, so nightspots closest to the centre of the action are the ones most likely to thrive and survive. But rules were always meant to be broken.

Turning traditional marketing theory on its head, the latest megaclub from First Leisure has been built on a retail estate overlooking the M62. As well as the usual high street retailers writ large with room to sprawl, the Centre 27 Business Park features a McDonalds, a Pizza Hut and a Milwaukee American Diner to feed the masses that flood the site every weekend, and for entertainment there's a Showcase Multiplex and Club Barcelona. Yes, in the middle of a retail park on the windy hills overlooking the motorway is First Leisure's latest uber-club.

For some reason, ask anybody at First Leisure where Club Barcelona is and you will be told Leeds, which is surprising because it's not. The club is actually in Batley, a suburb of Wakefield previously best-known as the home of Fox's biscuits. It seems strange that the corporate machine should decide to shift the club's location 12 miles but, as Batley's name is rarely spoken of in the same dizzy circles as those who wax lyrical about Leeds' recent renaissance (Harvey Nichols anybody?), hardly surprising. If the name of this tiny Yorkshire town sounds familiar, Batley is, of course, the home of that legend of the clubworld - Batley Varieties, now better known as The Frontier. All of a sudden the geographical shift makes a lot more sense.

Snipping and blurring boundaries aside, the installation itself is impressive, although as general manager Jeremy Parry himself admits, the outside does resemble a large warehouse. In this instance the cover very definitely does not do justice to the book, for inside the venue the six million pound cost is immediately visible.

Interior designers Group Northern have let their creative juices overflow with the combination of inspirational sources beguiling and, at times, confusing. Okay, so Dali, Picasso and Warhol we can handle - common enough influences to a (surrealist) man - but when the

names of Starck and Gaudi are also lobbed into the melting point then it's usually time to begin making contributions to Pseud's Corner in Private Eye. I, for all my education, wouldn't spot Gaudi-esque towers based on the architect's Sagrada Familia cathedral if the Club Barcelona dancefloor was surrounded by them, which indeed it is.

An intriguing set-up, each of the columns is lit both internally, courtesy of some very clever wiring, and externally by six Martin Professional MAC 600s attached to the balcony; an attention to detail which best exemplifies the design ethos behind Club Barcelona. Separate areas throughout the club have been lavishly decorated in a variety of different fashions, sweeping boldly between ultra-modern and mock Victoriana. It's a broad church of styles which doesn't always gel well and, as one moves between areas, the change can appear jarring. This is not to say that any of the individual elements appears out of place, rather that the overall effect can appear . . . whimsical.

Well, it's not a word I've ever used to describe the interior of a nightclub before but, according to Group Northern, the intention was to "inject a little whimsy" into the design, a curious ideal but well achieved. There is a 'whimsical' clock theme in a couple of the bars, with that man Dali again providing the

infamous melting clock motif behind one bar and a stark art deco-style (working this time) clock behind another.

The idea of the contrast comes together well in the VIP area (a well-furnished and comfortable area - part of the club's ambition of attracting a wide variety of acts to perform in the club), where encased goldfish bowl-like, the steel fittings and stone columns that pervade the area are softened by the pleated fabrics that hang throughout.

No surface has been left untouched in Club Barcelona, even plain surfaces are used to reflect some of the myriad of lights that hang from every available balcony and ceiling rig. Designed by Design Intervention, when in full effect the venue becomes a riot of colour, supplied by a combination of six each of Martin's MAC 500s and, the much talked about MAC 600 washlights. Some Robocolor IIs, 15 Pro Destroyers and 10 Pro 812 Roboscans, complete the Danish contingent in the club, and are ably assisted by four Anytronic Megastar strobes, 12 Anytronic DS410 DMXs, four Apollo 400W UV cannons, two JEM Club 20s and a staggering 56 generic Par Raylights, as well as projection screens and cone lights. Control for this veritable cornucopia is supplied by a Martin Pro case and a Pulsar Masterpiece Replay Unit.

However, as a wise man once said, people don't go to a nightclub to look at the lights. Ignoring the attraction of alcohol and the opposite sex, the *raison d'être* of nightclub attendance is the quality of the music - and its reproduction.

Unsurprisingly, the sound system for Club Barcelona has been provided and installed by Bradford-based The Music Company (TMC). Ignoring the fact that the venue is literally on TMC's doorstep, Club Barcelona is simply another name to add to TMC's long list of First Leisure venues. Whether clubs or leisure centres, TMC provides sound expertise to around 90 per cent of First Leisure venues at the moment - and the installers are pretty sure why. A combination of quality and safety, suggest the company. And TMC's many years of experience in the hiring of equipment helps the company to actively road-test any new equipment that comes onto the market and test its reliability before it recommends installation to customers.

The sound installation at Club Barcelona was, to say the least, a tight schedule with all contractors given just 11 short weeks to install everything! "It was extremely tight, but it's increasingly becoming the norm," said project manager Chris Jay. Although hefty in size - and presumably budget - the spec for Club Barcelona is fairly standard, but with enough surprises to take notice.

The 'business end' of the sound system is headed up, unsurprisingly, by a pair of Technics SL1210s (exactly how long have they been in production? It feels like forever) using 500AL cartridges. The heir apparent to the SL1210, the all-singing-and-dancing Denon DN2500F double CD machine provides the digital output and not one - but two - cassette machines are installed (Denon's DRM550 and DRW580). The 580 was chosen specifically for its twin outputs, allowing the sound piped into the toilets to carry a voice-over advertising the



club's forthcoming events that goes unheard on the dancefloor. Add a Tascam DA2011 DAT machine to this front-end and you have an impressive and extremely reliable box of tricks.

Between the outputs and the amps, TMC has installed a Cloud CXM mixer using a combination of the CS1, CM1 and CZ1 modules. A belt and braces approach typical of a Yorkshire company installing into a Yorkshire nightclub, sees a back-up mixer in the shape of the Formula Sound Shadow - just in case! The output from the various mixers is equalised through Rane's Me15b and MQ302 equalisers, with the 30-band equaliser specifically chosen because its one set of controls works through the stereo mix to alter both channels with one fader (why don't more EQ manufacturers follow this same path?)

The amplification element of the sound equation comes courtesy of one each of Lab's L1600 and L1000, three Lab 1200 Quattros, three Crest CA9 power amplifiers and two Cloud CX-A4 amplifiers. A powerful combination which helps to achieve an almost complete absence of dead spots.

To ensure that this combination doesn't go to waste, a grand total of 65 speakers have been installed around the venue. Four Bose 301s, one TOA BS 694bt, 20 C803 100v ceiling speakers, eight Turbosound TFL760Hs for the mid/high ranges, six of TMC's own 218 bass enclosures, 24 Tannoy i8 loudspeakers and two TOA CS 152 horn speakers for outside. The story behind TMC's own 218 bass enclosures? Simple. Unsatisfied with existing products, the company's technical director Paul Smith designed his own - available exclusively from TMC but manufactured by a mystery 'well-known' manufacturer.

As well as the main speaker network, Club Barcelona also has a respectable set of monitors, a Martin WM 05 for the DJ and two Peavey SP115Ms for the stage (powered by a Peavey IP4c). But there's more - in addition to this bulging list, TMC also installed a Peavey IDL1000 digital delay, a BSS FDS 318 crossover, two 23U equipment racks and a KT DN 504 quad compressor/limiter. Phew. When the sound system is viewed as a complete unit

- from decks to speakers - the installation at Club Barcelona puts the venue in the enviable, but increasingly popular, position of being able to cover a wide variety of musical bases, placing its ability somewhere between the standard DAT-powered PA and a full rock band.

The history of the club and its story since it opened in November are as relevant to the bigger picture as the lighting and the sound are - and goes a good deal of the way to explaining the club's unusual location. The initial plans for Club Barcelona were first mooted some six years ago, when First Leisure bought the land on which it stands. Development was halted at that time because of concerns from the local council over the small matter of car parking. In short, according to the council, there wasn't room in the original plans for enough spaces. With retail units and fast food joints aplenty popping up across the Park at that time, an extra two and a half thousand bodies on the site could cause obvious problems of congestion and safety. Because of this, the plans were put on ice until the end of 1994 when new plans, including a two storey car park (the simple solutions are often the best) were brought to the table and the ball started to roll (albeit slowly).

Jeremy Pardy is the man handed the awesome responsibility of turning the First Leisure dream into a viable - and profitable - reality. Beginning his career in the industry upon leaving university nine years ago, he has spent his entire working life with the company arriving at Club Barcelona from the renowned Discotheque Royale in Manchester. Ah, that word. Manchester. The once glistening star of the northern club scene, now forced to play second fiddle to a cheeky little upstart from Yorkshire - goes one theory. Just which of the two cities can justifiably lay claim to the Northern Club City crown?

Frankly, does it really matter. Each of the two 'auld enemies' (don't forget that Greater Manchester is simply another name for 'used to be part of Lancashire' - and Yorkshiremen know it) has its claims to the crown, venues and specialist nights too numerous and downright

not important

2048 control channels ...

important

...how you control them

new light dimensions

simply
grandMA

forget

Output listing

don't forget

interactive spreadsheets

Summer 1998

simply
grandMA

M A L I G H T I N G

repetitive to be listed here. But many people will: the challenge for Club Barcelona is viewed as beginning and ending at the outskirts of Manchester. A narrow view that ignores the long line of famous (and infamous) clubs that have come out of Yorkshire's unofficial capital. But, of course, Club Barcelona isn't in Leeds - and here's where the intelligent marketing ploys come in.

Your average punter from the four corners of West Yorkshire descends on the local city centre on a Saturday to drink, dance and make merry, with Leeds the favoured destination of many from a wide catchment area. For these people, Club Barcelona is an expensive taxi ride away or, worse still, one of the party must go all night with nothing stronger than cola and cheese & onion crisps inside them. Neither of which is a particularly promising scenario for a six million dollar (sorry, pound) nightclub. How about delivery to and from the City Centre and entrance to the club for a fiver? It's working so far. Coaches from as far afield as Harrogate to the north and Doncaster to the south are ferrying eager clubbers to and from the club, the investment by the club in the transport swiftly recouped over the bulging bar. But a 2,500 capacity venue cannot be filled by coach alone and this is the really clever bit.

Pardy is looking to attract the "discerning customer who can be bothered and can afford to take a car or a taxi out of the main city centres. This makes the clientele of Club Barcelona a little bit more upmarket." And, by consequence, a little bit older, flusher and less inclined to being stupid when drunk.



Club Barcelona is drawing the crowds, with the initial intrigue of the new opening surely having died already. The average Saturday night crowd is in excess of 2,000 and even Monday nights have been drawing between five and six hundred paying customers. Rather than simply publicising the venue, Club Barcelona has actively promoted itself as a series of club nights, an extremely important part of the club's initial success. Thursday is the over 25s night Club Class (sponsored by EMAP-owned Aire FM of Leeds), Saturday is over 20s

commercial night (Colours) and Monday is the Luv Bug Seventies night. Each has created an almost unique identity in the minds of its individual audiences - and it's not simply a matter of the music. "On each of the nights the lighting and the sound are altered to suit - even the staff dress differently," says Pardy.

All the essential elements are in place at Club Barcelona - even the potentially disastrous location has been played to the club's advantage. Viva Espana, Viva Club Barcelona - only time and the travelling public will tell.

Starlite Systems Technology, Calena House, Caxton St North, London, E16 1JL, England. Tel: +44 (0)171 511 4100 Fax: +44 (0)171 476 2922 <http://www.starlite.co.uk> e-Mail: sales@starlite.co.uk

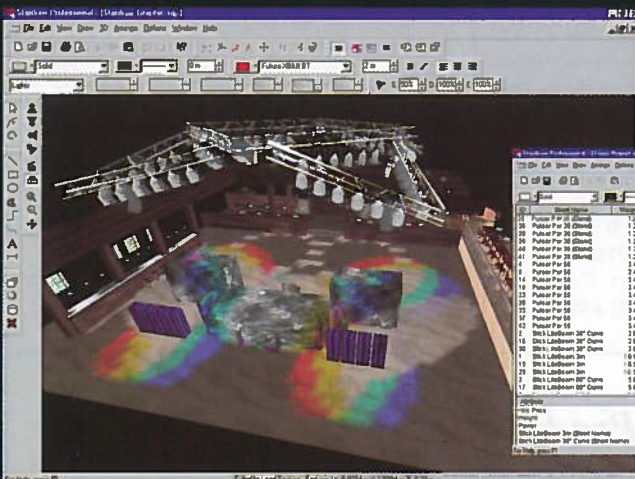


Keeping an eye on the future

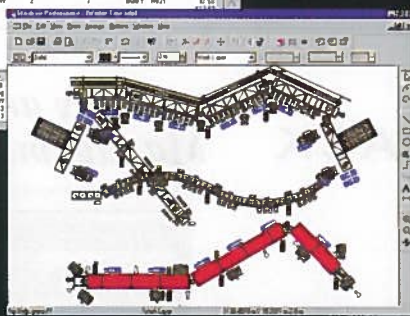
Stardraw Professional

The fastest way to visualise lighting designs in 2D and 3D

Now Only
£695.00 + VAT
30 Day Money Back Guarantee



ID	Item Name	Qty	Unit Price	Total Price	Material
1	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
2	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
3	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
4	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
5	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
6	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
7	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
8	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
9	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
10	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
11	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
12	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
13	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
14	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
15	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
16	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
17	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
18	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
19	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
20	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
21	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
22	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
23	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
24	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
25	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
26	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
27	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
28	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
29	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50
30	Pusher Par 50	1.00	50.00	50.00	Pusher Par 50



- Over 3000 free symbols of lighting products, staging, truss, audio and video products, & more
- Powerful, professional 2D and 3D CAD drawing tools: draw absolutely anything in 2D & 3D
- Support of unlimited light sources: spotlight, point & directional sources added & configured with a point and click interface
- Read and write .DWG (up to R14) and .DXF files
- Unlimited Undo/Redo, context sensitive help
- Database Connection using ODBC; make links to automatically update report fields e.g. pricing

Stardraw 2D
Version 3 Now Available
£295.00 + VAT
30 Day Money Back Guarantee

- Automatic reporting & bill of materials
- Built for Windows '95: use OLE + drag & drop
- Use any Windows bit-maps as Textures to add realism to objects
- Fully customizable tool-bars, templates and FastKeys
- Real time rendering using DirectX 5
- Create complex 3D objects using powerful Extrude and Spin tools.

EQUIPMENT NEWS

EQ BRIEFINGS

Sennheiser has launched a new Evolution series of dynamic microphones. The series represents a completely new design and computer controlled manufacturing technology. Comprising 10 different models, Evolution offers a whole range of build and performance features.

Sennheiser - telephone (01494) 551531.

Amek's Recall RN console is the latest version of the Recall live performance desk, featuring input modules with a Rupert Neve-designed mic amp and EQ section. Amek's studio automation package Supertrue can now be ordered in addition to the console's existing live automation system, Showtime.

Amek - telephone 0161-834 6747.

Soundcraft has launched two new monitor consoles - the SM20 and the Series Five Monitor. Designed to cater for the increasing use of in-ear monitoring systems, the SM20 is available in three frame sizes of 40, 48 or 56 inputs into 20 outputs, whilst the Series Five is available in 24-bus and 32-bus versions. Soundcraft have also released a new 48-channel version of the K2 8-bus reinforcement console.

Soundcraft - telephone (01707) 665000.

PCM have announced the new Lodestar Plus package, available on all models of Columbus McKinnon Lodestar hoists at no extra cost. Lodestar Plus includes an inbuilt Anti Phase System for all hoists to ensure motors are always correctly phased and running in the right direction, full weather-proofing and free first service and load test.

PCM - telephone 0151-609 0101.

beyerdynamic have launched four new condenser microphones designed for the project studio. All have a large diaphragm electret condenser transducer and are transformerless in design. The flagship of the new line is the MCE 90 - a 'side fire' design intended for vocal recording with a linear frequency response.

beyerdynamic - telephone (01444) 258258.

Acoustic Sound Systems (ASS) has launched two new system controllers, the FX2010 and FX2020 for its Reflekta range. The FX2010 is configured two way stereo, whilst the FX2020 is four way mono.

ASS - telephone (01702) 613321

Enter the Terminator



The Terminator from ShowCAD Control Systems is a low-cost combined DMX512 line tester, providing instant visual indication of line shorts, blown drivers and open circuits. It also serves as a permanent DMX end-of-line termination plug. There are no complex controller operations or unwanted functions to overcomplicate the monitoring of the DMX line and a straightforward LED check enables the rapid location of faults and indication of data integrity. The Terminator is housed in either a 5-pin or 3-pin XLR connector.

For further information contact ShowCAD in Swanage, telephone (01929) 423222.

T-Series for Install

Electro-Voice's new T15i a 2-way trapezoidal loudspeaker system with pre-installed suspension hardware, is aimed specifically at installation and rental companies. A paintable enclosure, capable of both vertical and horizontal array, the new 250W T15i, with a 15" woofer and 60 degree x 40 degree horn, also uses EV's Ring Mode Decoupling (RMD) technology for enhanced clarity.

Throughout its frequency range, the T15i's designers have looked for increased response. Along with RMD improving mid-range clarity, the T15i has a titanium-diaphragm DH2010A driver, using EV's convex-drive phasing plug structure through a 60 x 40 horn, for smooth and extended HF performance. The 15" high-excursion woofer, within an optimally vented bass section, delivers efficient LF performance to below 47Hz.

For further information contact Greystone Industries in London, telephone 0181-640 9600.

CV's Big Bottom

Cerwin-Vega have introduced the new E315 loudspeakers, the latest addition to the E series. Aimed primarily at dance music applications, the 400W speakers are designed for a combination of powerful low-end and clarity, and include a 15" woofer, a 6.5" mid/bass driver and a 1" soft-dome tweeter. Contact Cerwin Vega UK, telephone (01423) 359054.

EAW Three Way

EAW has introduced the LA460, a new three-way loudspeaker aimed at small venue performance in both portable applications and permanent installations. The LA460 incorporates a 15" woofer in a vented low-frequency sub-enclosure, a horn-loaded midrange with 8" cone, and a high-frequency section with a 1.4" exit compression driver on a constant directivity horn. The LA460 offers a 60 degree x 45 degree nominal coverage pattern, with full-range long-term output of 124dB and peak full-range output of 130dB. Power handling (AES Standard) is 500W, with powering mode switchable, either passive or biamplified.

For further information contact EAW in Whitinsville, USA, telephone +1 508 234 6158.

Celco Fusion

Celco are re-establishing their presence in the touring dimmer market by releasing the Fusion Rack Mount Dimmer - their first touring dimmer since 1984. Combining the digital dimming engine from the proven Fusion Wall Mount Dimmer with an all-new front end, in a compact 3U high 19" enclosure, the Fusion Rack Mount Dimmer features 12 channels of either 10A, 16A or 20A and offers 100% duty cycle capability; control of tungsten, non dim and inductive loads, user-selectable dimming curves; DMX and analogue control inputs; DMX address selection by dimmer pack or individual dimmer channel.

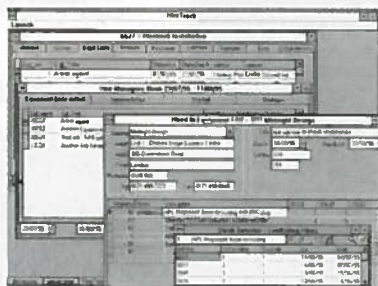
For further details contact Celco in Dartford, telephone (01322) 282218.



**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>

Awards in the Stalls . . . Ian Herbert

It's that time of year when the theatre world gives out its prizes. Last week, thanks to the generosity of *The Stage*, the Critics' Circle's drama section was unloading certificates and champagne on its choices, and a few days later the Society of London Theatre (SOLT), thanks to the generosity of American Express, was doing the same for its winners, dishing out Olivier statuettes.

The critics give only one design award and it went, not very imaginatively, to John Napier for his all-singing, all-dancing, rather overpowering sets for the National's *Peter Pan* (lit by David Hersey). Other names in the critics' nominations, in no particular order, were The Quay Brothers for *The Chairs*, Tom Piper for several shows including (bless 'em) Wallace and Gromit's *Grand Night Out*, Julian McGowan for *The Censor*, Timothy Meaker for *Woyzeck at the Gate*, Jane Clough for *Popcorn*, Julian Crouch and Phelim McDermott for their use of Sellotape in *70 Hill Lane* and *Midsummer Night's Dream*, Anthony Ward for the Almeida's *Dona Rosita* and the RSC *Cymbeline*, John Lee Beatty and William Ivey Long for *Chicago*, Adrienne Lobel for *Lady in the Dark*, Francis O'Connor for the *Leenane Trilogy*, Annie Gosney for her work setting up the in-the-round Olivier, Jeremy Herbert for *Roberto Zucco* at Stratford, Hildegard Bechtler for *Paul Bunyan* and - wait for it - *Always*, Stanley Meyer for *Beauty and the Beast*, Vicki Mortimer for *Beckett Shorts*, Rae Smith for *The Weir*, and Rob Howell for *Chips with Everything*. One lighting man, Nigel Edwards, shared a mensh for *Roberto Zucco*.

I've gone into some detail to show that Mr Napier (who also got a nomination for *Enemy of the People*) had some stiff competition. Since *Peter Pan* was one of the last shows to open before the voting, you could also say that he had a following wind. I've left out my own nomination, which surprisingly (well, it surprised me) got only the one vote.

The Oliviers pay more attention to design, with separate categories for sets, costumes and lighting - someone from SBT or ALD must have been doing some good lobbying here. The system of the Olivier panel is that for theatre they have five expert members (this year they included the actor Harry Landis and the critic Charles Osborne) and eight members chosen from the general public, four each for plays and musicals. The opera and dance panels each have three professional members and two members of the general public, who select both the nominations and the final winners. For the theatre awards, all the members of SOLT plus all the panellists get to decide the nominations, by postal ballot; then the two panels decide the



Lady in The Dark at the Lyttelton.

Photo: Catherine Ashmore

musical and straight play winners. If every producer in the West End really does put in a nomination, that first list must be quite an impressive one. I like to think that they don't simply list their own shows, as the Oscar producers do, but I may be giving them credit for an altruism they don't possess.

Set design nominations went to Bill Dudley for *The Homecoming* at the NT's Lyttelton, Tim Goodchild for *Three Hours After Marriage* for the RSC in *The Pit*, John Gunter for his complete season at the Old Vic, and Rob Howell, the only name to appear in both the critics' and the Olivier lists, for *Chips with Everything*. The costume design candidates were Nicky Gillibrand for *Lady in the Dark*, again at the Lyttelton, Ann Hould-Ward for *Beauty and the Beast*, William Ivey Long (*Chicago*) and Tim Goodchild again for *Three Hours After Marriage*.

And Tim Goodchild then picked up both statuettes, rather surprisingly in my view because the production itself was pretty roundly panned by most of the critics, very few of whom even mentioned the design (I called it 'overwrought', I'm afraid). It was Tim O'Brien, one of the all-time greats, who used to say (and probably still does) that you can't have a good design for a bad show. If the show doesn't work, no matter how marvellous the design, there's something wrong with that too. Still, I'm impressed that this production stayed at the front of the selectors' minds, since (like *The Homecoming*), it was seen way back last January. No last-minute deviations towards Christmas treats for the Olivier panel. And Tim is an excellent designer, who hasn't had an Olivier before.

The lighting design choices left out one or two names which have become almost fixtures in the nominations, but those

who've seen them probably wouldn't quarrel with Paul Anderson, chosen for *The Chairs*, Hugh Vanstone for the RSC *Hamlet* or Rick Fisher, the ultimate winner, for *Chips with Everything* and *Lady in the Dark*, both splendidly atmospheric pieces. I commented here on the simplicity and economy of the *Lady in the Dark* rig, to be gently reminded that it wouldn't have looked so good without its fair share of Vari*Lites, and it was good to hear Rick give fulsome credit in his acceptance speech to his Vari*Lite programmer, Andy Voller, for his work on this show and *The Fix*, which got the fourth nomination for Howard Harrison.

You could hardly fail to notice the Vari*Lites on *The Fix*, for which Howard and his designer Rob Howell seemed to have gone into budgetary overdrive with a welter of unnecessary special effects - no way would Mr Harrison have got my vote, but his lighting was certainly there to attract attention. What about Jean Kalman's *King Lear*, Paule Constable's *Caucasian Chalk Circle*? The trouble is that a list of favourites would go on for ever.

One particular favourite of mine reinforces Rick Fisher's claim to the ultimate prize: his superb Forties chiaroscuro, from the utility light of the Hardup home to the dead light of the caff at dawn through the magic mirrorballs of the dream nightclub, for *Adventures in Motion Pictures' Cinderella*. But of course, as a ballet, it's not eligible for a theatre award - and heaven forbid that the lobbyists get more design categories into the opera and dance awards, or we'd be there all night. Still, the design for *Cinderella* was so exciting, so perfectly right, that it turned up anyway, with Lez Brotherston deservedly collecting the Outstanding Achievement in Dance award for his near-perfect sets and costumes. And that, of course, was my nomination for the more broadly based Critics' Circle Designer of the Year Award.



PROLYTE PRODUCTS
ALUMINIUM TRUSS-CONSTRUCTIONS

the truss company

Prolyte Products manufactures and markets a wide range of products - from decorative, multi-purpose, and heavy-duty trusses to roof structures, towers and specials. So, whatever your construction needs are, we'll cross that bridge. Anywhere in the world. Visit our website: www.prolyte.nl

Headquarters
PROLYTE PRODUCTS BV
Leek, The Netherlands
Tel. +31(0)594 51 36 13
Fax +31(0)594 51 69 86
E-mail info@prolyte.nl

PROLYTE GERMANY
Swisstal, Germany
Tel. +49(0)22 55 9505 95
Fax +49(0)22 55 9505 05

PROLYTE UK LIMITED
Dunstable, England
Tel. +44(0)1582 670160
Fax +44(0)1582 670260

PROLYTE INCORPORATED
Savannah, Georgia, U.S.A.
Tel. +1(912)964 5845
Fax +1(912)965 1687
E-mail pro@aol.com

FESTIVAL FEVER

Jacqueline Molloy finds herself face to face with grubby green underpants at the Festival of Perth in Australia

The hectic pace of an international arts festival is an endurance test for patrons, performers and technical crews alike. The Festival of Perth, Western Australia, which takes place during the stifling heat of summer, is no exception. Smart festival goers get into training early: denying themselves food and sleep, timing the drive to the various festival venues in peak hour traffic and, most importantly of all, training themselves to sit on uncomfortable plastic chairs for hours on end without fidgeting. The armed forces could surely benefit from a festival experience to sort the wimps from the heroes.

The Festival of Perth, one of the oldest festivals in the southern hemisphere, was started in 1953 to encourage performance companies to come to one of the most isolated cities in the world (for the geographically challenged, Perth sits proudly alone on the West coast of Australia, flanked by desert on one side and the Indian ocean on the other) although these days the festival administration needs a big stick to fight off the number of prestigious companies clamouring to be on the programme.

The festival covers a wide variety of entertainment from children's theatre, street theatre, dance and music, to spectacle and drama. This year saw around 50 productions spread over 20 existing and converted venues. The conversions included transforming a basketball stadium, a boatshed, a university meeting hall and a disused prison into functioning venues with all the trimmings, whilst several of the city's established theatres ventured forth into new territory.

For the first time the Perth Concert Hall, renowned for its superb acoustics and accustomed to hosting world-class musicians, had a horse take centrestage as part of a production of *Carmen* by the Andalusian company, La Cuadra de Sevilla. Many patrons were stunned by the sight of the huge dancing horse treading the hallowed boards, but so warmed to its presence that the venue received numerous calls from patrons after performances checking on the horse's well being. Many wanted to be assured that he was indeed comfortably stabled in the number one dressing room as befitted his new-found star status!

Transporting the horse safely and comfortably across the country, was only one of the many tasks facing the festival's production manager, David Cotgreave, the event's only full-time technical staff member, although this year for the first time a technical co-ordinator, Andrew Chambers, was appointed for a five month period to share the load with Cotgreave.

Cotgreave undertakes all of the pre-production work which includes freight, transport, contracts and site inspections. He is also the custodian of the master schedule,



Acrobat get the award for the loudest and most feral production.

*"The most technically complex production required a basketball stadium to be transformed into a blackbox theatre for the magnificent, seven hour long production *The Seven Streams of The River Ota*, from the French-Canadian company Ex Machina."*

arguably the most pivotal document of the festival; detailing the festival hour-by-hour for each production.

When Chambers came on board in November he received a briefing and then worked his way through every rider and contract to extract the technical information. He then attempted to balance the production requirements with the in-house facilities available in each venue, as once the Perth supply of equipment is exhausted the next nearest source is approximately 2,500km (1,500 miles) away - a 30 hour journey by lorry. Imagine driving from Edinburgh to Moscow just to pick up a few much needed Fresnels or a control desk and you get the idea of just how critical this phase of the job is.

Many of the companies who travel the vast distance to Australia can only afford to do so by performing in several festivals in the Southern Hemisphere - to come to Perth alone would not be financially viable. Fortunately, there is a busy festival circuit between January and April and many of the shows are co-productions between festivals. Unfortunately, only if the

Festival of Perth holds the head contract for a co-production do Cotgreave and Chambers get to deal directly with a company prior to their arrival. For other companies they have to rely on second-hand information, which doesn't always give them the complete picture.

One of the more challenging aspects of their roles is to convert spaces into working venues. The most technically complex production of the 1998 festival required a basketball stadium to be transformed into a blackbox theatre for the magnificent, seven hour long production *The Seven Streams of The River Ota*, from the French-Canadian company Ex Machina.

The production was originally devised as a three hour work by Robert Lepage, its director and designer, after an inspirational visit to Hiroshima, and has since evolved in to its present seven hour form. After its tour to Australia it's unlikely that the production will ever be seen again as the company plans to retire it to move on to new works. Richard Gravel, the technical director touring with the show explained that the company's work is constantly developing and that the performers, technicians and designers all contribute to the creative process.

Ex Machina tours 20 personnel and 46 boxes and crates which fill two 40ft containers. It is imperative that it's performed in a large space with plenty of room backstage to accommodate the 300 props, 35 wigs and 125 costumes, all of which need to be close-by for the numerous quick changes.

The stunning set consists of one main piece which starts out as a traditional Japanese house and during the course of the play transforms into seven or eight completely different locations. The saga starts in Hiroshima in 1945



Ex Machina's *The Seven Streams of the River Ota*.



Lyon Opera Ballet presented a triple bill.



Titanic performed on a specially created 700 square metre concrete apron, on the city foreshore.

and finishes in Hiroshima in 1999 and with the skilful use of seven movable doors and three screens, leads us to places as diverse as a concentration camp in 1940s Europe, an Amsterdam coffee house in 1985 and a New York apartment block in 1965 with echoes of Hitchcock's *Rear Window*.

The downstage area of the set was completely covered in pebbles which were required to match those of a Japanese formal garden; half a tonne of washed river pebbles of a certain size were specified and when these could not be sourced, a festival staff member spent a day with a cement mixer hand crafting them! A 12 metre by 16 metre (40 foot by 52 foot) mother grid was suspended above the acting area and 126 metres (413 feet) of trussing was employed to provide the suspension for the lighting, sound and blacks used for masking.

The lighting style was understated and evocative, using around 160 instruments in 200 cue states to complement the extensive

use of both front and rear video and slide projection. An ETC Expression desk was used to control the nine, 12-channel racks of LSC 2.5kW touring dimmers. Unfortunately, not all the lighting equipment could be sourced locally due to festival demands and a decision was taken to import the entire rig from Adelaide, a mere 2,500km away. Strange as it may seem, this made perfect sense as *Seven Streams* was moving onto the Adelaide festival after its Perth season and could retain the rig.

Christian Gagnon, the show's lighting director had a disastrous experience when his hire van was broken into at a Perth beach and the 10 disks containing the show's lighting cues were stolen. A plea was made on local television and the disks were fortunately found and handed into police by a good Samaritan. Gagnon had backups of the disks but they were back home in Canada.

The sound design utilised a left-centre-right surround system of EV Deltamax speakers for accurate source location and some highly inventive mic placement for what were, at times, quite filmic close-up sounds and atmospheric backgrounds. The system was controlled by an Allen & Heath GL4-32 console.

The *Seven Streams of the River Ota* easily won the award for the longest time spent by audiences sitting in the dark on plastic seats whilst *Acrobat* won the festival award for the loudest and most feral production. Their rider stated that: "It is the intention of Acrobat Pty Ltd to present a performance of an intense nature. The acrobatic skills used to achieve this aim are potentially very dangerous." An understatement if ever there was! From the opening moments when the drummer and guitarist thrashed their instruments in the manner of a garage grunge band, the audience yearned for earplugs. Suspicions should have been

aroused by the size of the front-of-house cluster which was more than adequate for a heavy-metal gig in an outdoor stadium.

Increasing sound levels eventually rendered the audience senseless, a blessing really, since the stunts being performed by the nimble and talented performers in grubby green underpants were truly terrifying, especially if you were sitting close to the stage. Extraordinary aerial feats were performed by an acrobat suspended from a downstage truss, allowing them plenty of room to swing out above the audience.

There is something unnerving about having a near-naked person hanging several metres above your head, spinning on a small swing; especially when you've just seen them unclip their safety line. I was busy working out the approximate weight of the acrobat and the distance they would fall and the damage it would cause, but after a while I gave up as my migraine made it difficult to think or see! Acrobat was strongly side-lit in the concert

style, an unusual choice for acrobatics, though the performers appeared unconcerned by the 1kW Par cans hung at their eye level.

In a less contentious vein the Lyon Opera Ballet performed in the lush surrounds of His Majesty's Theatre, a beautifully restored Edwardian proscenium arch theatre. The company presented a triple bill which, as it turned out, did include some dangerous elements. Vincent Payen, the technical director of the company explained that oxygen was often required for the dancers during the performance of *Groosland*, a piece by choreographer Maguy Marin. The dancers get so hot in their heavily-padded foam fatsuits that they frequently collapse when coming offstage. Apparently on opening night, oxygen had to be administered to three of the dancers, who once revived, went straight back on. Electric fans are strategically deployed in the wings to keep as much air moving across the dancers as possible.

As the Lyon Opera Ballet spend a good part of the year on the road they are experienced at bumping their productions into a venue quickly. The triple bill which included *Contrastes*, another piece by Maguy Marin, and *Central Figure* by American choreographer Susan Marshall, takes a day to bump-in and four hours for a technical run through. Payen explained that since each of the pieces is designed by a different lighting designer the style of each is unique. Whilst their sound requirements are very basic with only a CD player required, the lighting works very closely with the music which is why they tour a lighting operator.

Unusually for the Perth Festival, there were only three dance productions in the 1998 programme, another of which was the amazing *Les Ballets C. de la B.* from Belgium who were accompanied by 10 classical accordion players from the Belgian ensemble Het Muziek Lod. The company, which included two children and an opera singer, presented *La Tristeza Complice* (The Shared Sorrow) a disturbing piece about alienation, performed to the music of Henry Purcell, arranged for massed accordions.

This evocative piece was performed against the bare stage walls of the Regal Theatre, an authentic Art Deco, proscenium arch theatre. No theatrical illusions were employed to soften the blows of this brutal, yet touching production. The lighting was stark and unforgiving with no dark corners for the performers to escape to. There are only 29 lighting cues: all slight variations of the one open white state. Gerd Van Heey, the company's technical director, has a relaxed and philosophical approach towards the company and their work. He says they like to be flexible and adapt to the spaces they perform in, rather than changing the space.

Their sound requirements are minimal, only requiring foldback for the band and a radio mic for the soprano who is often competing to have her ethereal arias heard against a cacophony of grunting and shouting. The biggest difficulty the company have with touring this show is travelling the accordions which are very awkward shapes to load on planes or carry on as hand luggage. The problem was solved here in Australia by having the accordions hitch a



Les Ballets C de la B from Belgium, accompanied by massed ranks of accordion players.

ride to the Adelaide festival in the Carmen horse float.

The Festival of Perth would not be complete without at least one spectacular outdoor event which this year was *Titanic* from German company Theatre Titanick. Performed on the city foreshore on a specially created 700 square metre (7,500 sq.ft) concrete apron, there are no prizes for guessing the ending. In just over an hour the *Titanic* is constructed before the audience by a group of burlesque misfits under the watchful eye of the arrogant ship owners. As the 15 metre (50 foot) high scaffold structure is completed the first-class passengers arrive in a haughty flurry in a flimsy three-wheeled motor car.

Over the next hour the ship spectacularly sinks in a pandemonium of flames, pyrotechnics and 30,000 litres of water. The company were stunned to learn that in Western Australia they would have to recycle the water as Perth has virtually no rainfall between late November and late March. Local water authorities were aghast at the thought of squandering 30,000 litres a performance, in a city where water is so precious that garden watering is restricted to the hours between 6pm and 8am.

Technical requirements of the production

called for water pumps to provide a pressure and volume not commercially available in this part of the country. Fortunately, the Fire Brigade came to the rescue with the offer of the city's number one pump truck on the proviso that it be located where it could make a speedy escape should a major fire break out. Each performance started out with 50,000 litres of water, but only 30,000 litres of that was recoverable for recycling. The balance flooded the stage and drenched performers and those audience members in unfortunate seats. By the end of the performance the stage was a disaster area, but in the tradition of the original *Titanic*, the band played on.

When the Festival of Perth closed on March 8th a hush fell over the city as patrons retired to their lounge rooms and comfy chairs to reflect on what they'd seen and to recover both fiscally and physically. The last visiting company has moved onto their next festival and converted venues are restored to their less glamorous functions. Hordes of theatre workers try and catch up on washing and sleep and the festival technical staff begin the return of hired, begged and borrowed equipment. It's at this point that you can finally catch your breath and ask: what festival events made my toes curl and my palms sweaty?

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

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



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

Automated SEARCHLIGHTS - we design & build to sell or hire (single or multi-beam)

Skylites International

TEL: 01376 584799 FAX: 01376 585899
Mobile: 0378 709989

Also for Hire:
12 WWII Anti-aircraft SEARCHLIGHTS



**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>



Designer and manufacturer of
protective cases and bags

CP London, Tel: 0181-568-1881
CP Manchester, Tel: 0161-873-8181

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

**LIGHTING
HIRE
SALES
SPECIAL FX**

STAGE CONTROL LTD.

STATION PARADE,
WHITCHURCH LANE,
EDGWARE, MIDDX. HA8 6RW

TEL: 0181-952 8982
FAX: 0181-951 4178

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



Francis
SEARCHLIGHTS

Manufacturers of
rugged, automated
Xenon searchlights
for permanent
outdoor installation

Tel. 01204 527196
Fax. 01204 361567

LIGHTING HIRE & SALES
Philip L. Edwards
(Theatre Lighting)

5 Highwood Close, Glossop,
Derbyshire SK13 6PH.
Tel/Fax: 01457 862811.

Diol SOUND & LIGHTING

Stereo Sound & Effects
Lighting Specialists

CLAY PAKY	PEAVEY	BOSE
zero 88	ABSTRACT	OPTIKINETICS
ROSCO	CX-Cloud	TECHNICS
Panasonic	POWER GRAB	CITRONIC
PULSAR	MODE ELECTRONICS	FORMULA-SOUND
EV	JBL	LeMaitre
DENON	RCF	JEM
	SHURE	

Unit 46 Wharfedale Road, Euroway Ind. Estate, Bradford BD4 6SG.
Tel: (01274) 651600 Fax: (01274) 651190

S.W.L.

SAFE WORKING
LTD.

Training courses for
the entertainment
industry

**RIGGING
ROPEWORK
SAFETY**

P.A.m.v.c

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

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



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



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

ACCESS ALL AREAS

Lisbon, Portugal
tel 351 1478 3826
fax 351 1478 1939
Contact: José Manuel Henriques

ARENA LIGHTING

Dublin, Ireland
tel 353 (0)1 855 4490
fax 353 (0)1 855 4868
Contact: Dieter Hartfiel

BLACK LIGHT LTD

Edinburgh, Scotland
tel 44 (0)131 551 2337
fax 44 (0)131 552 0370
Contact: John Barker

DELUX THEATRE LIGHTING

Zurich, Switzerland
tel 41 1 272 7989
fax 41 1 272 7991
Contacts: Urs Kistler/Andreas Fischer

LIMELITE SRL

Roma, Italy
tel 39 6 5060063
fax 39 6 5060400
Contact: Giancarlo Campora

LITE ALTERNATIVE LTD

Manchester, England
tel 44 (0)1706 627066
fax 44 (0)1706 627068
Contact: Paul Normandale/Jon Greaves

VARI*LITE®
The Automated Lighting Company

Authorised Series 300™ European Dealer Network

Vari-Lite's **Series 300** system sets new standards for compact, configurable automated stage lighting controlled by the **mini-Artisan®2** console or the DMX console of your choice.

The **Series 300** Dealer Network now makes the **mini-Artisan2** console, **VL5™** luminaire, **VL5Arc™** luminaire, and the **VL6™** luminaire more accessible throughout Europe.

Contact the dealer nearest you to find out just how close you are to **VARI*LITE® Series 300 Equipment.**



www.vari-lite.com email: info@vleh.com

©Copyright 1998, Vari-Lite, Inc. All rights reserved. VARI*LITE® and mini-Artisan®2 are registered trademarks of Vari-Lite, Inc. Series 300™, VL5™, VL5Arc™ and VL6™ are trademarks of Vari-Lite, Inc.

MICHAEL SAMUELSON

Cardiff, Wales
tel 44 (0)1222 599225
fax 44 (0)1222 599688
Contact: Allison Dowzell

PAN & TILT A/S

Copenhagen, Denmark
tel 45 32 958511
fax 45 32 958311
Contact: Lars Nissen

PRIMETEC AB

Gotenburg, Sweden
tel 46 31 70 72 400
fax 46 31 21 35 60
Contact: Ulf Irestad

RMC SHOW SERVICE

Helsinki, Finland
tel 358 9 506 3010
fax 358 9 551 220
Contact: Mikael Carlsson

SCENETEC & CO.

Vevey-Montreux, Switzerland
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

(PAP)

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

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 **Jeyerdynamic**
BOSE **JBL** **SHURE**
RAT **TRANTEC**

Special Offers for
Theatre Class Lamps

Mail Order Hotline:
0181-291 6885
Fax: 0181-699 8968
<http://www.tenoutoftent.com>
MasterCard • Visa • Switch

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.

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

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

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

LIGHT ENGINEERING

Low Voltage Tubelight

Quality Decorative effect
that enhances any venue -
A valuable safety feature on
steps or stairs
6 colours available

64 Eden Road, London, E17 9JY
Tel: 0181-520 2336
Fax: 0181-509 1332

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

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

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** **HLARH**
ARX **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



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

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

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

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.

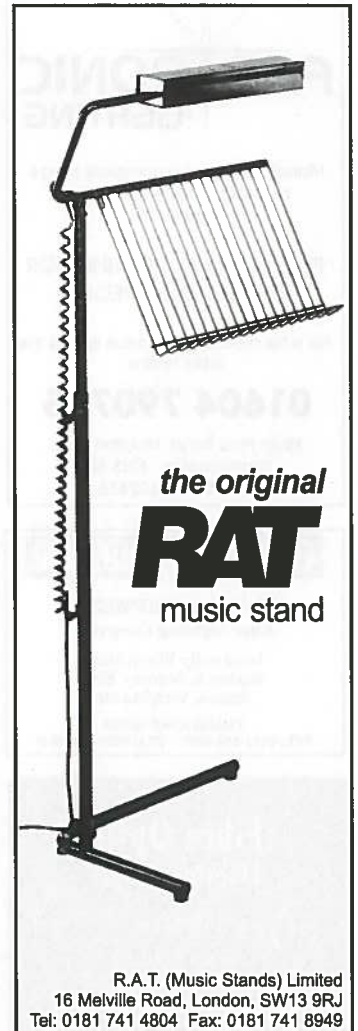
Download a demo www.HireP.com

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

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

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

R.A.T. (Music Stands) Limited
16 Melville Road, London, SW13 9RJ
Tel: 0181 741 4804 Fax: 0181 741 8949

ROSCO • LEE • OHA • OSRAM • MK • HALLS • JEM • STRAND

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

COOT • PHILIPS • SYLVANIA • THOMAS • COMPUTE • ETC • ADVANCE • TAPES

• SOUND • CRAFT • OPTIKINETICS • QUARTZ • COLOUR • SHURE • BOBE • SODAPLEX

98 • LE MAITRE • TEATRO • LITTON • AOB • DURAPLUG • DOUGHTY • ARX

Specialist Technical Equipment and Services for the Entertainment and Allied Industries

U2 POP MART TOUR • THE KREMLIN, MOSCOW • SEGA WORLD
 BEAUTY AND THE BEAST • ROYAL OPERA HOUSE • HONG KONG • U2 POP MART TOUR • THE KREMLIN, MOSCOW • SEGA WORLD
 WATERFRONT HALL, BELFAST • STRATFORD EAST



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

FABRONIC 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

CUSTOM MADE

FLITE KASES

THE ULTIMATE PROTECTION PACKAGE

AUTOPIA

VANQUIP

TEL: 01633 866630 FAX: 01633 873051

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.
 Telex: 917003 LPC G

THEATRE CRAFT

DRAMA EQUIPMENT
 Eltec Lighting Controls

Internally Wired Bars
 Rostra & Scenery Kits
 Braces, Weights etc

TRADE ENQUIRIES
 TEL: 0151-384 0831 • FAX: 0151-384 4047

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

The Fibre Optic Lighting People

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

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 **Trulite**
Tel: (03) 4919170 Fax: (03) 4890562

Flashlight
RENTAL

BELGIUM

Centrum Zuid 1054
B-3530 Houhalen
Tel: (32) - 11525530
Fax: (32) - 11525534

CANADA

OPTIKINETICS
EFFECTS LIGHTING EQUIPMENT AND STRUCTURAL SYSTEMS
K2 EFFECTS PROJECTOR **Trulite**
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 **Trulite**
Tel: 01 437 60030 Fax: 01 489 38183

Controlite
PML & WashLight

SONOSS - 59160 Lomme
Tel: 320925091 Fax: 32092337

GERMANY

AMPTOWN LICHTTECHNIK GmbH
Wandsbaker 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
Lichttechnik

GILDESTASSE 55
49477 IBBENBUREN
TEL: (49)5451-59 00 20
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 **Trulite**
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 **Trulite**
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 **Trulite**
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

chroma
LIGHT RENTAL

Tel +46-31-700 12 50 Fax +46-31-700 12 60
www.chroma-ljus.se chroma@chroma-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
Arllesheim/Basel

Tel: +41 (0) 81 708 94 49 Fax: +41 (0) 81 708 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, Avo,
Ceico, Thomas, Verlinde, 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 FIX • 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 **Trulite**

Free Tel: 800-575-6784 Free Fax: 800-678-4575

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 FOLLOWUPS

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 **Trulite**

Tel: (01582) 411413 Fax: (01582) 400613

L+SI talks to lighting designer David Atkinson

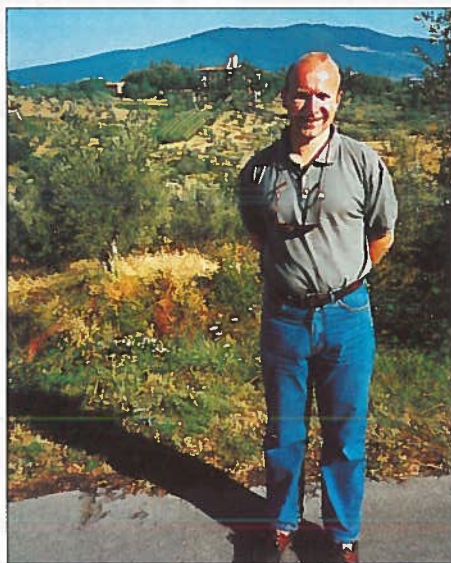
David Atkinson has a well established reputation in the field of architectural lighting design. This summer alone will see examples of his work being commissioned at the World Expo in Lisbon, a visitor experience for Opel cars in Germany and a rather large tensile structure down in Bristol. But it was, in fact, the performing arts that first attracted his attention and it's there that his roots really lie.

A child of the sixties, Atkinson was born and raised in Colchester, in what must be the most ideal of circumstances if you're destined to pursue an artistic bent. His father, an exponent of Fine Art himself, ran the local Colchester Art School, while his mother fulfilled the nurturing role by staying at home to raise the family. "I also had a grandfather who was a bit of an actor. He appeared in those old black and white movies that came out of Ealing Studios. He had a big influence on me. Because of him I knew from an early age that I wanted to be involved with the stage."

An ambition his parents, underlining that libertarian ethos of the sixties, actually encouraged him in. By the time he went to Kings School in Ely his goal had already become more focused: "I became fascinated by the effects of colour and light, and by making electrical things work. By the age of 13 I was already sending off for stuff in the Strand Electrical catalogue and I knew I would definitely go into the theatre."

After leaving school, Atkinson went on to the Colchester College of Further Education to study art, but he also found time for his passion - lighting the band Landscape for a Students Union party. He also spent most of his evenings and weekends working (for free) as a technical assistant at the Colchester Mercury Theatre. "The director of the theatre, David Forder, was a great help to me. It was David who suggested that I went to the London Academy for Music and Dramatic Art (LAMDA) which I duly did," he recalls.

Atkinson was just 18 when he enrolled on a Technical and Stage Management course, but it was not plain sailing. "It quickly became apparent that Essex County Council weren't prepared to renew my grant for the second year of study." (Just the second year of Thatcher



David Atkinson.

too, and already the Arts were under financial attack.) "Fortunately, my grounding was good, and with a great effort on the part of the college I was able to successfully complete my course in a single year."

Despite his best-made plans to then take a well-earned break after such an intense year, it was not to be. No sooner had he filled his rucksack and headed off to Germany to do that 'back-pack thing' than he received a call. "I'd just arrived in Köln and was thinking I might pick up some casual work in a local theatre. I'd only been away three days but thought I'd better check-in and so called my parents. They'd been contacted by the Cheek by Jowl theatre. Apparently they were looking for an SM to work with them at the Edinburgh Fringe festival, and LAMDA had recommended me."

There was no hesitation in his mind and no lingering doubt when I asked him about it almost 20 years later: "I jumped straight on a train and was in Edinburgh the following night." In no time at all he was in the thick of things and quickly moved on to freelancing, working not just in theatre but also gaining experience by doing a great deal of trade show work with companies like Imagination. "I even went on a rock and roll tour. I'd met Patrick Woodroffe and he recommended me to Tasco.

They then put me out with Chip Monk who was lighting the Neil Young tour at the time."

Not one to have his head spun by the bright lights of rock and roll, Atkinson enjoyed the experience and then left it behind him. "All this different work was pushing me into other areas, but by 1985 I knew what I wanted to do and I took some office space with Patrick's brother Simon at S2 and concentrated on industrial design."

Some off-beat work, including the lighting of an Admirals Cup yacht in Chelsea Harbour for WBPO, led on to what Atkinson identifies as his big break. "I'd been doing some work with Richard Welshman and he put my name forward to light a Tropical Bowling alley for Center Parcs. This is what set me on track for lighting themed environments and heritage centres. A lot of architectural designers tend to approach lighting as a scientific discipline and completely miss the opportunity for a more dramatic and creative feel."

Now Atkinson finds his designs for static environments occupy his time more and more, as his recent credentials given above will show. No doubt it won't be long before someone asks him to light something in The Dome. However, he is still searching for challenges in his chosen field: "I want to get involved more thoroughly in external lighting," he says.

Even so, he hasn't lost touch with his roots: "I'd still really like to do a proper theatrical production. Not necessarily black box, maybe something like Cirque du Soleil for example." But that might be something to leave to his children. Alexander, at three his eldest, has already become fascinated by light. Must be in the blood.

LIGHT OPERA

HAVE MOVED TO BIGGER PREMISES

- SALES AND SERVICE •
- DESIGN AND INSTALLATION •
- TECHNICIANS •
- LANTERN REFURBISHING •

01827 69382

0973 221312

ADVERTISERS' INDEX

ABTT	16	CITC	22	Le Mark	30	Procon	OBC	Tomcat	20
Adastra	18	City Theatrical	28	Lee Filters	4	Prolyte	64	Trantec	9
ADB	57	Clay Paky	17/37	Leisuretec	41	PW Enterprises	18	Triflite	6
AJS	35	Coe-Tech	27	LGH Rigging	32	RB Lighting	35	Triple E	12
Aliscaff	47	CTS	47	Lighting Technology	8	Robert Juliat	IBC	Universal	48
Alistage	25	Decoupe	30	Light Opera	74	Selecon	18/22/28/52	Vari-Lite	5/53
Amptown	67	DHA	13	Light Processor	49	Sennheiser	31	Vertigo	43
Apollo	10/38	ETC UK	21	Lite Structures	8/25/36/47	SGM	23	Wilkes	11
Arbiter	27/54	ETC	11	LSC UK	20	Slick	28	World Lighting Fair	50
Artistic Licence	7	FAL	34	MA Lighting	60	Soundcraft	15		
Avolites	26	Hand Held Audio	56	Navigator	62	Starlite	61		
BSS	33	Harkness	67	NJD	44	Strand	24/25/26/27/29		
		High End Systems	3	Northern Light	6	Technotronics	IFC		
		HW International	19	Par Opti Projects	22	The Effects Co	14		

Robert Juliat Would Like To Apologise...



We know that many technicians take great pride in the skill required to adjust the bulb position to get a flat beam on their followspots.

Robert Juliat use high performance condensor optics. This produces a powerful beam with a flat, even field. However the bulb position is factory set requiring no re-alignment when changing bulbs.

We realise that we have deprived the technician of the many hours happily spent bonding with his bulb.

We are very sorry...

professional tools from robert juliat



Full range of lanterns, control, distribution and rigging
Large stock of automated equipment
✦ **Dry/hires or complete systems**
Serving all the industries needs in Europe and beyond

Call us for a quote

PROCON
Lighting Hire Service

Procon, Germany. Ask for our free Catalogue. Fon ++49/40/6 70 88 60, Fax ++49/40/6 70 61 59, <http://www.procon-online.de>