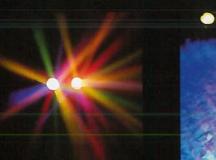
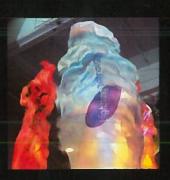
# Lighting & Sound The Entertainment Technology Monthly

www.plasa.org/news



















# **PLASA 2001**

- The definitive review

# **Scotch Broth**

- Edinburgh's International Festival and Fringe

# **Spirit of the Games**

- Brisbane's 2001 Goodwill Games



# Millennium Point

- Birmingham's major new centrepiece



#### THE SOUND OF SILENCE FROM IES

At last, thanks to second generation iSine<sup>™</sup> technology, sine wave dimming from IES is an affordable reality. Using high frequency amplitude control techniques of IGBT devices iSine<sup>™</sup> offers the ultimate dimming performance.

Completely silent operation
Harmonic distortion problems eliminated
Extremely high efficiency sine wave dimming
High speed – extremely responsive to switching on and off
Advanced automatic short circuit and overload protection
Many programmable options

Reporting and system wide control using DimSTAT<sup>TM</sup> software Controls a variety of loads including discharge light sources

#### NOW A WORLD OF CHOICE FROM IES

IES offers a choice of feature-rich, fully digital dimming solutions, from entry level triac dimmers, through reverse phase IGBT to full specification silent dimming. Available as distributed or rack mounted central dimming with the facility to mix dimmer types.

# Catch the sine wave

International Electronics Service BV is a leader in lighting and industrial power control with installations in many of Europe's major TV studios, concert halls and theatres.

#### **UNITED KINGDOM & IRELAND:**

Technical Marketing Ltd
P.O. Box 9102
London SW14 8ZE
www.technicalmarketingltd.com
e-mail:enquiries@technicalmarketingltd.com
TeL. 020 8878 6626 Fax. 020 8878 9293

#### INTERNATIONAL ENQUIRIES:

International Electronics Service BV Wageningselaan 52-54 3903 LA Veenendaal, Netherlands www.ies.nl. e-mail: info@ies.nl Tel. +31 (0) 318 555495 Fax. +31 (0) 318 529715













# Now there's two sides to it

The new **Designer** and **Numeric** swatch book all rolled into one



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



# Volume 16, Issue 10

Lighting & Sound International - published monthly by the Professional Lighting and Sound Association. © Copyright Professional Lighting and Sound Association. ISSN 0268-7429

The views expressed in Lighting&Sound International are not necessarily those of the Editor or PLASA.

#### CONTENTS.

-	 -	-

Cover - PLASA 2001, London

REGULARS	
No Comment Tony Gottelier	58
Second Take John Watt	64
Audio File Phil Ward	70
Asleep in the Stalls lan Herbert	76

International News Round Up ...... 6

#### **FEATURES**

Scotch Broth	55-57
This year's Edinburgh International Festival and its cuckoo-like Fringe have been acclain successful yet. Mike Mann survived for nearly a week on a diet of haggis, tatties and cl	
Spirit of the Games	61-63
Brisbane was transformed into a sea of colour in late August when it welcomed thousand athletes to the 2001 Goodwill Games. Catriona Strom reports	nds of
Northern Soul	67-69
Steve Moles catches up with Lisa Stansfield at Manchester Apollo	

Located in the heart of Birmingham, Millennium Point is England's largest Millennium project outside London and has cost £114 million. Louise Stickland discovers what the city has got for its money . . .

PLASA Show 2001 ...... 79-112

The definitive review of PLASA 2001 from the L&SI team

DIRECTORY ...... 116-121

Rate £25) Europe and rest of world £65.00 (US\$104.00) Airmail £90.00 (US\$143.00). Single copy price £3.50 plus postage.

FOITOR DEPUTY EDITOR ASSOCIATE EDITOR ADVERTISEMENT MANAGER ADVERTISING CO-ORDINATOR Jane Cockburn - jane@plata.org PRODUCTION MANAGER SUBSCRIPTIONS

Lee Baldock - lee@plasa.org Tony Gottelier

Sheila Bartholomew - sheila@o

PLASA - Managing Director: Matthew Griffiths - matthew@plasa.org PLASA - Financial Controller: Shane McGreevy - shane@plasa.org

Regular Contributors:

ve Moles, Rob Halliday, Louise Stickland, John Watt, Ian Herbert, Jacqueline Molloy, Mike Mann, Phil Ward,

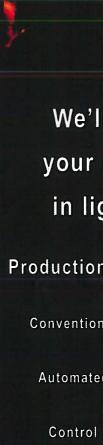
Published from the PLASA office: 38 St Leonards Road, Eastbourne, East Sussex BN21 3UT, UK. Tel: +44 (0)1323 418400 Fax: +44 (0)1323 646905

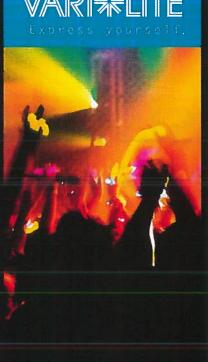
nation carried in LBSI is accurate, but the

result of the use of material printed in LBSI.

The editor's consent must be obtained before any part of this magazine may be reproduced in any form whatsoever. LBSI welcomes relevant press information and feature ideas, but is under no obli olicited items, or return articles, news stu photographs. Any photographs submitted may be used to promote the Association across its other media.

LGSI reserves the right to edit news and features as required.





We'll put your name in lights.

**Production Services:** 

Conventional Lighting

Automated Lighting

Control Systems

Rigging

Crew

Distribution

London: +44 (0) 20.8575.6666 US: 1.877.VARILITE www.vari-lite.com



# International News Round-Up

log on to www.plasa.org/news for daily news updates

# Show of

It seemed like business as usual: another year, another PLASA Show. Existing products. refinements of products, new products; familiar faces mingling with the next generation of entertainment industry practitioners all anxious to find out what was new.

Then came Tuesday September 11th and the PLASA Show faded into the background. Word from New York spread quickly around the hall. The atmosphere was surreal because the events that those who had received phone calls from the States were describing, couldn't possibly have taken place, even in the wildest imaginations of those who work in this crazy business of ours that specializes in dreaming up the impossible then making it happen.

But as those who gathered in the Platinum Club lounge to watch the news live quickly found - all this, and more, was true. We watched the second World Trade Centre Tower crumble live in front of our eyes. We watched our American colleagues dial and re-dial on their cellphones, desperately trying to reach families and colleagues back home. We wondered about the people we knew in New York - what a small



world it is now, how crazy that in such a small world such madness can still take place.

There has been time since that day to face up to the implications for our own industry. The knock-on effects are hard to pin down, but they are already showing themselves, and in his column this month, Tony Gottelier reflects on what the wider implications might be.

It's difficult to switch from the events of the September 11th to the events of the Show itself, but that's what we need to do, because the industry needs to move forward. As we point out in our introduction to the Show Review, which begins on page 79, the Show was on course for a record-breaking year. The exhibitor profile was strong, the mood on the floor was positive, and visitor figures were up on the previous year, with yet another strong showing

from overseas, which this year accounted for 25% of the total.

There were some truly unique developments on the show floor that have the potential to change the way we do things in the future. You can read about them in our show report, which begins on page 79. Also accompanying this issue is a PLASA Award Winners Supplement which offers a profile of all the award-winning products at the Show. If that doesn't satisfy your appetite for information, longer versions of all these reports can be found on the PLASA Show website at www.plasa.org/show

It only remains for us to convey our sympathy and support for those affected by the events of September 11th.



See the Entire Product Range

Arrisitic Licence - Rea Hor at LDI Orlando 2001, Booth 1457

Down-Link is the latest Ethernet product from Artistic Licence.

It mounts to a standard wall box and converts Art-Net into two universes of DMX512.

Down-Link is the solution for distribution of lighting data.

Features include: Automatic merge, Remote configuration, DMX512-A ready and remote firmware upgrade.

Artistic Licence Down-Link

Eitherneif Technology

Tel: +44 (0)20 88 63 45 15 Fax: +44 (0)20 84 26 05 51

Email: Sales@ArtisticLicence.com



# n Control ?

Interfaces with MIDI. SMPTE and CD time-codes

Playback Wing expands Pro I and Pro II to total of 42 playbacks

Rugged construction and reliable operation

24-hour support line

Up to 2048 DMX channels, 700 intelligent fixtures

Direct access to all fixtures and functions at all times

leffects generator lets you create powerful and dynamic shows in seconds

Latest feature upgrades available online That's the Case



C ase Pro II+. The ultimate control solution with direct access to 700 fixtures and a full 42 playbacks, perfect for a large variety of applications. An advanced effects generator and easy to use fixture library make the Case Pro II+ an ideal controller for TV studios, large touring and theater applications, multimedia shows, large clubs and more!





### **Delta Wins Legal Case Against Federal**

The long-running legal stand-off between Delta Sound and Federal Signal was resolved recently, when the Courts of Justice found in favour of Chris Kenyon and Delta Sound.

The two-year legal battle came about following the sale of Delta to Federal Signal in March 1999, which valued the company at £500,000, to be paid for on the basis of commission payments over three years. Bob Long, Federal's managing director at the time of the sale, later denied that such an arrangement had ever been agreed, despite the fact that the two parties had, for some time, been working together on the basis that it had. Kenyon was then left with little option but to sue Federal Signal for breach of contract and misrepresentation in the agreement. His formal commencement of proceedings coincided with the departure of Bob Long from Federal in April 2000.

The trial took place in March 2001 and judgement was finally delivered in August at the Royal Courts of Justice in the Strand. Damages of over £300,000 with interest, plus costs, were awarded against Federal and their counterclaims were dismissed.



### **Avesco Continues** Restructure

The Avesco Group has responded to the slowing European economy and the aftermath of the recent atrocities in the USA, by accelerating the announcement of a restructuring plan.

The initiative sees Dave Crump (pictured), managing director of giant screen specialists, Screenco, assume

the newly-created role of Group business development director. He will take up the new position at Avesco headquarters in Chessington with immediate effect. Crump will focus on development of relationships and business opportunities across the Group's entire range of AV service companies including Screenco, Creative Technology, Dimension Audio and the recently-launched MCL.

Avesco Group CEO, David Nicholson, commented: "We have been planning this change for some time, but the recent events in the USA - and the consequential effects on our businesses - have led us to bring forward the announcement by several weeks. At times like this, it is more important than ever to focus on sales development, when the natural reaction is to retrench." In parallel with this announcement, Screenco will become part of the Avesco AV Service Division under Graham Andrews. The day-to-day running of the business will be in the hands of Graham Filmer, following his recent appointment as director and general manager. He has been with the company since 1987 and has experience of every area of Screenco's activity.

### New for LDI - Art2000-US & Art2000-TV





avolites.com

# modern art



**art** Art 2000 - 48 Way

48 Channels at 16 amps each • 12 Channel, hot pluggable modules • Flexible dimming or mains distribution modules • 100% duty cycle on all channels simultaneously • 240µs rise time suppression chokes • Dual isolated DMX inputs with merge and patch . Individual channel faders for Setting Levels or for controlling the Internal Memories • User selectable Voltage Limits and fade profiles • Smooth dimming of low voltage, low wattage or inductive loads • Cost effective, dimming solution

UK -Tel: +44 (0)20 8965 8522 • Fax: +44 (0)20 8965 0290

Tel: +1 865 938 2057 • Fax +1 865 938 2059

email: sales@avolites.com





# IISFM

L-ACOUSTICS has developed a unique selection of tools that offer a broad spectrum of creative solutions.

In 1989, L-ACOUSTICS presented the first coaxial speaker system for live performance using a 2" high frequency driver loaded by a 15" cone.

With the 115FM, L-ACOUSTICS brings today another tool to the stage, combining its experience in coaxial design with the artistry of wavefront control.



- Extremely coherent due to its coaxial design
- Precise 45° conical coverage
- 1.4" x 15" in a compact, low profile package
- Dual angle, for short and long throw

The L-ACOUSTICS 115FM is currently on tour with Roxy Music.

"The L-ACOUSTICS 115FM floor monitor is the best sound on stage
I have ever had"

- Bryan Ferry -



www.l-acoustics.com

UK:

L-ACOUSTICS UK

International:

RD 40 • 91400 Gometz-la-Ville • France Tel: +33 (0)1 60 12 74 74 • Fax: +33 (0)1 60 12 55 18 e-mail: info@l-acoustics.com North America :





Chameleon and Brit Row's

**Aural Alliance** 

Leading live sound company
Britannia Row Productions has
purchased a range of power amps
from high-end touring and
installation manufacturer,
Chameleon Audio, which will form
part of Britannia Row's
comprehensive touring set-up.

Since the beginning of the year, Britannia Row has been reviewing the specifications of amplifiers currently available and decided to put the Chameleons through their paces. They have been further assessing them on selected shows over the summer: tests were initially undertaken in June and July at venues with capacities spanning 2,500 to 25,000 respectively, and culminated in the Route of Kings concerts in Hyde Park. A selection of systems were also utilized for David Gilmour's concert at the Royal Festival Hall in June, plus a Bob Dylan stadium show at Kilkenny, in July.

Britannia Row Productions' director Mike Lowe told L&SI: "At our annual engineers and



technicians meeting in January, it was decided that new amplifiers would be purchased for our FOH speaker systems." A key deciding factor was Chameleon's Mac- and PC-compatible digital audio control system -believed to be a UK first. The system has been designed to enable engineers to monitor performance, so should any aural anomalies arise, the specific data can be instantly accessed. Lowe added: "The ability to monitor the status is an added bonus for us."

Our photo shows Chameleon's Paul Houlden (centre), flanked by Bryan Grant (left) and Mike Lowe of Brit Row.

# New Voice for Rental Companies

A new organisation, representing professional audio and lighting rental companies, has been established in The Netherlands.

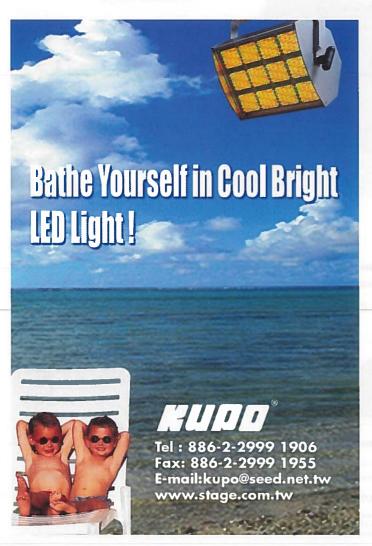
PRESA - Production Rental Equipment Services Association - like fellow organisations ESTA and PSA, has been set up to promote safe working conditions, high technical standards and regular contact between professional rental companies. Behind the new association are Ampco Pro Rental. Flashlight, Focus Show Equipment, Improve and R&R Show Equipment, all well-established companies in the entertainment industry. Chairman Antoinette Wijffels told L&SI: "We have finally managed to create a platform where members can exchange ideas, and one which we hope will lead to an even more professional attitude towards clients. We can now also negotiate on important matters at government level, which, as individual companies, was not possible before."

0

Web: www.presa.nl

0

Email: info@presa.nl







Winner of the PLASA 2001 Award for Product Excellence

**CP Color 150 - 250 - 400** 

#### Main features:

PLASA

- Easy to install and use in any working position.
- Ideal for stage lighting, backdrops or as footlights, truss lights...
- Totally silent.
- Light and compact.
- Operation in "stand alone" mode (choice of automatic programs) or by the DMX-512 signal.
- Color mixing (CMY)
   obtained with selected
   dichroic filters.
- Linear and uniform mechanical dimmer from 0 to 100%.
- Special diffuser filters for varying the beam aperture from 10° to 80°.
- Ovalizer filter.
- Optional barndoors.
- Long-lasting metal iodide lamp.

for CP Color 150: type CDM-SA/T 150W; 9,000 hours; 4,200 K.

for CP Color 250: type HSD 250 W; 2,000 hours; 6,000 K.

for CP Color 400: type HSR 400 W; 650 hours: 5.600 k

#### Distributor United Kingdom:

#### PULSAR LIGHT OF CAMBRIDGE Ltd

Henley Road - CAMBRIDGE CB1 3EA - Tel. +44 (0) 1223.366798 Fax +44 (0) 1223.460708 - E-mail: sales@pulsarlight.com Web: www.pulsarlight.com Tel. +39-035-654311 Fax +39-035-665976 www.claypaky.it



KBUNZIO BUSCBINO



# Association NEWS

# Audio Team Wins Annual Cricket Challenge

There was not much in the way of cricketing glory for England this summer, but there was one glorious day on the field at Littlewick Green, Berkshire, on August 23rd, courtesy of PLASA member Hayden Laboratories.

Three squads competed for the third annual Hayden Laboratories Pro Sound & Lighting Cricket Trophy, in which teams representing the PLASA Show's lighting and sound exhibitors took on the might of the PLASA Show organisers, Clarion

Events. After successfully defending their title in 2000, Clarion were set for a fall this year, and fall they did, losing in the final to the PLASA Audio team, captained by Hayden Labs' Simon Curtis.

All three teams fielded some great performances during the day, with only one notable injury - to the neck of PLASA's financial controller Shane McGreevy (playing for PLASA Lighting), who took a show-stopping catch to send Clarion's James Brooks-Ward back to the pavilion, having troubled the scorers (Justin & Simon from Mondiale) not one bit. Another member of the PLASA staff, Jan Shepherd, helped the audio team on their way to victory by taking no less than four Clarion wickets in a single over,





Above, L&SI's camera captures the moment of Paul De Ville's shock Ibw dismissal (honestly). Inset, some layabouts outside the Pavilion.

while Charles Ward of Nexus Media also took a clutch of wickets and boosted Berkshire's annual figures for woodchip production. This highly enjoyable day was sponsored by Hayden Labs and Clarion, who kept everyone well fed and watered.

Audio Team captain Simon Curtis of Hayden Labs graciously accepted the Trophy from Clarion's representative, James Duck-Ward. Speaking during the post-match presentations, Lightfactor's Paul De Ville, captain of the PLASA Lighting team, thanked all those who had supported the event - players and spectators alike - adding that the long-awaited defeat of Clarion was "\*\*\*\*\*\*\* brilliant" - a sentiment shared by two-thirds of those present.

# PLASA Launches Cash Plan with Forester Health

At the PLASA Show, PLASA launched a new initiative in association with Forester Health, designed to pay for basic healthcare needs



no longer fully funded by the NHS and to provide financial assistance in the event of hospitalization, accident or the birth of a child.

The Forester Cash Plan is not just another Private Medical Insurance (PMI) scheme - it complements the facilities of the NHS and will also complement and enhance existing PMI schemes because of the different types of benefits provided. The plan will cover pre-existing conditions for all PLASA members - companies and individuals - who sign up for the scheme before 31 December 2001

Under the Cash Plan, cash refunds are provided for dental treatment (100% refund), eye tests, prescription glasses and contact lenses (100% refund), prescription charges and physiotherapy, osteopathy, chiropractic homeopathic acupuncture, reflexology and chiropody treatments.

There are three different levels of the plan to suit individual circumstances. Discounts are available for families, and children are covered free to the age of 18.

For further information, contact Krystyna Gibbons at Forester Health.

Tel: 020 8628 3434

E-mail: krystyna.gibbons@forester.co.uk



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

Tel: +44 (0)1323 410335 Fax: +44 (0)1323 646905

E-mail: member@plasa.org Website: www.plasa.org

# GOWIRELES

# with the BETA 58

Shure's Voice of Experience is now available with T-Series Systems

The Beta 58 is the leading choice among vocalists & touring pros worldwide. For a limited time only, you can experience the premier dynamic mic in live sound with T-Series Wireless. Superior audio quality combined with affordability makes The Beta 58 Wireless system a great deal.

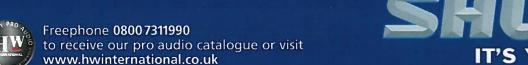




#### The Beta 58 Vocal Artist™ **UHF** delivers:

- Optimized frequency response for precise sound quality
- Best gain-before-feedback among dynamic microphones
- · Specially-designed internal shock-mount to minimize handling noises
- · Ruggedness and dependability on stage and on tour









## Letters to the Editor

#### Dear Editor

We are members of PLASA and have become aware of a practice which may cause others in the industry some concern. We are fortunate to be the proprietors of Trade Marks protecting the names of two of our product ranges. We have discovered that competitors in the industry have included our Trade Marks in the metatags\* for their websites. When we drew the matter to the attention of one of these companies, it agreed to remove our Trade Marks from its metatags.

It is in our view at the very least an unfair practice, and we have been advised, that it is also an infringement of our Trade Mark. We felt you should be aware of this and warn others about this practice.

#### **H S Howden** Optikinetics

\*Metatags include key words designed to ensure search engines show the host site. By using another's Trade Marks as key words in a site, companies are hoping that anyone searching for another product will be directed to their own website.

Use of trademarks within a business metatag is an infringement of the Trademarks Act 1994. In most cases the problem can be resolved by writing to the owners of the infringing website and advising them accordingly. However, in some cases an injunction may need to be obtained to stop the use of a registered trademark in a website megatag.

Furthermore the ICANN (Internet Corporation for Assigned Names and Numbers) which was established in October 1998 and whose dispute resolution policy is widely used to resolve international domain name disputes, has also found that use of a competitors' name to divert their business or suggest an association with, is not legitimate.

#### Dear Editor

Re: Virtual Way Forward, August L&SI

There is no denying that WYSIWYG and Show Designer are both excellent products. The ease with which time-saving and accurate drawings, lists and schedules can be produced is superb. However, WYSIWYG et al are not photorealistic renders in my opinion. They may become so, but not yet. Indeed during a demo of WYSIWYG v4 at PLASA, Cast stated that it is not intended as a substitute to photorealistic packages, but as a lighting design tool.

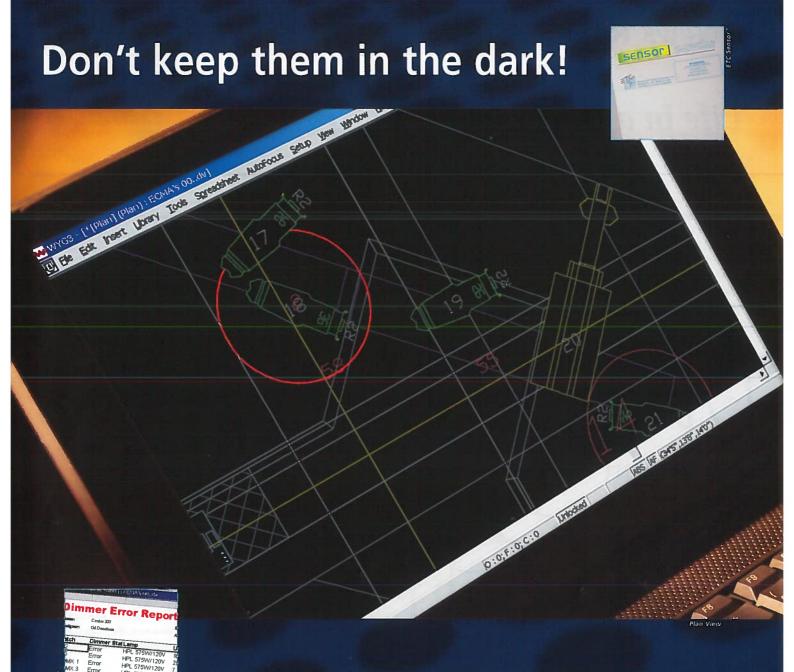
Far more complex render engines are required: there are a number of excellent companies providing photorealistic renderings, both stills and animation, specifically for our industry and a least one national performance company has plans to use this same software for 'testing' virtual productions.

Admittedly, no photorealistic software can provide the 'paperwork' that the lighting design programs produce, but that is not what they are for. Durham Marenghi is right - a virtual future is opening up - one in which we will be able to see and demonstrate our ideas prior to production just like other members of the team. Do not be intimidated by the tools; just use the right ones.

#### Steve Hicks

Lighting Designer, Beautiful Neptune Design





#### When a performance goes dark – WYSILink shows you the light.

A performance needs lighting and you have to keep it that way. No excuses. Dimmer feedback tells you there's a problem, but not specific circuit locations and lantern data – and you don't have time to search. Now, WYSILink gives you that data. The first product created by the alliance of ETC and CAST Lighting, WYSILink combines award-winning WYSIWYG visualisation software with Sensor<sup>®</sup> Advanced to create the world's most sophisticated system diagnostics. When Sensor Advanced detects a problem, WYSILink logs it, posts a detailed alert and highlights the image of the affected lantern along with lamp and dimmer data. All the information you need to fix the problem – fast.

When they're counting on you, you can count on WYSILink.

See us at LDI, booth 1011

That's ETC.



## Life in a Day

Wob Roberts has spent this summer managing what is probably the UK's largest outdoor tour production of the year. In his role as Robbie Williams' production manager, he is responsible for the smooth running of every technical department, as well as a being the tour's link with a wide variety of outside bodies. On the morning L&SI met with him he was inside Trafford Park (cricket ground) by 7.30 for breakfast, having pre-rigged the stage the night before. He was working on the details of the Far East tour, talking with the German authorities about the tour there, devoting the remaining time to all the usual site checks.

You seem very cool at the moment, but do you suffer from preshow nerves?

"Definitely. On the first night of every tour I'm crapping myself. Once it gets going, it's fine, but

I don't like big multiples like the current tour. With three nights on, and four nights off, the rhythm is not the same, and you lose the nervous edge. You have to keep yourself together, or complacency begins to set in."



What gets you up in the morning? "The alarm clock."

What is the worst part of your job? "I suppose it's the normal downside of being on the road - personal relationships suffer all the time - but that's true of the whole industry. You're at the top of a pyramid and you're often making decisions that you know a lot of people won't like."

#### What makes a good production manager?

"Allowing everyone to do their job to the best of their ability, while guiding them along the path that the artist wants to take. My method of production management is to hand over responsibility and authority to the heads of department and to let them run with it. You have to be a good listener, but one with the ability to say 'no'.

#### Has technology made a difference to your work?

"I wouldn't have enjoyed being a production manager doing tours like this without the communication systems we have today. It's amazing to think that tours like Pink Floyd were put together using note pads and fixed phone lines. The mobile phone - and now e-fax - have changed my life."

#### Equipment manufacturers would have us believe that every new product saves space, time and money. Is this true?

"The only system I've seen so far that has lived up to its promises is V-dosc. It ain't cheap, but you do save everywhere else. Unfortunately, the principle of saving money only works with sound - with lighting, the savings disappear, because as the products get smaller, lighting designers just put more of them on

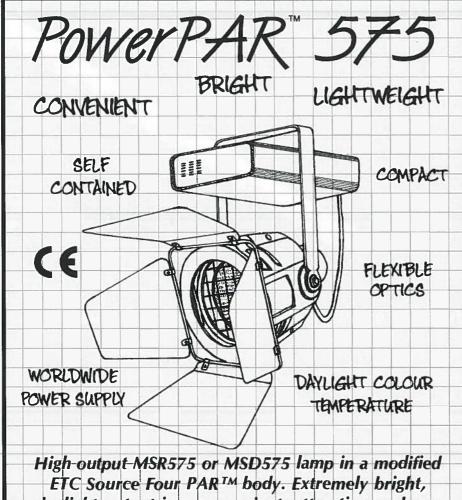
#### One moment you wish had never happened?

"Having 100,000 people at T In The Park calling me a wanker. The monitor system died twice during Robbie's set. As a joke, and to take the pressure off himself a bit, Robbie told the crowd that the monitor engineer was "a bit of a wanker". The trouble was that it was me who kept going out onto the stage to speak with Robbie. In the end, the crowd got so good at it that Robbie would count them in every time he saw me appear!"

#### If you could fix one thing about the industry what would it be?

"I would really love to get Health and Safety officials to actually think about Health and Safety instead of just fixing the blame on someone else. Most H&S is a buck-passing exercise. Like a lot of production managers I try to run a really safe tour, but when you ring these people for advice, they'll say 'I can't tell you how to do that because if I do, I become liable.' That's a shocking attitude and does nothing to help keep everybody safe."

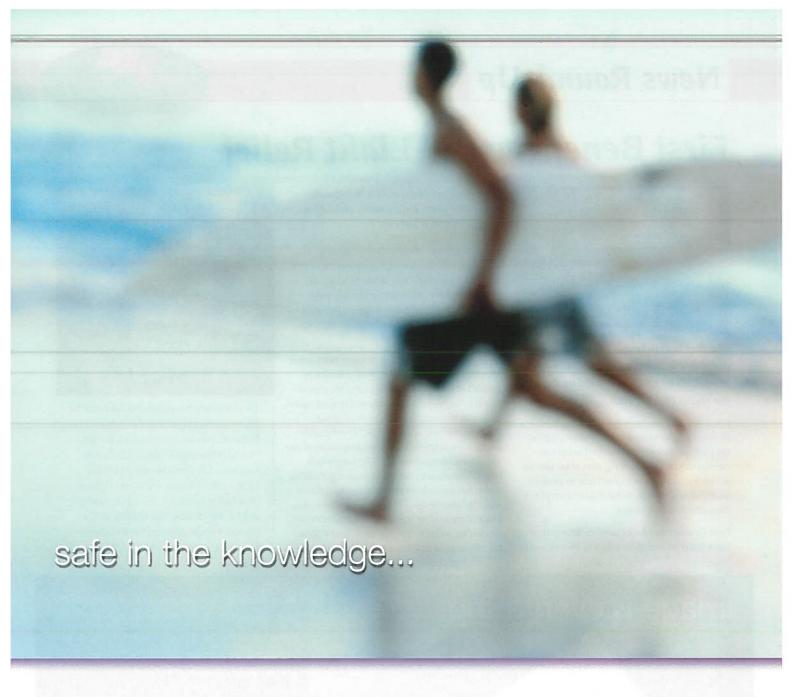
A longer version of this interview can be found at www.plasa.org/media/lifers



daylight output in a convenient, attractive package. The output of an HMI fixture with the field quality and versatility of the Source Four PAR™. Ideal for exhibition and display lighting applications.



PRODUCTION SUPPLIES & SERVICES http://www.tmb.com UK: 2 Commerce Road, Brentford, Middx TW8 8LR Te|:+44 (0)20 8560 9652 Fax: +44 (0)20 8560 1064
USA: 2102 West Kenmere Avenue, Burbank, CA 91504 Te|: +1 818 842 9652 Fax: +1 818 842 1064
100-D West Forest Avenue, Epglewood, NJ 07631 Te|: +1 201 541 9292 Fax: +1 201 541 8448



...that our hire management software is based on Microsoft Technology.

inspHire offers state of the art, multi-lingual, multi-currency, easy to use software solutions to organise and optimise your hire process. Our mature, scaleable SQL product is suitable for all types of hire and systems with a minimum of 10 users up to 1000 users and comes with an optional e-business module which allows your customers to do business with you 24/7.

For more information please contact inspHire sales on +44 (0)870 013 0030 email: sales@insphire.com

www.inspHire.com





## First Beneficiary of Light Relief



The first beneficiary of Light Relief was presented with a copy of CAST Lighting's WYSICAD by ETC's Mark White during the recent PLASA 2001.

Julian Williams has been in the lighting business in various capacities for over 25 years, but for the past two years treatment for cancer has prevented him from working. Part of his plan to get back into action is to learn how to produce stage lighting plans with AutoCAD files and to then offer this as a service.

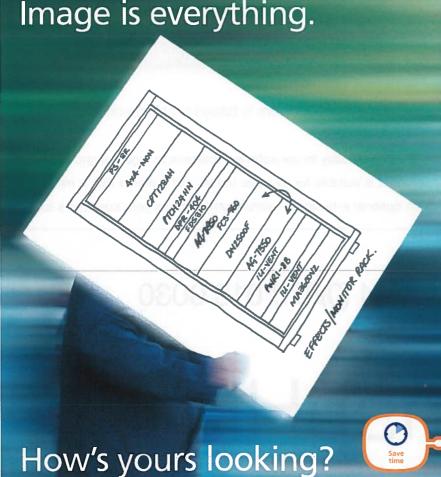
Tony Gottelier and Rick Fisher, co-founders of Light Relief, arranged for Julian to receive a copy Julian Williams (right) receives the software from ETC's Mark White (centre), whilst AC's Glyn O'Donoghue looks on.

of WYSICAD, the 2D and 3D visualization software program, with the co-operation of ETC and CAST Lighting. Then, when AC Lighting heard about the presentation, the company immediately offered Julian a day's training on the product at High Wycombe, plus follow-up technical support.

Julian has not worked since October 1999, when his cancer treatment began. Now completely cleared of the disease, he has used his time at home to learn computer skills and to keep up-to-date with the technical side of the lighting business. He told L&SI: "WYSICAD will enable me to work at home, thus alleviating some of the underlying stress of not earning! I eventually hope to upgrade to the full version of WYSIWYG, which has become an essential tool of modern stage lighting design." Making the presentation, Mark White said he was delighted that WYSIWYG would play a role in helping Julian get back on his feet after such a traumatic period of his life.



The presentation to Julian coincided with the appointment of Light Relief's board of trustees. Pictured above are (back row, left to right) PLASA's Matthew Griffiths, LD Patrick Woodroffe, LD David Hersey and White Light's John Simpson; (front row) Harmer PR's Lesley Harmer, L&SI's Tony Gottelier and LD Rick Fisher. Additionally, TPC's Richard Pilbrow, doyen of theatre lighting design, has agreed to be Honorary Chairman.



With the largest, most detailed symbols library and powerful, easy-to-use tools, Stardraw software lets you design, engineer, price and present your systems faster, better and more professionally than ever before.

Stardraw, because it's about time.

#### **STARDRAW CREATES**

- Engineering schematics
- High detail rack layouts
- Sales presentations
- Custom panel layouts
- Architectural layouts
- Bills of materials and Excel reports

#### STARDRAW INCLUDES

- All the tools you need no other design software required
- Over 17,000 high quality product symbols
- 100s of new products added every month
- New feature every month

#### WHY USE STARDRAW?

- So easy, even a salesman can use it
- · So powerful, even an engineer will love it
- So professional, your customers will demand it



To create professional results in minutes visit www.stardraw.com Stardraw.





#### Be demanding. Buy VARI\*LITE..

You know you want it. So buy it. The control console used around the world in theater, television, concert tours and special events. The product of more than 20 years of automated lighting experience. The new Virtuoso™ DX console with fast, powerful tools for programming and control of VARI\*LITE luminaires, DMX automated lights and conventional fixtures. Advanced technology built to express your creative side. And sold to indulge your demanding side.

It's your mind. Speak it with your own equipment.

Automated lighting systems — for sale and for rent.

www.vari-lite.com

Virtuoso DX console

- 3-D graphical display
- Real-time feedback
- VARI\*LITE & DMX-512 communications

Visit us at LDI.

Booth 711

- · Power for up to 2000 lights
- · Fast, easy programming



Copyright 2001 Vari-Lite, Inc. All rights reserved. VARI\*LITE• is a registered trademark of Vari-Lite, Inc. Virtuoso DX\* is a trademark of Vari-Lite, Inc. Vari-Lite products are protected by patents granted and pending in the U.S. and other countries.

# The PIGI System from E\T\C UK Ltd.

### Experts in Architectural Projection



The Chiswick House Son et Lumiere

Magnificent images designed to fit precisely onto the existing architecture.

We can bring a building to life with light and movement.



2 PIGI Rotating Double Scrolling Slide Projectors Image Size –

23 metres wide by 15 metres high Show Length –

45 Minutes of continuous moving projection

Using two scrolling projectors allowed the images to scroll across and through each other, and for elements to be dropped into travelling mattes. The images were made to exactly fit the architecture so that individual elements of the facade could be picked out in the image.

#### What the Client said -

'With responses from the audience such as, "sumptuous.", "innovative.", and "cool.", we could not ask for more.'

Philip Butterworth – Hounslow Community Innitiative Partnership

'It was a brilliantly researced and visually stunning event that vividly brought to life the fascinating history of one of the countrys most glorious examples of 18th century architecture. We were more than pleased.'

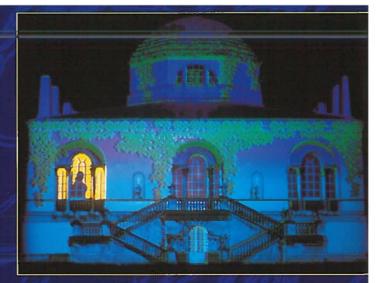
Marion Docherty - Hospitality Manager Chiswick House

Brochure & video available from:

E\T\C UK Ltd. Unit 2, Millfarm Business Park, Millfield Road, Hounslow. TW4 5PY

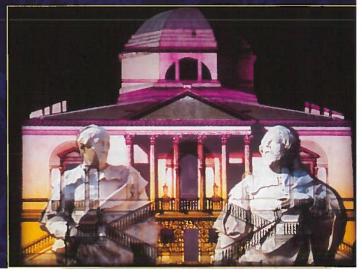
tel: + 44 (0) 20 8893 8232

fax: + 44 (0) 20 8893 8233 e-mail: info@projecting.co.uk website: www.projecting.co.uk











# Chiswick House -Son et Lumiere

Chiswick House is an historic 18th century home whose walls no doubt have tales to tell of its many fascinating inhabitants. The house was designed and built by the wealthy Lord Burlington, who was an amateur architect fascinated with the classical period; hence the lines of the house are simple and elegant - a perfect canvas for the projection of stunning images to recall the spirit and lives of those associated with the alorious buildina.

Ross Ashton from E\T\C UK was the man responsible for the creation of an absorbing 35minute Son et Lumiere that recalls the halcyon days of Chiswick. Famous figures such as King George I, Handel and Alexander Pope all succumbed to the charm of the House and it was these that inspired Ashton and his collaborators: "When I was first presented with the idea of creating a Son et Lumiere about Chiswick House, the trickiest part was figuring out who would be the narrator. There are so many amazing characters associated with the house, but we finally decided on Lady Burlington as she had witnessed so much and survived most of her family."

Ashton spent a great deal of time absorbed in the archives of English Heritage searching for images that would recall the rich history of the house. Many of these images and drawings were black and white, which Ashton then converted to colour on a Mac. To maintain the integrity of the piece, the decision was taken not to include any visual effects other than the projected images, which cut through the blackness of the night sky onto the façade of the house, with striking colour and clarity.

E\T\C UK specializes in using the existing architecture to add to the impact of its projections and Chiswick House, with its columns, tall windows and stately lines, proved itself a willing canvas. The images were made to fit the architecture perfectly so that individual aspects of the façade could be accentuated. To

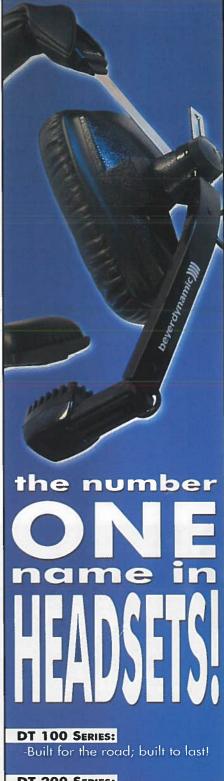
4EA do this, Ashton used two PIGI Rotating Double Scrolling slide projectors to achieve the spectacular images, which were 23m wide by 15m high.

> By using two scrolling projectors, the images can scroll across and through each other and can act independently or interface to create startling effects. Travelling mattes were used to great effect with the faces of various gentlemen appearing to morph into each other and at times re-emerge. Ashton storyboarded the whole show and it took him three weeks to create the 40 metres of film that the event required. One of the challenging aspects was determining the speed of the projections to give the Son et Lumiere the stately, yet engaging, pace it required.

The recorded voice of actress Beth Hayward created a witty voiceover with incidental period music allowing the audience to drift back in time as the story unfolded. Canegreen provided the sound system which consisted of eight Meyer MSL 4s, eight Meyer PSW 2s and two Meyer R2650 Ps. Control was via BSS Soundweb running on a laptop PC and playback was direct from the hard disk of a Mac.

As you may have seen in the trade press, Ashton issued invites via his ads for anyone to attend, a move he views as preferable to a dry demonstration in a warehouse, and who could argue with the impact of a live show? Judging by the reactions of the public and invited guests, the move provided E/T/C UK with a calling card second to none.

**Jacqueline Molloy** 



#### DT 200 SERIES:

Built for communication with comfort!

#### DT 300 SERIES:

Built for the noisy environments in which you have to work!

beyerdynamic: the number ONE name in HEADSETS!

## beyerdynamic)

for more information Tel. (01444) 258258 Freephone 0800 374994 www.beyerdynamic.co.uk email.sales@beyerdynamic.co.uk



### Tracoman and Coemar **Announce Acquisition**

Stanton Group subsidiary Tracoman Inc and Coemar - the Italian-based manufacturer of automated lighting fixtures have announced an agreement in principle whereby Tracoman will acquire a controlling interest in Coemar.

Gerald Cohen, CEO and principal shareholder of Stanton Group, told L&SI: "We recognized the unique and special talents within Coemar early on and have worked diligently since the beginning to get this deal done. Coemar and Tracoman have seen tremendous growth in the past 24 months. The synergy of the combined businesses will help to fuel further growth in the coming years." The agreement will allow the current

management of Coemar to run their operations, while Tracoman will provide the expertise to enhance the company's marketing, distribution and research and development capabilities, Bruno Dedoro, founder and president of Coemar, added: "I have really enjoyed working with Tracoman over the past two years and have learned a side of the business that I never knew. I look forward to being a part of the team for many vears to come, and working to give Coemar the market share it deserves

The Stanton Group is the parent company of Stanton Magnetics Inc, KRK Systems, and Tracoman Inc, a global manufacturer and distributor of high end studio monitors, sound mixers, phono cartridges, sound processors, studio accessories, CD players and turntables.

## Sennheiser Chips in

Sennheiser's annual Industry Golf Challenge at Mill Ride Golf Club near Ascot, proved the most successful yet,



this year raising more than £25,000 for Great Ormond Street Children's Hospital in London.

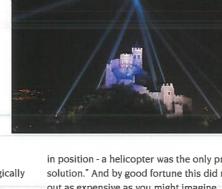
A good turnout of keen, though not exclusively proficient, golfers entered into the spirit of things. This year's winner was once again Ashok Patel of ASK (pictured receiving his trophy from Sennheiser MD Paul Whiting), just pipping Richard Bleakley from Diamond Stylus. In third place was Praful Patel of ASK who took consolation as winner of Nearest The Pin. The day's longest drive came from LMC's John Ridley and The Texas Scramble was won by Mark Austin of Wycombe Wanderers, Andy Streets and John Hine of Synergy for the front nine, with Charles Smith, Chris Cress and Sennheiser's Paul Whiting on the back nine. The £10,000 record sum raised, along with the £15,000 proceeds from other Sennheiser fund-raising activities, meant that a final overall total of £25,000 was achieved.



# (TES)

# Sion, Castles of Light

The last time a son et lumière was staged in Sion, Switzerland, was 1961, but that didn't mean the concept couldn't be re-kindled. "This was a test project funded by the City, with the support of some local sponsorship," explained lighting designer Andy Doig. "They simply wanted to know if it was feasible and realistic to resurrect what had been an annual event."



Well they certainly had a stunning location, as the photograph reveals: two castles sit atop adjacent peaks and strategically dominate the valley that leads now to the modern city of Sion. Striking in their position, the impregnable nature of good castle design left Doig with a big problem. "Although the castles are just 500 metres apart as the crow flies, commuting between them takes a tortuous drive of several kilometres down one mountain and up the other." Which is exactly what Doig had to contemplate.

"I had originally been approached by the Concepteur, Christophe Gruyard (a local classical composer) and his collaborator Bernard Moix (an architect) earlier in the year. The composition was to be a narrated tale in the medieval tradition, a fairytale if you like, and they'd wanted to use projected images, but frankly there wasn't the budget." Doig came up with a lighting concept that involved using movement within and around the two castles and their surroundings to evoke the dynamics of the story. "The difficulty was getting the lights

in position - a helicopter was the only practical solution." And by good fortune this did not turn out as expensive as you might imagine. Because of nearby ski-slopes, the local airfield, just 3km away, already had a rescue helicopter on station. During the off-season, which is when the son et lumière was to be staged, the City had already contracted the helicopter for restoration work on the church that lay within one of the castles. A few extra trips in the same locale was very affordable.

Two other elements kept the costs under control. "Power was largely already in place. The Swiss generator SER had laid in cables years ago for the old festival, they just needed to refresh some of the lines, and run out feeds to us. For the more remote light positions, we were also lucky. Right where I wanted one was a huge subterranean reservoir, used to feed a hydroelectric plant some kilometres away. SER simply cut their own service supply at that point and gave it to us. Astonishingly, Doig lit the entire event with just 16 lights - 12 4.2kW

Skylights (Skylight were the contracting lighting company used by Doig), two 3kW Syncrolites, and a pair of Robert Juliat 1.2kW profiles.

"Getting the lights in place was tricky, even with the helicopter. Some of the locations were out on the edge, with a sheer drop beyond, and of course, being an outdoor show, it rained throughout the load-in, so it was extra slippery. Add in the down draft of the helicopter and it could get pretty hairy."

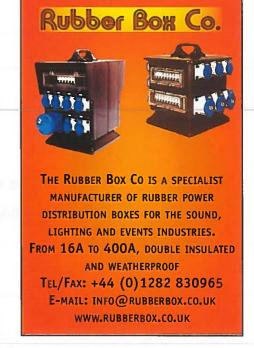
Sound was provided under sponsorship by Bose, installed by a local company, and run by Gruyard. "The whole thing was on DAT with Timecode, so once I'd programmed everything I just needed to link in with my Jands Echelon for the show, the only live part being the spoken intro and outro each night."

Doig has lit many a large project in his time, notably Salisbury Cathedral and Canary Wharf, but he cites Sion as "infinitely the best site I've ever had to work. There is almost no ambient local light and huge mountains towering either side block nearly all of the minimal light that came from the city proper. And the environmental effects were fantastic. For the pyramid of beams over the castles, I had focused the beams to meet approximately four kilometres up, but one night the cloud base was down below 500 metres. It gave two things, the first being moisture in the air as effective as any hazer I've used. And by blocking the beams so low, the perception was that the beams were now parallel, as if ringing the castles with vertical bars. Frankly, the spatial effects changed nightly, and each night was more fantastic than the one before." Sounds like a fairytale come true.

Steve Moles







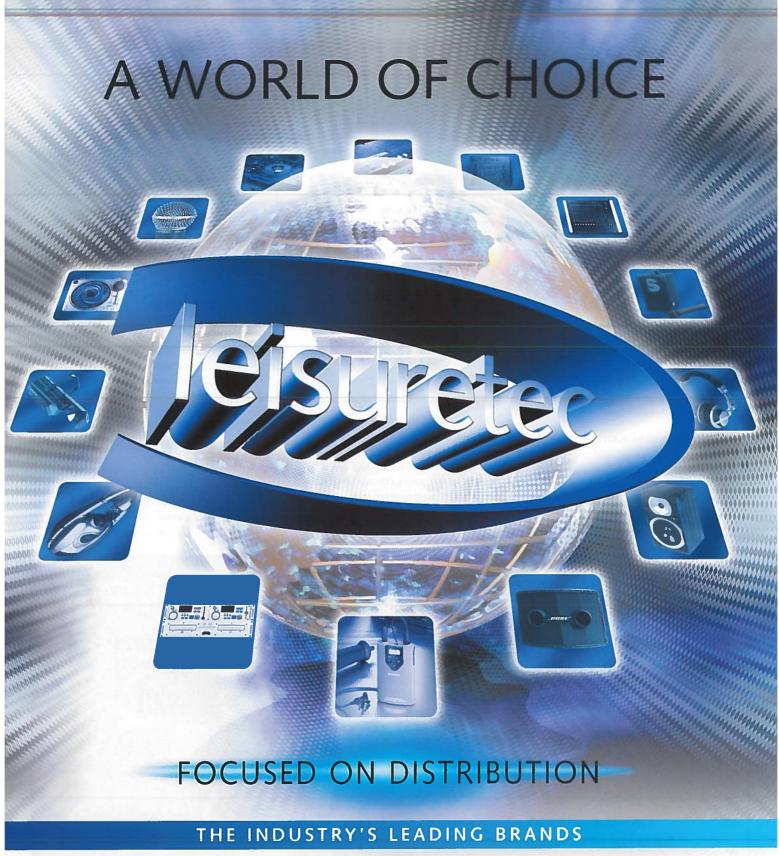
They're not caught up in the world, they give so much and they don't ask for much in return. Babies can teach us a lot. It's all about light. Bandit Standard Did you ever notice how some people just naturally light up a room? They make everyone feel good.





banditlites.com

Do good work. Make light.



- Your One Source Solution
- Extensive Stock Availability
- Enthusiastic Team of Professionals
- Export Division (bulk or small orders)

CONTACT US NOW FOR YOUR COPY OF OUR LISTINGS 2002 BROCHURE



Your Positive Option

Leisuretec Distribution Ltd.

Unit L3 Cherrycourt Way Leighton Buzzard England LU7 4UH

Tel: +44 (0) 1525 850085

Fax: +44 (0) 1525 852285

Email: info@leisuretec.co.uk

www.leisuretec.co.uk



## **Events Diary**

a quick run-down of forthcoming trade shows . . .

Following the events in New York and Washington, the Audio Engineering Society was left with no alternative but to postpone its 111th AES Convention. The event had been scheduled to run in late September in the Javits Convention Center in New York, but the exhibition venue was quickly requisitioned as an emergency services co-ordination centre in the aftermath of the attacks. The new dates are shown below. We've also received confirmation that the LDI Show, scheduled for November 2-4 in Orlando, will go ahead as planned. Following the terrorist attacks, there had been speculation that the event might have to be postponed or cancelled, but the organizers have been keen to reassure exhibitors and visitors that this is not the case.

#### LDI & EXPOLATINA 2001

2-4 NOVEMBER, ORLANDO, USA

LDI is the leading entertainment technology exhibition in North America. The show attracts 440+ companies and more than 13,000 visitors each year. It covers professional lighting, audio, stage engineering, special effects and

associated equipment and services. It also includes a full conference programme.

Tel: +1 800 288 8606

www.ldishow.com

#### **IAAPA**

13-17 NOVEMBER, ORLANDO, USA

More than 1,300 companies - including every major attraction supplier and manufacturer - fill the exhibition floor with products and services almed at the amusement parks and attractions markets.

C Tel: +1 703 836 4800

www.iaapa.org

#### **SBES 2001**

14-15 NOVEMBER, NEC, BIRMINGHAM, UK
The Sound Broadcasting Equipment Show is
the niche UK exhibition for sound in radio, TV
and associated broadcast media. The show
brings together some of the key players and
also features a range of seminars.

C Tel: +44 1398 323700

www.sbes.com

#### Performance 2001

17-18 NOVEMBER, NEWCASTLE, UK
Launch exhibition with conference, seminars
and workshops aiming to bring together
manufacturers, venues, producers and
promoters, plus a complete range of
associated services related to the live
performance industry.

C Tel: +44 1325 467000

#### **AES. NEW YORK**

30 NOVEMBER - 3 DECEMBER, NEW YORK, USA Aimed at audio professionals, AES conventions always feature a full programme of technical papers, seminars and workshops Accompanying these is a comprehensive exhibition of the latest audio equipment.

C Tel: +1 212 661 8528

www.aes.org

A full listing of all forthcoming events for this industry can be found on the PLASA website at www.plasa.org/events. Check out our trade show FactFiles while you're there.

### ALUMINIUM ACCESS PRODUCTS

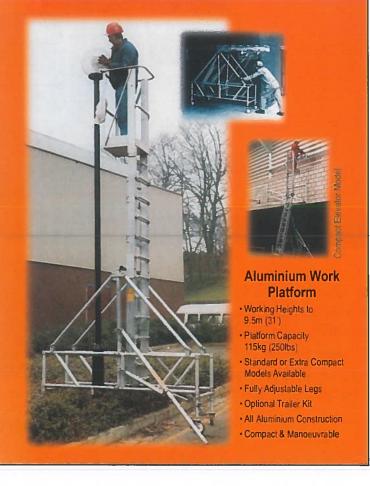
We are the manufacturer's approved service engineers for the Tallescope.

The service we provide includes on-site repairs and safety inspections, and sales of new and used Tallescopes.

New Tallescopes are available on long-term contract hire!

Aluminium Access Products
Unit 9A, Landgate Industrial Estate,
Wigan Road, Bryn,
Wigan, WN4 0BW, UK.

Tel: +44 (0)1942 275558 Fax: +44 (0)1942 711744 Mobile: +44 (0)7811 450417



# HERE IT IS!

You asked for a great fixture: we've come up with more than that.

The new **SPOT 400** offers the most advanced functions in its class:

- > 400W hot restrike lamp ≥ Motorized 9° 24° zoom with autofocus
  - > Linear iris > Electronic ballast (90-245V)
  - $oldsymbol{\mathsf{L}}$  Layerable colour, effects and gobo wheels  $oldsymbol{\mathsf{V}}$  ery compact and light-weight
    - Ultra-low running noise > Extremely easy maintenance.

Concerts, theatre, television.

Find out what GIOTTO SPOT 400 can do for you.

VISIT US AT LDI - ORLANDO, 2nd-4th NOVEMBER - BOOTH 1131



Via Pio La Torre, 1 • 61010 Tavuilla (PS), Italy • Tel. +39 0721 476477 • Fax +39 0721 476170 • http://www.sgm.it • E-mail: info@sgm.it UK: Lightfactor Sales Ltd - 11, Fairway Drive Greenford - Middlessex UB6 6PW - Tel. 208 5755566 - Fax 208 5758678



Easy install in single or multiple units - a unique mounting system ensures fast, accurate alignment

Removable six channel power modules each with individual temperature controlled fans

- Power access through base service plate, DMX access (hardwired or xlr) from all sides
- Emergency lighting & sub-circuit wiring formats
- 10kVA rated circuit breakers
- Single or three phase supply
- Incredibly low cost-per-channel



Each individual six circuit module can be set for dimming or switching operation.

LightProcessor

11 Fairway Drive, Greenford, Middx, UB6 8PW, UK Tel:+44 (0)20-8575 2288
Fax: +44 (0)20-8575 8678 Email: info@lightprocessor.co.uk Internet: www.lightprocessor.co.uk



# Vari-Lite Celebrates 20th Anniversary

Twenty years ago, Vari-Lite Inc took a step that would change the face of the entertainment lighting industry.

On September 25, 1981, in a dusty bullring in Spain, during the first night of the Genesis Abacab tour, Vari-Lite debuted the world's first automated lighting system. "We couldn't have known back then what kind of impact we would have on the lighting industry," said Rusty Brutsché, CEO of Vari-Lite. "But we've continued to change with the times, creating innovative new luminaires and control consoles, moving into new markets and always trying to provide versatile lighting products to lighting designers."

Vari-Lite's beginnings trace back to a 'eureka moment' in 1980 at a Dallas barbecue restaurant. Employees from Showco, originally the parent company of Vari-Lite, came up with the idea of a lighting system that would use a computer to control the



An early Vari\*Lite rig on tour with Genesis

movement, colour, dimming and beam shape of each luminaire. Within a year, Vari-Lite was formed and engineers developed and tested the first automated lighting system. "We wouldn't have made it this far without the people who put their hard work into everything we do," adds Brutsché. "That includes the people working for Vari-Lite who have created, developed, manufactured and used some of the most advanced lighting systems in the world, the lighting designers who have used them. We thank everyone who helped Vari-Lite reach this milestone."

### TMB Beijing is Launched

TMB has opened a new office in Beijing, giving the company a much stronger profile in the Chinese market. Heading up the new office is Cherry Huang, who has worked with TMB on a freelance basis for several years.

TMB CEO Colin Waters told L&SI: "With customers involved in projects throughout China, local coordination has become essential. This office will add another level of support to our international dealers and customers, with a focus on the growing Chinese market."

The move coincides with the company signing the lease on its new international headquarters in Los Angeles. The newly-built HQ is a 40,000sq.ft facility in Los Angeles' San Fernando Valley. Over 8,000sq.ft of customized office space, plus training rooms and a fully-featured demo/showroom, are currently under construction. The 32ft high shop area will contain over half a mile of small parts shelving, plus space to house over 1,000 pallets on a VNA (very narrow aisle) pallet racking system, using a digital, wire-guided forklift. Additionally, the shop will feature two cable assembly workshops and fully-equipped electronics shop.



whatever your tastes - Zero 88 has the right Chilli for you!



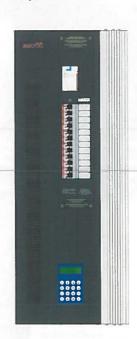
Chilli is the brand new, innovative range of dimmers from Zero 88.

Whether you are a local theatre group or school requiring easy to use and cost effective dimming or a professional entertainment venue needing the benefits of the latest dimming and communication technologies, the Chilli range has been designed to offer the best package of features and value.





Tel: +44(0)1633 838088 Web: www.zero88.com





## Bytecraft Collects Beijing Contract

Australian company Bytecraft has won the contract to supply the Beijing Grand National Theatre with its control system and electrics. The state-funded Opera is scheduled for completion in December 2004 and the Bytecraft contract - which covers both the control system featuring 400 axis of control and electrics and is worth \$32million - will see the creation of one of the biggest control systems in the world. Bytecraft expects to go on site in early 2002 and remain there until the venue opens.



Bytecraft's John Drummond Montgomery highlights the company's recent projects.

# Wildfire and UV/FX Form Alliance

An alliance has been established between ultraviolet lighting manufacturer and scenic production firms Wildfire and UV/FX.

The agreement, which commences immediately, calls for UV/FX to handle all of Wildfire's scenic design and production, while UV/FX will exclusively utilize Wildfire's ultraviolet lighting fixtures, lamps and other creative materials on all of its projects.

UV/FX has built its reputation providing design, art direction and painting capabilities for ultraviolet-based scenic backdrops, murals, sets, stages, costumes and practically any other surface for themed entertainment projects worldwide. Since 1989, Wildfire has been providing the entertainment industry with ultraviolet lighting fixtures, ultraviolet-sensitive paints and scenic art, and its work can be seen at attractions around the world. The new alliance reunites UV/FX president Richard Green and creative director Kent Mathieu with Wildfire, the company Green helped found back in 1989.

#### Tripath and Alesis Appoint Profusion

Tripath Technology Inc and Alesis Semiconductor, both from the West Coast of the United States, met at this year's PLASA Show to finalize their new distribution agreement with European audio component distributor Profusion plc. With big names such as Sony using these parts and receiving awards, many companies are now looking at the class T designs. Steve Tomlinson (MD of Tripath Europe) commented: "Our parts often require application support as the technology is so different from traditional amplifier designs. Appointing Profusion was a logical choice as they have applications engineers and the facilities to offer good technical support."



The NEC has one of the UK's largest stocks of Rigging equipment available for dry hire or installation by professional riggers.

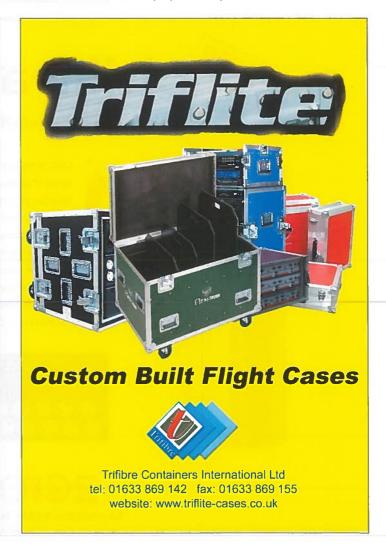
High quality silver or black trussing plus hoists, can be quickly and easily distributed to your event, anywhere in the UK.

# the nec

www.necgroup.co.uk

For more information please contact

Derek Wilson Dean Smith Fax +44 (0) 121 767 2223 +44 (0) 121 767 2673 +44 (0) 121 767 3840 rigging@necgroup.co.u



**Coe-tech** are the exclusive UK distributors of Coemar products. For a demonstration, technical specifications and local dealer information please call us.





Coemar SuperCyc 2.4

#### Coemar Rental Stockists:

LSD Fourth Phase (Birmingham and London) NEG Earth Lights (London) HFM Lighting (London) HSL (Blackburn, Lancashire) RML - Richard Martin Lighting (London)

#### Lighting Designer

Patrick Woodroffe

Peter Barnes Steve Cohen

Peter Morse Seth Jackson Marilyn Lowey Candice Brightman Mark Brickman Geoff Buckley Doug Brandt Mark Jacobson Jonny Gaskell Vince Foster

#### Recent applications:

Performer

Sarah Brightman ('La Luna' tour), Rock in Rio (Brasil), Bob Dylan Five, Toploader, Mark Knopfler Mariah Carey, N'Sync, Britney Spears, Elton John, Billy Joel, Eagles Christina Aguilera Don Henley Diana Ross

Christina Aguilera
Don Henley
Diana Ross
Further Festival USA
Nine Inch Nails
Craig David
Bon Jovi
Limp Bizkit
Orbital

Steps

### TECHNOLOGY

Lamps: Either 2 x 1200w MSR 92,000 Lumens.

Colour temperature 6000k. OR, 2 x 1200w MSD. Colour temperature 5900k. Each lamp is remotely switchable. Beam Diffusion: A choice of four lens options, 2 x symmetrical (medium and wide beam angles) 1 x Horzontal and 1 x Wide beam angle.

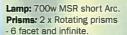
Movement:

Pan 425°, Tilt 212°. Control: 16 bit micro stepper motors with a vanable DMX programmable ramp response.

Other Features: Barn Doors. Mechanical Dimmer with DMX programmable curve adjustment. Flicker free electronic self stabilising power supply. 3 and 5 pin DMX in and out. Lockable yoke for transportation. IP20 rating Colour: Full CMY Weight: 52kgs

# the performing edge





Lens: Zoom optics: 14° - 36.5° (Auto Gobo Focus or 7° - 69° (Auto Gobo Focus off -Soft Edge).

Front dust protection lens now stops unwanted dust and smoke from entering the optical system. Gobos: 6 x Rotating (All indexable) plus open. 6 x Static plus open.

#### Movement:

Pan 315°, Tilt 280° - 21 Channel Mode. Pan 630°, Tilt 280° - 20 Channel Mode.

#### Other Features:

Mechanical Dimmer. Flicker free electronic self stabilising power supply. 3 and 5 pin DMX in and out. IP20 rating. Colour: Full CMY Weight: 32kgs

CF7HE - CF7HEX: Up-grade kits are readily

11 North Portway Close, Round Spinney Industrial Estate, Northampton NN3 8RQ

Tel: +44 (0)1604 741000 Fax: +44 (0)1604 741041



www.coe-tech.com

Also available from Coe-tech: Fibre Optics Systems. Flow Neon Control Systems. Point-of-Sale lighting. Club, Bar, Dance floor and Concert lighting. Lighting control systems and many other services including design and consultancy.

LOUDSPEAKER

# Still Rocking After 30 Years

Wembley Loudspeaker was founded in 1971 by the ex-service manager of Goodmans and were based in Wembley hence our name.

The following year this small company moved to Shepherds Bush, West London. In the early days the emphasis was on repairing speakers for various rock 'n' roll artists and that tradition has continued to the present day.

In 1976 it became apparent that the music business was soon to radically change to DISCO! and so has our client base. We now offer a full repair service to all the major leisure plc's, sound systems and the cream of the world's touring P.A. companies. Already designing and manufacturing our own systems in 1988 we decided to overhaul our original designs and came up with the concept of the B Line Chassis. From this we developed other chassis units to complement this now well established design.

Wembley Loudspeaker are also renowned for offering a complete turnkey service and repair facility for virtually any make of professional loudspeaker chassis unit.

The cost or availability of a unit is more often very expensive or impossible through the original manufacturer, so a refurb, to bring the unit back to original specification is the way to go.

Prices on request.

We also supply component parts and recone kits and accessories to similar companies and individuals all over the world.

Tel: 020 8743 4567

Email: paul@wembleyspeaker.demon.co.uk • www.wembleyloudspeaker.demon.co.uk

Our list of satisfied oustones is a who's who of all the inglor regarding and performing artists over the last times decades.

> These includes The Rolling Stones . Little Glepton

Oasts · Blur · The Politie · Dire Sterits B.B. Kitig • UB40 • Striple Minds

> Genesis . Pink Floyd Canned Heat etc.

Fax: 020 8749 7957





# West End Debut for LCS Matrix 3



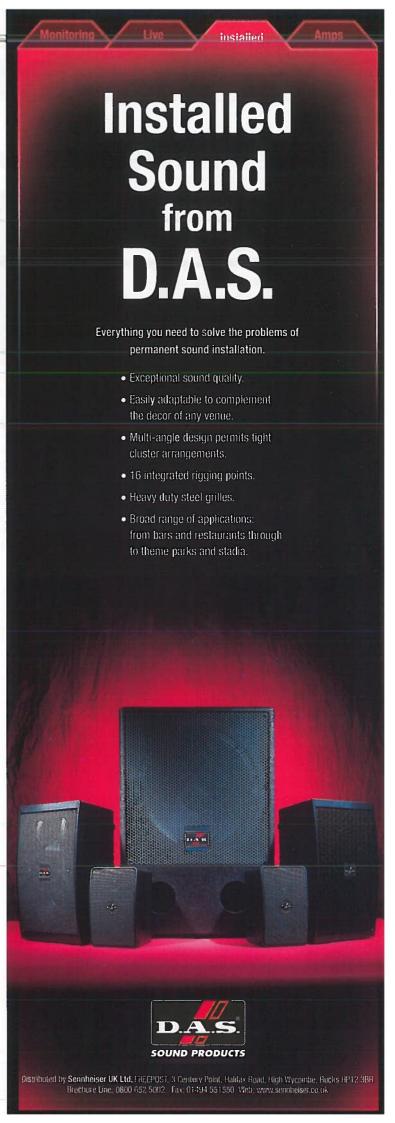
L&SI talked to sound designer Rick Clarke (pictured) about his choice of automated audio control system for the new West End production of Peggy Sue Got Married.

The production, adapted from the Francis Ford Coppola's 1986 film, is significantly enhanced by Rick Clarke's sound design, which sees Level Control Systems' Matrix 3 audio mixing/processing engine used for the first time in a West End musical. Supplied by Orbital (from UK distributor The Sound Dept), the system features LCS' VRAS technology - the most recent development in electroacoustic enhancement of architectural spaces.

This consists of an electro-acoustic processing system built around a network of microphones feeding into multi-channel digital reverberators, and out again to loudspeakers. Clarke's goal at the Shaftesbury Theatre was to take an acoustically 'dead' room and make it come alive on a cue-by-cue basis. He says that while system is complex, he has managed to exceed his original ideas: "I've always wanted a reverb system that replicates how real reverb works," says Clarke, "i.e. with the room speaking back - and not simply adding reverb sounds into the FOH mix . . . I have some very happy performers who get that oh-so-important confirmation that their voice went out to the room - and has come back. The VRAS adds a whole new dimension to the reverb - a real and emotional quality."

At the Shaftesbury Theatre, the set up comprises three Matrix 3 LX-300 frames - the modular 'engine' of the system, complete with plug-in cards - a controlling computer, screen monitor and a CueMixer, a compact control surface for Matrix 3. Of the three frames, one is dedicated to the VRAS system and the other two spin sound, with various input and output modules. Some of the output channels and MIDI from the desk are routed into the LX300 frames, and as well as performing EQ, delay, matrixing, and external playback cues, Matrix 3 offers multi-channel panning via the SpaceMap feature from its CueStation control software. The flexible SpaceMap allows designs can be configured on an individual basis and in relation to the available acoustic space. Clarke says: "Using Space Map it's possible to achieve a multi-speaker pan at any timecode point almost instantly. LCS certainly further augments the potential of sound design across many applications, but particularly in a Grade 2 listed building, where the acoustics are implicitly challenging."

The LCS Matrix 3 can replace a traditional FOH desk, systems EQ, delay and other digital matrices into a compact single modular system. Used at capacity, it replaces the need for ancillary equipment, reducing the FOH control footprint. At its limit, the LCS Matrix 3 can handle an extraordinary 400 inputs and 512 outputs.





## Phoebus Restores Lindbergh Beacon

Phoebus Manufacturing of San Francisco has recently completed the restoration and upgrade of the 'Lindbergh Beacon' - an aircraft guidance light which sat atop LA City Hall from 1928 until World War II - for the newly-restored City Hall.

The Lindbergh Beacon was first illuminated by President Calvin Coolidge, who activated the light by pressing a telegraph key from his desk in the White House. Its light revolved six times a minute and was visible for 60 miles, providing guidance for pilots approaching Los Angeles airport in the days before the advent of radios and radar for aerial navigation. City Hall was damaged in the Northridge earthquake of 1994, but Project Restore, a non-profit organization, spearheaded a fundraising campaign, which led to the restored beacon being helicoptered into place atop the building's 29-storey tower on 8 September.

Combining historical restoration with an opportunity to upgrade to a modern light





The historic Lindbergh Beacon pictured before its restoration (left) and after.

source, Phoebus designed and engineered a number of Improvements. The beacon was refitted to accommodate a 2.5kW HMI metal halide short arc discharge lamp.

The original glass mirror was removed and a metal mirror was installed to accommodate the increased heat of the new HMI Lamp. The company's in-house engineering staff re-aligned the beacon's photometrics to accommodate the

new light source and mirror. A forced air cooling system was added incorporating two brass-domed intake ports and two fanforced exhaust ports and including a thermostatic over-temperature shut-down system.

A dual-output magnetic power supply was custom built for the unit allowing the beacon to operate at full intensity or at a reduced light level. Remotely mounted in the City Hall tower, the internally-cooled power supply enclosure contains an integrated control panel which operates all of the beacon's functions.

Its rotating mechanism, commutator and motor drive were completely rebuilt, and included new housing and supports to match the original 1928 design. With the lamp house and motor housing refitted with upgraded water seals, the completed beacon went through several days of extensive ETL testing at the Phoebus manufacturing facility in San Francisco, easily passing the cooling, water and glass breakage tests.









"mine, mine, mine"



#### Be selfish. Buy VARI\*LITE..

Now, you don't have to give back your VARI\*LITE equipment after the show. You can own it. The same high-performance lighting used at the world's biggest and best performances — theater, concert tours, television and special events. Advanced technology built to express your creative side. And sold to appease your selfish side.

Let the power go to your head. And keep the equipment to yourself. Automated lighting systems — for sale and for rent.

www.vari-lite.com

Series 2000 luminaires

- · Unmatched brightness
- · Precise movement
- · Fast color changes
- DMX-512 communications
- · Patented beam spreader (wash luminaires)

Visit

us at LDI

Booth 711

- CYM color mixing (wash luminaires)
- · 3:1 zoom optics (spot luminaires)







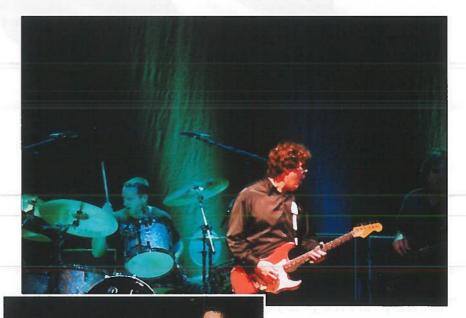
# Gary Moore

Now here's an artist looking for a voice-literally. Since the demise of the 'cock on legs', Thin Lizzy's guitarist has been in need of a singer. As a guitarist he stands tall, maybe not a Robert Cray or Mark Knopfler, but nonetheless he does have his own style, and it sells. As Andy Crookston (tour manager), Mark Scrimshaw (lighting designer) and Andy May (house engineer) all confirmed, "he tours year after year, and makes money."

He also produces an album every two years or so, and on tonight's evidence he certainly has an ear for a melody. And that's essentially why he needs a voice; for the bluesy part of his repertoire he can get away with his shouty vocals, just another cracked walnut veneer on the guitar of melancholy, but when it comes to Parisian Walkway and the like, he needs a voice that can match all the subtlety and nuance of his beautiful tunes. Thus a Gary Moore show is a concert for six string purists, his tours ply the small theatre and town hall circuit, hence just one 45ft stage truck parked outside (and hence the reason he makes money touring). But with the right larvnx he could double his audience. Still, he looks happy enough.

#### Lighting

The rig is supplied by DLD, or rather by LXCO (for the kind of complicated reasons it's probably best to ask James Dan about). A rare visitor to these pages, the lighting is on first examination singularly conventional. LD Mark Scrimshaw has a simple two-truss rig (TFL prerig), about 100 Pars, including ACLs, with eight each of Martin's MAC 500s and 600s. But this is not Dullsville personified: "I've been lighting Gary for about three-and-half years now," said



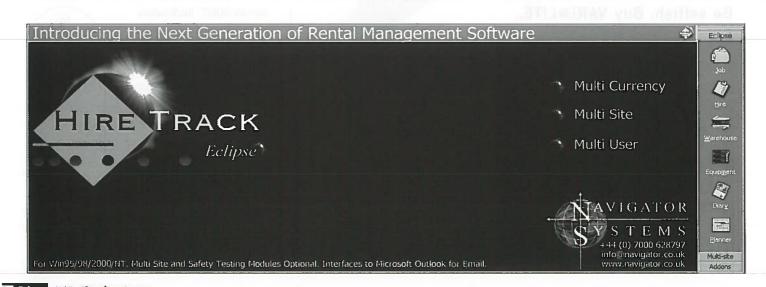
Gary Moore goes it alone at York Barbican. Inset, house engineer Andy May.

Scrimshaw. "When I joined, his previous lighting had been played against a plain black backdrop - since then I've introduced some dimension at the back. On the last tour, we had white silk legs to stripe the blackcloth, whereas this year I have a more familiar white cyc with black gauze. It's nothing new, it's all been done before, but with colour and somewhere to project gobos I can do more than just complement the music." As you'll have gathered, this is not a light show - Scrimshaws lights are expected to be sympathetic to what's happening on stage, not detract from it.

"Gary pretty much lets me do what I like. He's insistent on not too much smoke, or rather haze, so I just have a Star Hazer ticking over at the back. He doesn't really like spotlights, though he accepts their necessity."

Scrimshaw is using a Robert Juliat Foxie spot, heavily dowsed, which he gets away with for two reasons. The predominant wash palette is saturated hues, so the weakened light of the spot is readable. Likewise, the cyc' tends to the richer hues, so Moore is already pulled into prominence by the ETC Source Four profiles Scrimshaw has positioned above the guitarist's two favourite spots on stage.

The looks are predictable, inasmuch as you get feature on the back, be it uplight from the Par/Chroma-Q scroller combos at the foot of the



### News Round-Up



cyc', or from the MACs in the rig, plus at any time about 25kW of two-colour wash on stage from above. Attractive is the word: the stage never fails to look nicely set, and let's not forget, it could be down and dingy. But it's a shame Scrimshaw wastes the opportunity to put some flesh-tone on the other three musicians, for the sake of a few more profiles he could lift the whole mood significantly.

Scrimshaw operates from a Hog II: "The Hog Edit is a life-saver for a tour like this. With no production rehearsals, I can still get in my patch, build palettes, and my basic programming structure at the first show." It's not a cue-heavy show, not on the 'beat', but Scrimshaw has taken the time to add some nice little muted flourishes with his moving lights to punctuate the changes. It will be interesting to see what he does with a more dynamic artist.

### Audio

The PA system is provided by Capital Sound, a Martin Audio W8 system: "It's a regular for me," said Andy May. "The box is quite short-throw, ideal for these venues - and it's punchy." May is a journeyman engineer and will work with any system, but in this instance chooses the W8 for its character. "It's not a plug and play system and needs to be carefully set up. It's character changes as you turn it up, and there's no doubt it works best when it's at least 90% pressurized, the bass WSX especially benefits from the damping effect of the back pressure, so EQ the system at the level you expect to be using." It's also got that distinctive 'dirtiness' that makes it entirely suitable for a classic guitar, bass, drums and keys R&B combo. May, as we'll learn, is an engineer who listens acutely, and has a good ear.

"My big challenge is the vocals: the guitar is very loud on stage, and he's shouty at the mic." Indeed Moore has three Marshall 4 x12 on stage, but actually all at floor level, so although May still has to contend with them in the vocal mic, at least their inherent powerful beaminess is



soaked up by the first few rows of the audience, leaving the house mix less coloured by the stage than it might otherwise be.

"I need to smooth that edginess in his voice and this tour I've been experimenting with two devices for compression. The XTA SIDD is great for that 'look ahead' facility, it might be just a couple of milliseconds, but the way it clamps in advance is really useful. And it's ghostly quiet." A mixed blessing in May's opinion. "You don't really hear it, which can be a bit unnerving." An 'ears' man through and through, May repeatedly refers to audio tools by the readily perceivable boundaries of their operation. "I like it when you hear a dbx 160 start to pump. It's the same with the Drawmer 201 - it's got a slight design fault that gives a slight click as it starts to work, which might not be perfect, but is very reassuring." He rightly also points out that these two items, dbx compressors and Drawmer gates, are readily available items anywhere in the world, a useful standard for a touring engineer.

"I also use the SIDD for some dynamic EQ on his mic (a Shure SM58). About halfway into the show, his voice gets a little tired and around 2k gets a little rough. When his singing gets louder and rougher, the fact that you can set it to watch very specific frequencies, or look across as much as three octaves, is really useful." But he has

some minor reservations. "It's got a load of facilities, possibly more than you want in one box for a live show. I much prefer a single item, for a single job, it keeps things simpler. Plus I can't be scrolling through menus during a show, that's why I leave it on the compressor page, the threshold is probably the only thing I want to shift during the show."

The other device May has been using for vocal compression is shrouded in some secrecy (remember you heard it here first). "I'm trying out a new input module for the next generation of Soundcraft desk. It does everything, but I'm just working with the mic pre-amp and the compression right now, bypassing the pre-amp on my Midas XL200. What can I tell you at this stage? Well, the compressor is analogue and as you've already gathered I prefer that, and yes it performs really well. And the new centre frequencies they've selected for the EQ section are excellent."

For a guitarist, Moore sings pretty well - there are certainly worse out there, and his playing is great so long as you're prepared for a fair bit of noodling on every song. It would be nice to see him do some collaborative work with vocalists in his genre, but maybe he's just a loner?

**Steve Moles** 



### News Round-Up



### People News

Vari-Lite Inc has appointed three lighting industry veterans to fill vital positions as regional sales managers. Craig Burross, Sean Hoey and John McDowell will play key roles as Vari-Lite increases sales and creates new dealer relationships. "The sales experience and extensive background in entertainment production and design that Craig, Sean and John have is going to make a major impact as we move forward with our sales and establish our dealer base," said Bob Schacherl, VP of sales and marketing

Graham Hendry has rejoined Tannoy as engineering director for professional products, where he will head the R&D department at Coatbridge. Scotland. Hendry returns to Tannoy after two years as technical manager with Northern Light.



Graham Hendry

After six years' absence from the pro audio sector, Hans Freytag, former co-owner of C Audio, is joining high-end touring and installation manufacturer Chameleon Audio on a freelance basis as European distribution development manager, with a brief to expand the company's continental distribution network.

Martin Professional has hired Gorm Teichert as international sales director for the company's expanding architectural segment. A 39-year-old Dane, Gorm comes to Martin from a position as managing director for German architectural lighting company Erco.

JBL Professional has appointed two vicepresidents of sales for the company's worldwide

sales efforts and a new vice president of manufacturing operations. Doug Daniel and Tom Weeber have been promoted to VP of international sales and VP of US sales respectively, whilst Jeffery Groenke has been named VP of operations at the company's Northridge, California headquarters.

Paul Highfield has joined large format projection specialists E\T\C UK. He was previously technical manager at Fourth Phase Production Arts for fiveand-a-half years, joining the company when it first set up the London office in 1996.



Paul Highfield

Marquee Audio has announced two new directorships. Andy Huffer has been promoted to the role of sales director. The move takes into account the broader sales platform that he has helped stimulate since starting at Marquee in 1995. New to Marquee is Glen Smith, who has 26 years' experience in the pro audio industry. Smith will be targeting Marquee's Concert Division and devising a part-exchange programme for sound hire companies.

Coe-tech's active sales team continues to expand with the addition of Scott Callis. Scott has worked in the moving light business for the past six years, including as a founding member of MAD Lighting. At Coe-tech he'll be working with the Studio Due and Coemar product ranges.

Avolites has expanded its sales force with the addition of Chris Clarke, who has a degree in Lighting Design from Rose Bruford College and has worked on a host of theatrical productions of all types, including as an associate LD and

programmer with top West End lighting designer Chris Ellis.

Color Kinetics Inc has appointed William J. Sims as president and COO. Sims will also join the company's Board of Directors, George Mueller - who Sims succeeds as president - will remain CEO, focusing on overall company direction and the development of strategic partnerships. Sims brings to Color Kinetics over 20 years of experience in growing both established and emerging companies.

Peter Coles, well-known in the rental, club and leisure business, has taken the post of field sales

manager at Lightfactor and will once again use his extensive sales experience for one of the UK's leading sales companies.

Jules Lauve has joined Theatre Projects as a senior consultant. His responsibilities will include management of major projects, consultation on theatre design



Iules Lauve

issues and design of performance equipment systems. Lauve previously spent six years as director of entertainment for the Treasure Island Casino Hotel in Las Vegas.

Dugald (Doog) Mackenzie of HW International has been killed in a tragic motorcycle accident. Doog had worked for HW for just over four years as area sales manager for the Midlands and South Wales. He died on Sunday 2 September at just 34 years of age. He leaves behind him a wife and two young children.

Further people-related news can be found at www.plasa.org/news



### SERIOUS ABOUT



- moving lights
- control desks
- dimmers
- audio equipment

- loudspeakers
- trussing
- stands
- pyrotechnics



Trade distributors of professional sound and lighting equipment.

Tel: (44) 0 1458 833186

Fax: (44) 0 1458 835320

email: batmink@aol.com www.batmink.co.uk

Batmink Ltd Beckery Rd Glastonbury Somerset BA6 9NX

### News Round-Up



### Safety by Design

Orchard Road in Singapore is the main thoroughfare of this City State. Rivalling Rodeo Drive as a retail nirvana, Ngee Ann City is its focal point, a modern shopping plaza filled by the world's leading designer brands. It was also the site chosen by one of the most highly respected amongst them - Chanel - to launch its new collection to the Far-Eastern world.

One major problem though. Being the tropics, most afternoons the plaza is deluged by rain of unbelievable ferocity - not the ideal environment then for a fashion show. Which is why event producers Faber Image, and particularly director Robert Seah, began to give this conundrum some serious thought. "This was to be a big show, a reception followed by the fashion parade for a seated audience of almost 1,000. We needed a large, flexible structure, at least 40 by 20 metres, and it needed to be elegant as befits our client."

Step forward Winston Goh of Total Fabrications Ltd (TFL). He, together with TFL's technical director Peter Hind, put forward a system based on the company's award-winning safety truss, T2. "Seah immediately saw the advantages," said Hind. "As a major player in the world of corporate



presentation, Faber Image would be in possession of an eight-mast tower system and substantial quantities of the safest truss available." There were other benefits for Faber Image: the structure is designed to be free standing and is still rated for 25 m/s winds and a four-tonne payload. Thanks to its design, it can easily be split into two separate, fully-enclosed units, and it requires no cranes or heavy lifting gear to put it up.

Much to Chanel's delight, the structure itself attracted great attention when it was first taken to its full 8.5m trim. For Faber, the benefits are only just beginning: TFL's Chris Higgs is to run a training programme for the company, thereafter expect to see Tower and T2 combinations at major corporate events all over Singapore.

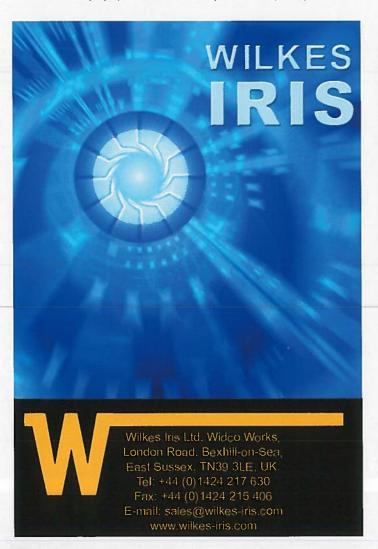
### National Firers Register Launched

The Guild of Firework and Pyrotechnic Operators (GFPO), has announced that a National Firers Register has been launched. The register aims to list all firework and pyrotechnic firers on a central database, thereby providing a framework for recording skills and proving competency.

The register is Internet-based, with registered persons receiving a personalized ID card that includes their name, ID number and expiry date. Details of the registered person are included on the GFPO website which also has a skills and services search facility. Information, a code of practice, links and news articles will be available on the website for those registered. The launch is set for the beginning of October and any interested persons should visit the GFPO website where they will find further details on how to sign up.

O ww

www.gfpo.org.uk





Lighting, Sound and Communications
Systems for Performance Spaces,
Design, Manufacture, Installation.

### Northern Light

Performing Arts Technology

Edinburgh Assembly Street, Leith, EH6 7RG Tel: 0131-553 2383 Fax: 0131-563 3296 Glasgow 79 Loanbank Quadrant, Govan, G51 3HZ Tel: 0141-440 1771 Fax: 0141-445 4406 London
Business Design Centre,
Suite 305,52 Upper Street,
Islington Green, N1 0OH
Tel; (020) 7288 6250
Fax: (020) 7288 6251

www.northernlight.co.uk

e-mail: enquiries@northernlight.co.uk

### LOOKING FOR A SOUND INVESTMENT?

CHOOSE A TOP PERFORMING

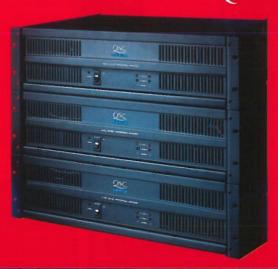


### THE NEW ISA AMPLIFIER RANGE FROM QSC

The new ISA - Installed Sound Amplifiers - are designed to bring reliable, economical power to permanent installations - from paging systems to full-range foreground entertainment.

Choose from three versatile 'T' models that feature 100-volt outputs, or three low-impedance models that drive loads down to 2 ohms.

Deliver first class sound - on budget - in your next installation and see for yourself why QSC amplifiers are the leading choice of professional sound contractors.



### Affordable, Dependable & Less Taxing

Available every day of the year including April 5 - so don't delay QSC's past performance is your assurance of future output





www.handheld*audio*.co.u



HEALTH WARNING: GOOD RADIO MICS CAN SERIOUSLY IMPROVE YOUR SHOW





### **Brief Encounter**



Mark Henderson is an LD of long standing and someone with considerable experience of the business of being a lighting designer. L&SI caught up with him recently at The Peacock Theatre in London, where he was in the midst of lighting Victoria Wood's new live show. We took the opportunity to invite him to unravel a few of the mysteries of lighting design.

"I think 75% of what a lighting designer does is solving problems. So much of the design thought process is about creating the best picture within the limitations you're working to - and there are always limitations! If you remember the basics of lighting design you can usually get a good end result - it may not always be the end result you were hoping for, but it can be a pleasant surprise.

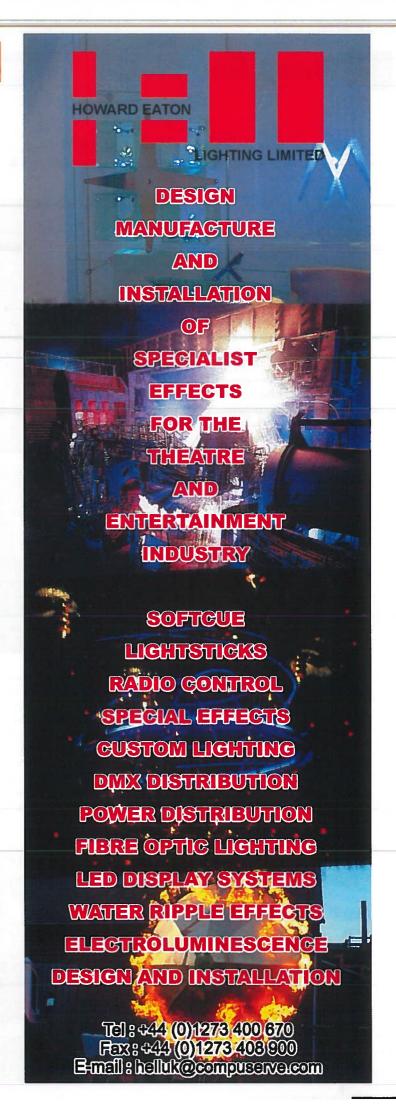
"Don't ever forget the basics: cover the performance area in a simple way and hopefully leave yourself something to play with for effects. It's amazing how much you can achieve with very little equipment. I'm a bit of a minimalist myself, though my crews may not usually think so! Good key light on the set is important and ideally I like about three to four positions in order to transform the set and create sculpting and mood.

"I'm not a big fan of the 45-degree front wash; I think it's had its day. I prefer to light from the proscenium boom or slightly upstage of the proscenium as I think this angle sculpts bodies and faces better. I like a three-quarter front light and three-quarter backlight for my basic cover. I definitely hate flat front light. I always try and have a side light wash, even in drama. My ideal angle is for a high cross-wash: a low wash, although very useful, can be problematic, depending on what's on the other side of the stage. A high angle gives you great sculpting, which always enhances your pictures. The essential ingredient in my rig, and something I've been doing for a long time, is a gobo wash from overhead. I used to do it as a backlight wash, but I realised that the top light still enabled me to light faces and was more flexible than a backlight wash. I like to use an abstract, broken shape that just adds some texture.

"You can get a lot of colour variation by just using open white tungstenlight and varying the intensity levels. Once you start adding gel, you lose some tonal control, so I play around with the possibilities that open white offers. I do like a heavily-saturated colour in a top wash or in my backlight as it gives you variety and flexibility.

"A lot of great lighting happens by accident and I think you have to be willing to look like an ass at times by trying something out - for instance using slightly more obscure angles or even being inspired by the way the work light spills onto the stage from the wings. You need to stay open to the visual possibilities around you.

"My advice to newcomers is to be in control of your rig by knowing your rig and your tools. This doesn't necessarily mean you have to know everything about the technology, because maybe that isn't your style, but you must understand what you're working with. Technology has eased off a bit and we're getting time to catch up and use equipment for its merits - not just because it's new."



### News Round-Up



### Probably the Best Festival ...

The summer is about Festivals and this year was no exception: in late August, L&SI mingled with the crowds at the Reading Festival, part of the Carling Festival Weekend, which also plays in Leeds and Glasgow.

Sound for Reading (and Leeds too) was supplied by SSE. Chris Beale explained that the company had adopted a slightly different approach for the main stages this year, using BSS systems to split the Nexo systems into six separate zones and thereby optimize performance and controllability.

SSE used SIA SmartPro computerbased analysis software to give them precise system control. This ensured both systems behaved in exactly the same way in terms of SPL, EQ, dynamic performance and other general characteristics, allowing bands to have as near the same sound as possible at both sites notwithstanding the natural variants of wind and atmosphere. True to form, the elements remained as stoically unpredictable as ever, and weather conditions changed dramatically at Reading and Leeds across all three days of the feetival

The noise control factor at Reading was crucial, with difficult limits to meet and the site located just 600 metres away from leafy Caversham - a wealthy suburb inhabited by non-festival sympathisers! With the wind blowing in the wrong direction - as it was on the Sunday - containing the noise turned into a nightmare.

Overall, however, the noise complaints stayed encouragingly low. Friday night provoked a few, but by Saturday preventative measures were well in place. "By far the worst sound whinges were



Left and below, headlining act, the Manic Street Preachers in full flow, complete with 'exploded' LED video

Inset, Nick Jevons, LD for Mogwai, headliners in the large Radio One tent, with his own Avolites Sapphire Desk



Lighting was less fraught, though no less complex. The lighting equipment for the main stage was again provided by Neg Earth Lights, crew chiefed by John Shelley with High End Studio Beam PCs and Clay Paky Golden Scan HPEs providing the backbone of the system. Control for these was divided between two Avolites Diamond 3s, a Sapphire 2000 and a pair

of WholeHog IIs.

With the main stage now only being the tip of the iceberg at most festivals, lighting for the equally-important 'other' stages at the Reading site was supplied by Brian Leitch's company Siyan (formally the Art of Darkness). Control again was almost exclusively Avolites. In fact, Reading proved to be something of an Avolites gig, with their desks out in force across the various stages on site. The line up for the Radio One Session stage was an impressive collection of

established and popular off-mainstream acts. Here, a miscellany of fixtures including Vari\*Lite 5Bs, Clay Paky Golden Scan HPEs, Starlight Mk5s, Martin MAC 600s and Atomic strobes, smoke machines and assorted conventionals featured, this time controlled by two Avolites Pearls.

While the lighting was imbued with a slightly retro feel, headlining act Manic Street Preachers' visuality was highly defined by stunning video footage running for much of the set. This was produced by various directors, much of it shot in Cuba, and specially edited by XL Video's Richard Burford. The band's video hardware was also supplied by XL Video, featuring an 'exploded' LED wall, composed from 36 individually flown LED panels.

caused by content," stated Beale. Sunday's high humidity and torrential rain incited one main stage act to start a thundering chorus of 'Fuck You Reading' - chanted very slowly and audibly proving enough to prompt most of the local chattering classes to move butts off comfortable sofas and jam the EHO's noise pollution lines. Beale adds, slightly bemused: "Oh, and there was also one woman who called in to complain about her dislike of Polly Harvey's lyrics!"

Source & application

High End EC-1 & ES-1

Architectural

Architectural exteriors?

IP66 rated fixtures for both programmable colour flood and image projection.

www.lightfactor.co.uk

Tel: 020 8575 5566 Fax: 020 8575 8678 Email: info@lightfactor.co.uk

The most versatile industrial atmospheric effects generator to hit the world's stages

By incorporating Jem's own X-Stream AirFlow System, the Roadie X-Stream produces top-quality smoke effects, rom an optically translucent haze to an extremely dense white-out of fog. Even mix your own effects by manually setting fog and fan levels on the twin digital displays.

A Hi-Mass Vaponizing System and huge 19-liter fluid capacity guarantees extreme fog output while keeping

The Roadie X-Stream can be controlled via a dedicated on-board control panel, external DMX 512 source, optional multifunctional remote control or optional PLC Interface. It can be easily and conveniently operated in stand-alone

Large outdoor stadium events

**Themed attractions** 

Halloween spectaculars

Disaster and evacuation simulations



A Martin Professional Product

Call Denmark: (+45) 87 40 00 00 • USA: Florida: (+1) 954 858 1800 • California/Mexico: (+1) 818 252 0399 • Latin America: (+54) 11 4581 0044 Argentina: (+54) 11 4581 0044 • Canada: (+1) 514 738 3000 • Germany: (+49) 8131 59820 • United Kingdom: (+44) 1622 755442 France: (+33) 1 69 12 10 00 • Italy: (+39) 432 671 730 • Singapore: (+65) 842 3031 • Hong Kong: (+85) 2 2264 1500

### News Round-Up



### Boxing Clever - Ruth Rossington profiles Oakleigh Cases

Oakleigh Cases specializes in the design and manufacture of flightcases and padded bags - those essential items too often taken for granted - which protect sensitive (and often very costly) equipment from both the rigours of travel and difficult environmental conditions on location. It's a role that this family-run business has carried out successfully for 25 years - hence my visit to meet with directors Richard and Liz Puxley and general manager Martin Cockton, to learn more about a business that, in truth, I thought was relatively simple. It's far from it.

Richard Puxley started Oakleigh Cases with his uncle in 1976: like others in the industry, his interest had been fostered by his father, who manufactured record player and tape recorder cases. The fledgeling company started in the the British Rail Yard in Camden Town, north London. By a stroke of luck, in one of the adjoining units, sat Uriah Heep and Jethro Tull's management company, and it wasn't too long before Oakleigh was asked, first to repair, and then subsequently manufacture, flightcases for both bands. Other interesting neighbours soon emerged - Autograph Sound, Staging Catwalk, Livingston Hire and Bagleys amongst them - all of whom needed flightcases, and all of whom were happy to feed the work Oakleigh's way. Within a couple of years, the company was not only courting the touring and theatre markets, but was also establishing a growing profile in the AV field, with clients such as Viewplan and Metro nailing their colours to the Oakleigh mast. When his uncle retired in 1985, Richard was joined by his wife. Liz.

Growth across the industry meant growth for Oakleigh and a move to a new facility at Potters Bar in 1986, followed by further expansion three years later to their current purpose-built facility.



All the while, Richard and Liz Puxley were reviewing techniques, looking for ways to improve the product, the service offered to clients, the manufacturing techniques and generally trying to identify ways in which they might build the business.

And then the impact of the late eighties/early nineties recession began to filter through the industry, and a great many companies found themselves facing difficult decisions, Oakleigh amongst them. At a time when the easy option would have been to cut costs, use lower quality materials and find savings wherever they could, Oakleigh chose to do the opposite, unwilling to compromise on quality. The decision paid off, and whilst it didn't guarantee them an easy passage, it did help them weather the recession and by the mid-nineties, emerge the better for it.

That emphasis on quality has remained, and one only has to look at their manufacturing techniques to understand just how central it is to the business. All the company's flightcases are manufactured using rabbetted construction methods, in preference to the alternative slide-in panel technique. Rabbetting, should you be

Liz Puxley, RIchard Puxley and Martin Cockton outside the company's purpose-built facility on the Cranborne Industrial Estate, just north of Potters Bar, a location that has attracted a number of industry companies for its central position and access to the wider UK.

unfamiliar with the term, involves the fabrication of a stand-alone structurally sound PVA glued and air-stapled 'box' to which the edging is added as a reinforcement.

Not content with off-the-shelf options from extrusion stockholders, the company has also invested in tooling so that it can manufacture its own-design edging

extrusions. The same attention has been paid to anodising techniques, the process which renders the case surface smoother, harder and more resistant to oxidation. Fittings and extrusions are then secured onto the case using steel bifurcated rivets, which offer 10 times the holding power of the more familiar pop-rivets.

Oakleigh takes the same pride in its foam work and has purchased high quality band saws and laminating equipment in order to deliver a high quality cell foam insert that ensures maximum protection for equipment and a long working life for the case.

Of course, one of the big developments in flightcase manufacture has been the actual material used in the construction of the cases. Oakleigh does offer the more traditional Birch plywood, but has also looked at, and invested in, special texture finishes and HPL laminates - now the standard for flightcase manufacture. A more recent addition is that of astroboard - a direct replacement for plywood which is attractive because it weighs significantly less. The company has been researching and road testing this material for over 12 months now.

### **OAKLEIGH CASES Ltd**

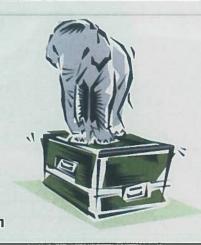
### FLIGHT CASES AND BAGS CUSTOM MADE

1976 - 2001

We have 25 years of experience within the entertainment industry in protecting sensitive equipment from the rigours of touring.

Tel: +44 (0)1707 655011 • Fax: +44 (0)1707 646447

E-mail: sales@oakleighcases.com • Web: www.oakleighcases.com



### News Round-Up



As you can tell from the above, there is an ongoing programme of investment at Oakleigh and in recent times the company has extended both its manufacturing area and production facilities. The company now has CNC computer-controlled automatic precision machinery to cut both panels and foam, and the traditional methods of hand-drawn designs have given way to computer aided design

packages. Of course it's of little use to invest in technology if you don't also equip your workforce with the necessary skills, so the same rules have been applied to the 11strong workforce. The company has put in place an





Various shots from across the factory floor at Oakleigh where all the cases are made to order

ongoing training programme and in the last six months has introduced a training manual, documenting every stage of the process. As part of this, it is also working towards an Investor in People accreditation,

This attention to detail has won them many clients, and the company's flightcases are used across a wide range of industries, including AV, music, lighting, broadcasting, medical, computer, test and inspection, and

Like all companies operating in the entertainment industry, the team at Oakleigh needs to be able to respond quickly when the call comes, and sometimes that call has come very late indeed. Fortunately, they've been in a position to respond and perform the near impossible on occasions, though I can tell by their faces it's not something they'd wish to do

There have been unusual requests too and Oakleigh's 25-year history has some interesting chapters: the largest order the company ever undertook was for PSL and involved the manufacture of two container loads of flightcases. Other stories emerge of the design of a case to house an anaesthetic kit for a vet intent on knocking out a walrus, a project for the RAF which required a field operational portable system to be lowered from a helicopter for use in a missile early warning system, and the 35U shock-mounted suspended double-bay PPU rack for part of the video system on the current U2 World Tour, which took two months to develop. But for me the most interesting application was the case the company designed to house Captain Cook's telescope. When you realise that such



an item is irreplaceable, it's only then that you begin to appreciate what it must feel like to be handed that responsibility.

Such projects are meat and drink to the Oakleigh team who clearly relish a challenge. There is a obviously a commitment to move things forward: Martin Cockton, who joined the company 13 years ago, has been instrumental in identifying new markets and has also liaised closely with manufacturers on improvements to the design of the cases. A good example of this is the recent work the company has undertaken on cases to house plasma screens which have provided flight case manufacturers with perhaps their biggest design challenge. In conjunction with Fujitsu, the company has now created what it believes to be the ultimate solution, and recent exports include LA, Nashville and France, while Ford UK has taken taking delivery of 20 units for promotional use.

One gets the impression that the company will also be looking for ways to improve what it does - and it's a good business plan, because over a period of time, small gains can transform a company. A strapline on the company's website says it all - "this is just the start, we won't stop, we want to be better!"

See us at LDI **Booth 1139** Frequent Flyer. Columbus McKinnon Lodestars Distributed globally. Always available. **United States** Fax: +1 (915) 689 3805 **United Kingdom** Fax: +44 (0) 151 482 3111 Mexico Fax: +52 (03) 824 8671 www.tomcatglobal.com

subsidiaries of TOMCAT Global Corporation

### Catalogue Collection

To obtain the latest catalogues and product literature from any of the companies advertising on these pages simply post or fax the slip, indicating your choice(s) by ticking the relevant numbers.

A number of these catalogues also appear on PLASA's website. For direct ordering visit

### www.plasa.org/media

### 3. Luna Tech



Pyropak Precision Pyrotechnic Products - the largest worldwide dealer network for sales and tour support services

### **LUNA TECH**

Tel: +49 4353 99770 Fax: +49 4353 997799

### 4. DHA



DHA's full product catalogue, including Digital Light Curtains, Moving Effects, Glass & Metal Gobo Services and Fibre Optics, is accompanied by a swatch book of over 800 stock gobo designs. It is also available on the DHA website. Tel: +44 (0)20 7771 2900 Fax: +44 (0)20 7771 2901 E-mail: sales@dhalighting.co.uk Website: www.dhalighting.co.uk

### Pulsar Light of Cambridge

### Illuminate The Clay Paky and Pulsar Magazine

Illuminate showcases Clay Paky and Pulsar lighting projects from across the world featuring theatrical productions, concert fouring, television, nightclubs, retail and architectural applications.



Contact: Andy Graves Tel: +44 (0)1223 366798 Fax: +44 (0)1223 460708 sales@pulsarlight.com www.pulsarlight.com

### 2. Orbital Sound



Orbital - Working with the Sound Orbital Sound Limited, 57 Acre Lane, Brixton, London, SW2 5TN, UK.

Tel: +44 (0) 20 7501 6868
Fax: +44 (0) 20 7501 6869
E-mail: hire@orbitalsound.co.uk
Website: www.orbitalsound.co.uk

### 5. Clay Paky



UK Distributor: Pulsar Light of Cambridge Henley Road, Cambridge, CB1 3EA, UK. Tel: +44 (0)1223 366798 Fax: +44 (0)1223 460708 E-mail: sales@pulsarlight.com

### 6. Le Maitre



Le Maitre's new Prostage II catalogue of professional wired pyrotechnics. Includes new Stage Mines, Stadium Effects and remote control fining systems. Full colour pictures of all the effects in action!

Le Maitre, 6 Forval Close, Wandle Way, Mitcham, Surrey CR4 4NE, UK. Tel: +44 (0)20 8646 2222 Fax: +44 (0)20 8646 1955 Email: lemaitre@compuserve.com Website: www.lemaitre.co.uk

### 7. CITC



Award Winning Products!
Smoke ring machines, Quiet Snow Machines,
Anti-drip Misting Systems, Hazers & more. . .
Tel: +1 425 776 4950 Fax: +1 425 776 5129
Website: www.citcfx.com

### 8. XTBA

### XTBA for DMX512

XTBA supplies DMX512, encoders, decoders, soft patches, splitters, merge units, DMX testers, FX controllers, dimmers, control systems and all things OMX512

> Tel: +44 (0)20 7281 7766 Fax: +44 (0)20 7272 1600 Website: www.xtba.demon.co.uk

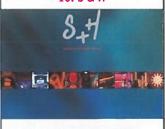
### 9. Lighting Technology



New fully-illustrated 80-page catalogue including studio and theatre lighting, lamps and special effects

Tel: +44 (0)20 8965 6800 Website: www.lighting-tech.com

### 10. S & H



S & H - The world's leader in the manufacture, hire and sale of starcloths, drapes and miniature lamp effects

Tel: +44 (0)1271 866832 Fax: +44 (0)1271 865423 Website: www.starcloth.co.uk

### 11. RVE



For further information on the best lighting control products, dimming products and dimmer packs dedicated to theatrical, show and TV markets, contact us:

> Tel: +33 (1) 48 54 31 63 Fax: +33 (1) 45 28 67 53 E-mail: sales@rvetec.com Website: www.rvetec.com

### 12. Ryger Electronics



Ryger manufacture a wide range of inte(ligent lighting, controllers and dimmer packs for the disco and theatrical markets Tel: +44 (0)1773 530325 Sales: 530053 Fax: +44 (0)1773 530855 E-mail: sales@ryger.co.uk Website: www.ryger.co.uk

### 13. ETC



For details of the best in lighting control products and low energy luminaires contact ETC dealers across Europe or Miranda Hunt direct at ETC Europe:

Tel: +44 (0)20 8896 1000 Fax: +44 (0)20 8896 2000

### 14. The Effects Co



The CO2 Cannon is an advanced system of airlaunched effects available in single or multi-barrel versions using factory pre-loaded cartridges, Tel: +44 (0)1342 870111 Fax: +44 (0)1342 870999 Waharite: www.effectsco.com

### 15. HW International



HW's new colour catalogue features the best in pro-audio from Shure, QSC, Phonic, TAG and PreSonus.

> Tel: +44 (0)20 8808 2222 Fax: +44 (0)20 8808 5599

### 16. Link



All you need for audio and video professional installations.

Tel: +39 06 227251 Fax: +39 06 227 25225

## OSRAM catalogue out now The industry leaders for HMI® HTII® and HSR® lamps Fax: +44 (0)1753 484 222 Email: photo.optics@osram.co.uk web: www.osram.co.uk



### 19. Link



### **LK Connectors**

The strongest connector for standard connection of audio signals Contact: LINK snc - Roma/Italy Tel: +39 06 227251 Fax: +39 06 227 25225

### 20. Fourth Phase



This newly edited edition contains the latest in application tips from projection experts worldwide. Includes detailed applications information on the complete PANI projection system with computerised automation, as well as the PIGI system from E\T\C Audiovisuel.

Tel: +44 (0)20 8896 1777 Fax: +44 (0)20 8896 1888

### 21. PCM



Lodestar Plus - Available on request only from PCM
Weatherproofing • Anti-phase electronic unit
Painted hook & eyebolt • Free first service/test
Free training on Lodestars
Free Lastherman MANY with Loven & hairty ordered

Free training on Lodestars
Free Leatherman WAVE with every 8 hoists ordered
£10 donated to PSA Welfare Fund for
every hoist ordered in UK

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

### 22. Stage Technologies



For the complete automation solution for scenery movement and power flying contact Stage Technologies.
Tel: +44 (0)20 7354 8800
Fax: +44 (0)20 7359 1730
E-mail: automation@stagetech.com

### 23. Mobil-Tech



Tel: +33 (0)3 24 59 70 00 Fax: +33 (0)3 24 59 70 01

27. HBL

### 24. Tomcat



UK Tel: +44 (0)151 482 3100 UK Fax: +44 (0)151 482 3111 US Tel: +1 915 694 7070 US Fax: +1 915 689 3805

### 25. Strand Lighting



Strand Lighting Tel: +44 (0)20 7751 9620 Fax: +44 (0)20 7751 9622

## Tel: +44 (0) 161 226 5852 Tax: +44 (0) 161 232 9510

### 28. Columbus McKinnon



### CM® Lodestar electric chain hoist

As workhorse of the entertainment rigging industry the CM Lodestar takes on the rigours of touring, yet it's easy to operate and maintain.

CM®, A Columbus McKinnon Company, International Division, Amherst, New York, USA Tel: +1 716 639 4212 Fax: +1 716 695 0122 E-mail: cm.international@cmworks.com

### 29. R W Salt

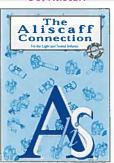


R W SALT COMMUNICATIONS LTD distributors of Public Address, Pro Sound, CCTV, Door Entry & Conference equipment are pleased to announce our new catalogue is now available.

R W Salt distribute for Millbank, TOA, Philips, Bose, RCF, Baldwin Boxall, CIE, Audio Technica, Sennheiser, Trantec, Aiphone, Stento, Cloud and many more prestigious manufacturers.

Birmingham: Ph. 0121 544 3323 Fx. 0121 544 3323 Manchester: Ph. 0161 226 6696 Fx. 0161 226 6684 Watford: Ph. 01923 22 82 96 Fx. 01923 21 32 39 E-mail: sales@rwsalt.co.uk Web: www.rwsalt.com

### 30. Aliscaff



Unit 2 Hotspur Ind Estate, West Road, Tottenham, London, N17 OXJ Tel: +44 (0) 20 8808 5005 Fax: +44 (0) 20 8801 9851 Website: www.alistage.co.uk E-mail: sales@alistage.co.uk

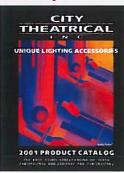
### Tel: +44 (0) 1253 590000 Fax: +44 (0) 1253 590001 sales@hblitherland.co.uk

### 31. Rosco



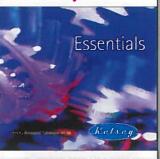
For all Rosco product catalogues and more detailed data sheets: Tel: +44 (0)20 8659 2300 Fax: +44 (0)20 8659 3153 E-mail: marketing@roscolab.co.uk

### 32. City Theatrical



US Tel: +1 718 292 7932 US Fax: +1 718 292 7482 Website: www.citytheatrical.com E-mail: info@citytheatrical.com

### 33. Kelsey Acoustics



For all your audio and lighting cable, connector and custom wiring requirements contact Michael Whiteside or Tony Torlini Tel: +44 (0)1932 886 060 Fax: +44 (0)1932 885 565

### 34. Alistage



Alistage - Aliscaff Ltd t/as
Unit 2 Hotspur Industrial Estate, West Road,
Tottenham, London, N17 0XJ
Tel: +44 (0)20 8808 5005
Fax: +44 (0)20 8801 9851
Website: www.alistage.co.uk
E-mail: sales@alistage.co.uk

### 35. ADDA Super Cases



Our quality built cases offer full protection for a wide range of entertainment industry equipment. We are also the UK distributor for the OXO brand of all-weather inflatable units for the protection of external lighting fixtures.

Tel: +44 (0)1223 233101 Fax: +44 (0)1223 233080 E-mail: sales@adda-super-cases.co.uk

### 36. Procon



Tel: +49 40 6708860 Fax: +49 40 6706159 E-Mail: info@procon-online.de Website: www.procon-online.de

### 37. Link



An extensive range of audio, video and control cables suitable to all professional applications. Contact: LINK snc - Roma/Italy Tel: +39 06 227251 Fax: +39 06 227 25225

### 38. Slingco



Cablenet Virtual Floor Systems Tel: +44 (0)1706 632225

Fax: +44 (0)1706 632225 Fax: +44 (0)1706 649025 E-mail: sales@slingco.co.uk Website: www.slingco.co.uk

### 39. Martin Professional A/S



For more information on the award-winning MAC series contact:

Martin Professional Tel: (+45) 87 40 00 00 Fax: (+45) 87 40 00 10 www.martin.dk

### 40. Blackout Triple E



For more information on our full range of products and services call now on:

### LONDON

Tel: +44 (0)20 8687 8400 Fax: +44 (0)20 8687 8500

### PARIS

Tel: +33 (1) 40 11 50 50

### 41. 5 Star Cases



For brochures and CO-ROM contact 5 Star Cases Tel: +44 (0)1945 427000 Fax: +44 (0)1945 427015 E-mail: info@5star-cases.com Website: www.5star-cases.com

### 42. Adam Hall



Tel: +44 (0)1702 613922 Fax: +44 (0)1702 617168 E-mail: mail@adamhall.co.uk

### 43. James Thomas Engineering



Tel: +44 (0)1905 363600 Fax: +44 (0)1905 363601

E-mail: sales@jamesthomas.co.uk Website: www.jthomaseng.com

### 44. Gradav



HIRE and SALES From AKG to ZERO 88 Tel: +44 (0)20 8803 7400 Fax: +44 (0)20 8803 5060

### 45. Flash Art



Stage Pyrotechnics, Outdoor Fireworks, Engineering, Tour Service, Special Effects for Film & TV, Trade. For information please contact us on: Tel: +49 (0) 521 92611-0 Fax: +49 (0) 521 92611-21 E-mail: mail@flashart.com

Website: www.flashart.com

### 46. AJS



For your free copy of the new extensive AJS catalogue contact: Tel: +44 (0)1425 481100 Fax: +44 (0)1425 471398 E-mail: sales@ajs.co.uk Web: www.ajs.co.uk

### 47. NJD Electronics



As manufacturers of one of the largest ranges in the professional lighting and audio industry, NJD have 30 years experience in offering a vast selection of high quality British made lighting effects, lighting control, amplification & trussing

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

### 51 The world's first fully integrated and affordable automated lighting system. Tel: +44 (0) 20 8575 6666 or see the Directory for our European sub distributors

### entertainment lighting accessories, including colour and gobo changers, 3D tracking systems mechanical dowsers and diagnostic software. Tel: +1 719 548 9774 Fax: +1 719 548 0432

Wybron is the world leader in innovative

48. Wybron



Tel: +44 (0)1702 613922 Fax: +44 (0)1702 617168

### 52. Adam Hall



E-mail: mail@adamha(l.co.uk

### 49. Ambient Lighting



Griven's latest dedicated architectural lighting catalogue detailing their growing range of exterio colour mixing projectors as well as their established comprehensive range of sky projection Contact UK distributor Ambient Lighting Ltd Tel: +44 (0)1480 407427 Fax: +44 (0)1480 405600 E-mail: sales@amblight.co.uk

### 50. Canford Audio



The FREE Canford catalogue continues to expand and now contains more than 14,000 products. At more than 1,000 pages it can truly be said to be the most comprehensive of its kind available. E-mail: Lsi@canford.co.uk

Fax: +44 (0)191 418 1001 Website: www.canford.co.uk

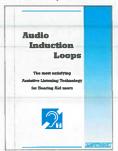
### 53. White Light



White Light's new Hire and Sales catalogue is now available.

Tel: +44 (0)20 8254 4800 Fax: +44 (0)20 8254 4801 E-mail: sales@whitelight.ltd.uk Website: www.whitelight.ltd.uk

### 54. Ampetronic



Audio Induction Loop Systems of any complexity. Our current brochure provides a great deal of information on the specification of these systems Tel: +44 (0)1636 610062

Fax:+44 (0)1636 610063 E-mail: sales@ampetronic.com Web: www.ampetronic.com

### 55. D.A.S



### 56. High End Systems



Tel: +1 512 836 2242 Fax: +1 512 837 5290

**UK Enquiries to Lightfactor Sales** Tel: +44 (0)20 8575 5566 Fax: +44 (0)20 8575 8678

### 57. Light Engineering



Light Engineering has a unique range of lighting, sound and special effects products, also a vast array of component parts, lamps and accessories

Tel: +44 (0)20 8520 2336 Fax: +44 (0)20 8509 1332

### 58. Maltbury



### 59. Total Fabrication

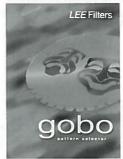


World leaders in the entertainment market as manufacturers of industry standard lighting and support systems.

Full product brochure available Tel: +44 (0)121 772 5234 Fax: +44 (0)121 772 5231 E-mail: info@totalfabs.com

Website: www.totalfabs.com

### 60. Lee Filters



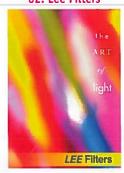
The Lee Filters Gobo Pattern Selector features more than 300 gobo styles - many of them new in industry standard sizes. Tel: +44 (0)1264 366245 Fax: +44 (0)1264 355058 Website: www.leefilters.com

### 61. PLASA Technical Books



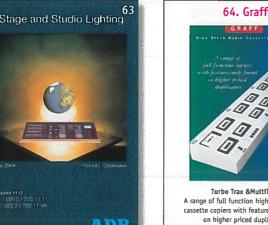
The PLASA TECHNICAL BOOK SERVICE now boasts over 100 books to choose from covering Lighting, Sound, Technical Standards and Theatre For a free catalogue contact Tel: +44 (0)1323 418406 Fax: +44 (0)1323 646905 or e-mail: sheila@plasa.org Also available on the PLASA website: www.plasa.org/books

### 62. Lee Filters



For a free Lee Filters information package Telephone +44 (0)1264 366245 Fax: +44 (0) 1264 355058 Website: www.leefilters.com







Turbo Trax &MultiTrax A range of full function high speed audio cassette copiers with features only found on higher priced duplicators Tel: +44 (0)1636 893036 Fax: +44 (0)1636 893317

### 65. E\T\C UK Ltd



The PIGI System of High Power Slide Projectors. Xend and HMI, Hire and Sales. Image Creation. On-Site Technicians & Programmers. Showreel CD available.

E\T\C UK Ltd Tel: +44 (0)20 8893 8232 Fax: +44 (0)20 8893 8233 E-mail: info@projecting.co.uk Website: www.projecting.co.uk

### 66. Profusion



Worldwide service for audio manufacturers. Hundreds of specialist Semiconductors designed to make products sound better. Easy on-line ordering and guaranteed fast delivery worldwide.

Tel: +44 (0)1702 543500 Fax: +44 (0)1702 543700 E-mail: sales@profusionplc.com Website: www.profusionplc.com







For a Free Mini Catalogue: Altman Stage Lighting Co Inc 57 Alexander St, Yonkers, NY 10701, USA. Tel: +1 914 476 7987 Fax: +1 914 963 7304

### 69. Terralec



For more information on our extensive range of lighting and sound products contact Terralec on Tel: +44 (0)1702 547571

Fax: +44 (0)1702 541075 E-mail: terralec@compuserve.com

### 70. Altman Stage Lighting

now offer a new Mini Catalogue along with seven tri-fold brochures as applements to our main catalogue.

The tri-folds contain descriptions and pertinent data on our Ellipsoidals. Shakespeare Ellipsoidals, Follow Spots Bordertights, Fresnels, Film and Video Fresnels and Open Face Units.

The Mini Catalogue has information on our complete line of products including accessories, hangers and attachments, distribution and a large informative glossary.

TO RECEIVE ALL ALTMAN PRODUCT INFO TICK BOX 70

### 71. PLASA Media



Media Pack contact Barry Howse or Jane Cockburn Tel: +44 (0) 1323 418400 or email: barry@plasa.org • jane@plasa.org

Also available to download as a pdf document from our website: www.plasa.org/media

### 72. Stagetec



Stagetec's latest price list for a wide range of sound, lighting and stage equipment.

Tel: +44 (0)1753 553522 Fax: +44 (0)1753 553122 Website: www.stagetec.co.uk E-mail: info@stagetec.co.uk

### 73. Compulite



2000 Edition catalogue for Compulite's range of lighting control systems. dimmers and associated products. Tel: +44 (0)1753 553522 Fax: +44 (0)1753 553122 Website: www.stagetec.co.uk E-mail: info@stagetec.co.uk

### 74. Multiform



The new 2001 catalogue for Sagitter is now available from The Multiform Technology Group Tel: +44 (0)1825 763348 Fax: +44 (0)1825 763310 E-mail: multiform1@cs.com www.multiform-uk.com

### 75. British Optical

### **Optics for Lighting Manufacturers**



- Museum Lighting • Disco Lighting
- Concert Lighting Studio Lighting
- · Architectural Lighting
- Explosion Proof Lighting
- Display Lighting Committed to Excellence



### **British Optical Ltd**

Middlemore Lane West, Aldridge, Walsall, WS9 8EJ, UK. Tel: +44 (0)1922 455566 Fax: +44 (0)1922 455567 E-mail: sales@britishoptical.com Website: www.britishoptical.com

### 76. The Effects Company



Using precision technology, the Aromatech can create a variety of standard or customised fragrances that can be released into a wide range of environments. Tel: +44 (0)1342 870111

Fax: +44 (0)1342 870999

### **Cover Larger Areas** With Fewer Speakers

Another Reason Why SOUNDSPHERE™ Speakers May Be Your Best Choice



SOUNDSPHERE

### 78. Prolyte Products



Completely renewed and restyled catalogue covering all Prolyte's truss systems, towers and roof systems.

Lots of technical background information has been added. A must for everyone working with truss.

Get your copy at: www.prolyte.com E-mail: info@prolyte.com

### 79. Lite Structures



Langthwaite Grange Industrial Estate South Kirkby, Wakefield, W. Yorkshire, WF9 3NR.

> Tel: +44 (0)1977 659800 Fax: +44 (0)1977 659801 E-mail: sales@litestructures.co.uk www.litestructures.co.uk

### 80. Paso UK



A comprehensive range of PA, conference systems simultaneous translation and 19" equipment cabinets. (exclusive importers for UK/Ireland)

> Tel: +44 (0)161 330 3344 Fax: +44 (0)161 330 3388 E-mail: sales@pasouk.fsnet.co.uk Web: www.paso-uk.com

### 81. Lite Structures



Langthwaite Grange Industrial Estate South Kirkby, Wakefield, W. Yorkshire, WF9 3NR.

> Tel: +44 (0)1977 659800 Fax: +44 (0)1977 659801 E-mail: sales@litestructures.co.uk www.litestructures.co.uk

### 82. Artistic Licence

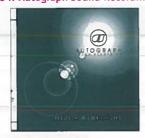


Artistic Licence (UK) Ltd.

Manufacturers of world class DMX512 and Ethernet control, distribution and test products. Tel: +44 (0)20 8863 4515 Fax: +44 (0)20 8426 0551 E-mail: sales@ArtisticLicence.com Website: www.ArtisticLicence.com

## THE SINGLE SOURCE STAGE & SCREEN SOLUTION v.harknesshall.com tel: 44 20 8953 3611 fax: 44 20 8203 3657

### 84. Autograph Sound Recording



### AUTOGRAPH SOUND RECORDING

SOUND REINFORCEMENT FOR MUSICAL THEATRE, CONCERT & DRAMA
PROVIDING HIRE, DESIGN & PRODUCTION
ENGINEERING SERVICES

Tel: +44 (0)20 7485 4515 Fax: +44 (0)20 7284 1233 E-mail: hire@autograph.co.uk

### 85. Slick Systems



As a distinguished manufacturer of aluminium trussing and related structural components we pride ourselves on originality and innovation. Above all we are a company that value our customers as much as we value ourselves.

Slick Systems International Ltd Tel: +44 (0)1538 372109 Fax: +44 (0)1538 381315 Website: www.slick-systems.com

### 86. Leisuretec



Leisuretec distribute the definitive range of Professional Sound Lighting and Special Effects Equipment. UK and Export. For your copy of the Leisuretec Listings contact:

Leisuretec Distribution Ltd Tel: +44 (0)1525 850085 Fax: +44 (0)1525 852285 www.leisuretec.co.uk

### 87. Zero 88 Lighting

e-mail: sales@harknesshall.com



From Lighting design to lighting innovation Tel: 44 (0) 1633 838 088 Fax: 44 (0) 1633 867 880 Email: enquiries@zero88.com

www.zero88.com

81 🗌

82 🗌

64

84 🔲

83 🔲

65

85 🗌

66

86 🗌

67

87 🗌

### 88. ESP



For more information about our event services and full product range contact

E.S.P. (UK) Ltd Tel: +44 (0)1462 482411 Fax: +44 (0)1462 673856 E-mail: info@esp-web.com web: www.esp-web.com

### 89. Rosco



Rosco's new gobo catalogue features over 900 ROSCO'S new globo catalogue reatures over you standard steed designs together with all the images from the comprehensive range of glass gobos. These include Rosco Colorizers, Prismatics, Image glass, Spectrumgobos and Silk-Screened gobos. The catalogue includes information on holders, sizing, moving effects and much more.

E-mail: marketing@roscolab.co.uk

70 71 72 73 74 75 76 76 77 78 79

### 90. The Effects Company



The spectacular new Co<sub>2</sub>Jet is a stunning new visual effect, and the complete system is detailed in this fully-illustrated brochure unique from The Effects Company Tel: +44 (0)1342 870111 Fax: +44 (0)1342 870999

October 2001

20 🗌 40 🗌 60 🔲

80 🔲

### PLEASE ARRANGE FOR THE FOLLOWING CATALOGUES TO BE SENT TO ME: ( THOSE REQUIRED) - Fax your coupon to +44 (0)1323 646905

68

88 🗌

69 🔲

1 🗌	2 🗌	3 🗌	4 🗌	5 🗌	6 🗌	7 🗌	8 🔲	9 🔲	10 🗌	11 🗌	12 🔲	13 🗌	14 🗌	15 🗌	16 🗌	17 🗌	18 🗌	19 🗌
21 🗌	22 🗌	23 🗌	24 🗌	25 🗌	26 🗌	27	28 🗌	29 🗌	30 🗌	31 🗌	32 🗌	33 🗌	34 🗌	35 🗌	36 🗌	37 🗌	38 🗌	39 🗌
41 🗌	42 🗌	43 🗌	44 🗌	45 🗌	46 🗌	47 🗌	48 🗌	49 🗌	50 🗌	51 🗌	52 🗌	53 🗌	54 🗌	55 🗌	56 🗌	57 🗌	58 🗌	59 🗌

Name Company

Job Title/Job Description

We endeavour to forward your details to the relevant companies as soon as possible. Please allow up to six weeks.

Address\_ Telephone\_ E-Mail



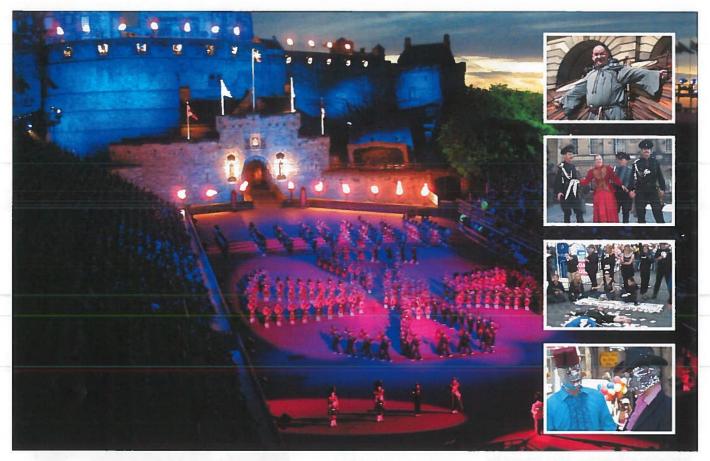


### www.plasa.org/news

THE ENTERTAINMENT TECHNOLOGY DAILY

- FREE access to the latest industry news
  - FREE, fully searchable news archive
  - FREE weekly e-mail of news headlines

REMEMBER WHERE YOU HEARD IT FIRST



### Scotch Broth

Main picture - intense colour for the Edinburgh Tattoo. Inset, various scenes from around the Festival

This year's Edinburgh International Festival and its cuckoo-like Fringe have been acclaimed as the most successful yet. Mike Mann survived for nearly a week on a diet of haggis, tatties and cloutie dumplings . . .

Despite staging over 100 productions, 24 of which have never been seen on these shores, and with one company making its first ever foray outside its own theatre, George Bell, the technical director for the Edinburgh International Festival remains unfazed. In his 11th year with the festival, he is the longest-serving holder of the post. "This seems to be a job that's plagued by nervous breakdowns and people being sacked," he mused. "I think that the hardest job is dealing with so many different companies from all over Europe and the rest of the world many of which don't normally tour at all. They're used to working in beautifully equipped theatres where everything is on hand, and where time is less of an issue. They may be accustomed to five-day production periods, whereas on average we run a two-day system - with opening night on the second day!"

Bell's team of HoDs also has a wealth of experience behind it. Ian Gibson (head of sound) has been with the festival for 16 summers in various capacities and has seen his department's requirements spiral in the last few years. "We have two types of venue to deal with - those which are completely empty receiving houses, and the producing venues that have a partial or complete audio installation. In these, it's a matter of mixing and matching with the existing hardware. Designers are starting to become a lot more specific about the products they want to use - and the shows themselves have become more audio-aware."

Audio hardware is sourced from Edinburgh-based hire company The Warehouse, run by Cameron Crosbie: "Thankfully, lan's experience makes him ask a lot of questions before we get the final equipment list,"

he explained. "In some instances, companies know exactly what they have to have well in advance, but there are always those last-minute 'and we also need . . .' moments." Communications, he says, are often an issue, with European and US producing companies being very well provided-for at home. "There have been a number of occasions when people have turned round and asked for 'the usual 10-channel radio comms' package - it just doesn't occur to them that it is not the norm at this sort of event."

Crosbie pointed out that, even with the most unlikely-looking specs, he never substitutes without first consulting with the visiting company. "I'm always aware that there may be one particular function that a piece of equipment has that's absolutely critical to the show - but sometimes you do get the feeling that you're looking at a wish-list, rather than a true equipment spec." While the Festival shows - and some Fringe events supplied by The Warehouse - represent a huge chunk of summer business for the company, it also has to handle other regional events that happen during the holiday period. "A two-mic dinner presentation is just as important to its organisers as the big Festival shows are to theirs," he pointed out.

Trends in pro audio are difficult to judge from an event like this, according to Crosbie. "We have noticed in the last few years that there's an increasing demand for d&b speaker products - but since we're a d&b dealer, it's difficult to know whether this is the cart leading the horse. US acts love Meyer - almost every engineer in the world knows what a UPA sounds like. In terms of consoles, there's a huge demand for small units - down to eight-channel mixers for simple playback. We're supplying Midas and Soundcraft desks up to 40 channels - but of course there's little call for monitor desks at the Festival."

Although sound is an integral part of almost every production, installed infrastructure is still a problem in theatres: "It's difficult to get cabling into theatres - especially for surround systems -



Right, EIF technical director, George Bell. Below right, Reading University Drama Society with one of two productions; below left USC's Star Wars trilogy. Facing page – the Tattoo: a view from the lofty FOH position, and inset Tattoo lighting operator Gerry Mott

and it's almost impossible to anticipate each company's requirements so that one system would deal with every show," Crosbie explained.

Head of lighting for EIF is Dave Elcome, whose equipment inventory is largely provided by Stage Electrics. "Most of the stuff that we have for the festival would never be needed by local companies," he explained, "so it's not kept in Scotland. In fact, Stage Electrics and I run the Festival stores like any of their hire sites; equipment goes on and off hire as it's needed and is booked out in the same way." Control and power infrastructure, he added, is rented for the entire duration of the festival which is run entirely without moving lights - unless companies bring their own.

Electrical requirements differ hugely from production to production, often requiring the diplomatic intervention of the technical managers. "We did have one play which was set in a bath of water and featured a live television set!" recalled Elcome. "At one point the actor in the bath had to embrace the TV - dripping wet. Their only safety precaution was to wrap the TV case - with Sellotapel Not only did we have to re-wire the whole production, but we also re-plumbed it so that they could have warm water in the bath!"

Other problems are, says Bell, less foreseeable.

"Trucks can turn up four hours late - but the knockon effect means that a show can lose 12 hours of fit-up time. We are told that a truss weighs a tonneand-a-half, but when it turns up it's twice that weight. We've seen productions that needed tonnes and tonnes of coal on the stage - and over the years we've cut so many holes in the floor you'd think we'd have enough in stock!"

One of this year's operatic Festival highlights was

Carles Santos' modern opera Ricardo i Elena. Sung in Latin, the production includes circus acts and culminates in a ballet scene executed by large items of metal furniture, to the accompaniment of a vocal trio and piano. Including a taped orchestra, huge cyc projections and a custom mother grid to facilitate flying performers, the production also required the services of a translator to interface between the Catalonian and British crews. "The



crew are really up for it when it comes to interesting productions," enthused Bell, "they have a great feeling of ownership, which also makes visiting companies want to return."

While the Festival itself hosts the highprofile productions, the Fringe (which started almost by accident in 1947)

has grown to eclipse its parent. No less than 680 companies and 1,500 productions are shoehorned into nearly 250 venues, many of which boast multiple stages. On any given day, there can be upwards of 150 shows to see - before lunchtime - and the evening's entertainment stretches well into the wee small hours.

Few of the Fringe venues are permanent theatres - but by far the most unconventional is Underbelly, located four floors underneath Edinburgh's Central Library.

Technical manager Roger
Walnole leads the building's

Technical manager Roger
Walpole leads the building's
annual conversion to a fourstage theatre venue: "For 11
months of the year, the place is
completely derelict," he
revealed. "No power, no
lighting, nothing - when we do
our site visits before we start

work, we have to carry torches!" Underbelly is created from barrel-roofed vaults, which once belonged to the Bank of Scotland - vaults which are so damp that special treatment was necessary before an audience could be

accommodated. "We've had to line the roof in each space with corrugated steel sheeting, so that the water runs down the outside of the ceiling and drains away at the edges of the rooms," he explained. "In fact, we lost one room this year because part of the roof is unstable."

Northern Light supplies all three-phase distribution, emergency lighting, trusses and sound equipment while Scottish Power provides the juice. "Mind

you, we haven't actually found the electricity meter yet," confessed Walpole. Underbelly handles no fewer than 19 performances per day for three weeks, making this one of the most productive sites in Edinburgh. This year, the crop included two shows from the halfway nowhere company; the intensely physical Witness Me and Plum Mouth - a highly original production where the audience is an integral part of the dinner-table setting.

Fringe participants are often amateur or semiprofessional; for many, this will be their first public production outside their native town. Reading University Dramatic Society is a typical example of a student company: touring two productions (Rob Lawlor's modern-day Greek tragedy Narcissi and Rehearsing 'Reversing' by Tobias Tobbell, the company was making a return to the Fringe after an absence of 30 years. The all-girl technical team of Helen Poole and Emily Tidd found themselves operating unfamiliar equipment in an unusual venue, with a quota of just five specials for show-specific lighting. "We're loving it," said Poole. "We don't want to leave!"

By contrast, the University of California Theatre School was enjoying its 21st season in Edinburgh, with a venue all to itself and a schedule of 113 performances over the three-week period. "We like to treat our cast and crew well - out of 49 days here, they get a whole two days off!" joked company director John Blankenchip. 30-strong, the company rehearses on-site for four weeks before the Fringe opens, and even has its own scenery



store at the venue. "Mind you, the performance space was designed by an architect who knew a lot more about schools than theatres," commented Blankenchip, who has had to improvise to facilitate quick changeovers. "There are two exits from the auditorium for the audience," he explained, "but the set has to go out through a large window at the rear of the stage, which makes life interesting, especially when some of our changeovers between shows are as short as five minutes!"

Drummond Community High School, where the company is based while in Edinburgh, has equipped its theatre space with a basic sound system, but an extra pipe grid, lighting fixtures and control are provided by Northern Light. "All the lanterns are top-mounted, thanks to the 10-foot ceiling height on stage," added Blankenchip, "and we have to say that your standard clamps don't do this as well as our own C-clamp design! It's certainly a great relief to have a programmable board and the backup of a company like Northern Light - and I'm very glad that, in the end, we were able to use this venue again this year - our alternative plan involved hiring a 50ft x 120ft marquee to stage the productions outside!"

USC's featured attraction is the company's own Star Wars Trilogy - played out in a frenetic 30 minutes. As with most Fringe productions, scenery, props and costumes are basic; however, this single production is a commercial smashhit, providing 50% of the company's entire revenue at the Festival. "Coming to Edinburgh is a kind of addiction," admitted Blankenchip, who uses the event as an integral part of his theatre studies course, "but it gives our students a much-needed opportunity to put on a wide variety of productions in a short space of time, and in front of a very critical audience." Technically, he agrees, the productions are far from cutting-edge. "Even our school theatre doesn't have state-of-theart equipment - our teaching objective is to let students learn to be as creative as they can be

with what they've got not to load them down with all the latest gizmos. Technique is what makes a good technician - not flashing lights."

At the opposite end of the technical scale, the Edinburgh Tattoo (now in its 52nd year) employs sophisticated sound and

lighting to support the most prestigious military pageant in the world. The outdoor event (which is seen by over 200,000 people live and a further 100 million via TV) is managed by Lieutenant Colonel Richard C Hambleton, who is also the LD. "The Tattoo is 90% tradition, so there is a limited amount that one can do creatively each year," he concedes. "The lighting and sound reinforcement are there to enhance the spectacle rather than provide it we hope to capture the hearts of our audiences at the start of each show and keep punching them hard until they leave in tears!"

This may sound a mite militaristic, but Hambleton's team is largely civilian - with lighting supplied by Northern Light, with assorted Vari\*Lites coming in from VLPS. Board operator is Gerry Mott. "This is the first year that we've used a lot of intelligent lighting on

the castle itself," he explained. "Also, in previous years, we've had a huge number of 5ks and Pars, but they have been almost completely replaced with the new City Color [from Italian

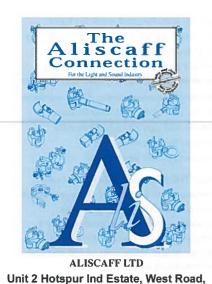
manufacturer Studio Due]." This 2500W luminaire boasts a CYM colour-changer and is capable, according to Studio Due, of covering an area of 250sq.m - two of the reasons, claims Hambleton, for its inclusion in the Tattoo spec. "We've reduced the lamp count needed for the castle illumination from around two hundred Pars and 5ks to just eight City Colors and four VL2202s. This is the first year that we've really had an intense colour with which to light the castle." The only problem with the new unit, he explained, is its not-inconsiderable weight. "If one goes down, it's a four-man job to get a replacement up the battlements - but the advantages far outweigh this."

For the main Esplanade, a large proportion of the kit list is intelligent: 66 VL5 Arcs, a smattering of VL6s, as well as 2400 and 2200 series units, line the temporary bleachers, while

on a more traditional note, a dozen Strand 765 followspots are manned by Territorial Army recruits. In another unusual collaborative venture, British Gas was commissioned to design and supply 20 propane braziers for use as an 'upstage' effect - using gas piped in by the local supplier!

Sound for the Tattoo was designed by John del'Nero, whose Wigwam-supplied distributed system was configured to maintain realistic imaging over the entire 300ft (95m) Esplanade. A 16-output Outboard Electronics TiMax system allowed operator Glen Beckley to shift source images so that, for example, choirs and marching bands could be kept coherent despite relative movements of nearly 200 feet. Radio systems (Sennheiser 3032 receivers with 13 lapel capsules and two handhelds) were the province of the military, under the supervision of Yeoman of Signals for 242 squadron Neil Mitchell, who was also responsible for wired and wireless communications. "We're a signals squadron communication is what we do!" he explained, adding that the combination of military and civilian know-how provided a powerful platform for this most explosive of shows.

The Edinburgh Festival, Fringe and Tattoo combine to produce one of the most diverse and vibrant performing arts events in the world, attracting annual business worth in excess of £120 million to the city. Despite the impressive figures and increasing corporate involvement, George Bell says that the aims of everyone involved in Edinburgh's three-week party are simple: "Our biggest job is to make sure that the people that come here have a great time - whether they're producers, performers, technicians or the public. The entire operation revolves around people - and we have some of the best in the business. With the right people and enough time and money, nothing is impossible - but, as they say, miracles may take a little longer!"



Tottenham. London N17 0XJ

Tel: 020 8808 5005 Fax: 020 8801 9851

web: www.alistage.co.uk

e-mail: sales@alistage.co.uk





## ton Catellar No Comment...

ntil the apocalyptic events of September 11th, I was preparing to announce in this column that the PLASA survey of the industry, was showing optimistic growth potential of 14%, from a base of GB£10 Billion (US\$15billion). What price that forecast now?

"Every cancellation, every empty seat, every empty hotel room carries a cost to our industry too. Those companies that were close to the edge before the infamous tragedy of that Tuesday, must be staring into the abyss right now. We can only anticipate the fall out."

### **EVENT AFTER EVENT**

has been cancelled, as have conventions, trade shows and sports fixtures. Basically, Americans have grounded themselves due to the lack of internal airport security. In the USA, theme parks are empty, hotels are operating at half, or less, of usual occupancy, even in Vegas, where the flyin market is 50% of trade and where USD100m worth of conventions have been scrapped in that city alone. One major casino succumbed into Chapter 11, though admittedly that was already on the cards beforehand. Four shows closed immediately on Broadway, more are

vulnerable, despite the actors and crews taking a 25% pay cut.

AMERICANS REPRESENT up to 20% of business in London's theatres and, in fact, bookings have been 20% down and three shows will close. It knocks-on to restaurants, stores and the entire hospitality industry, already in convalescence following the earlier impact of Foot and Mouth. Janet Jackson cancelled the entire European leg

of her tour, and clubs in the West End dependant on tourists, such as The Limelight, reported slim pickings.

**EVERY CANCELLATION**, every empty seat, every empty hotel room carries a cost to our industry too. Those companies that were close to the edge before the infamous tragedy of that Tuesday, must be staring into the abyss right now. We can only anticipate the fall out.

AS WE WENT TO PRESS, there are some encouraging signs that corporate junkets are remerging, after a self-imposed period of respect, but only in Europe, as both Morgan Stanley and Microsoft MSN went ahead with major events. Cut price promotions on Broadway and Vegas were temporarily shoring up the dam and attracting more local business, but how solid this will prove is a matter of conjecture. There are estimates that, in the intervening period, as many as one million workers in the hospitality sector have lost their jobs in the USA.

I WRITE AND REWRITE this column in my head before I commit it to paper, but never before have I had to tear up the notional sheet so many times and start again.

IN THE DAYS AFTER, radio stations in the US and in the UK were scanning their playlists to eliminate anything in dubious taste. In the States this included John Lennon's 'Imagine', though it was performed live on the channel-wide telethon to raise money for the victims. In the UK the most notorious victim was 'Bob the Builder' though, for what conceivable reason I can't imagine (sic). As far as I know nobody thought of 'Stop the World I Want to Get Off'!

EVEN BEFORE THE EVENT, things were beginning to look decidedly unappetising. There was some good news, however, as Martin posted a very favourable half-yearly report on their website, showing sales and profits up 18% and 17%, respectively, over the same period last year. Martin are not obliged to publish their P&Ls, as a subsidiary of a publicly quoted

company, they can be consolidated by the parent, but CEO, Kristian Kolding, told me that he had made the figures public in response to my grumble in this column that, henceforth, we would not see Martin's figures.

THE BAD NEWS was already abundant, however. High End Systems laid off more than 10% of their workforce in Austin before PLASA, and now we hear that their mercurial Marketing VP, Nils Thorjussen, plans to leave the business and meanwhile he is, technically, on gardening leave. Thorjussen, you will remember joined High End, as part of the package, when Flying Pig Systems was acquired, under the then CEO Frank Gordon a couple of years back. Nils was one of the three men behind the Wholehog company along with Nick Archdale and Tom Thorne. The vacuum he leaves in the marketing department will be filled by High End original, Lowell Fowler.

THEN, VARI-LITE'S JUNE QUARTER results showed a decline in revenues across the board, both rental, down by USD5.3m, and sales and services by USD600,000. The only thing that was up was a marginal increase in the sales of the new range of automated lights, and the overall loss for the period, which trebled. CEO, Rusty Brutsché remains confident, both in his remarks to shareholders and in his comments to me at PLASA, that the reorganization will, eventually, pay off.

MUCH NOW RESTS on the shoulders of Bob Schacherl, recently appointed VP of sales and marketing and his new team of Craig Burross, Sean Hoey and John McDowell. I particularly welcome the return to the industry of my old friend John McDowell, though there is some irony to that situation too.

PLASA was a really good show for Light Relief. Firstly, we were able to announce the board of trustees, which is an all-star assembly if ever there was one, including

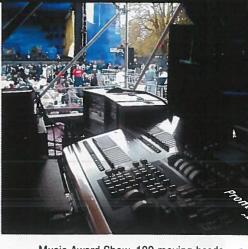
David Hersey, Andrew Bridge and Patrick Woodroffe, among others. Then, we were able to announce that dear Richard Pilbrow had agreed to be Honorary Chairperson, from his eyrie in Connecticut. All good stuff!

THEN THE FUND was able to assist two claimants, both with design packages, to help them get up and running again after extremely unpleasant personal traumas. I want to thank the two suppliers personally for their help in these cases and to wish the two individuals bonne courage.

This column extends its sympathy to all those who have been affected, in any way at all, by the ghastly events in New York and Washington on the same date in 2001.







Music Award Show, 100 moving heads

Drottningholm Theatre, fibre projectors

Marie Fredriksson Tour, 40 moving heads

### Theatre, television, dance, concert, rentals & exhibition centers:

- · Odeon Theatre de l'Europe, Paris
- · Starlight Rental Co, Sweden
- · Theatre de l'Octogone, Pully, Switzerland
- Opera Théâtre de Reims/France
- · City Hall, Bielefeld/Germany
- · Modern Dance Theatre, Sweden
- · Palais du Grand Large, St Malo/France
- Casino de Deauville/France
- · Finlandia Huset, Helsinki
- · Riksteatern, Sweden
- · LU, CRDC, Nantes/France
- Stockholm Stadsljus Rental
- · National Teatern, Helsinki
- · Atelier Renault, Champs Elysées, Paris
- · National Theatre, Budapest
- Teatro Malibran, Venezia
- · Ates-Besançon/France
- · Arpège-Nice/France
- Texen-Aix/France

## Pronto! V2.0 – A Very Big Difference

If there is a better crossover between a traditional theatre or television console and a dedicated moving light console in this price range – please let us know.

Discover functions no other console has, such as the Playlist, the Selects mode for instruments, and the Direct Select philosophy of the masters. A "Wizard" and great Dynamics control. Up to 1024 instruments and 2048 outputs through Ethernet, Multi Video support, key-panel, radio remote – and much more...







## How Big is Big?

Industry manufacturers are finding out. This year, nearly 50 companies from around the world are participating in ESTA's Market Research Program for Manufacturers. These industry leaders receive quarterly reports — on specific product categories — that help them take the measure of the marketplace.

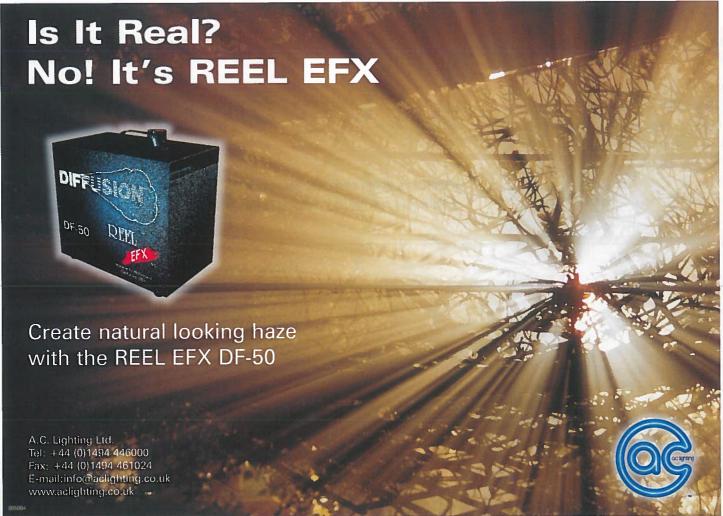
How big is big? Remember, an elephant seems big, but only until a whale enters the picture. Join ESTA's Market Research Program and take the guesswork out of your business decisions.



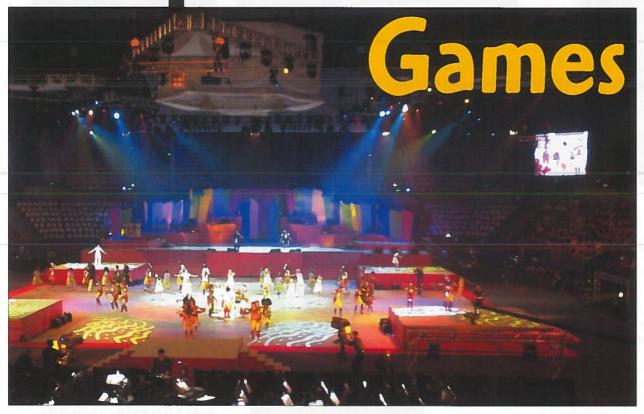


For more information, contact Lori Rubinstein, +1-212-244-1505, lrubinstein@esta.org.

ESTA's Market Research Program keeps individual company data confidential.



## Spirit of the



### Brisbane was transformed into a sea of colour in late August when it welcomed thousands of athletes to the 2001 Goodwill Games. Catriona Strom reports.



The Goodwill Games is one of the most prestigious international sporting events in the world, perhaps eclipsed only by the Olympic Games and the World Championships. This year's Games, which opened in late August and ran for 12 days, will stand as the biggest sporting event of 2001, and the second time in as many years that Australia has been host to one of the world's major sporting championships. In fact, the country can take some pride in Brisbane being chosen as host city, for this is the first time that the Games have been held outside the US and Russia.

The Games' rich sporting history commenced in 1986, when television mogul Ted Turner founded the Games, partly in response to the Olympic boycotts of 1980 and 1984. The 2001 event burst out of the blocks at the Brisbane Entertainment Centre with a high-energy opening before a sell-out crowd and worldwide television audience. Goodwill Games athlete ambassadors, a 100-piece youth symphony orchestra, a 1,000-voice choir and more than 2,000 young Queenslanders augmented the celebration.

This Opening Gala, produced and directed by Andy Lopez, was divided into five segments corresponding to the different continents of the world, the idea being to reflect both Australian and international culture. These segments were interspersed by speeches from figureheads such as Games chairman Wayne Goss and Games ambassador lan Thorpe, together with musical sections provided by some top international artists, the line-up including Human Nature, Killing Heidi, Keith Urban, Karin Schauppe, Bardot and The Corrs.

Brisbane company AVFX supplied all the necessary audio-visual equipment, planning and show crew. Show director Greg Field outlined AVFX's contract, which entailed the supply of the main

internal broadcast system and the design and execution of the hexagonal screen concept. "Vision sources came from Channel 9 TV, two digital betacam playback machines and computer graphics mixed through our Trinity Digital Vision Mixer," he said. "All the routing and distribution of the programme mix up to 30 locations was then sent throughout the Entertainment Centre, production areas, orchestra and mass choir relay system." The main programme material was sent to three Clipsal LED screens, one either side of the stage for live playback, with the main LED screen positioned in the centre of the stage primarily used for graphics and vision playbacks.

AVFX was instrumental in developing the concept and construction of the huge 8m x 4.5m hexagonal screen which was lowered from the ceiling, concertina-style, to open the presentation. Relayed across the screen were emotive graphics compiled from great sporting moments, played back on a hard disk playback device. The screen was then raised to reveal leading sports' personalities from around the world.

Given the complex nature of the hexagonal screen, the months leading up to the event had been filled with detailed plans on how to create seamless overlapping images. Tests needed to be conducted to allow calculations to be made and a neighbouring factory wall proved to be the ideal solution. Construction proceeded and a Tri Truss frame was built, fitted with chain motors, and then covered with a large projection surface some 28m x 8m. To mimic events on the night, the riggers had to configure the 12 motors with a Schönberg controller and programme the timings to coincide with the production's requirements. The solution was 10 Sony projectors double-stacked (over



Title page, the Gala Opening of the Games. The hexagonal screen can be seen at the top centre of the picture.

This page: Andrea Corr of The Corrs; inset, FOH comms, effects and inserts; right, Tony Moffat, audio designer and engineer.

5000 ANSI lumens) and placed in five key locations around the hexagonal screen. These were set a at a distance of 20 metres to create the eight metre high images required, utilizing only one third of the projectors' LCD image block.

Lighting designer Steve Leiter decided on a rig of 166 moving lights working on the theory that an abundance of such fixtures would cut down focus time in a tight bump-in schedule. Chameleon Touring Systems supplied the equipment and crew for the rig, which took 16 hours to install.

"We just threw in a lot of moving lights to cover ourselves and it worked really well!" he admitted. "Martin was my first choice of light: I'm very familiar with them and, for some reason, just click in with them. Martin has always pushed ahead on development and their fixtures are very user-friendly and easy to maintain." In total the rig carried 146 Martin moving heads, including MAC 500s, MAC 600s, MAC 250+s, MAC 2000s and PAL fixtures, alongside 20 Clay Paky Stage Zooms.

"The MAC2000 is ideal for this kind of event because of the amazing amount of gobos you can put in them," said Leiter. "With most of the action taking place on the arena floor, gobo work became an essential part of the lighting design. The manufacture of the numerous gobos was split between two companies - the metal ones coming from The Gobo Factory with Lighting By Design producing the glass ones.

At one end of the arena sat the main stage, with the orchestra positioned at the opposite end. That left the central arena floor as the main dance and performance space.

Consequently, one of the first things that Leiter added to his design were 10 Studio Due



CityColors to light this huge expanse. "We wanted to be able to light this area quickly and without loads of analogue lighting," he said. "Initially I was a bit concerned that the five CityColors per side would not be enough, but they were fine. They did the job really well, both for the camera and for the eye."

Controlling the rig were a pair of Wholehog IIs and a Jands Event desk, the workload being split into three sections - arena moving lights, stage moving lights and analogue. To help him run the show, Leiter set up a Powerpoint presentation on his laptop which ran through each song and all of the actions he needed to take in the correct order. During the course of the show, he could be seen tapping the space bar to bring up the next set of instructions. "I set the script up as a conversation, so that I was able to talk through the cues," he said. "With six followspots in the spec and endless gear around the room, you need to keep it simple."

When Andy Lopez contracted audio director Tony Moffat to design and engineer the show, he requested that as much of it as possible be live. This fitted in with Moffat's own philosophy of these types of shows. The result was the largest live audio show ever seen in Australia with over 340 FOH channels and a total of 19 mixing consoles. Front-of-house consisted of eight mixing consoles - three Soundcraft Series Five, two 32-channel



Soundcraft Spirit Digital Mixers, a 32-channel Soundcraft K3, a 48-channel Midas XL4, a 16-channel XL3 stretch and an Innovason Sensory 48 digital console. Of these 340 channels Tony developed the skills of an octopus, mixing a staggering 216.

"If you add together the channels on the FOH, broadcast and monitor desks, it totals almost 850 for the whole job. Yes, I was a little busy! The show was only 90 minutes in length, but there was a lot going on. I had choirs, orchestras and performers to look after, plus some backing tracks, prerecorded for quality and to add some depth."

Norwest Productions supplied all of the audio equipment and Tony is quick to praise them for the professional job they did. He also admits that he used the prestige of the occasion to 'borrow' audio gear he's always wanted to use from a variety of companies! Top of that list was the Innovason digital console. "The Innovason is just a stunning console," he enthused. "The idea of a console that is totally resettable and sounds good is ideal. It's obviously the future of live consoles and so intuitive to use.

"The backbone of my live console use is the Soundcraft Series 5. This is just such a great sounding console. It's so well laid out, has lots of good features and is very reliable; when you're doing a live show there is no take two. You have to make it all work first go."

Two Mackie 24-track hard disc recorders were used for replay, with all the backing tracks generated as 16-track recordings. The second Mackie ran off freewheeling time code in syncas a back-up. This same code was fed to the broadcast bunker. "This way, I could adjust the mix of the backing tracks live to suit the room," explained Tony. "A third Mackie was used in broadcast so that the team could either do their own mix to suit, or take the stereo mix if that was easier."

The Channel 9 broadcast mix, achieved by John Simpson, used an Amek Recall, two Ramsa SX-1 consoles and a Midas Heritage 3000. Simpson also used the Calrec in the Global truck to get enough channels; here he mixed Keith Urban and Killing Heidi.

Monitors were mixed from two positions, a necessity driven by the orchestra being at the

Frank Mazdin and Ian Shapcott, in charge of monitors

opposite end of the venue to the main stage. Jason Norman and a Soundcraft SM12 were positioned at the orchestra end, running the monitor mixes for the conductor, rhythm section, some orchestra fill and the soloist stage located behind the conductor. This console also produced submixes of the rhythm section and soloist mics to send to the main monitor position.

The main monitor position was adjacent to the main stage. The Corrs had brought with them their own Midas XL4, whilst Killing Heidi and Keith Urban shared a Midas XL3. The balance was mixed by lan Shapcott on a Soundcraft Series 5 Monitor console, providing the sends for the main stage in several areas, artist in-ear mixes, the four choir conductors, the main floor fill and also the submixes for the orchestra monitor console. For both monitor positions, submixes of the orchestra, choir and backing tracks were produced from FOH.

An EAW Virtual Line Array system, a combination of 48 KF860s and KF861s, provided the main PA. In fact, this was the same number spec'd for the Olympics, but whereas it had been about volume on that occasion, this time it was about coverage.



"I've used this PA several times, most notably for the Opening and Closing Ceremonies of the Paralympic Games and The Pacific School Games," said Moffat. "It has good rejection at the back of the box. We had two of the main clusters hanging over the back of the orchestra and I had no problems with gain on the orchestra mics. Compared to some of the other line arrays available, this is a genuine one-box system. We had no subs, we simply didn't need them, as there was plenty of bottom-end. "We rigged 12 horseshoe-shaped clusters around the arena. Because the performers move around quite a bit, there's no delay on the system."

Peter Twartz of lands Electronics looked after the large number of radio mics and in-ear

systems and became Tony's RF guru. Working with him was Peter Wood, known as The Doc, because his real job is as an emergency doctor in a busy Sydney hospital. "We structured the show so that we didn't have to swap radio mics during the performance. However, due to the large number of frequencies, we had to turn various units on or off," explained Tony. "So not only did we have frequency management, we had time management as well!

"I had a lot of support from Jands via Soundcraft and Shure. We also got the chance to test some new mics. The girls from Bardot and the opera singers were

using a new Shure Beta headset mic which compares to the DPA very favourably. Ian Thorpe used a new lavalier capsule from Shure which is still in Beta testing and it sounded stunning. Karin Schauppe's classical guitar was mic'd with the new Shure KSM 44 studio microphone, which is also a great sounding mic."

If you managed to see the event on television, you'll understand what a major undertaking the whole thing was, and credit must go to all the creative and technical crews involved. Such is the way of these things that planning is already underway in Canada, host country of the 2005 Goodwill

### SET LIGHTING & SOUND Unit 8, Mill Hall Business Estate, Aylesford, Kent. ME20 7JZ



### VARILITE

VL2202<sup>111</sup> **Spot Luminaire** NOW IN STOCK

Available for dry-hire See our web site for rental rates and product information



Set Lighting & Sound has been supplying expert solutions to the lighting production hire, supply and installation market since 1992. From design, to a full turnkey service, the company can provide temporary and permanent solutions for all lighting requirements.

We have become a major player in the dry hire market place with hire companies using us over and over again, due to the high quality in which the equipment is always received. We pride ourselves on an unsurpassed quality of service, and meet the demands of our varied clientele, despite forever changing parameters.

## John Watt's view from beside the camera

ue to a hectic schedule - entirely selfimposed and nothing to do with gainful employment - I could only go to the PLASA Show on the Sunday this year. Sunday is the day when enthusiastic schoolboys and leaflet-gatherers go, so perhaps it was the appropriate day for me anyway.

"We lighting designers are down there somewhere, and pretty adept at keeping our balance when others start to wobble. We're used to chill winds, slippery paths and the like, so maybe it won't be so bad."

**SOME DAYS** start well and this was one of those from the outset. No sooner had I settled into my train seat when I was accosted by John James and Hugh Rose, who ! had managed to ignore as I tripped over their legs on my unsteady entrance at Woking. They were off to some gig in the city earning, while I was off on a jolly spending! Good to bump into the glitterati sometimes, even if they were destined for a studio which might have been one of my jobs a year or two back had I not told a director my

views on newsroom lighting, which apparently didn't exactly coincide with his.

ONCE THROUGH THE TURNSTILES, I set off on my initial gallop to decide what to visit 'later'. Were it not for my well-known forgiving nature, my euphoric state of mind would have been dissolved in seconds by those exhibitors claiming that the use of lighting makes the show, which neatly encapsulates what's wrong with our industry. I guess I don't need to spell it out to readers of this journal, but the audience, be it in a theatre, concert hall or cinema, or when watching TV, wants to see the artist. As an early guru of mine said to me, put the followspot on the money. Without that talent, no amount of

lighting will make the show. Lighting performs, at best, a supporting role and outside of the concert world and light entertainment, should be invisible. Manufacturers (and lighting designers) forget this at their peril.

THAT APART, I had a nice day, despite being given the brush-off by Rick Fisher and Tony Gottelier a couple of times, before I realized they were in the middle of a relay race which I once took part in. The PLASA Show gives awards for the best new product in various categories and this involves the judges covering a stand every six minutes or something like that. So I forgive them for not taking the time to listen to my latest pearls of wisdom, though, as a consequence, they didn't get to hear about the latest scam down at Shepherds Bush, which goes like this . . .

SIT ME UNDER BRIGHT LIGHTS and deprive me of food and sleep (this is not torture, simply a job description for working on a soap) and I still won't tell you who told me (just send money), but I hear that the Beeb are to lose a thousand parking places. Now this is likely to cause more unrest than would be caused by the appointment of Dale Winton as director general. Ever with their fingers on the pulse, the management has apparently offered scooter training to staff to ease the parking pressure. Now, in the fifties I had a Mark One Vespa scooter, together with the obligatory duffle coat as a first line of defence against the winter chill. I've tried, oh how I've tried, to picture Greg Dyke riding pillion behind his liveried chauffeur with flies embedded in the gaps in his teeth, or Melvyn Bragg trying to get his bouffant hair into a crash helmet. But no: it's intended for the lower orders, of course, and we lighting designers are down there somewhere, and pretty adept at keeping our balance when others start to wobble. We're used to chill winds, slippery paths and the like, so maybe it won't be so bad. To be positive, I suggest a graduated scale is added to all BBC paper cups for measuring two-stroke oil. This could be available as an option between the hot chocolate and cappuccino and may create a new taste experience.

BACK TO THE PLASA SHOW: good to bump in to CAST Lighting's Gilray Densham, that modest and quietly-spoken Canadian and co-inventor of the amazing WYSIWYG. The recently-won Emmy is much deserved and will sit very handsomely on the mantelpiece, providing a useful place to stick begging letters from the likes of me and a certain Mr F. Foster - whoever he is.

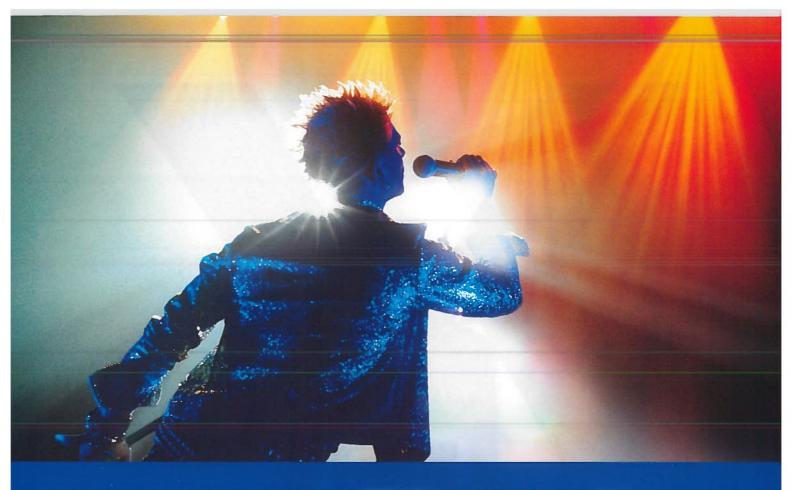
PHIL O'DONNELL, the CEO of Strand, actually spoke to me (now there's famel). I think it was to remind me that he hasn't forgotten the recent Showlight in Edinburgh and has the bills to prove it. He spent some time explaining the intricacies of their Ethernet system to me until it finally dawned on him that once past Ohm's law, my eyelids start to droop and I resort to "very interesting" like the German in Rowan & Martin's Laugh In. Never heard of it? Where do you think Goldie Hawn got her break? Anyway, if you ever want a system with eight separate consoles and umpteen squillion dimmers, this is the way to make them talk to one another. Me, I still have a bit of two-by-one that will span six Junior eights at once.

LEE FILTERS' new swatch book in colour order has a useful indexing system on t'other side - you flip it like one of those children's books. They missed a trick not putting a picture of their Eddie riding a pig in the corner, but then they don't have my sophisticated approach to marketing.

I HAD PROMISED myself that I would lay off the BBC's morning news, but they continue to lead as the nearest thing to light entertainment available. My resolve faltered when watching Menzies Campbell being interviewed on a draughty balcony overlooking the sea one misty morning. Complete white out, halo bleeding into his face, total distraction, and no idea what he was on about - you know the scenario. But today at the opening of the new millennium project in the middle of Birmingham some poor news cameraman once again set out to prove that a single 200W lamp struggles a bit when expected to light two acres of exhibition space.

WHETHER BY ACCIDENT or choice I don't know, he decided to light the interviewer and guest to about four stops above their surroundings, thus ensuring that we saw nothing of what was on display. Never mind, having mounted the item on location we were treated to about five minutes of computer animation presumably lifted straight from the architect's submission for the job. Thank goodness the sound was better than the pictures, otherwise ! would have missed the debby presenter saying that the exhibition featured an old "steam machine" that used to pump sewage out of the river Humber to the advantage of the residents of Hull! I doubt they saw it that way, not being experienced like the average course lighting designer who is quite used to having that done to him, usually from a great height.





## Millions see him. He only sees OSRAM



Whatever the special effect, OSRAM has the answer with its extensive range of metal halide lamps. With stable colour temperature, the dynamic and vibrant effect enhances any performance. Clearly the stars of the show - HMI\*, HTI\*, HSD\* and HSR\*. Contact OSRAM now for information on new additions to the range.

Telephone: OSRAM Customer Service Centre on 01744 812221

E-mail: Photo.optics@osram.co.uk





### LISTEN CAREFULLY

Digital Dynamics. Control and creativity in one unit. In fact, Seriously Intelligent Digital Dynamics. Front panel or PC control, XTA's **SIDD** delivers outstanding audio performance and limitless versatility.



**SIDD** is a two-channel digital dynamics processor, incorporating all of the following functions with complete parameter control, including XTA's unique "look-ahead" attack time constants:

- Compressor
- Limiter
- Noise Gate/Expander
- Dynamic Equaliser
- Input EQ consisting of high and lowpass filters plus 6 bands of parametric EQ
- Side-chain EQ built-in to the Compressor, Limiter and Gate/Expander
- Delay, ADT and Harmonics
- Recallable user and factory Presets for instant set-up or scene changes

Seriously Intelligent Digital Dynamics For Front Of House System Control, Channel Insert, Stage Monitoring, Recording, Mastering and Broadcast

# Northern Steve Moles catches

Steve Moles catches
up with Lisa
Stansfield at
Manchester Apollo

While not quite holding the status of national treasure, Lisa Stansfield still has certain virtues that make her, in the British pantheon of pop at least, what Leslie Garret is to the world of opera. It's a cliché of course; earthy northern lass with an accent thicker than mushy peas, sings like a canary. "But by 'eck lad, the songs are grand, Rochdale 'as much to be proud of."

Not proud enough it would seem on this occasion, for as Dave, the photographer from the Manchester Evening News, informed me: "Last time I covered her in Manchester she played the Arena." He couldn't quite remember how many years ago that was, but there's no doubting she needs to do some spade work if she's going to get back up there; the Apollo, effectively her home turf, holds 2,700 seated and she couldn't quite fill that. As I was later to discover, this current tour is exactly that - her first touch of the Spear & Jackson number 9 . . . expect more digging from our Lisa next year.

### SOUND

"I did my first show with Lisa at the BBC Radio studio in Regent Street a few months back," said Anthony King, "thanks to the lovely Bev at Brit Row." King had previously mixed for The Artful Dodger and so had good reason: nonetheless, he must have done a good job, for Stansfield's management offered him the tour on the basis on that one show. "I used the Turbosound self-powered speakers for that show, 440s and 425s, because the theatre's so small. The beauty of it is it's a Turbo' box and it sounds just like a Flashlight system."

King, despite several years of freelancing around, is a confirmed acolyte of Turbosound, and more particularly Britannia Row, but wouldn't he prefer a newer system? "I really like the Flashlight for these kind of tours; originally Bryan and Mike [Britannia Row's

directors Grant and Lowe respectively] had thought about the X-Line system they've been trialling throughout the summer, but the Turbo' is so easy to configure for the variety of venues on this tour."

Whatever the pros and cons of system flexibility, as I stood front of stage with my camera I realised that this was the first time I'd been in close proximity to the system ground-stacked, most especially the downfill boxes that King was using out on the wings as a cross-firing front-fill. Stansfield is in no way a loud act - levels were low enough that at the mix position it was easy to discern the majority of the drum kit off the stage. So here was a box not working too hard at all and still delivering in a uniform manner with no lack of presence, high or mid. Smooth.

The show's relative quietness is down to experience: "This is all her original band from 10 years ago," said monitor man Simon Hardiman, "stage levels aren't an issue. They all know what they're doing." And she has that voice, "a fantastic singer to work with," adds King. "She really knows how to use a mic. I've got her using an SM87A radio for extra sensitivity on her softer songs - I wouldn't call them ballads, just softer - and I have no trouble at all, not a lot of spill from the stage. I just keep the gain right down and drive the desk that bit harder."

It's a largely natural sound King goes for, and achieves: light compression from a dbx160S, a touch of reverb from a PCM70 that you only really hear on the 'softer' numbers, and the odd delay from an SDE3000, the song Face Up receiving a particularly long vocal echo against the background of percussion. "There's not a huge amount of music cues, in fact that's the only really important one," he said.

But lead vocals and music cues aside, King gives a fair bit of attention to the rest of the band, particularly percussion and drums, which occupy the first 28 channels





### THE LOWDOWN ON Ms STANSFIELD

BIG BREAK . . . . At the age of 14, she entered and won a talent contest at Manchester's Talk of the Town.

OH DEAR . . . A few years later Lisa, and former school mates, Andy Morris and lan Devaney, formed the group Blue Zone. A small indie label, Rockin' Horse Records signed them. Blue Zone's first single 'On Fire' was doing well, until the fire at King's Cross forced them to pull it.

NEVER MIND . . .
Her debut album,
Affection, which
spawned 'All Around the
World', went on to sell
five million copies
worldwide.

CELLULOID CAREER?
She almost landed the role of bridesmaid
Scarlet in Four Weddings and a Funeral and the lead role in Indecent
Proposal. She did eventually get to star on screen with a role in the 1999 film, Swing.

ACHILLES HEEL?

Belgian Chocolate
apparently, and Haagen
Dazs ice cream in
particular. Sadly, it's not
allowed when she's on
tour. Hand it over then.

of his Yamaha PM4000. "I try to catch a lot of the perc's but I don't want to catch everything else as well. For example, Snowboy (the percussionist) has an Udu - no, I've no idea what it is either. It looks like an open-ended native pot and has the most amazing

sound, a short boom with loads of low end." As such King has close mic'd as much as possible: 98s on the congas, a 56 on the bongo, timbales and blocks have a 4050, and there's a 4055 amongst the chimes and other perc' toys at the back, the result being lots of colourful percussive flourishes to the songs with little in the way of interference from the drum kit barely three feet away. Hence there is also the biggest rack of Drawmer 201s I've seen in a long time.

"I made a minidisc of the BBC show and listened to it many times," added King. "That's when I rethought all the percussion: I added to the drums as well, a 4041 on the Ride and Hi-hat, and a 408 on the Toms at the request of the drummer which, as it turns out, give a much rounder sound." This is not to say that King neglects the rest of the band, just that between perc's and the two horn players there's a decidedly Latin gloss on things, which is a major contributing factor to the character of Stansfield's show.

Hardiman on monitors also has much to think about. He too did his first work for Stansfield at the Radio Theatre, and like King took that experience to ring some changes. "I persuaded her to try Shure PS700 In Ears - in fact, I tried to get the whole band on them." It was not to be, for the band at least, "but that wasn't about stage levels, just logistics. Originally it was to be just me and Anthony crewing the tour so I wanted to save on the workload - instead we got a third man." (Aaron Ross, who also doubles as chocolate roadie, a factor King wanted to draw to everyone's attention).

"Lisa is now really into the in-ears, although she was a bit wary at first. I was surprised as I was sure she'd go the other way, but she's really enjoying it." This was just the third show of the tour and the day Stansfield received her custom E5 moulds, which Hardiman feared might take her a bit out of the comfort zone, the This page, the Rochdale lass in fine fettle. Inset, production manager Jock Bain. Right, sound meister Anthony King.

custom plugs isolating her more effectively from the ambient stage sound. If they did, she didn't show it.

"I've got 18 mixes on the desk (a Midas Heritage 3000) but it's not a stupendously large monitor set up. I give her a full stereo mix, and use things like the percussion to give her placement. In fact all the band take a pretty full mix, except the percussion and drums, but they're all pretty static mixes, there's no crazy cues and

they're all pretty happy in their zone." It's all pretty uncoloured: horns and vocals receive a bit a reverb, otherwise Stansfield just gets a bit of extra emphasis from the Kick and Hi-hat for time. And pitching? "Well she did pitch off the Keys, her husband lan Devaney's. But lan does some pitch shifting, maybe she didn't hear it so much before on open wedges, but she's getting used to it." Things are never as straightforward as they should be.

### **LIGHTING**

In form this is a simple rig. Neg Earth supply three straight trusses (Thomas 'A' type and prerig), loaded between them with 120 Pars,

seven 4-Cell Moles, and 16 Source Four Profiles.
Technology comes in the form of Wybron Rams on the Moles and some Pars, and six High End Studio Spots. "I would have liked more movers," explained Cormac Jackson. "I could have added some wash types and done away with a lot of the Pars, but the management's lighting brief was six."

Jackson is a new LD to these pages, but he's certainly not wet behind the ears, having spent the last 18 months with David Grey. Lucky devil, on this showing I'd be surprised if that's a gig he lost. "They also asked for it to be colourful, but not too frantic. I've built a major look for each song related to who's on stage and what's happening. There's never more than two or three colours on at any time."

'Colours' is not necessarily the right word: Jackson uses a fair bit of non-colour colours, for want of a better expression. He immediately caught my eye during focus when an unusual, pallid amber appeared. "It's Lee 147 Apricot and it's great for skin tone, especially for darker-skinned people." His washes tend to the heavy and saturated. "I might have 20kW of a really dark blue up - when they said colourful they said they wanted big colour washes. But I balance that and I like people to be able to see the band," hence the large number of \$4s, which Jackson uses liberally to pop the band out of the wash.

There are other similar 'thin' colours in the rig, notably from the Pars with colour changers, that allow Jackson to vary the way he lifts the performers, essential when he sometimes has as much as 60kW on the stage. He also plucks Stansfield out of stage in different ways; two spots in the house cover her when she's on the prowl, but when static at the central mic position, he has five profiles to draw upon, two behind and three in front. These give a great variety of depth and intensity,

a facility he doesn't fail to exploit. sometimes pulling the followspots completely. Jackson is an intuitive operator with a sensitive touch.

"That need for big washes is why I have the Moles. It's a different source



which makes it interesting, and with the Wybrons it saves on another 120 Pars. As for the Studio Spots, I try to keep the movers as they are," meaning static during a song. "And unlike the profiles, I avoid using them for pick-ups apart from one saxophone and one percussion solo." Thus the Studio Spots remained corralled as an effect light, providing pretty, but discrete embellishments to the stage.

Jackson runs the show off the ubiquitous Hog II with Fader Wing. "This is my desk of choice for sure. I haven't programmed this as a theatre show - I prefer to be able to bring stuff in if I think it's needed, and with the wing I can grab stuff as I want. I'll change the front wash and specials if I think I need to. Nottingham, for example, [the Royal Centre] is a very bright room so I'll probably pull the front wash down as much as 20%."

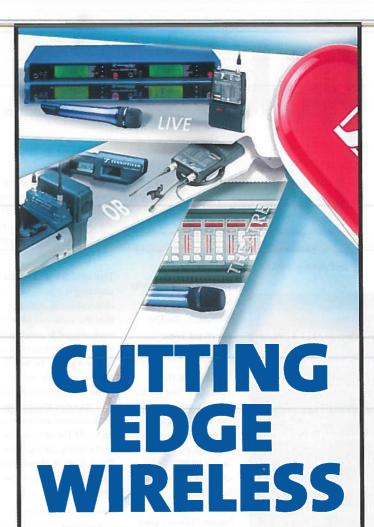
Jackson is also audience-sensitive - not something I've heard given a lot of consideration before, at least not in a gig by gig sense. "You have to be careful with audiences, not to make it too . . . " and he faded out. "You can't do the same show for every audience: if it's a younger audience then you might be less subtle. It might be dark (saturated) on stage, but you still have to pop her out from the middle and how you do that is important."

An earnest fellow, Jackson has little else at his disposal to change the complexion of his show other than a white trevira cyc that appears halfway through the set on a tab-track, but he's never lost for looks. In some ways I'd say he's better off for not having the extra moving lights he'd have liked, but then who knows what he's capable off?

### **PRODUCTION**

This review would not be complete without brief mention of the inimitable Jock Bain wearing the production hat. Bain is more usually associated with audio - indeed he appeared recently in L&SI on the Westlife tour, doing just that. "But Ken Watts, who normally covers production for Lisa, was injured in a car crash and kindly asked me to take over." Watts' faith was not without foundation, the two men having worked together previously on several tours and the Net Aid event. "This is the most I've enjoyed myself in ages," said the irrepressible Aussie. "I'm learning about lights, transport, vehicle passes, that sort of thing." And he had some good advice for other aspiring production managers. "Every time I encounter something I don't know about I ask myself, 'what would a PM like Ken or Wob Roberts do?' That sorts me out." You get the feeling that production's gain will become audio's loss.

It's easy to read the strategy of Stansfield's return to the limelight: a muted intro with the radio show, a show that gently alerts her faithful. Then a short tour in the autumn, nothing too adventurous, but enough to see her face appear across the regions. And then the planned seven weeks for the New Year. I'd hazard that she needs to do some TV before she steps out on that leg, a spot with fellow Northerner Parkinson, some breakfast telly, and who knows, maybe even a new album. If she's smart she'll stick to this kind of production and eschew the Arenas, whatever the demand. Stansfield needs the intimacy of a theatre and on this showing it's obviously her natural environment.



Sennheiser is the World's No1 manufacturer of RF systems. For live music, theatre and broadcast, Sennheiser offers professional, utterly reliable and flexible performance. They have the finest choice available – and the awards to prove it. • But it's not just world beating products that have lead to the Company's dominance in wireless. Sennheiser's planning consultancy and customer support network are second to none. When you buy a Sennheiser RF system, you can be sure it's exactly right for your specific needs and, wherever in the world you travel, you will never have to worry about local frequency legislation. Sennheiser will be there for you. • The majority of top West End shows choose Sennheiser RF systems. Countless performing artists, venues and conference centres make around the world Sennheiser their first choice. • Sennheiser a cut above



the rest.

Sennheiser UK Ltd, FREEPOST, High Wycombe, Bucks HP12 3BR. Tel: 01494 551571. Fax: 01494 551549 E-mail: info@sennheiser.co.uk



## Phil Ward.

Audio File

t's not in my nature to be gloomy. I've always been amazed by the robustness of all the markets associated with entertainment technology. While recession bit, as conflicts exploded around the world and during orchestrated power cuts

"A performance of Organ2/ASLSP by the American composer John Cage (1912-1992) began last month in a local concert hall. I say 'began', because it's due to last 639 years."

plunging our houses into winter darkness, studios survived and theatres thrived.

THANKS to the wattage of the media imagery generated by the steaming great power stations of this industry, my mental image of 1973 is not of doing my school homework by candlelight. It is of Noddy Holder's giant top hat swathed in tinsel.

### I'M FIGHTING HARD.

therefore, with some unusually strong downward forces. After airlines and insurance companies, the next group to sense the aftershock of recent events is the media. Immediately, the effect is seen in falling advertising revenue for everyone from CNN and ITN to the national newspapers and AOL Time Warner.

EMI HAS JUST LOST £900M off its share value following a profits warning. BMG is cutting 400 jobs. Disneyland is deserted. In the window of Disney's Manhattan store is a single display - a sombre quotation from the company's founder, Walt. It says: "Tomorrow will be better for as long as America keeps alive the ideals of freedom and a better life." Tigger has been moved back into

the store. Even 'Successful Personal Investing', published by Charterhouse Communications, is losing subscribers. Not all of these eventualities are closely linked, true, but in financial terms 'media and entertainment' is one single sector, and with good reason.

THE PROBLEM OF A DECLINE in consumer spending is a particular one for the professional entertainment industries. I have always argued that the emissions of the high street create the environment in which professionals work - not the other way round, as might be assumed if you follow a purely technical path. It begins with punters avoiding venues and theme parks, buying fewer CDs and renting fewer videos. Like I said, it's happened before, when CDs were LPs, videos were cinemas and there weren't any theme parks. At the moment we don't know the scale of the likely damage, but when EMI boss Eric Nicoli hints at abandoning the record industry altogether you know the times they are achanging.

### **INTERESTING DEVELOPMENTS from**

Holland, as Ampco's sales wing merges with TM Audio. We're used to seeing mergers, joint ventures and acquisitions among the manufacturers, but it's unusual in the distribution sector.

IN SOME COUNTRIES, a great many brands are divided up between just a few companies. The competition is fierce, but useful. Mergers are frequently obviated by sheer rivalry, but the squeeze is on some distribution channels to justify their existence. The habit in the UK is to avoid mergers at all costs, it seems. Most would rather re-invent themselves many times over than cohabit, an urge fuelled by the highest sensitivity anywhere in the world about conflicting brands.

THE FURTHER AWAY from the UK epicentre you go, the more brands you'll see happily

passing through the hands of one company. The Dutch move now puts Midas together with Amek, and BSS with XTA under the same roof. Early on in the Ampco story, Eric de Bruijn and Fred Heuves merged the PA companies Ampco and Protone to create Ampco Pro Rent, so there is a precedent. Imagine that in the UK - two companies in Lancashire and Birmingham combining to form 'Wig Hire'. One or two nameaggregations among UK distributors spring to mind, of course - but 'Complete Tools' is the only one I dare suggest.

### FOLLOWING LAST MONTH'S NEWS of a

NASA-sponsored pop group being genuinely groomed for a performance in orbit around the Earth, I can't resist the temptation to continue the quest for a live sound crew's most difficult gig. And I had thought working the monitor position on a Space Shuttle would do it, frankly, until I unearthed this gem from Halberstadt, eastern Germany.

A PERFORMANCE OF Organ2/ASLSP by the American composer John Cage (1912-1992) began last month in a local concert hall. I say 'began', because it's due to last 639 years. Adapted from a 20-minute piano work by the same composer, the first three-note chord of ASLSP (As Slow As Possible) will ring out on January 5th 2003. The first year and a half is taken up with the organ bellows being started - which is what took place, before a genuine audience, last month - and several bars' tacit, about as lentissimo as you can get.

THEN, ON JULY 5TH 2004, the following two notes will be played. The coda is not due until 2640, by which time the audience will not so much have nodded off as shuffled off - several generations over. A tough gig, you'll agree, but it's the engineers recording it in the mobile outside I feel sorry for. Still, if Emtec could only persuade them to use Studio Master 900, it could keep the analogue tape industry alive for a long time to come.

CAGE WAS NEVER ONE to observe the conventions of live performance. I remember recitals involving three radios, tuned to randomly different frequencies, taking centre-stage; and an open-air concert in Barcelona in which open-reel tape recorders, in playback mode, were closemic'd (think about it). Cage it was who gave the world 4.33 - a period of four minutes and 33 seconds' 'rest' for piano. Silence, in other words. Engineers on that gig would be stretched to know where to set the threshold on the noise gates, wouldn't they?

"The true musical instrument of our time is the loudspeaker." F Richard Moore - Perspectives of New Music, Vol 19, No 1, USA, 1981.

## SOURCE & application a complete service European made

Parsafe-2

Keep old Par-cans safe and up-to-date. Single mould, insulated lampholder. Complete with approx. Im silicon cable. Fit most popular model cans.

www.lightfactor.co.uk

Tel: 020 8575 5566 Fax: 020 8575 8678 Email: info@lightfactor.co.uk





Sound - Lighting - Architectural Lighting - LED Screens - Fibre Optics - Video

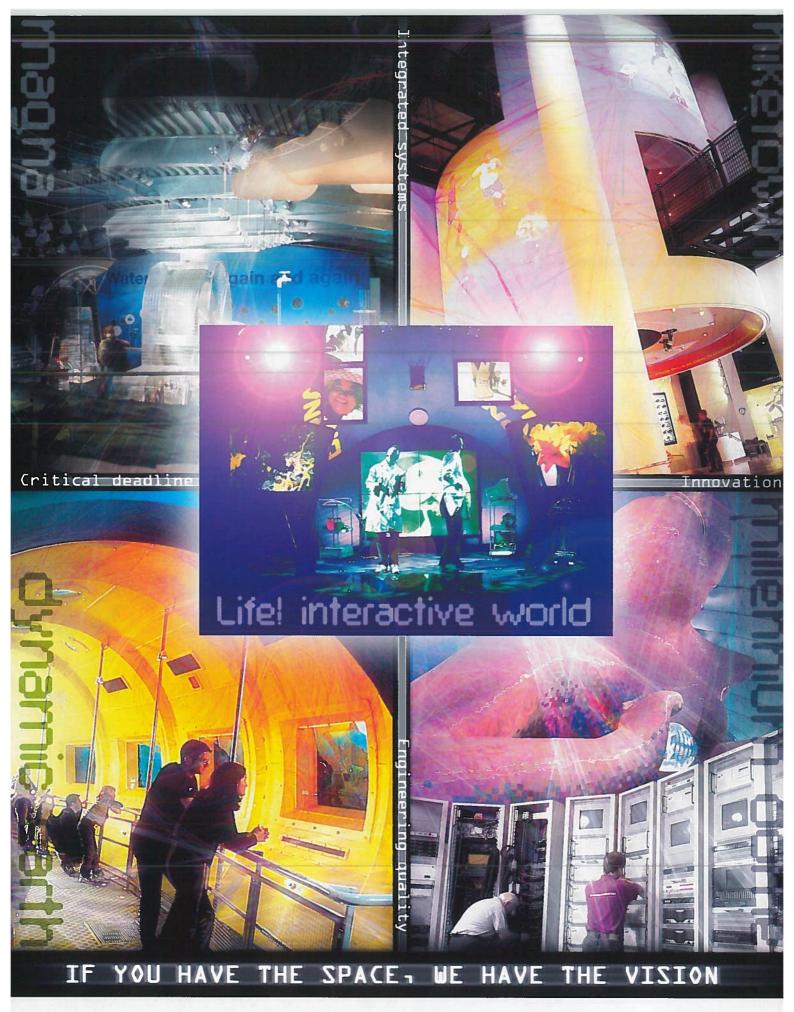
Audio Visual Specialists Where Quality Solutions Begin



Unit 8, Allied Business Centre, Coldharbour Lane, Harpenden, Herts AL5 4UT

**Tel:** 01582 469 499 **Fax:** 01582 469 501 **Manchester Office:** 0161 449 7770

Email: george@promediasystems.co.uk Web: www.promediasystems.co.uk



Whatever our clients look for in an audio-visual systems integrator, there is only one name with the vision and performance record that is impossible to beat – Electrosonic. No surprise that we have met

the challenge and starred in yet another landmark project, supplying the audio visual systems for all areas of Thinktank, the exciting new Birmingham Museum of Science and Discovery.

ELECTROSONIC i m a g e control



## MILLENNIUM POINT

Located in the heart of Birmingham, Millennium Point is England's largest Millennium project outside London and has cost an impressive £114 million. Louise Stickland discovers what the city has got for its money . . .

In case anyone hasn't noticed, Birmingham city centre is under dramatic - and well overdue - reconstruction. The fruits of urban renewal are already being enjoyed to the north of New Street Station with the development of the Gas Street Basin, the NIA and Symphony Hall. The Quarterisation process brings vibrancy, interest and an open, modern working and social environment to the once grim, soulless expanse, dominated by the unattractive Bullring Shopping Centre.

The latest attentions are focused on Digbeth, the area of Birmingham's East Side closest to the town centre. Digbeth is steeped in industrial history, a labyrinth of small streets, railway tracks and waterways, harbouring a miscellany of specialist engineering workshops.

Juxtaposed against this thriving, engagingly edgy background is Millennium Point - a shimmering 35,000 square metres of postmodern architecture and exhibition space.

The Millennium Point building is divided into three distinct areas: Thinktank is Birmingham's new museum of science and discovery; the Technology and Innovation Centre (TIC) is where the University of Central England's Faculty of Engineering and Computer Technology will supply the underpinning knowledge; the Hub is the development's social core - an all-weather public space for communication, shopping, eating and drinking. It also incorporates the region's first IMAX theatre, not to mention the University of the First Age.

The building was designed by architects Nicholas Grimshaw & Partners. Slightly obtuse from the outside, inside it's characterized by simple, direct lines cutting unexpected shapes and directions, creating dramatic spaces as witness the massive airy atrium. Barely a week

before public opening, the place and the pace is hectic. Four floors and 10 galleries of Thinktank are crawling with fit-out contractors, scenic designers and painters, carpenters, electricians, engineers, programmers, builders and project managers, all united in one aim. In the midst of all this stands Dick Coffey, calmly and authoritatively guiding me through the different areas of the enormous project.

Coffey is project director for Buro Happold Fraser Randall, construction managers for the exhibition fit-out and project managers for the client, Thinktank Trust, headed by Jonathan Bryant. BHFR has been responsible for taking the completed design, and organizing the technical specifications, tendering and procurement for over 110 different contractors and suppliers to work on various areas of the fit-out. Basically his gig has been getting the project built and commissioned.

Thinktank occupies 45% of the space in the building, an integral part of the concept launched in 1995, spawned from the semantic exercise of 'Thinking Past, Now, Future'. The ground floor incorporates many wonderful old machines - locomotives, World War II planes and steam engines, including the huge Smethwick Engine water pump which had previously resided in the old Birmingham Museum of Science & Industry. Over the ascending floors, the various galleries tell stories of everyday life. The top floor is devoted to ideas and the possibilities afforded by future technologies. Every area has a scientific and educational theme, and all are highly interactive.

The biggest challenge for Coffey and his team of 24 production and site managers has been the scale of the project, and of co-ordinating and dealing with the volume



of contractors. Many of the larger objects like the planes, the locomotive and the tram had to be moved into the building at the end of 2000 - before its side wall was constructed. The 125-tonne City of Birmingham locomotive was moved on a low-loader, whilst the Birmingham City tram was craned out over six floors from the Birmingham Museum of Science & Industry and completed its two mile relocation by flat-bed truck.

Vertigo Rigging were called in by BHFR to position and rig the Hurricane and the Spitfire in the ceiling of Thinktank's ground floor. This proved a very delicate operation - the planes are strong in some areas and fragile in others. Vertigo worked out the precise pick up points in association with Sky Sports, specialists in restoring classic aircraft and motorbikes. The aircraft are suspended seven metres high (out of a full height of nine metres), and Vertigo installed a complex network of bridles to utilize the building's structural load-bearing points, none of which was above the pick up points on the planes! The aircraft were eased into place via two-tonne chain hoists, then transferred onto their dead-hung cables.

The exhibition fit-out started in earnest six months ago. Faced with an immovable open date, detailed and precise scheduling by BHFR was essential. "From the outset," explains Coffey, "we aimed to maximise the 'Wow' factor. The public aren't generally interested in the building part of a visitor attraction - it's what they see and experience that makes their day." This is where the fusion of design, information and exhibition technology takes centre stage.



Previous page, the Thinktank area. Top, BHFR's project director Dick Coffey; above the 'Things About Me' exhibit. Facing page, part of the extensive fibre optic installation.

The largest fit-out contract by far was the supply of the AV hardware - won by Electrosonic against stiff competition. Coffey emphasizes the rigorous regulations applied to the tendering and procurement process. BHFR also published their intentions that, in the context of their responsibility to deliver the building on time and on budget, tenders would not necessarily be won on price alone.

They wanted only those able to provide the best quality service, product and skills. They also wanted an intense time commitment from

all contractors.
Electrosonic worked
on the AV design,
feasibility and
budgeting with the
four design companies
involved - Richard
Fowler Associates,
MET Studios, Land
Design Studios and
Brennan & Whalley, to
help implement the
AV aspects of their
designs.

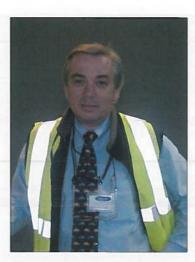
Alan Wilkinson was Electrosonic's man on Thinktank. His team had the advantage of

tapping into Electrosonic's considerable corporate resources, enabling them to take on such a massive and relatively fast-track project. He worked alongside fellow consultant Graham Wickman, with Sam Monk overseeing the on-site engineering and implementation.

The numerous challenges were all equally galvanizing, including the provision of drawings detailing the electrical and cabling requirements, which needed producing within a few weeks. With the large number of designers, producers, set builders and project managers, Zoe Verschoyle joined the Electrosonic team as dedicated project administrator, keeping tabs on all contacts and the growing mountain of paperwork. Early on in the project, all were aided by the use of Arup's Integration system - whereby everyone could log on to a central website and exchange information, drawings and documents.

In addition to supplying and devising all AV, including screens and computers, for the 102 interactive exhibits, Electrosonic designed the overall show control system and monitoring, plus the control of key equipment like servers, lighting control and data/video projectors. Overall show scheduling and control is via Electrosonic ESCAN software running Easy+ software on Eslinx devices. Lighting control hardware is Eslinx ES1561 with ES 1460 DMX card and an Alcorn McBride Lightcue. Video sources are stored on eight-channel MPEG2 servers. The video projectors are a variety of NECs and other displays, including a mix of different plasma, LCD and CRT displays, and touch-screens and 3D viewers.

Audio players are Electrosonic ESTA tapeless devices and Fostex D108, and the various speakers around the building include EAW, JBL, Brown Innovations' Sound Domes and an Ampetronic induction loop system. Amps are also assorted, including Rane, Crown and Denon and there's also a BSS Soundweb in the mix. The requirement for all exhibition sound to be muted during the fire alarm - activated by the building's voice alarm system - partly determined that all computers were located in control rooms - each with its own amplifier. No active speakers are used anywhere. When activated, the alarm system switches all amps off via Electrosonic ES8202 universal



interfaces. Most of the small exhibits use JBL Control 1s and Denon amps whilst the larger ones feature EAW JF60s and Crown CE1000 amps, with CE2000s for wide areas covered by a number of small speakers.

Several parameters governed the choice of show control.

Computers for the interactives - all linked by Ethernet - are located in the central control rooms on all four levels

necessitating an extensive Cat5 installation. Electrosonic also had to control and schedule a dramatic night-time light show on the ground floor, taking place in and around some of the larger historic exhibits. "ESCAN software seemed the perfect solution," explained Wilkinson. In addition to its lighting control abilities, ESCAN also addresses the video projectors, allowing lamps to be extinguished before powering down and it schedules the numerous video server channels. BHFR's project manager responsible for AV is Simon Fraser, who elucidates the importance of the whole design spec accounting for operational practicalities, such as certain sequences being enabled by non-technical staff.

For Electrosonic, the Level 3 Futures Gallery and Land's design proved the most challenging, requiring much thought and projection tests. It's designed as a 'walk through' website depicting future technology, and the means of delivering it is a custom AV solution. A single dual-processor computer with dual output cards produces simultaneous but different displays on an 18" LCD touch panel and an MT1050 video projector. Software for this area has been created and developed by ISO - one of five software suppliers involved in the overall project, the others being Centre Screen, Martello, Spiral and New Angle.

Kevan Shaw of Edinburgh-based lighting design consultancy Kevan Shaw Lighting Design was brought on board by the Thinktank Trust - having previously worked with Jonathan Bryant - to produce a lighting design masterplan for all the architectural and non-exhibition public spaces (each gallery already having its own individual lighting design/er).

This remit included adapting, changing and amending as necessary the lighting design elements contained in the base build. Shaw designed an overall tracking system, crisscrossing all floors, to which various light fittings can be clipped where needed. As part of this, he was also asked to undertake a show lighting design for the Power, Transport and 'Making Things' galleries on the ground floor. Shaw used many conventional show lighting fixtures to achieve this, starting with basic colour washes and highlighting individual objects - such as the planes - with moving lights. The

locomotive and the steam machines are lit from fixtures rigged in pits below the exhibits and the locally-built lighthouse optic comes alive with a real beam bursting

The Power Gallery is lit sculpturally with a blue wash - substance always taking precedence over flash and glitz! Shaw again utilizes a variety of fixtures including Par 56s, low voltage fittings and floods with dichroic glass. A defining factor here was picking robust, low maintenance equipment - the central tenets for all permanent installations. On Level 3 Shaw was also involved in the lighting design for the Futures Gallery. It includes a lot of cold cathode and fibre optics, with all light sources meticulously planned to avoid the screens. The wash colour and the first showcase of the Futures Gallery is a reprise of the nightly window show downstairs - an overall wash with different individual items then highlighted. Shaw thinks the use of fibres has huge advantages - such as its non-degradation properties - but he also thinks they've been over-egged in some installations, used promiscuously as a kind of lighting panacea!

The vast majority of the architectural and NEFO (non-exhibition fit out) lighting, and effects lighting equipment utilized in Millennium Point has been supplied by Harpenden and Manchester-based Promedia



Systems. This includes a massive fibre optic installation running along all five floors of the building's South Face. With nearly two kilometres of fibre, this is possibly the largest installation in Europe. Each 9.5m doublewidth length of over 100 fibres can be individually controlled and colour-washed to great dramatic effect. The fibre system, designed by Promedia's George Bailey, is constructed from the Polybright range distributed by Coe-tech, adapted to the client's brief. It boldly accentuates the architectural form of the building during dark.

The left hand side of the building has a louvred exterior so the fibres had to be mounted outside. They're encased in customized polycarbonate to give the

requisite IP rating, and attached to Millennium Point's existing aluminium tube framework. On the right hand half of the building, the fibre strips are rigged inside, attached to the floors, beaming through

Coe-tech also supplied a Studio Due City Beam and eight Studio Due Mini City fixtures, utilized in lighting the louvres on the outside of the left side of the building ensuring it is clearly visible as a beacon across the city. For the night-time show, Promedia supplied two Martin MAC 250 moving heads, used to illuminate the planes and create a searchlight effect. The

Power Gallery is also lit with a quantity of blue fresnels, Pulsar strobes, Selecon Acclaim floods, Par 56s and Selecon Aureole beamshapers.

The various other galleries and levels feature a wide array of fixtures - all to the individual designer's specs and all supplied by Promedia, with many being multi-functional. Brands include Selecon, Apollo UV canons, MAD Scans, CCT Helios, Iguzzini wash lights and a myriad of Mike Stoane MLX and MRX exhibition fittings that constitute 90 per cent of the low voltage lighting. Dick Coffey is proud - in his modest, matter-of-fact way - of what the team has achieved, adding that the team spirit, dedication and commitment to making it happen has been hugely rewarding.

## **Audio Induction Loops**

The most satisfying Assistive Listening Technology for Hearing Aid users.

The T coil is used directly, therefore no other equipment is needed for listening

For use in the following (and many others)

- Conference Rooms
- Audio-Visual facilities
- **Nursing & Retirement Homes**
- **Ticket & Information Desks**
- Interview Rooms
- Sports facilities
- Places of Worship
- **Council Chambers**
- Cinemas
- **Theatres**
- Lifts
  - Voice Alarm

Ampetronic is recognised as the technology leader in this often poorly understood area, and is the largest designer and manufacturer of loop equipment for the professional installation market. The equipment is specified for use worldwide, and has been installed in many prestigious locations and buildings. Very Large Area and Low-Spill systems are standard capability.

Specialist advice and design service for complex systems.



5 Year Warranty



Ampetronic Ltd, Northern Road, Newark, **Nottinghamshire NG24 2ET United Kingdom** 

Tel: +44 (0)1636 610062 Fax: +44 (0)1636 610063

## in the Stalls...

s you get your breath back from the PLASA Show, and fight your way through the pile of leaflets describing yet more astonishing advances in today's equipment, you might like to take a break and come with me to where it all started. A couple and a half millennia ago, the Greek tragedians were inventing European theatre as we know it, at the great outdoor festivals in Athens.

"Sound is another matter, since the slightest whisper on stage can be heard perfectly 80m away in the very back row of the theatre, with no amplification at all."

TODAY, there's still an Athens Festival every summer, and you can still go to its outpost on the Peloponnese, Epidauros, and sit with anything up to 14,000 other theatregoers to watch Greek tragedy performed in its original setting.

#### IT'S AN ASTONISHING

experience, one that will stay with you for a very long time. My visit took me to the last production of the

season, Antonis Antypas's staging of Euripides' *Trojan Women*, a harsh poetic commentary on the aftermath of war that keeps its terrible relevance today. His Aplo Theatre's actors and chorus - a real, singing chorus of 15 - worked in the orchestra, the 20m circle that recalls the threshing floors where the earliest celebrations of Dionysus, god of wine, ecstasy and theatre, began. Behind them, the original stage and back wall of the theatre have long since fallen away, and the actors make their entrances from the wooded hillside beyond. The cyclorama here is

the open sky. In keeping with the setting, there are no histrionics in Antypas's production, just simple, brutal truths.

UNLIKE THE ORIGINALS, which played in the baking Athenian sun, performances now take place in cooler conditions, after nightfall, which means that some technical assistance has to be offered in the way of lighting. Sound is another matter, since the slightest whisper on stage can be heard perfectly 80m away in the very back row of the theatre, with no amplification at all.

THIS YEAR'S HELLENIC FESTIVAL, set in Athens and Epidauros, has a new administrative team, led by Pericles Koukos and Giannis Karachisaridis, and a new technical director to match in Kostas Charalambidis. It's something of a holiday job for Kostas, who is also technical director of Athens' main indoor concert and performance space, the Megaron. With his advice, the new team have been able to refit Epidauros's lighting and sound installation, and improvements are well under way to the main festival venue, the theatre of Herodes Atticus in the shadow of the Acropolis.

THE LIGHTING RIG for Epidauros, as Kostas explained, is necessarily simple, but has to pack quite a punch, with beams expected to carry up to 80m. On each side of the acting area are two permanent lighting towers, each boasting ETC Source Fours, with further Source Fours around the auditorium. Control is from a newly-installed Strand 520 board. This, plus a couple of big HMI followspots, is the basic rig for the season.

FOR TROJAN WOMEN, lighting designer Andreas Sinanos was able to take advantage of Giorgos Patsas's stark, touring design, which set two tall concentration-camp towers (9m high, to be precise) at the back of the orchestra, linked by simple strands of barbed wire. On these towers Sinanos was able to place a score of PCs and Profiles, to give more controllable light on the arena, which was also lit by further PCs and Profiles at ground level around its perimeter. As I've said, vocal sound is not a problem in the

theatre's astonishing acoustic, but allowance has to be made for recorded sound, in this case the fine music of noted film composer Eleni Karaindrou, who scored the chorus's accompaniment for a small ensemble of traditional instruments including the santouri and the oud. This came from two simple speaker assemblies - eight cabinets in all - at the back of the orchestra, controlled from the theatre's new Midas mixer.

THERE ARE COMPLICATIONS behind this simple set-up. A new show, tragedy or comedy, is performed at Epidauros every weekend in July and August, which means get-out on Saturday night, get-in Sunday and preparation and rehearsal right up until the dress on Thursday. A little catch: you can only focus and firm up your lighting plot between 2am and dawn on Thursday, after the dress rehearsal - it's no use trying to do it in daylight! In Athens, at Herod Atticus's Odeon, which houses dance and opera as well as theatrical performances, there's the regular task of converting visiting designers' indoor lighting plots to outdoor ones.

THE WHOLE EPIDAUROS EXPERIENCE is one to treasure. If you arrive early enough, you can sit with an ouzo in the restaurant under the trees as the sun sets, or visit the new theatre museum with its splendid display of costumes and photographs from previous seasons. Afterwards, if you go down to the nearby village, you will find the cast, crew, critics and most of the leading personalities in Greek theatre chewing the fat in Leonidas's restaurant - Dionysos Fotopoulos, the presiding spirit of Epidauros (and incidentally designer for Peter Hall's Tantalus), has a permanent table there.

AS WELL AS GIVING me the low-down on Epidauros, Kostas Charalambidis (who was getting ready for his annual visit to PLASA) took me on a quick tour of the Megaron, a versatile building that can house concerts, opera or straight performance in its main hall, with chamber concerts and recitals in its smaller space below. A fully-equipped suite of studios on site makes it possible to record or televise events in the concert hall at broadcast quality, and to edit either during or post-production. Beside the existing hall, a new development is (at least in terms of pouring the concrete) nearing completion, which will provide another big hall, more studio space, parking and banqueting facilities, all of it to be buried under the Megaron's surrounding park. Nicholas Thompson of Renton Howard is involved in the theatre consultancy, though Kostas's own experience, much of it in venues from Covent Garden to St David's Hall, via Birmingham's ICC, stands him in good stead to monitor progress.

WHEN THE NEW extension opens in 2003, well in time for the 2004 Olympics, here's one volunteer who'd love to take a tour...

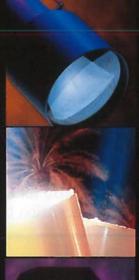




See us Booth 733

**Entertainment Lighting** 

# All Together Now









**SkyTracker** Searchlights

**Xenotech** Britelights

**Nocturn** Ultraviolet

All The Right Lights Under One Name

800 262-5016

www.strongint.com

## In Sicknesstin Health?

One of the key factors in most successful organisations is dedicated and motivated staff.

However, this level of commitment is not achieved merely through monetary reward.

Providing healthcare for your employees can be cost effective, helps build staff loyalty and, by minimising the number of working days lost due to relatively minor conditions, makes good economic sense.

#### THE HEALTHCARE CASH PLAN

Forester Health provide some of the best value healthcare products available and for this reason, **PLASA** is delighted to endorse our Healthcare Cash Plan to its members. This scheme is designed to pay for your employee's basic healthcare needs that are now no longer fully funded by the NHS. It also provides financial assistance in the event of hospitalisation, an accident, or the birth of a child.

#### NOT JUST ANOTHER PRIVATE MEDICAL INSURANCE (PMI) SCHEME

The Healthcare Cash Plan is complementary to, and will also enhance a PMI scheme because of the different type of benefits provided. These include:

#### **CASH REFUNDS FOR:**

- Dental Treatment 100% refund
- Eyesight tests, prescription glasses and contact lenses 100% refund
- Prescription charges
- Physiotherapy, Osteopathy, Chiropractic, Homeopathic, Acupuncture, Reflexology and Chiropody treatments\*
  - \* No GP referral required

#### **CASH PAYMENTS FOR:**

- Hospitalisation
- · Maternity or Paternity Grant
- Day Case Surgery

#### SPECIAL PROMOTIONAL OFFER TO PLASA MEMBERS!

Any PLASA members who join the Healthcare Cash Plan before 31st December 2001 will be offered cover for pre-existing conditions. Also for every Member company joining the scheme Forester Health will make a donation to the Light Relief fund.













This new PLASA service represents excellent value for money and offers peace of mind for your employees so why not take some time to find out more about the benefits

Matthew Griffiths, Managing Director - PLASA

For more information call 020 8628 3434 or contact:

Krystyna Gibbons Mobile: 07880 724307

E-mail: krystyna.gibbons@forester.co.uk

**Paul Johnson** 

Mobile: 07771 911074

E-mail: paul.johnson@forester.co.uk



**Forester Health** 

## **PLASA 2001**









#### The L&SI team reports from Earls Court 1 . . .

Sadly, this year's Show will only be remembered for one thing, namely the ghastly events that occurred in New York and Washington on that dreadful Tuesday. The news started filtering through via cell phones in the early afternoon, and then the TV in the Platinum Lounge was switched to Sky, and the full enormity of the tragedy was revealed live and as it happened. No one will ever forget where they were at the time.

In retrospect, it was rather surreal that everything seemed to carry on as usual for a while. For those of us, and we were in the vast majority, who hadn't seen the live pictures at the time, it didn't sink in for a quite a while, and even when it did, it was really difficult to comprehend the scale of the disaster. At about 16:00 UK time, PLASA sent out emissaries to American exhibitors to measure opinion about an early closure. Then, following the public announcement that the show would not close, accompanied by a request that visitors show sympathy and understanding to those directly affected by the attacks, an extraordinary and entirely voluntary response swept over the hall. One-by-one the stands went dark and gradually, sound systems were turned off and the usual buzz of the exhibition faded away. As a mark of respect, the Show had closed itself.

But we work in an industry where 'the show must go on' and so it proved the following day. After a minute's silence, it was 'business as usual' as everyone tried to find a way forwards, though the topics of conversation could not have been further away from business. So the mood on the show floor was a little strange on that final day, but you could sense that people felt a need to be there and for many, it undoubtedly proved a welcome distraction. Meanwhile, the previously cancelled awards ceremony was reinstated and carried out in less overt fashion than is traditional. The following winners were declared. In the Lighting category, the Award for Design Excellence was presented to Clay Paky for its CP Color Range, a line of cyc lights aimed at the professional and architectural markets. The Lighting Award for Technical Innovation went to Artistic Licence (UK) Ltd for Down-Link, a wall-mount Ethernet-to-DMX512 converter, that

converts Art-Net to two universes of DMX512(A). The judges wanted it to be known that there were several other products in strong contention, for Design Excellence, these were: the VL2002, the much lauded wash luminaire from Vari-Lite, and the Clay Paky Stage Profile 12005V, with its exquisite framing system. In the Technical Innovation department, the judges were also severely distracted by R&G Theatre Services' Nova System 3, a cool pre-wired pipe system, and the Palm Handshake, the active lighting plot in-your-pocket device from High End Systems. In the Sound category, the Award for Design Excellence was presented to Outline for its Kanguro 'Active', a fully active loudspeaker system with integrated digital PWM amplifier modules. Yamaha-Kemble Music's AW4416 captured the Sound Award for Technical Innovation.

In the Audio-Visual category, High End Systems swept the board with Awards for both Design Excellence and Technical Innovation for the Catalyst, an orbital movement system which mounts to the front of any large-venue video projector. In the Stage Engineering category, the Visual Act Stage Wagon, a system of remote controlled trucks for creating movement on and off the stage, came up tops for both the Design Excellence and Technical Innovation Awards. (Full details of all the winners appear in the Awards Supplement mailed with this issue).

Ironically, this year the PLASA Show was shaping up extremely well. Indeed, despite the grim backcloth, the show was on course to be the most successful ever, with 350 exhibitors and, incredibly, overall attendance up by 4.5%. (If you don't believe it, which in the circumstances would be understandable, these figures are independently audited, and all duplicate visits are screened out. So, believe it.) The Masterclass programme was also a great success with WOWIWorks Special Effects seminar topping the bill, and the V-DJ competition on the Sunday living up to scratch (sorry), with 50 competitors but, of course, only one winner - the deliciously named, Scratch-Mo.

If you didn't get a chance to see everything you intended to, worry not, we've done the work for you . . .

## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001

5 Star Cases launched their laminated, scratch-resistant case finishes, which still come in the usual wide range of colours. Also on the stand were the new twin cradle cases for moving LX that ensure the rigger only has to lift the unit 10cm to free it from the case.

AB Connectors' launched the ABLC 19-pin LX connector which is fully compatible with the corresponding Socapex \$1419 or VEAM VSC family.

ACME Effects from China were at PLASA for the first time. They were showing their new bulb product line, in particular their MSD 250 bulb - a small good quality lightsource.

Attracting attention on the stand of Adda Super-Cases was the first PLASA appearance of the Upside'dome inflatable protection system; 34 of which are currently in use on the London Eye. The Upside'dome works at any angle and has a flexible air entry system. Derrick Saunders added that the company were also promoting their custom-made cases.

Italian company Amabilia, a manufacturer of flight/record cases, were exhibiting for the first time. The company's stylish and robust ranges include the Legend series of aluminium alloy cases and the Vintage range of reinforced leather boxes with shoulder straps.

Belgian company Amelia NV were attracting a lot of interest at their first PLASA, with their ShowLED starcloth system. Advantages include lightweight sockets on thin twin cables, long burning LEDs and Velcro washers that reduce assembly time.

A wide range of products was on show from Amptown Cases who were having a busy PLASA. Oliver Wupper from the Hamburg office was pleased by the response to the company's product range, which includes the popular TRANSflex and SIP series.

Andolite are a company who fit perfectly into the PLASA Show for they handle a range of products that, while not flashy nor exciting, are nonetheless essential for getting a show on. These are the products that you don't really think about until you need them. On show this year were ABS socket enclosures on internally-wired bars, useful little things like rack-mount drawers, as well as a neat transformer box for Birdies with loop in-and-out connectors.

APS showed the latest version of their RMS (Rental Management System) software. The programme is designed for equipment management and planning, quoting, invoicing and price calculations. A new crew and trucking module has recently been added, plus new features like dragand-drop.

AUK Source was showing its spectacular range of silk flame machines – each unit comes complete with lights and fan and is available in a variety of surrounds, hanging bowls and bases. The latest models in the range are the (large) 4ft and the (XL) 7ft high Diablo flame machines.

#### **AUDIO**

The audio content of this year's Show reflected the growing trend for one type of entertainment to cross over into other markets. We now see middle-of-the-road mixer manufacturers producing highly specific products for the DJ market, while those better known in theatre circles are pushing hard into rock 'n' roll. To the outsider, of course, there is little distinction between the various niche markets that form the PLASA customer base - but anyone closely involved in the audio business knows that each sector has its own methods, preferences - and even language. The successful manufacturer now has to be a polyglot in more than one sense - not only is the market truly international, but users are happier than ever to look outside their own discipline for products that meet specific needs.

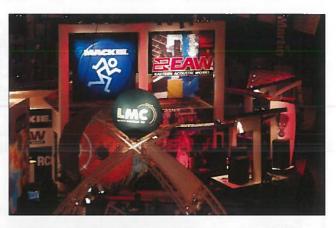
Loudspeaker manufacturers have, it seems, finally grasped that the self-powered concept not only means more control over the system's performance, but also gives them a bigger slice of the audio pie, by diverting the money normally spent on power amps into their hands. In this sector, Class D pulse width

modulation toplogy rules - in an environment where the speaker load is known (and constant), this high-efficiency technology has become an instant hit. Another noticeable trend at this year's exhibition was the number of innovative products being shown by smaller designers and manufacturers. Some, of course, may never fly in the way their developers intended - but how many people must have told James Dyson that he was wrong to take on the likes of Hoover?

The launch of the Y10, a medium size line array cabinet augments Adamson's well-established Y18 main system. Marketed by the European Audio Group in the UK, the Y10's most significant feature is the use of a single Sound Chamber, identical to the pair of Chambers fitted in the Y18, giving the cabinet identical mid/high character to its big brother when the two are used together. The Sound Chamber also gives 100° spread in the horizontal, slightly wider than similar boxes from other manufacturers, making it a useful alternative for smaller venues. Adamson recommend a minimum four cabinets per stack to achieve power and throw coupling.

Undoubted star of the Allen & Heath line-up was the ML3000 - the latest in the company's series of dual-purpose FOH/monitor consoles, which providing 4 subgroups, 8 aux/monitor mixes and 8-way VCA control. Hawk-eyed visitors spotted the console's other unique feature; UV-sensitive rotary knobs to aid engineers in difficult lighting. For the DJ market, the Xone:02 is a mixer tailored specifically for the scratch market, boasting custom-designed gold-contact conductive-plastic VCA faders, FX loops and silent FET switching. The range of DR digital rackmount products was boosted by the introduction of the DR Switch - a 24-in, 16-out opto-isolated GPI interface and software upgrade.

American DJ highlighted their new Digi Pro machine - which resembles a standard dual CD player on the surface, but has all the latest functions and also comes with a special record on a mini turntable that allows audio to be scratched on the CD.





Audio city – lots of major audio players line up at PLASA

Allen & Heath: Leon Phillips and Glenn Rogers with the ML3000

A fledgling company started last year immediately after PLASA, Ampekko make their own audio products, plus import high quality speakers from around the globe, notably SLS speakers from the USA, and a range of excellent public address speakers from WHD in Germany. Ampekko's SPM12 is a neat little line monitoring

device that references to speaker coil condition, rather than line integrity. They also manufacture a bell machine; literally a hard burn recording of oft-repeated church bell chimes which is proving a big seller all over the world. Who'd have thought it?

There was a new induction loop-based system on the Ampetronic stand, but one clouded in secrecy. Ampetronic are sponsoring GBR52, the UK challenger for the America's Cup by providing a loop-based system for crew communications. RF systems are precluded by the rules of the race, so how has Ampetronic overcome the transmission problems of signal from throat microphones worn by the crew? You'll have to wait until the yacht race finale.

Apogee Sound International, represented at PLASA by UK distributor Lightfactor Sales, took the opportunity to demonstrate the speed and accuracy of the mechanical aspects of its ALA-9 line-array concert touring system. This is the largest line-array system in the Apogee stable, with a footprint of 4ft x 2ft (1200mm x 600mm) and such road-friendly features as magnetic catches, quick-release aircraft pins and detachable, stacking wheel dollies. Making its first PLASA appearance was Apogee's new line of self-powered enclosures, the APL series. Including some designs based on existing AE full-range products, the series also presents some completely new designs.

On their biggest ever double-decker stand, UK distributor Arbiter Group was showing JBL's M-Pro speaker system for the first time at a European trade show in a rolling multimedia presentation. The 200 and 400 Series enclosures are intended for the musician and DJ markets, and are self-powered, using Crown amplifier technology. Also seen for the first time was a sneak preview of the Precision Directivity series, which will receive its full launch at the AES in New York later this year. AKG's new CS10 and CS2 conferencing systems and AS16x12 auto-mixer were also on the Arbiter stand, while the dbx demo system included a fully-operational DriveRack system, highlighting the new 240 2-into-4 system, which offers 31-band graphic or 9-band parametric Pre EQ on each input,

Organized by ZENSHOKYO (National Theatrical and TV Lighting Companies Cooperatives Supported by Ministry of Economy, Trade and Industry and City of Yokohama

Here is Innovation for All Lighting Professionals

# World Lighting Fair in TOKYO 2002

Pacifico Yokohama Exhibition Hall

OCTOBER

3 THU

ТО

5 SAT

2002

10:00 a.m. to 7:00 p.m. (close at 5:00 p.m. on the final day)

World Lighting Fair in TOKYO is the showcase of the state-of-the-art products, technology and information of the entertainment industry. It presents the cream of the lighting technology applied to such a broad range of entertainment fields as stage, TV, movie, theme parks and events, architecture as well as retails. Please join us in WLF 2002 and solutions are ready for you to exploit the Japanese and Asian markets.

For further information, please contact:

World Lighting Fair in Tokyo Office

## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001







Top to bottom . . .

Brähler: Mark McGlynn, Mark Kisby and Simon Sainsbury

beyerdynamic: Matthew Nettlefold (left) and Jay Cresswell with Vicki Martin

Cadac: Mark Ray and Philip Jones with the R-Type production mixing

numerous crossovers, 2-band parametric post EQs on all four outputs, compressor/limiter and post delay with up to 330 milliseconds of delay and output phase compensation.

ARX, exhibiting on the Raper & Wayman stand, were displaying the newest additions to their range of electronics. The 8 Pre is an 8-channel 1U mic preamp intended for use as an expander for compact digital and analogue mixers, while the Level 8 offers balancing and level conversion between -10dBV domestic and +4dBu professional standards.

Audace announced at PLASA that its off-the-shelf Intelliplate system now supports a growing number of alternative DSP system manufacturers, including Allen & Heath, BSS and Gentner. A range of pattress-sized control plates is available, connecting to a central hub (and thence to the DSP unit) via standard CAT5 cables. Infra-red control from presenters' laptops and self-tracking multi-panel architecture are two of the benefits of the system, while for more complex projects Audace continues to offer custom solutions.

As well as celebrating its 40th anniversary with a special edition of the popular 4033 mic (complete with gold-plated, specially-contoured, aged diaphragm), Audio-Technica launched the ES range of condensers at PLASA. The AT3031 is a cardioid condenser with a low self-noise (16dB SPL) and wide frequency response. Applications include digital recording or live work, where its high maximum input (148dB SPL) will be valued.

Audio Design Services were showing their new tamperproof amp, the Sentinel, which carries all its control features on the back, and has XLR connectors for added security. Stylish MDF cabinets with profiled edges and many safety features were also part of the new range on show.

London-based distributor Autograph Sales have added a new name to their portfolio of brands: Digital Talkback has been set up by RF consultant Mike Weaver and ex-Autograph Sales director Richard Barman to market digital intercom systems. The DTB-2001 wireless beltpack uses DECT phone technology to provide full duplex comms for up to 120 users, operating around 1.9GHz - well out of the way of existing radio mics and IEM systems. Also under the Autograph umbrella were Duran Audio, showing their new modelling and control software, which will ultimately pave the way for completely steerable arrays for commercial and high-power music systems.

Known for supplying hearing assistance systems to theatres, educational establishments and other

markets, AVT Communication Systems announced that they have taken on the UK distribution of Azden, a Japanese manufacturer of infra-red wireless microphones. Available in a body-pack or handheld format, the system allows two-channel simultaneous operation and employs a number of slave IR receivers to provide uniform indoor coverage.

New developments announced by Baldwin Boxall include software downloads for the BVR20 – a 20 x 20 digital processor-based audio routing matrix. In response to market demand, the R&D team have created the software for the increasingly demanding voice alarm market.

Behringer's range of cost-conscious processors was increased with the additions of the Ultra-Voice Pro VX2000 combined mic pre-amp, EQ and dynamics unit and the Super-X Pro CX2310 2-, 3- or 4-way crossover, both intended for live applications. Though not yet available in the UK, the Eurorack 10-channel MXB1002 mixer was also displayed. In full production, the Eurolive series of pro-grade loudspeakers comprises five enclosures; full-range FOH speakers, floor monitors and a single 18" subwoofer.

A new member of the beyerdynamic stable in the UK is dB Technologies of Italy – and the company showed a selection of its extensive range of products, focusing on loudspeakers. While dB's parent company has been producing OEM designs for a number of third-party brands for many years, dB's own products will now feature in the beyerdynamic portfolio, which includes the Stage Opera loudspeaker range, comprising the 42.12 two-way, 82.15 three-way and a single 18" subwoofer design. beyerdynamic's own MCS and MCW series conference systems were also featured.

Brähler, specialising in infra-red and conference/voting systems, chose PLASA as the launchpad for their new Congress Data System Virtual Audio Network. This is a 2U, 8 x 8 digital audio matrix and processor, which includes features such as FFT and spectrum analysers, hard-disk recording, AGC and other dynamics processing. The VAN is fully expandable, and may be controlled live from the CDS-VAN Motormixer control surface. Compatible with the existing Brähler CDS-200 and Infracom systems, the CDS-VAN may also be integrated with the Digivote intelligent voting product. A new version of this, the Digivote Lite, was being shown for the first time; the RF-based system allows up to 650 voters' keypads to communicate with a single transponder.

In a logical progression from the company's Soundweb digital audio management system, BSS launched the ProSys PS8810 digital signal processor. Intended for use in installed systems, the PS8810 is a fixed-path design, with eight inputs matrixed to two main and eight auxiliary outputs. Each channel is split to two identical paths, allowing alternative processing, gain and mixing to be performed. 32 user-defined presets are recordable, allowing push-button selection of the system's memories, and a sophisticated event scheduler reduces the need for human intervention to a minimum.

Cadac's R-Type production mixing console, which has seen service this summer around Europe, formed the centrepiece of the company's display: Cadac is targeting the larger touring rental companies with this product, which features several tour-friendly facilities. Configured in blocks of 24 modules, the R-Type requires significantly less effort to move into position than a conventional large-frame design, while allowing up to 200 inputs to be configured. 'Plug-anywhere' modules enable Cadac users to



## Industrial-strength speaker solutions, great tech support and proven reliability.



www.mackieindustrial.com
UK +44.1268.571.212 • industrial@rcf.uk.com
FRANCE +33.3.38546.9160 • rcfcommercial@wannadoo.fr
GERMANY +49.2572.96042.0 • industrial@mackie.de
ITALY +39.0522.354.111 • industrial@rcf.it







Above right, Court Acoustics: John Langley with the Ramjet 3000 system

Right, Cloud's Roy Millington and Janet Barnes

reconfigure their mixers to provide precisely the number of inputs, outputs and VCA mixes required.

Those busy bees at Canford have produced a host of new toys for the audio boys (Canford are unabashed in their aim to produce fun, but useful tools to solve irritating audio problems). The PC Sound card is simplicity itself; it comes with balanced line in/out, and saves grappling with those standard PC cards. MultiPower is a neat 1U 19" rack-mount power supply to replace those nasty little low voltage wall-warts that are forever getting knocked. Also new at PLASA, the MIDI Distro Amp, a 1-in, and 12-out that does exactly what the name suggests. Likewise the MIDI mains switcher, a mains on/off switch that takes virtually any MIDI trigger you care to throw at it. Does this mean Vangelis will now be triggering his own finale firework display?

Carlsbro Electronics is a name that everyone knows, but remarkably this was the company's first ever PLASAI Mal Ward proclaimed enthusiastically: "We





came here because it's the best show for sound and light in the whole world." They showed their new system – the first commercially available PA system to use NXT flat panel technology. The package includes the compact, lightweight NXT panels with polemounts, protective cases and a conventional, compact subwoofer to handle the bottom end.

UK speaker manufacturer Celestion offered up two new products at either end of the spectrum: the CXi822 is an installation and touring enclosure based around a dual 8"/dual DXC-1 compression driver configuration, which is designed to complement the existing CXi1811 sub-bass system. With a nominal dispersion (courtesy of a new wave-guide design) of just 20° x 90°, the CXi822 is line-arrayable, enabling large and powerful systems to be constructed. Generating a maximum SPL of 132dB at 1m, the CXi822 operates from 200Hz to 20kHz, and has a built-in passive crossover between cone and compression drivers.

Chameleon Audio presented its new, compact, patented 3000W sub and top and a new IEEE 1395 amplifier control system. They also announced a massive deal with top UK audio rental company Britannia Row, who purchased several hundred Chameleon amplifiers to add to their hire stock. The amps are made in the UK and feature extensive control and feedback functions - all in the digital domain.

With its direct-sell philosophy starting to take hold, Chevin Research reported a great deal of interest at PLASA 2001, especially over its launch of new additions to the A series. The A1004 delivers 2 x 1000W into a 4-Ohm load, while the A1500 drives the same load at 1500W per channel. The range now includes models offering up to 2.5kW per channel, and Chevin introduced the EC series for more budget-restricted installations.

Citronic launched their new VT3:2 DJ mixer - the only one in its price range to yield send and return outputs for a Kaos pad or laptop. The SM450:3 is also new - an installation mixer with 'installer defeatable EQ' present inside the machine to ensure volume is controlled. Another new product was the powered PA head, available in 6- and 8-channel versions - ideal for small PAs, pubs, clubs and bands.

Cloud Electronics' big push this year was in the fitness market – with the release of the Sub Station 16 extension to the existing Pump Station 16 headphone distribution system, and the introduction of the WP-8 remote wall-mounted control panel which is designed for those who take their exercise lying down. For more general applications, the CX-A250 multi-channel amplifier was also new – pumping out 50W per channel as either low-impedance, 70V or 100V line feeds.

There were two new items from speaker cabinet developer, Court Acoustics. The RamJet 3000 is a three-way system with a 4 x 15" bass unit that is claimed to deliver both punch and undertone; at 3kW per box this is a potent unit in a small box. The mid/high unit features a 12" with a 2" titanium compression driver horn-mounted coaxially with the 12. Also from Court was the Stagemaster 600, a



#### two modules



#### hundreds of options



#### countless applications

Not only is our new PM-100 Modular Professional Production Mixing System the most advanced we have ever made, and not only does it offer an unprecedented range of options and facilities, we've also been able to make it very simple. Accordingly, there is just one, universal input module, configurable to accept inputs from balanced microphone, stereo line and phono (RIAA) sources. There's just one output module too, and it's packed with features, including unparalleled flexibility to use external filters, processors etc, using insert sockets on crossfade A, crossfade B, mic mix and main output.

And there's more, much more. In fact, you might say the PM-100 is our latest winning formula.



**Formula Sound Limited** 

Ashton Road, Bredbury, Stockport, Cheshire SK6 2SR

Telephone: +44 (0) 161 494 5650 Fax +44 (0) 161 494 5651 email: info@formula-sound.com

## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001

French company Azur Scenic, like fellow textile suppliers Gerriets, provide a range of scenic fabrics and gauzes. New to the portfolio is a black Borgnolle 300 fabric.

Batt Cables were having a good show, displaying the latest additions to their range of cables. Of particular interest was the new 18-core 1.5mm flexible cable with Socapex connector.

The Swedish-based Beacon Gobo Group (which recently sold 25% of its share capital to Martin Professional) had a range of gobos on show, amongst them black-coated gobos to reduce light leakage, and high-resolution.

Bespeco had a successful debut show and seem certain to return next year. Catching the eye were several new audio products, including stage boxes with multicores, proving to be the main draw of the stand.

Bretford Manufacturing was clearly doing business, thanks to their new completely-articulated yoke stands. These have a unique dual upper clamp system to prevent the monitors from sliding around.

British Harlequin showed their range of flooring products for all types of performing arts spaces, theatres and schools. New was the Fiesta wood floor and the Spring Floor system.

As fascinating as ever to see the bits behind the lights we all use every day, on the stand of the expegts who actually understand and produce the reflectors and lenses that we all take for granted. British Optical/International Optics were concentrating on their range of UV lenses.

Duncan and Ann Locker of Buster Cases recorded lots of interest in their range of cases. Of particular interest was the 12" Mixer Cases aimed at the DJ market.

Cardiff M Disco Services returned to PLASA, again with a stand rainmed full of assorted kit. New offerings included the Super Leo and Super Scimitar lights from ACME, Behringer BPM counters and Antari UK flame projectors. Cardiff M is now also representing Ortofon styli and cartridges.

No new products this year, but CEEP have introduced a new surface finish for their connectors with non-conductive paint that is also existant to scratching.

John Lethbridge sees PLASA as a good opportunity to meet those who use Gereco International's three Internet auction sites, which specialize in lighting, pro-audio, special effects and video equipment.

Chauvet launched a new, user-friendly programmable, 196-channel DMX40 controller, allowing quick and simple control of 12 16-channel fixtures – targeted at mobile DJs/small venues – and an accompanying relay/switching pack.

Belgium-based CMS, and French distributor. Cao Direct, were at PLASA for the first time to promote their inventory management software system. It's been very successful in Belgium and France where it's used by many of the large sound, lighting and video rental houses.



Dansk PA: Anders Christiansen (right) with Bjorn Starfelt (Starfelt, Sweden) and the AS2 and AM2 systems

Formula Sound: the PM-100 mixer

Current Thinking: Anthony Smith with the EasyT professional loop amplifiers

Facing page, John
Newsham (Funktion One),
Andrew Grayland (XTA),
Tony Andrews (Funktion
One), Phil Key (XTA),
John Austin (XTA).

Gemini: Stewart Nicol with the new PS range

remarkably compact three-way system. The mid/high is designed to pole-mount onto the bass, and contains a single

10" with a 75mm compression unit; the bass a 15" in a band pass enclosure with a remarkably small footprint. A neat little music system.

Current Thinking, exhibiting at PLASA for the first time, showed their new range of products aimed at the DDA (Disability Discrimination Act) market. The company, which only formed on January this year, have recently sold 6,000 of their induction loop amplifiers intended for British post offices.

The D.A.S. Audio Compact 1 received its UK launch. This is a self-powered system aimed at a range of portable and fixed sound reinforcement applications. The three-way, biamplified system can be used as a full-range stand-alone unit, or as a mid/high cabinet with bass reinforcement. Class D (PWM) amplification is used, providing nearly 1kW of high-efficiency power.

Loudspeaker manufacturer Deltec reported strong interest in its Gx10/BX16F combination for the DJ and musician market; the all Eminence-loaded cabinets comprise a 10" + 1" mid/high cabinet and 15" subwoofer.

Appearing for the first time under their own name, Danish loudspeaker designer Dansk P.A. Center exhibited their range of D-PAC Audio self-powered enclosures - having become the first speaker manufacturer to market their products based on energy efficiency. The AM2 and AS2 are complementary high/mid and sub-bass designs for clubs, touring, corporate and theatre use, powered by Class D amplifiers, which offer up to 95% efficiency and only require convection cooling.

Everything was new on the Dare Pro Audio stand. The Qube is a flexible, modular speaker system, primarily for fixed installations, but applicable for everything from dance events to bars. It's based on a 600mm x 600mm basic size for everything and is available with 1" or 2" compression drivers and horns of varying dispersions - depending on the room requirements. All drivers are neodymium including the subwoofer, developed for Dare by a UK manufacturer.

DNH World-Wide were showing several new products, including the MD 60, a music cabinet aimed at the pubs, clubs and leisure market. Two new ceiling speakers were

also being launched: the BLS 550 with its unique fitting method and a choice of either plastic or metal grille arrangement, and the BS 360T, with its wide dispersion angle.

EAW's main exhibit this year was the KF760 line array system. Using a combination of nearfield and farfield modules, the system may be scaled from venues holding 1,000 people up to stadia and outdoor sites. The system's nominal 80-degree horizontal coverage is, according to its designers, supplemented by a further 20 degrees

of 'soft-shoulder' dispersion, reducing the need for additional flown arrays. The KF760 and 761 can also work alongside the existing KF850 range; indeed, EAW has ensured that pin-outs are identical, meaning that the new design can be powered using the same amp racks.

Ecler from Spain showed new amplifiers from their PAM Series with new styling and increased power rating. All Ecler products are distributed in the UK by Miltec (UK) Ltd. They also had two new zoners - the SAM 612 and the SAM 512 aimed at the bar market, plus an assortment of speakers and DJ mixers. Sunday proved incredibly busy, the stand featuring live DJs putting the new Ecler HAK mixer to the test.

EKS from Finland came to PLASA for the world launch of their MP3 Audio Pad – the XP10. This lightweight device has a USB connector and audio-in leads. A wheel is used for fast access to functions like library, playlist search, pitch bend, stop mode and scratch. Music is loaded instantly into the players with programme buffers, allowing the user to select software features (updates are available free from the website). The XP10 is designed to be both foolproof and future proof, using Windows 2000 as a base.

Eminence introduced the Magnum series, a new range of bass speakers maximised for horn-loading enclosures. A large aluminium phase plug doubles as a heatsink and also pumps cooling air back through the rear suspension.

Available in 15" and 18", Magnum also comes in LF or High Output versions.

New from Spanish manufacturer Equipson is the Studio-4 two-way ABS moulded speaker enclosure for installation use. Complemented by a 100V line version, the Studio-4, like the rest of this range, is available in black or white.

Fohhn Audio's line-up now includes a range of multifunction loudspeaker enclosures, which includes the Easyport range of wireless units. Intended to be fed simply by a single radio mic, the FP1 and FP2 designs are being packaged by UK distributor Systems Workshop, complete with AKG WMS 80 headset, lavalier or hand-held radio systems. The RoadLine series has been expanded and includes the RT-3 and RT-4 designs, which may be used as FOH cabinets or monitor wedges

Formula Sound had their new PM100 modular production mixer, available in 4-, 8- and 12-channel versions. Its special features include one universal input module that





accepts low impedance balanced mics, stereo line and phono input sources. The ability to position the control module wherever you like is great for left-handed engineers and DJs, and the combination of facilities, layout and size options make the PM100 one of the most versatile mixers on the market.

Tony Andrews' range of Funktion One touring and installation designs were on display and being demonstrated at PLASA. These included the Resolution 5 high-Q cabinet, which is partnered in a flown cluster by the Resolution downfill, a uniquely tapered cabinet to allow close arraying. Skeletal versions of the touring enclosures are available for installations of minimal flown weight and where sightlines may be obstructed by traditional box enclosures.



The Fuzion portfolio has been expanded with the addition of Australian Monitor, providing a range of contracting products such as mixer amps, power amps, mixers and matrix units. Also being shown for the first time was Equipson's new Work brand of electronics and installation loudspeakers in both 100V line and low-impedance formats. Sabine, which has been a Fuzion brand for several years, wowed

radio enthusiasts with its spread-spectrum 2.4GHz radiomic system, the SWM-5000 series. Using license-free frequencies, the SWM-5000 can operate up to 50 channels without intermodulation difficulties, well out of the way of traditional VHF and UHF systems. Now under the Harman banner, Crown has subsumed the original C-Audio ranges into its own brand. The XLS and Pulse series have been reworked to form a budget-conscious alternative to the established Crown products, with the benefit of full THX approval. Fuzion's other amplifier line, Camco, has added the Vortex 3 Quadro (4 x 750W into 4 Ohms) and Vortex 2.6

(2-channel) designs to its flagship range. Finally, Fuzion announced the UK debut of the Symetrix SymNet system; a series of 8-way input, output and I/O rackmount digital audio processing and routing units.

There were two interesting innovations from Garwood, the creators of in-ear monitoring. System 24 works on 24 frequencies across the 25MHz ranges. That's predominantly the



range used by the three main TV broadcast standards, which means whatever territory you're in, there will always be two ranges you can use outside of that occupied by local domestic TV. The Nixx Audio monitoring system is designed for orchestral in-ear monitoring and will soon be available through Garwood worldwide. A neat solution to a complex problem, the secret to the Nixx systems usability comes from their experience. The beltpack used by each musician has a number of engineer-set features which allow a highly acceptable level of 'at delivery point' mixing. Three amplified inputs at the back, power delivery down the line rather than batteries, and a 'pre-amp' pot that allows correct gain setting for a huge range of headphones, are just some of the features.

All Gemini's mixer range has changed this year, with aesthetics and styling taking on an increased role, and a desire to produce goods that look good in the bedroom - which is where 60% of their market lies. Gemini's PS-626i is a marketleader in bedroom mixers and is now available in a metal finish and with crossfader curve and crossfader reverse switch. Gemini also launched a new range of record cases - available in a selection of trendy metal finishes.

For audio conferencing, Gentner's new XAP 800 provides a 32 x 32 matrix with level control at each crosspoint. Using a standard 130ms tail-time, the XAP-800 provides distributed echo cancellation and noise cancellation in the majority of room scenarios. An external, optional control panel can offer either volume or selection control, while internal mixers, dynamics control and EQ allow optimization of complex audio conference setup.

On show from Hacousto International were new products in the Accent on Audio Solutions range. The wraps were finally off the Messenger XL - a digital, softwarecontrolled, speaker which is ideal for music and high quality speech applications. It offers an architectural advantage, as it can be vertically mounted to meet architectural and aesthetic requirements.



 Optical system with wash (fresnel) and gobos in the same scan.

The new lighting range from Mobil-Tech complements our comprehensive series of stands, trussing and accessories.



For more information or to arrange a demonstration please contact:



36 Jubilee Trade Centre, Jubilee Road, Letchworth, - Herts SG6 1SP - England Ph. 01462 680654 - Fax 01462 680645



Z.I. Tournes Cliron - Rue Maurice Périn - 08090 TOURNES - France Ph. (33) (0)3 24 59 70 00 - Fax (33) (0)3 24 59 70 01 Web: www.mobil-tech.com - Email: contact@mobil-tech.com

## SEPTEMBER 2001

Connectionics was enjoying a good show whilst displaying their range of specialist

touchscreen-controlled

for Datadeeiav

Engineering v Quick Tugger clamp. The QT is safely designed to allow one person to

lighting products, were not only keen to

professional, loudspeakers and

way

products included a shockmounted flightcase racking flightcases. They also had a stands including the new Zunique, patented construction Hayden Laboratories/Denon: Miles Brooke with the Denon DN-X400

Intersonics: Darryl Thorpe (left) and David Patrick with Vicente Espi of RAM Audio (centre)



Denon were represented by UK distributor Hayden Laboratories, who launched the DN-X400 DJ mixer. This is an entry-level progression from the flagship DN-X800 mixer. The DN-X400 offers two mic inputs, eight line and two phono inputs, channel

fader start and crossfader start using the industry standard 5V pulse trigger, and cross fader contour control. Aimed at the mobile DJ, bar and retail installation markets, it also features a pair of digital outputs and an industry-standard 'track-mark' facility that will make it suitable for the DJ CD recording environment. As well as the range of Denon equipment, distributor Hayden Laboratories was also showcasing Rane's extensive list of products. New was the DA26 distribution amplifier - a 1U device that can be used to generate six zones with programme and paging feeds, dynamics processing and remote level control. Rane's MP 2 mobile DJ mixer - also new - offers two programme busses, a powerful, low-noise headphone amp and tape output with pre/post fade mic summing. Of interest to AV integrators is the company's new SR 3 intelligent remote control which will manage a wide variety of systems.

First-time exhibitors Hearing Products International specialise in assistive

listening devices for the hearing impaired and their presence at PLASA was partly down to the recent Disability Discrimination Act (DDA). Of key interest in this respect was the Echo Megaloop system.

Shure announced that their P4800 digital system processor is now shipping. Shown on the stand of UK

distributor HW International, this 1U unit provides a fourinput, eight-output mixer/matrix with modular signal processing elements, configured using a PC connected via an RS-232 port. Adjustments to the system can be made in real time, allowing designers and installers to hear the effect of eleventh-hour changes. More conventional Shure releases included the WL51 range of

subminiature cardioid lavalier mics. These will,

discreet look is paramount - indeed, WL51 mics were used at this year's Oscars ceremony in the US. For installers, the Easyflex series of installation microphones was introduced, with gooseneck and overhead design shipping now, and a pair of boundary mics to follow later this year. Also with HW, QSC Audio, treated visitors to a demonstration of

conventional designs. The ACE 1250, 1100 and 500 are the first members of the new loudspeaker family. Phonic showed a new range of entry level power amps; the MAX series comprises three 2U models with varying power capabilities. A number of new mixing consoles were also being debuted, namely the MR2443 and MR2443X. From PreSonus comes the DEQ624 - a 24-bit digital graphic equalizer that retains much of the analogue feel of a conventional EQ.

Hz International launched several new products at both ends of the audio scale. The compact installation Enigma 50W speaker sits at one end, whilst at the other is the impressive 1000W FSRs. The Enigma is screen-printed, so it's possible for the enclosures to include the client's logo

German company IC Audio produce loudspeakers for commercial sound purposes, to include language transmission, emergency systems and background speakers. They were showing their new WAP/06 165/T speakers with plastic housing, easy mountable parts and shock-resistant

While French console manufacturer Innova Son had no product launches to stage, the company highlighted its new business strategy for the European market. The company is now dealing directly with rental customers in the UK and Europe, ensuring that demonstration units are out working full-time. With a range that now extends from the Compact Live to the Grand Live, the Innova Son brand is now, the company says, finding favour in almost every area of the market.

Interkom Kock & Mreches were showing their new Digital Multimedia Congress System (DMC) aimed at the conference market. The system offers a host of features, including simultaneous interpreting for 50 languages.

> New company Intersonics were firsttimers to PLASA. They are UK distributors for RAM products from Spain, and introduced three new power amps and a range of new lighting dimmers. Since RAM has an excellent build quality and works on a modular concept, it makes maintenance easy and efficient, a quality that will endear it to the install market, and confirms why touring companies are also showing a keen interest.

John Hornby Skewes was showing HK Audio's Installation Line, introduced earlier this year at Frankfurt in prototype form, and now in full production. Also from HK a new compact, pole-mounted PA system, the Lucas 1000 is an entry-level entertainer system. The system comprises a 15" woofer matched to a pair of 8" + 0.75" mid/high satellites.

Kaifa Audio from China used PLASA to launch their new beltpack amplifier - aimed at aerobics and gym instructors or anywhere where good voice projection is needed. Also new from Kaifa is the McCool BA110 loudspeakers and the Wasp CF Series of speakers.

Kelsey Acoustics' ever-expanding range of cables, connection systems and patchbays now includes a variety of fibre-optic products, such as the 4-core OPT4, which can be supplied tight or loose buffered, with 50 or 62.5 micron core sizes. With attenuation figures of just 0.9dB per kilometre at 1300nm wavelength, and an optional armoured sheath, the cable is suitable for applications which require long runs, high tensile strength and flexibility.

Klark Teknik's contribution to the list of PLASA launches was limited to two key product upgrades. The DN4898 system controller is now shipping with upgraded KT





### ML3000

#### A VCA DESK FOR THE REAL WORLD



Dual Functionality / GRP/Aux mode switches reverse the group fader and aux rotary master sections to allow you to choose any combination of up to 8 Aux sends and up to 4 subgroups on fader masters with inserts and full metering. A Centre Mode switch converts the 100mm C fader to an engineer's listen wedge control with insert

Frames Available / 24+2, 32+2, 40+2

4 Audio Groups / Assigned from paired routing buttons and pan from channel. Groups are routed to LCR via a single button and two panning controls 8 VCA Groups / Using a similar soft-controlled system and the same CPU as the ML5000. Master View button allows checking of selected group assignments. High quality devices are fitted to mono and stereo input channels 8 Auxiliary Sends / 5-8 with faders on masters. 7-8 can be configured as stereo pre/post fade pair for i.e.m. Auxes 1-4 have rotary masters in Group Mode, and fader masters with inserts in aux mode. Auxes have balanced XLR outputs

LCR<sup>pton</sup> Panning / Available from channels and groups. Uses blend and pan controls to allow any signal positioning across the C and LR busses 8x4 Matrix / Fed from the groups, LR and C busses. With inserts and external input. Matrix has VU meter access

8 Mute Groups / Input channels have soft mutes and are part of the mute grouping and MIDI control. Soft assignment is the same as ML5000 4 Band EQ / 'Responsive' feel with separate controls for sweep and cut/boost on mid bands

2 Dual Stereo Channels / Additional to the channel count, mixable A & B [TRS] inputs with gain, 4 band EQ, and mono summing.

ML Mic Pre with swept HPF / Same extended frequency response through signal path as the ML5000. Swept 20- 400Hz HPF. New pot law for smoother gain range

Balanced XLR plus Inserts / Gold plated connecters and inserts [TRS] on channels, fader masters & LCR

PAFL system / PFL overrides AFL. Led status indicators on meterpod. Ideal for monitor mixing

128 Snapshot memories / Show automation of VCA assignment / mute 'scenes' via midi/RS232 using downloadable A&H Archiver/Snapshot manager software

Talkback / Talk to any of the fader master group/aux and LRC outputs via TB enable switches with led in each section. +48V and trim control for mic Engineer's Toolbox / Phones, wedge and local monitor controls, - 20dB 'dim' when TB active. Pink noise and oscillator, impedance balanced direct outs on channels, 2TRK, LR & C monitor selection with mono check. VU metering has built in peak led. TB/OSC output [TRS]

Lamps / 3 XLR lamp sockets are provided

Options / Internal jumpers to configure Aux1 to direct out, pre/post direct out, pre/post EQ / pre-insert for the pre-fader source. Isolate pre-fade from channel mute. Pre insert / post fade for 2 track recording source. One or two 24-channel sidecars may be added

**WWW.MLSERIES.COM** 

#### **ALLEN&HEATH**

Allen & Heath Limited, Kernick Industrial Estate, Penryn, Cornwall TR10 9LU

t: +44 (0)870 7556250 f: +44 (0)870 7556251 i: www.allen-heath.com e: sales@allen-heath.com Gerriets' calm little stand was showing off their extensive range of fabrics, mirrored products and dancefloor material. The company cheerfully admitted that the show perhaps didn't directly reflect their core market, but a lighting designer who suddenly needs a projection screen may well remember. Gerriets. And besides, managing director Stewart Crosbie wasn't wasting any time, using the stand as a temporary office for his double life as a theatrical production manager!

Italian lamp supplier Guido

Amminata were showing examples from their range of lamps, covering just about the entire spectrum of entertainment lighting.

Horizon Music were demoting their new range of Gator cases, which include musical instruments cases, plus a new improved range of cables that included Silver flex guitar leads and microflex cables.

Following last year's PLASA, German company Indu-Electric Gerber, specialists in power distributions systems, were so impressed with Yellow Jacket's cable protector that they bought the whole stand from them! The company were having a agood show this year, thanks in part to the fact that they have just opened a UK office in Walford.

First-time exhibitor hispHire supplies software to the rental industry, and were busy doing business at PLASA. Sales manager David Meadows was pleased to report that the company had just sold their inspHire SQL rental management software to White Light.

German company Klotz Audio are manufacturers of an extensive range of high-end cables. They were showing their composite cables, for audio/video and power/control in addition to their mutlicore and digital cables.

Le Mark were having a busy show with MD Stuart Gibbons launching the company's new catalogue in addition to their alliance with Scapa Tapes plc. Le Mark will develop and self tape products with Scapa for the entertainment industry on a global basis.

Mike Ridley of Lewden Electrical Industries, who were showing the Linebacker cable and hose protector system, was impressed with PLASA 2001 claiming it to be the busiest show in the company's 56-year history. "People are talking big numbers and I'm busy writing big quotes," he

Cliff Wilding of Light Engineering was enthusiastic in his desire to create a visually appealing stand that was representative of the many products the company offers. This he achieved with attractions such as the 32° mirror ball covered with two square metres of pure dichroic coloured glass. Recent innovative projects have included a foyer installation for the new Royal Berkshire Hasnital



Klark Teknik: David Cooper of Midas and Matt Larson of Telex Communications with the new Legend tri-purpose console LA Audio: Julian Blyth with the Pubmix

L-Acoustics: Christian Heil and Michel Brouard with the line array system

Kompressor 2.06 software – making available a fully-featured compressor on each output without sacrificing other DSP functionality. The DN1248 microphone splitter has also been upgraded to the Plus version, which incorporates a duplicate set of inputs and outputs grouped together on the rear panel.

London-based audio manufacturer LA Audio launched their Pubmix digital zone mixer system, a flexible, easy-setup, programmable system. This should interest installers wanting to minimize technical backup as the security levels are carefully thought out, and the whole system is designed to be configured via the front panel with minimum fuss.

Lamba showed 14 new audio products in the KAM range, 10 new Stanton products, at least four new Cerwin Vega lines and Nady wireless mics and more. The Cerwin HR-18 is a compact, horn-loaded 10" two-way mid/high system for high power, long-throw applications. The company also had several high profile visitors, including John Nady, founder of Nady Systems, who is largely regarded as the 'Godfather of the radio mic' and former DMC winner – RJ – now DJ with Moby.

LMC's social skills were in evidence at the annual Midas Owners' Dinner, which the company hosted. On the stand, the company's wide portfolio of suppliers was represented by key products, including the Midas Heritage range and budget Venice console, Allen & Heath's ML4000 dual-purpose console, and a range of speaker products from major manufacturers.

From L-Acoustics comes the dV SUB, a cabinet designed to be flown with, or ground stacked beneath, the dV-dosc line array system. Arguably not the most aesthetically pleasing of cabinets when hung above the swooping curves of the dV-dosc, it nonetheless conforms to the usual excellence of performance making this a now well-matched fully featured, small venue PA system. L-Acoustics also showed the MTD108A, a wedge-type cabinet in physical design, with dual concentric 8" and 1" drivers that can equally well be used as a small fill cabinet, besides on-stage monitoring.

Lincolnshire-based Logic System Pro Audio introduced several additions to its three ranges of loudspeaker products; the IS7 and IS23 are a compact foreground enclosure and low-profile sub bass unit respectively, designed for the installation market. The recently-reworked LS series now offers three enclosures for theatre,

corporate and AV applications, while the flagship CS1296 system now boasts a 12" + 2" mid/top box, dual 15" pushpull bass cabinet and a single 18" sub.

From Mach comes a new all-white factory finished version of their install range of speakers, and a new sub bass speaker, the Ballista, a long-throw sub for the touring market. But attracting most attention was their new NXT speaker. Breaking the 'pretend it's a picture hanging on the wall' mould, Mach have created a weatherised version for use on outdoor information points. Combined with Martin colour changers on a lamp post mounting, with the

NXT panels acting as downward reflectors for the light, this was easily one of the products of the show; expect to see it in theme parks around the globe.

Mackie introduced the self-powered SR 1530 three-way loudspeaker system to the UK market. This installation product is equipped with a 15" lowend cone speaker and 6" and 1" mid and high

drivers, with a built-in three-channel 300W+100W+100W power amp. All phase alignment and equalisation is taken care of internally. The company also took the opportunity to display its MDR24/96 multitrack hard disk recorder, which offers state-of-the-art digital conversion and storage in a compact rackmount format.

Spanish manufacturer Magnedine claims to be the first company in the world to make a series of digital DJ mixers (as opposed to stand-alone products) and their PLASA offerings were the new D3 (3-channel), the D5 (5-channel) and the D5 (scratch) mixers. They've gone for maximum versatility with the range and utilized 20-bit signal scanning for high quality sound.



Marquee Audio's new joint marketing strategy with UK console manufacturer Cadac was demonstrated with an example of the company's product on the Marquee stand. Reporting on a busy summer of other installations throughout the country, Marquee claims brisk trade in its wide repertoire of pro audio products, which now includes the Optocore LX4 fibre-optic multicore system and the Crestron range of integrated control panel systems.

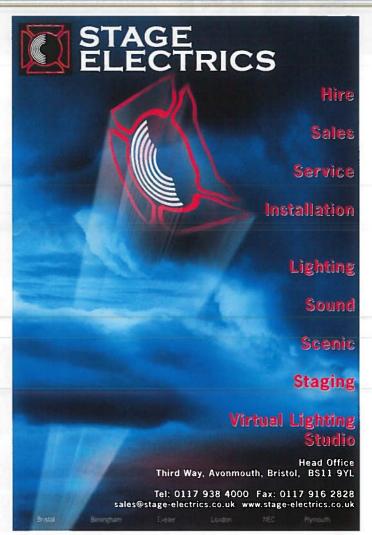
Martin Audio announced three additions to its Blackline range; the F8 and F10 two-way compact passive systems and the F12 sub-bass enclosure. The F8 and F10 use a 1" compression driver mounted on a rotatable 90° x 50° horn, allowing either vertical or horizontal cabinet orientation. Also being launched were the MA900 (2 x 450W into 4 ohms), MA1400 (2 x 700W into 4 ohms) and the MA200Q (4 x 200W into 4 ohms) amplifiers, featuring selectable input gain, multiple connector formats and front-mounted dust filters.



Stagepoint Productions Ltd.
Holly Farm Business Park
Honiley
Warwickshire
CV8 1NP

Tel: 01926 484591 - Fax: 01926 484253 Email: productions@stagepoint.co.uk







## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001



Logic System Pro Audio: Chris and Helen Scott with their Singapore-based distributor Louis Teo of Del Salado Entertainment Pte

Leisuretec's Mike Henden (left) and Nick Spalding (right) receive their Wholesale Distributor of the Year Award from Phil Price of Mackie/RCF UK

Penton UK: Peter Alberry-King, Kevin Tester, Janet Dean and Ray Morrison

Pioneer: DJ Roger Sanchez proved a major draw on the Sunday

The ACT 500 and ACT 800 are both new amplifier designs from Matrix Audio Developments – both 2U and developing 250W and 400W per channel respectively. The MZA Zoner is a modular zoning amplifier that can be configured to feed up to eight stereo zones with full control and routing of its four stereo music sources and two mic inputs. Matrix also used the show to launch a range of UKS loudspeakers.

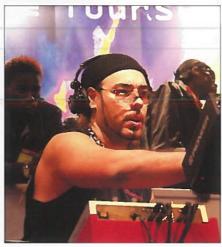
MC<sup>2</sup> Audio launched the new T1500 amplifier, a larger version of the T500 and T1000 – both best selling products. The processor-controlled T1500 offers 750W per channel and produces hi-fi quality sound, say the company. The T series is designed to deliver cost-effective analogue amplification for clubs and fixed installations.

Possibly the most heralded new audio product of the show, the Midas Legend 3000 is, according to its designers, the world's first 'tri-purpose' console. 12 auxiliary/monitor sends and dual input signal paths (with additional monitor EQ) provide a control surface from which it is possible to mix front-of-house and monitors simultaneously. Also on display was the new theatre-friendly software for the Heritage series of consoles, designed initially to work with the compact Heritage 1000. Running under the Stardraw shell used by other KT products, the software allows off-line editing and creation of scenes, and will eventually be expanded to provide dynamic control of the console functions.

Mipro has augmented its established four-channel Radio Mic system with Automatic Channel Targeting (ACT). Select the desired user frequency on the receiver base station, hold your selected belt pack to that module and the base station will interrogate the pack and set it to transmit on the selected frequency.

MTR's line of pro-audio products includes two new DI units not previously seen at PLASA: the six-channel DI-6M and DI-2R units. The former provides six isolated outputs plus a mixer feed, and offers users four-step attenuation, individual earth lift and link sockets, whilst the DI-2R is a passive free-standing two-channel unit. McGregor's new DZ200 and DZ500 zoning mixers provide two balanced microphone channels and four line inputs switchable to either





Public address loudspeaker specialist Next Two launched not only new products - the IP-66 rated DB14 speaker and the MC-4 and MC-6 10W ceiling loudspeakers - but a couple of new faces also. Barrie Fraser and Keith Butterworth have joined the team as export and sales manager and commercial sales manager respectively. The move is part of the company's plan increase to their profile at the professional end of the audio market.

Numark has developed new ergonomic designs for their two desktop CD players which are feature-packed, front-loading and with high brightness screens. The Numark Fusion series also has a chrome finish and a new stylish identity. The Matrix 3 - their new pro DJ mixer - also attracted plenty of interest. For the mobile market, the CDN18 is now available in a gloss piano black finish, as are several other products.

UK speaker manufacturer OHM Industries were being untypically evasive about forthcoming new products, hinting broadly about developments in the digital domain. On display were the existing BRS and TRS ranges of speaker systems.

Ever searching for improvement, Opus have developed a new all-Mosfet input stage that is retrofittable to all their existing models. The new input stage offers greater hi-fi space and definition. The Super Sub is a custom-built unit developed for the main Gatecrasher venue in Sheffield. At 3.3 metres long, this is a mighty horn-loaded 3 x 15" (Opus' own developed driver) that provides a flat response down to 20Hz.

Outboard's TiMax continues to break new ground in audio control in theatres – not surprising given it was one of the first audio matrix systems to make time delay panning possible in any distributed or surround sound system. Indeed, as we've witnessed over the past year, the TiMax system is giving show creators the confidence to plan more elaborate effect scripts to make the most of its control ability.



Italian loudspeaker specialist Outline took great delight in showing PLASA visitors its unique approach to transporting two-box systems - the Kanguro system is designed to store the mid/high satellite cabinet inside the sub-bass enclosure when not in use. The system is now also available in a self-powered version, using class D topology to help the product win a PLASA Award for Design Excellence.

The DV5300 is a conference, discussion and voting system from Paso that can be scaled from small meeting rooms to the very largest congress halls. A range of delegate units offering different facilities is offered, allowing dedicated posts for simultaneous translation, voting and single-language use.

Comprising a 2U central control unit, the deskmounted delegate panels can be interfaced to graphic and alphanumeric hall displays to relay voting patterns.

New products from Peavey include the Clubsys series of cost-conscious mobile/installed cabinets, ranging from 10" to 15" full-range designs plus a single 18" sub. Three new power amps (the PV2600, PV1500 and PV900) were also on show, as was the HiSys Series, a high-performance range of speakers that includes two monitor designs. Peavey's Mediamatrix package was further enhanced by the Feedback Ferret, and the new Kosmos spatial expander was introduced.

Penton fielded a busy stand, with the added draw of a great hide-away barl The star attraction was the new MHS 20/TC horn loudspeaker. This robust product is a metal horn aimed at the industrial end of the market. Advantages include low installation costs and weatherproof metal.

Pioneer featured the new CDJ 1000, a unique new creative tool that combines everything a vinyl deck could do, with CD decks. It offers full vinyl emulation, and because it's digital, it can memorise loop and cue points – performing twice as much work in the same amount of time. Pioneer also had their full range of products on show and live DJs including Roger Sanchez on the Monday.

RCF's exhaustive contracting range was on display, including the 4000 series amplifiers with automatic 24V backup and mic/line mixing inputs, as well as the Sound Palette turnkey range which covers mixer/amplifiers and compatible loudspeakers for retail and leisure applications. For contractors in need of application-specific designs, the company profiled its BEDA award-winning Fussion series of speaker products.

Two new products were on display from the automated music specialist Rolec; the Music Store is a miniature hard disk drive/CD player with storage for up to 2,500 tracks and benefiting from a real-time clock/calendar facility that enables year-round theming. Web Radio, which is still undergoing trials, is a dedicated radio service for broadband-equipped facilities, where remote server working and low infrastructure costs are an advantage.



Samson/Sound Technology PLC introduced their S class signal processors and their MDR mixers - cost effective and well featured - aimed at theatres, studios and installations. Their Airline wireless mic is pretty neat; with a transmitter in the headset it bypasses the need for a belt-pack and is sure to be popular from aerobics to stage applications.

US-based Avlex has recently been signed up by SCV London, who showed the manufacturer's current ranges of contractor mics; the HM (hanging), GM (gooseneck) and LM (lavalier) series. All are available with condenser or dynamic capsules and in a variety of formats. As well as Avlex, SCV has taken on Superlux, who manufacture low-cost large-diaphragm condenser mics for studio use.

Sennheiser's evolution series was expanded by the addition of a budget condenser design. The e664 has a cardioid response, 40-20kHz frequency response and 130dB maximum SPL rating. The RF equipment in the range was similarly boosted with the introduction of the ew550 live touring receiver. Designed specifically for multi-channel operation, the ew550 is packaged as a two-channel 1U rackmount unit with full diversity, each receiver having 1280 programmable frequencies and 16 channel memories.

UK distributor Shuttlesound is handling sales of the diminutive Midas Venice console, alongside its existing Dynacord and EV products from the Telex Group. The Venice 160, 140 and 320 provide 8, 16 and 24 mono inputs, plus four stereos respectively, with XL3-style EQ and a version of the XL4 mic amp. New from Dynacord is the MP7, an all-in-one mixer for the mobile DJ or entertainer.

Shuttlesound: Paul Barretta with the EViD 6.2 and 12.1 series

The new PDA200E induction loop system was on show from SigNET AC. Designed to help companies comply with the Disability Discrimination Act the system can be wall- or ceiling-mounted and can accommodate a variety of inputs.

Skytronic chose PLASA to launch their new

catalogue. Listing over 4,000 products, a massive 650 of them are new. In the disco section alone there are new products for every need: playback systems, speakers and amps, plus every type of effect light imaginable. Sharing the same stand (and the same parent company - Questronixs), Adastra launched a new five-channel amplifier - the PA5 120 E - a twozone PA amp for 100v line system.

Sony Broadcast & Professional announced improvements to its UHF radio mic systems, and also showed the new SPX-X700P - a six mic input, 5.1 channel surround sound output, digital audio mixer with digital EQ and active feedback rejection control, 150W (into 8 ohms) stereo power amplification, dual channel wireless receiver rack and an RGB/video switcher. The PVS-R102 multi-media switcher (also



new) offers ten graphics/video inputs, including four RGB, four composite and two selectable between composite and component. Audio inputs include eight stereo and two 5.1 channel surround

The Sound Dept had several ranges on stand: Community's CPL family of loudspeakers will grow by two this year, with the new CPL26 and CPL28 compact enclosures. The dual 6.5" and 8" designs utilize Community's proven UC-1 compression driver and a newly-developed 120° x 60° horn. Crest Audio's established X-VCA console concept was expanded by the launch of the X-Matrix 12:2 matrix mixer, while XR-20 is the first in a line of

professional Crest Audio X series rack mount mixers. 12 mono and 4 stereo inputs, 6 aux busses and four-band EQ complete the picture.

The Q series of speakers from Soundsphere were on display on the Sound Partner stand with the latest addition being the Q8. The speaker is aimed at any application where clear voice announcements and foreground music are required.

Almost the entire Soundcraft stable was displayed, including the flagship Series Five FOH console and SM20 dedicated monitor board. Soundcraft reports widespread success with the recently-introduced Series Four, designed as a workhorse VCA console for rental and installed use. Spirit by Soundcraft's M Series of compact consoles features an S/PDIF digital output

## SMOKE FACTORY

The TOUR HAZER, a DMX controlled, built in a case haze machine is now available. Contact us now for further information.













#### **Innovations**

0-10 volt control, DMX control, transportability, flightcase, electronic temperature control, minimal noise development, exchangeable nozzles, innovations are synonymous with the name SMOKE FACTORY. Many of them have become standards.

#### Products

- Tour Hazer
- Captain
- Enterprise TC 3

We are looking for distributors

We are looking for distributors

The looking for distributors

We are looking for distributors

The looking for distributor

**SMOKE FACTORY • FOG GENERATORS** 

STARGARDER STRASSE 2 • D-30900 WEDEMARK/GERMANY TELEFON ++49-(0)5130-3799-37 • TELEFAX ++49-(0)5130-3799-38 www.smoke-factory.de • E-mail: info@smoke-factory.de



Mirror Balls

#### MIRRORWARE SELECTION

MB120 500g 707 Facets 120mm

**MB200** 1150g 1964 Facets 200mm

**MB300** 1814g 4418 Facets 300mm

Manufactured from top quality materials. 8mm mirror glass facets. The

Also half mirror balls, mirror display accessories etc.

smallest facets available from any manufacturer for more reflections per ball.

Available in 120, 200, 300, 400, 500, 800, 1200, 1500 & 1800mm diameters



400mm

6 Ka

12273 Facets 500mm



18 Kg 31420 Facets 800mm



MB1200 25 Kg 70695 Facets 1200mm



MB1500 57 Kg 110460 Facets 1500mm

Limited only by your imagination.

Mirror Sculptures available.

MB1800 90 Kg 141880 Facets 1800mm

#### Mirror Ball Rotators

(5", 8", 12", 16", 20", 32", 48", 60" & 70").

240V AC with secured output shafts for maximum security.

Std. SWL 5kg (Tested to 50 Kg) or 400mm mirror ball (16") 1 rpm or 2 rpm 110/240v AC

Dimensions: Weiaht:

99mm Dia Base x 40mm H Order Ref: MBR112 200a

HID SWL 25kg (Tested to 650 Kg) e.g.

500 or 800mm m'ball

20" or 32"

Dimensions: 187mm Dia Base x 82mm H

Weight: 1 Kg 1 rpm or 2 rpm 110I240v AC

Order Ref: HDMB1/2



#### Mirror Mats

Order Ref: MMT

8mm facets flat mirror mats 400mm x 400mm Self Adhesive

Weight: 800g

Super HID SWL 100kg (Tested to 1600 Kg) 1200, 1500 & 1800mm Mirror Ball

110/240v AC 21/2 rpm Dimensions: 205 x 140 x 113mm Weight:



Twisted Sausage 300mm dia x 500mm H 500mm dia x 800mm H

Dodecahedron 800mm dia



S D E A LIGHT ENGINEERING 64 EDEN ROAD, LONDON E17 9JY TELEPHONE +44 (0)20 8520 2336 FAX +44 (0)20 8509 1332





Björk · The Corrs · Depeche Mode · Destiny's Child · Gorillaz

Hear'Say · Jamiroguai · Live · Manic Street Preachers

Matchbox 20 · Muse · Robbie Williams · Robot Wars live event

Roxy Music · Texas · Tim McGraw · U2

# Live Video Specialists

XL Video UK **UNIT 29 SOOTHOUSE SPRING,** VALLEY ROAD INDUSTRIAL ESTATE, ST ALBANS, HERTS AL3 6PF UK T: +44 (01727) 858521 F: +44 (01727) 858765

XL Video Inc 915 NORTH TODD AVENUE, **AZUSA, CALIFORNIA** 91702 USA T: +1 626 969 0701

F: +1 626 969 0206 www.xlvideo.tv





Above, Tannoy: Sean Martin (left) and Stuart Cunningham with the company's Funktion Oneengineered iQ-10 cabinets

Above right, Vestax: Andy Williams and Miles Batty Below, Wembley Loudspeaker's Paul MacCallum, in a T-shirt summing up his 30 years in business

pair, designed for direct-to-digital recording or interfacing with a variety of digital speaker processors.

The new RSi series of speakers from Soundtube Entertainment were on display with the hottest off the press being the RS65. The RSi series employs the unique BroadBeam dispersion technology, which uses advanced diffuser and tweeter arrays to provide maximum dispersion across the audio spectrum.

Alongside Stage Accompany's established line of ribbon-based loudspeakers is the new Friend series of compact installation cabinets, ranging from the diminutive F1 (5" + soft dome tweeter) to the F9, which is fitted with dual 6.5" drivers and a highpowered soft dome tweeter. For specific décor matching, the Friend series is available in Stage Accompany's wide range of RAL colours. Also new was

the EFN-DP amplifier control module for SA's expanding range of amplifiers.

Dorset-based Stonewood Audio showed its newest addition to the 8000 intercom series - the SA-8000D, which is a sixmodule full-duplex UHF receiver, allowing multiple SA-WBP1 beltpacks to transmit and receive

simultaneously. For more hostile environments, the newly-released range of waterproof intercom products was demonstrated - in a fishtankl

Two new dual-concentric loudspeaker designs made an appearance on the Tannoy stand: the transportable T8 and slimline iQ7 Contour. The iQ7 is loaded with four 4" low drivers and a single soft-dome HF unit, giving dispersion characteristics of 70° x 110° and may be used with low-impedance or 100/70V line systems.

Trantec's series of UHF and VHF microphone and inear monitor products was on display, but by far the most interesting exhibit was the diminutive prototype of the new \$5000 beltpack transmitter. Powered by a single AA cell, the new pack is significantly smaller and lighter than its predecessors. Unlike other systems, the new \$5000 unit will not be adorned with setup



switches - instead, it is remotely programmed by a PalmPilot, using an infra-red port on the pack

As well as increasing its range of installation and contractor products at an impressive rate, Turbosound has also looked to its laurels in the touring market. The upgraded Flashlight II, though not on demo at the show, is now available, and the improvements to high and high-mid drivers are available as a customer-fitted kit for existing users. The TFM-450 bi-amp monitor is the company's new flagship on-stage product, boasting all neodymium componentry to keep the weight of the 15" + 2" down to 32kg. For more modest applications, two sub-bass enclosures were launched; the TQ-115 single 15" unit and the compact TCS-108P.

Vestax launched their PMC 37 Pro three-channel mixer, complete with filter on each channel and high quality faders. This caters from the growing trend of DJs using a third turntable. Also new was their Samurai scratch mixer, with crossfader and four preprogrammed curves, allowing ultra-fast cuts and the application of different effects.

Volt's unique series of radial loudspeaker drive units coupled with a good stand position just inside the main entrance to Earls Court - generated a huge amount of interest from customers and potential distributors, which, the company says, may lead to an announcement in the near future.

Celebrating its 30th anniversary at PLASA, Wembley

Loudspeaker showed the recentlylaunched 15-400 cabinet, which uses a 15" low driver and proprietary compression unit loaded onto a 90 x 40 degree horn. Wembley offers Europe's largest repair and refurbishment facility for speakers of almost every type, including vintage and rare

XTA Electronics' DP324 - better known as SiDD - was launched at last year's show, and the company

returned this year with software updates for this and its main Audiocore programs. Version 1.80, released in July, allows the use of presets, while the Siddcore program allows control of up to 32 SiDD units from a single PC. DP226 and DP224 software has also been

Yamaha was displaying digital mixing at both ends of the spectrum: the flagship PM1D and the 02R-based DME-32 digital mixing engine provided food for thought for anyone in this area of the market. The new CP2000 power amp delivers a maximum of 2000W into a 4 Ohm load in bridged mono mode, or 2 x 650W into a pair of 4 Ohm loudspeakers. The CP2000 shares the same limiter circuits as the high-end Yamaha H series amplifiers for protection against hard clipping.

#### grandMA replay unit



#### Stand Alone

19" of versatility and 100% compatible. The unbelievable Backup-System. Or else the really independent show controller. Typical MA!





MA Lighting Technology GmbH International Sales Department An der Talle 26-28 D-33102 Paderborn, Germany Tel. +49 5251 1432-10 Fax +49 5251 1432-88 www.malighting.de



## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001

Lightronics Inc from Virginia Beach, Virginia, manufacturers of lighting control products, came to their first PLASA on a fact-finding mission, looking for distributors and sussing out the competition.

Suppliers, producers and developers of audio, video and lx components, Link SRL were showing several new halogenfree products in their Eurocable range. Products included wiring cables for fixed installation and wiring up devices within racks, audio multipair cables and analogue/digital video cables.

Lite Puter displayed a variety of smaller lighting control products for bars and restaurants. The CX-802 is an 8-channel DMX dimmer console with faders, a chaser and audio input and the DX-402 is a 4-channel dimming pack with 10A per channel, LED display and DMX start address.

Litton Voant have been working with Yamaha lately on providing the cabling system for the PMID desk that has been used by Orbital Sound on the national tour of Whistle Down The Wind. The company was also showing its most recent addition to its Powerlock-NRG connector series.

Makers of the award-winning Podule, M+D Design have produced another neat little solution that will be used widely. The Floor Box adapter may not be earth-shattering technology, but it's incredibly useful. The adapter converts an HD 15 connector to five electrically isolated 750hm BNC sockets, and, as the name suggests, is designed to fit beneath the floor, where the installer will run the main circuits, allowing easy connection for a laptop above.

Mastermix, one of five companies in the Music Factory Group, produces DJ-only CDs and karaoke CDs. They have a large studio in Rotherham and their own Hard house label Tidy Trax – examples of all three products were on the stand.

First-time exhibitors MBN were here from Germany with the aim of seeking new distributors for their wide range of effects products. MD Bernd Menrad said the company had made some good contacts during PLASA and was confident of securing new UK distributors.

The Melody Corporation specializes in retro seventies disco light-boxes - of which there were several examples on the stand - and are doing a roaring trade. Agostino Fabrizio enthuses that once again, after his debut at PLASA last year, he'd taken enough orders by the end of Sunday to have paid for the show . . . and then some.

Supplier of another thing we take for granted - the lamps without which our lanterns are nothing - MGC were showing samples of their extensive range of lamps which cover just about every conventional and moving light on the market.

#### LIGHTING/PROJECTION/EFFECTS

In lighting and projection terms, the lengthy period of evolution in product development, spurred by the digital

revolution, has now reached maturity. There is no longer the ground-breaking, but troublesome equipment of a few years ago; the technology has been largely tamed, attention has been re-focused on quality and dependability, and

as such users and buyers are queuing up. That's not to say that there aren't trends to watch. The first comes in the increasing use of video projection as a lighting tool, as witness several manufacturers looking at ways in which they can navigate this hitherto largely untravelled path. Also growing in profile is LED-based technology: there's nothing new about the LEDs themselves of course, they're pretty ubiquitous in daily life, but their development and application is already opening up new markets for this technology.

Abstract's big news of the show was their new Light
Screens from their Abstract AVR range of products. These
are colour-changing panels, available in a variety of offthe-shelf sizes and bespoke. They run from a special screen
driver and can morph an almost infinite variety of colours
at different speeds as well as strobe.

The Colour Screens generated a lot of interest from those in the club, bar and architectural markets.

AC Lighting had a host of product on show, emphasising their ability to furnish almost every need in the lighting world. One look at the control desk area alone was enough to confirm this with desks from Avolites, Flying Pig, Strand, and MA to name but four. New from Jands was the Hub24, a compact self-contained lighting control package. The Hub features 15 10-amp dimmers, nine switched outputs for moving lights or whatever, and a 1-in, 3-out DMX splitter. An integrated menu-driven control processor was so easy to work

with even a lowly journalist was able

AC Lighting: Pete Floyd (left) and Glyn O'Donoghue with the Jands HUB24 dimming and distribution unit

fibre optic sticks with inbuilt reflector. Virtually unbreakable, the nice feature of these lights is that they provide good focused light onto the target, with a very pleasing ambient glow off axis.

ADB, along with their UK distributor ADB/LSI, were showing their established modular dimmer racks and lighting control consoles, with new external control panels available for the Vision range of consoles; ADB have found that despite the console's face panels being completely reconfigurable, few users ever bother! ADB were also busy telling the world that their consoles use Artistic Licence's ArtNet protocol, following AL's Product of the Year win for their DownLink ArtNet to DMX wallbox. LSI's Nick Mobsby was also showing the new S2MS touch-screen based building-wide control system.

A selection from their comprehensive product line came from Altman this year. Strange that Shakespeare has been so dominated in this country by ETC's Source Four, though it remains more competitive elsewhere in the world. The upgrade kit for the classic 360Q Leko shows a welcome willingness to give new life to old products.

An entrant into the 'video projection as lighting tool' melée, Amptown Lichttechnik has produced two rather neat moving yokes for marriage to typical video projectors. On the stand were two models from Sharp, the lesser a 3,200 lumen compact unit, and a larger 4,700 lumen unit weighing in at 25kgs.

Antari revealed a new DM-controllable, fan-assisted, ice cooler fog machine, fuelled from normal ice cubes which - when combined with fog liquid - emits a low lying fog - at a fraction of the cost of dry ice (although the machine will also run on dry ice). They also showed a full range of other smoke, bubble, fog and haze machines.

Anytronics launched their new SmartDIM 19" 3U high 10 or 12 ampsper-channel dimming pack that features a menu-driven set up system. It's the latest addition to the Anytronics 193 series of dimmers. For the installation market, the company's wall-mounting Contractor Series 12- and 24-channel dimmers - now in full production - were also prominent.

Apollo Design Technology started life as a manufacturer of metal and glass gobos; this business has expanded dramatically in recent years, and many other new products (including their own plastic and dichroic colour ranges and gobo rotators) have followed. This has all helped to contribute to Apollo being named one of the year's fastest growing companies in the US by Inc. Magazine. Examples of their colour and

ultra-high resolution (10,000dpi) glass gobos were on

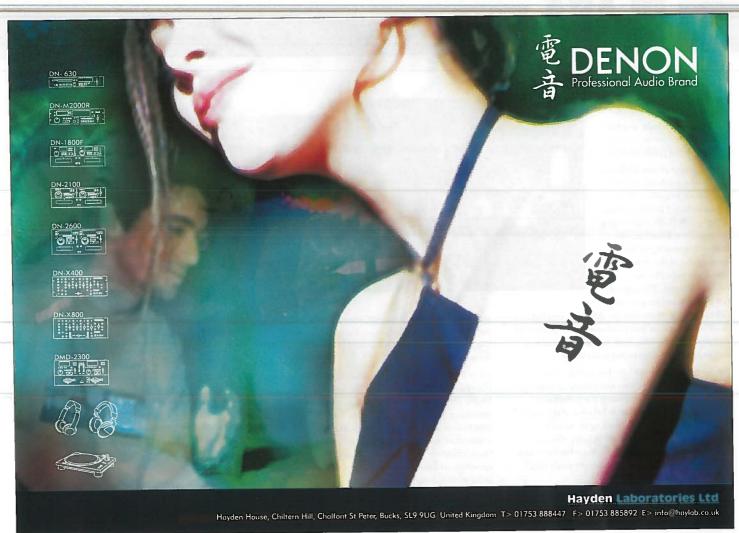
Arc Light introduced a new range of Par cans – the can lid is attached to the back of the body for additional convenience and a heavy duty disk on the handle makes focusing easy. They also have their own range of silk flame lights, complete with MR11 bulbs and a fan.

Artistic Licence had two main product lines on show. Their beautifully-lit stand clearly demonstrated what was possible with their LED-based ranges of lanterns, including waterproof units. Attracting more attention from endusers, theatre consultants and PLASA award judges alike, were the new UpLink and DownLink wall-mounted Ethernet-to-DMX converters, which convert between two universes of DMX and the company's open-standard ArtNet DMX-over-Ethernet protocol, configurable from a central PC. It was the DownLink that actually won a



Aside from the huge range of case building hardware you expect to see from Adam Hall, comes the Racklight. A new spin on ways to light the front panels of 19" rack-mounted equipment, these Racklights are based on LED and

most interest on the stand.





Product Excellence award at the show, but that award reflects the system as a whole, and the company's decision to put their standard in the public domain.

Avolites always choose PLASA to launch new products, and this year was no exception. The eagerly-awaited Diamond 4 was so hotly anticipated that leading designer Dave Bryant bought one on first viewing on the opening day of the show. Main features include 28 Cue Playback Masters, 200 pages of 128 Direct Access Programming

Palettes, and Multiple times on Attributes and Fixtures. This is a lighting desk that looks even more intuitive to program than its predecessors, everything about it is designed to make it faster and easier to use.

The ever-popular Bandit Lites Bar rose to a new challenge at this year's show: while many US exhibitors closed early on Tuesday following the violent and savage raping of their nation in full view of the world, Bandit chose to stay open. Nothing to do with business, lighting, or the concert industry, this was entirely a social act, the bar providing a familiar, warm and friendly environment where people could talk, commiserate and share. Thanks.

Another bunch of New Yorkers dislocated from their home city as the chaos there unfolded, Barbizon were talking about the many products that they distribute



around the USA and the world, concentrating in particular on the speciality tapes being developed for the entertainment industry by Pro-Tapes and the Permacel Corporation.

B & K Braun were showing the latest of its GLP (German Light Products) range. This included the new Mighty Scan, now with 150W discharge lamp lightsource and the interesting 'Blue Tools' moving light fixtures which were previewed. The Blue Tools are a quartet of modern-designed, blue-coloured moving heads consisting of a washlight, a spotlight, a conventional scanner with mirror and X/Y movement and a moving base/moving mirror combination.

Eeek - now here's one we bet Steve Terry and the other originators of the DMX512 control standard (undoubtedly a major contributor to the industry

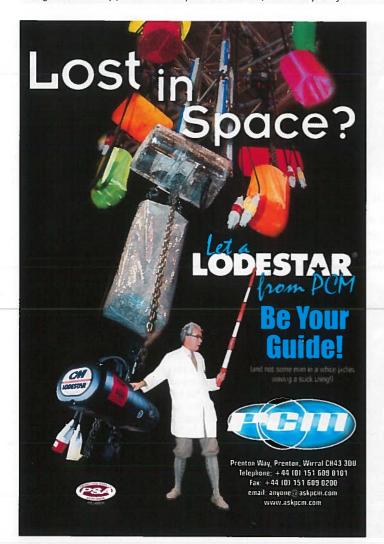
Avolites: Steve Warren (centre) draws quite a crowd for the launch of the Diamond 4 Inset, CCT Lighting: David Manners on stand

growing to the size it now is) never anticipated: DMX control of automation! This is what Blackout Triple E are promising with their new TracDriver, previewed at the show. A rack-

based module will control any Blackout Triple E system via DMX, allowing track movement to be controlled from a lighting console. We wonder who'll be the first to have the fixture personality files for that . . . and will WYSIWYG be able to render it?

Bytecraft Automation are increasingly known as serious players in the lighting market - the lighting for last year's Sydney Olympics Opening and Closing Ceremonies was a clear and stunning testament to the quality of their work and the seriousness of their ambition. Their automation division is equally impressive; products from their State automation system were on show and attracting plenty of interest.

CCT Lighting's principal attraction was their expanded range of radio-controlled dimming modules, following the system's preview at last year's PLASA. The T-bar that took a mains feed in and received radio control for six lamps is particularly neat and is proving popular with schools, small venues and shows that require





**Venue Technical Consultants Technical Design Services Event Technical Production** 

Theatres, Live Venues, Multi-purpose Spaces, Heritage and Exhibition Projects, Trade Shows + anything interesting or unusual

#### www.ldps.ie

Based In Ireland, Active Worldwide

Phone: +353 (0)21 450 8162 Fax: +353 (0)21 450 8168 E-mail: Idpsinfo@ldps.ie

Please note that LDPS Ltd is the new name for Lighting Design and Production Services

#### THE USED FLIGHTCASE COMPANY

**NEW AND USED FLIGHTCASES/BAGS/COVERS** FOR SALE OR HIRE

Over 400 cases, bags and covers in stock Cheapest in UK

**BUY-ON-LINE NOW AT** 

www.spider-engineering.co.uk

OR CONTACT STEVE OR NIGEL

Tel: +44 (0)1827 60009 Fax: +44 (0)1827 313877 E-mail: info@spider-engineering.co.uk

## ShowNet – the best network in the lighting industry just got better...



Leading the world in reliability and performance. Let us create a network to suit your requirements.



strand Lighting's ShowNet product line is the most advanced and widely specified lighting control network available. The first TCP/IP network for the entertainment industry has now further expanded with the introduction of the compact and flexible dual speed SN110 ShowNet DMX node.

Strand Lighting has built the largest network systems in the world. Now with the powerful and affordable SN110 nodes the benefits of networking are

available to facilities and applications of all sizes. DMX signal distribution has now become extremely cost effective. Advanced DMX data management combines with console to console communications and remote video displays to create fast, effective and reliable control of all elements of your lighting systems.

SN110 Nodes may be configured with Strand's popular ShowNet software or with any Web Browser providing greater flexibility for all users.

## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001

Mico Lighting, also specialist lamp suppliers, were branching out into LED technology this year with a new range of LED fittings. At the other end of the spectrum, the company were also showing headphones, microphones and the Philips' DVDR recordable DVD system.

Monacor highlighted their new direct drive turntable, the DJB 250, featuring high torque motor as well as a new range of DJ mixers – the MPX 20, 30 and 40. These are cost-effective and made for the home/bedroom market. They also had three new keenly-priced radio mics, including one with headset.



The sole product launched by Navigator Systems this year was their RentalDesk asset tracking software. The package is in response to customer demand and caters for small businesses at a very low cost. RentalDesk is Windows-based and features include permitting the user to customise screen layouts to suit company needs.

The Neutrik stand was cleaned out of over 1000 product brochures on day one of the Show and was clearly a popular place to visit. The EtherCon range of robust RJ45 connectors was launched, a result of positive industry feedback gleaned prior to the Show.

French company OXO specializes in the manufacture of inflatable protection systems for lighting and electrical equipment and the Upside/Dome (distributed by Adda Super Cases in the UK) is their latest release. New products in their lighting accessories range include the KAT black light projector – a compact 400W unit with external ballast.

PC Werth has a pretty impressive track record for bringing advances in hearing aid technology to the UK market. Though they work with several manufacturers, one of their key alliances is with Phonic Ear, whose Easy Listener FM and StarSound infrared systems are proving popular.

Performance Light & Sound are distributors of Strong lighting products from Spain – amongst others – and showed their confetti and foam cannons. From Tasker they had the unique C283 cable which combines mains and audio in one shielded cable allowing power and signal for 'PA-on-a-stick' applications. They also had a selection of Beyma speakers.

Right, Coe-tech: Ian Brown with the Coemar ProWash LX

Below left, Navigator Systems: L-R, David Rose, Greg Smith (Navigator USA), Emma Cresswell, Helen Ritchie and Richard Cresswell

Bottom, Clay Paky: members of the team pictured at the official press launch of the company's new products

quick fit-ups without the hassle of running control cable around a room. The Freedom profiles, together with the new, smaller Freedom 2000

dimming range, were also on show, along with the mini and Helios architectural lanterns.

The Celco brand returns to PLASA with three new products: the Celco 24/48 is a 24-channel DMX light desk priced and intended for the small conference and education market where high-cost control sophistication is not required. Fusion is a neat, but effective, DMX recorder, and Platinum, the PC-based lighting desk previewed by Celco at last year's PLASA, is now in full production.

Cirro Lite showed the new Soft Sun PAR range from Lightning Strikes and also demonstrated an

assortment from the Lightning Strikes strobe range – from the Firefly strobe developed for the movie Perfect Storm to the maverick 70,000kW unit as used by Madonna, Aerosmith and a host of other rock 'n' rollers. Also on show was the Kino Flo range of fluorescents.

Business continues pretty much as usual for City Theatrical, still promising to move, but still based at the same address in the Bronx – and so far unscathed, physically at least, by the events further south in Manhattan. The company were

showing more variations on their popular AutoYoke moving light, including versions fitted with Strand's SL lantern (a zoom version is promised soon) and a 2K fresnel; this unit, with control over beam size, looked interesting and should appeal to many theatres.

From Clay Paky comes the Stage Profile SV, a silent version built

> specifically for TV studio and theatre environments. This 1200W lamp features four-blade beam framing, the blades being full width, so a single one can

block the beam totally, allowing sweeps in all directions. The Stage Zoom and Stage Color are also now available in SV versions. The CP Color Line is available in 150, 250 or 400 versions; a simple wash unit requiring just four channels of DMX for operation. Beam shape and spread can be altered by filters and diffusers added to the front and you can select either RGB or CMY colour mixing. Simple, but effective, CP also now offer a Cyc Head, an add-on lens unit giving an 80 degree spread to any Stage Color product.

Coef's new MP 700 Zoom is an extremely compact lightweight zoom focus moving head at an affordable price. Its main features are zoom, 11 to 24 degrees (linear),



motorised focus, nine rotating gobos, iris, 33 colour combos plus white, with rotating prism and frost filter. Just 28kgs and a claimed 40% cheaper than its nearest rival – not bad.

Coe-tech introduced new product and product upgrades from Coemar at this year's show. The I-Spot 150 is a small moving head lamp with six rotational,

indexable gobos and seven colours plus white. I-Spot has on-board cue storage, up to 144 cues x nine programs, for remote playback, plus sound to light. The Super Cyc 2.4 is a moving head large format cyc light with full CMY colour-mixing based on the established Panorama head. At 110,000 lumens with four lenses of varying spread, this should prove a popular tool.

LED lighting developers Color Kinetics were expanding their range of LED-based lighting products in a number of directions, including underwater, with the new C-Splash submersible colour-changing unit. For more demanding installations, there is the iColor Fresco, a brighter colour-mixing cove light, whilst for lower budgets, there is the iColor Cove LT, a lower-intensity cove unit for installations with lower light requirements and/or less money to spend. The company also launched a new version of their iPlayer playback unit (now called iPlayer 2).

It was a theme of evolution for Compulite, on the Stagetec stand, though there were one or two new products also in there for good measure. The tiny RAVE console is aimed at clubs, DJs and the like, with a fantastically touchy-feely joystick for waggling the lights around. Compulite's Windows-based Dimmer Monitor Software allows control of CompuDIM2000 dimmers,

these also now available in an installation version. The company were also showing two versions of their Nova yoke, into which virtually any lantern can be bolted, and a useful little controller that can convert DTMF touchtones to lighting console data.

Constella showed their new Chameleon 5 DMX cone effect that twists, opens and closes, their multi-beam Astra Moon scanner and the Astra

Star effect, which has 21 beams hitting a barrel and splitting. Constella are also setting up deals with various retailers to promote the PJ Lighting range of stands, G-clamps and cable trays.

DHA Lighting were celebrating their 30th birthday at the show; curiously, they were not the only company celebrating this milestone which gives some clue as to the age of our industry in its present form. Their stand featured a cleverly-designed animation sequence that showed off many of their products in an extremely subtle way – it wasn't until you stopped to analyse what was actually happening that you realized how complicated it all was! In particular it used the new YoYo+ indexing yoyo developed for and in use on My Fair Lady in London with a clever slotted gobo to give an effective rising spark effect.

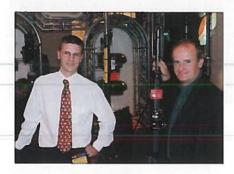
With Pani, Hardware for Xenon and E\T\C all attracting a great deal of interest in the potential large-format projection, Diap Assistance's work – making the film scrolls that feed these projectors – is likely to grow and grow in popularity. The company were showing examples of their





## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001







Griven: Above, Italian-made Griven product made a colourful impact on the stand of its UK distributor, Ambient Lighting

ESP: David Stressing of ESP (right) and Peter Stressing with the new line of stands from MobilTech

F.A.L: The 360 Laser from Italian manufacturer F.A.L was the latest addition to the company's 360 line of fixtures

Above right, CAST Lighting: the company's EMMY Award, won for its WYSIWYG software, was on display on the ETC stand-for all to see.





Cibachrome films and talking about the image quality and reliability advantages of this material.

E\T\C Audiovisuel were showing the production version of the 2.5K HMI compact PIGI projector they previewed at last year's show: this features built-in dimming, colour mixing and colour correction systems and can be used with a single slide carrier, with single-or double-film scrollers with either manual or automated scroll rotation or, for those who prefer slides to film, with the established AMD32 slide changer. The new Onlycue control software for the PIGI range was being previewed, this promising to simplify operation as well as supporting the extra facilities of the new projector.

Effective Lighting is the main importer and distributor for the Eurotech range from France. New products included the Strobocolor DMX colour-changing strobe, the Deco Light DMX gobo-changing projectors (holding up to eight gobos), the Colour Generator – a DMX-controlled multicolour fibre optic unit – and a 250/575 moving head unit – the Moving Plus+.

You could have been mistaken for thinking you'd accidentally wandered into a motor show when you reached Enliten - whose compact stand featured an even more compact SmartCar - on stand as a reflection of the company's success in supplying products to the autoshow circuit in the USA, particularly their Exhibition Par, an adaptation of the Source Four Par that uses MSR or CDM discharge lamps.

ESP had a selection from the extensive range of products they distribute, including a new 12x2.3K dimmer pack from RVE Technologie, the Titan range of lighting controllers, and stands and trussing from MobiTech, including the nice EasyRig, which allows lighting and sound equipment to be attached to convenient streetlights or tent poles!

Essential Stage Products' stand seemed like a PLASA show in miniature, covering the full spectrum of lighting and sound products, including Amptec amplifiers, Core Systems lighting controllers and MBHO microphones, as well as flightcases to put everything in.

Well, it seems to have worked: in the sweltering heat of last year's PLASA, ETC started an airconditioning fund. This year a number of exhibitors were heard complaining that it was too cold. Though whether this is entirely down to ETC's

contribution (about £1.50 plus a handful of foreign change) is unclear . . . Their principal featured product wasn't really on-stand, but in the pocket of ETC representatives or the hands of those trying it out. The WRFU, a wireless handheld remote for Obsession 2 is based on Compag's iPAQ pocket PC fitted with a Cisco wireless Ethernet card, and will be available as a hardware/software package or as software only. The company were also showing the final version of the WYSILink integration between WYSIWYG and faultreporting Sensor dimmers. The CAST Lighting gang were sharing the ETC stand, showing the Emmy award won by WYSIWYG (every home should have one!) and giving the occasional sneak preview of the next version of this now industry-standard product - which was looking pretty spectacular.

FA.L. added the new 360 Laser – a moving head light with laser built in. The light side is 575W with a full range of effects; in addition, a green, Class 3A solid state laser is controlled by integral microprocessor with 255 pre-programmed patterns. Also on show, the 360<sup>2</sup> comes as a PB variant – that's 'Plastic Body' to you and us. Ground Colour is a neat little IP67-rated outdoor garden up-light with seven dichroic colours, using a 12v 50W lamp source. Also for the architectural world, the Nocturno is an 1800W flood, dimmable, with CYM colour mixing, DMX controlled.

Hong Kong-based Fidelio were showing their comprehensive selection of fixed and automated lighting products, including the Movitec moving light range. Fixture library files for these lanterns for most common lighting consoles are available from the Movitec web site.

Perhaps of most interest to regular customers of Fourth Phase/LSD is the completion of the London stock integration programme. Now all projection equipment formerly sourced from Production Arts, is available from Fourth Phase's main London depot in Croydon, where they have stored their lighting inventory for the past two years.

Newly from Geni were the OBY 5 575W moving head, the patented Burst 360° barrel scanner and the ATMOS AF-900, 1200 and 1700 fog generators.

Gobos seem to be a growth item, with several of the established manufacturers now facing competition.

Goboland, based in Antwerp, specialize in high-quality black-and-white glass gobos which, unusually, they are happy to promote for use even in 2k lanterns.

Sometimes it's not the latest, flashiest product that is of most interest, but a new way of achieving something useful but tedious. Lighting designer Ken Billington's personal nomination in this category was on the Gordon AV stand: carousel projectors with a DMX control option, allowing carousels to be used in theatre shows without the complication of conventional projection controllers.

From Griven, exhibiting with UK distributor Ambient Lighting, comes the Acrobat PE 575Beam, the first time this lamp has been available with indexable gobo facility. A nine-colour system, plus UV and frost, this small moving head lamp features rotating prism and electronic focus - good specifications for a medium price beam light. The Gobo Clip is a three speed rotational gobo projector, with 30°-90° projection field, aimed at the retail market. Kolorclip (now in full production) is a basic150W external fixture with eight-colour wheel and in-built slow controlled cross-fade.

GTLasers were at PLASA for the first time. Based in Budapest, GTL offered Boston Laser Technology Inc's range of Nd:YAG lasers; featuring prominently was the YAG Laser Box, a self-contained scanning unit in a box



with an in-built store of 5,000 pictures and animations, plus all the usual 3D effects.

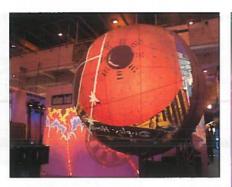
#### Hardware for

Xenon's stand once again featured one of those simple, yet immensely eyecatching,

demonstrations. This time it was Airslide, a sphere with a moving image projected

inside it! The company were also showing their singleand double-scrollers, available with or without rotating holders and all capable of being controlled from DMX, as well as their range of wide-angle lenses.

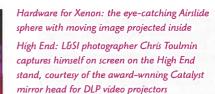
Two head-turners made the High End Systems stand un-missable. The long anticipated Whole Hog 3 made its debut in chic anodised blue with carefully detailed machined silvery controls. But this is not a case of style over substance: the Hog 3 is a highly functional lighting controller aimed squarely at the professional market with fully scaleable, DMX mapped by remote modules, there is effectively no limit to the number of modules it's possible to run. Running as a network on Fast Ethernet, the beauty of the Hog 3 concept is its flexibility, the desk being a control surface, the remote modules working as the engines of control. Similarly, Catalyst, from those masters of reflected light. Wynne



hardware and software that presents a host

of options for the hire company and user alike. Not just a panning and tilting mirror head for DLP video projectors, Catalyst is a creative tool that takes all the potential of a high power video projector and puts it in the hands of any creative designer who understands the possibilities of time, place, shape and animation. The Catalyst facilitates image scaling in all three planes, keystone correction, blending, trailing, overlay, plus a huge stock of DHA and HES stock images. You won't see many of these on a show, but the ones that are there won't escape your notice. Catalyst won PLASA Awards for both Design Excellence and Technical Innovation.

Highlite International BV from the Netherlands are an



covers DAP Audio products and Showtec lighting products. They fielded two new moving lights - the Typhoon 150 and the Hurricane 300. On the audio side, new products included a new self-powered range for small venues and installations, DJs and musicians.

Business as usual for Howard Eaton Lighting - which is to say if the stand occasionally looked slightly empty of people and product, it was because they were back at base frantically trying to finish off projects for shows such as the new UK tours of Beauty and the Beast and Miss Saigon, as well as the first European production of Aida. Products developed for these projects, including a new high-powered radiocontrolled dimmer and DMX-controlled fibre-optic lightsource, were on show.

'A world of choice' was dimmer manufacturer IES' claim at the show. Perhaps best known for their IGBT 'silent' dimmers, the company were introducing products covering a range of technologies and therefore price-points, from the Tri range of conventional triac dimmers through to itec reversephase IGBT dimmers and the new isine sine-wave





Metal-halide lamps were on show from PerkinElmer, who produce these and xenon lamps for film and theatre lanterns, projectors and video projectors. New was the 575W hot-restrike metal halide lamp aimed at the film/photography markets.

PLASA 2001 was a flag-flying exercise for Paul James and PJ Lighting - there were no new products, but that didn't stop them having a successful outing.

Power Genss are transferring the power technology that's been so successful in the film and TV business to the entertainment market. New was the 2kW.

portable electronic ballast for spotlights and beam lights. This is lighter and more reliable than other units, and the fact that it's electronic, extends the lamp life.

Renowned for their impressive 24" driver,
Precision Devices were also showing their new 6" driver, plus a selection of speaker cabinets that customers might not have had the opportunity to see before.

First-time exhibitor Pro
Events are an events
company who were
exhibiting in association with
Active Audio UK, distributors of the French
pro audio range, BST.

Pro Tapes & Specialists, a first-time exhibitor from New Jersey, were showing a host of nifty tape products for the entertainment industry. Of special interest was their new camouflage tape for gaffers and range of fluorescent tape for a variety of applications.

PROAUDIOUK.COM (PCDJ) are devoted to hard drive music systems. They construct tailored systems to interface with a number of manufacturers' control panels. Each 20Gb hard drive can store approximately \*4,500 music sources and the software enables facilities like filing, archiving, auto BPM, cue point memorisation, loops, etc. The new system at PLASA this year was P-DAS and it received much attention!

It was hard to miss Proel International's new, bright red stand. PLASA 2001 marked the UK debut of Discotech's new, affordable, spinHEAD moving lights, with features such as 14 colours, 16 gobos and a lamp life of up to 2000hrs.

Promo Only make promotional compilation CDs, ranging from mainstream radio to mainstream club sounds, progressive club and urban club. This is a subscription service for DJs and they can get monthly updates of the hottest music around

If you've attended a theatre, cinema or conference lately, it's likely you were sitting on a seat designed and installed by Quinette Gallay. Based in Paris, the company works from a 30,000sq.m complex and recent UK projects have been for Chelsea Arts Centre and UCI - VIP cinemas.

i-Light: red is the theme for David Kerr (far right) and his l-Light team

Below, Le Maitre: Malcolm Davis and Steve Ramos with the ProStage II range of pyrotechnics effects

Lee Filters: Paul Topliss is pictured with David Wilkins of Lancelyn Theatre Supplies, and the 'gallery' of 700 Series designer colours

amplitude-control dimmers. Updated DimSTAT dimmer monitoring software was also on show – and for those who haven't considered any aspect of dimmer technology beyond a light fading up and down, IES now offers an

eight-page pamphlet explaining the various technologies.

I-Light, a manufacturer of architectural control products and sister company to Zero 88, had a whole stand of new products. They were highlighting their iADAPT adaptive dimmer which auto-senses before dimming the load and is completely silent. They also had conventional and inductive dimmers, ballast controls and a new range of distributed dimming systems, where each unit talks to the others via a Can Bus system using standard Cat 5 cabling.

Well-known truss manufacturer James Thomas Engineering have

focused their attention on lanterns this year, specifically those based on the MR16 lamp, for which JTE already make several types. The new Parl 6 Outdoor lantern is rated IP65 for use in any outdoor situation. Made from

cast aluminium, the Par 16 Outdoor will accept all 12v MR16s and for colour, takes a 50mm diameter dichroic glass filter. Also for MR16 lanterns, the Image Plus Pro is a front-end focusing device that facilitates the use of Esize gobos up to a range of four metres. JTE has produced a gobo rotator to complement this device.

Taiwan-based Kupo not only showed a large variety of their established stage lighting products, but used PLASA to introduce their new series of LED fixtures, capable of producing 16.7-million colours. The flagship of the range is the CL300.

Another entrant to the world of LED lighting technology, Lagotronics were showing a selection from their range, including a new control software and, interestingly in a market where colour-mixing capability seems to be a standard selling point, a fixed-white LED designed to replace MR16 lamps. This product might be the one that converts many more lighting users to LEDs given that it is a direct replacement for a product they are all already familiar with

Laser Animation introduced their latest Laser Scan range of solid-state diode lasers. Complete with built-in scanner, the Laser Scan is available in a range of colours and powers - green, red, blue, from 50mW to 300mW, with a multicolour unit promised in the near future. Laser Scan runs on Pangolin or Laser Painter Live software.



Two years of development have finally come to an end for Laser Innovations and the new SA Series controllers are now available. Based on an embedded ARM Risk processor, the power of this system gives the ability to make 3D hidden line calculations in real time. The processor has a huge redundancy overhang, and Laser Innovations expect this hardware side of the system to endure well into the future and any subsequent software upgrades. Laser Innovations also launched their own UKbuilt 40W Nd YAG laser; plus the Cyclone – a low-cost, DMX-controlled, self-contained unit with 16 pages of 16 effects per page, output from a 100, 300 or 500mW solid state laser.

Laserlight introduced the Stealth 360, a visible 1W green diode laser mounted within a small moving yoke light chassis. The unit will run off DMX (2 channel, plus 2 for HR positioning) and has automatic mode and sound activation in-built.

Italian lighting manufacturer LDR used PLASA as the launch point for three new lantern ranges: the Suono 650 PC and fresnel, Nota 1200 PC and fresnel, and the Tono 2000 PC and fresnel. These have a neater, more modern physical design than their predecessors, and possess a build

quality easily on a par with any of the leading brands, hence the attention they attracted.

Le Maitre's UK sales manager, Steve Ramos, reported that the company were having their busiest show ever, with new customers keeping the stand packed. On show was the Pro Stage II professional pyrotechnic range and the new colour catalogue for the range. The SureFire Wireless system and the SureFire Digital Control system were also on display.

Lee Filters continued the trend for deceptively simple, yet utterly effective, ideas: let lighting designers come and guddle about in chemicals to make their own colours. Bingo: they can no longer complain about not having exactly the colour they want (if it's wrong well, they made it wrong!), we get lots of interesting new colours, and Lee get lots of great photos of leading LDs in overalls to put in a neat booklet in which the designers involved also explain why they created the colours they did. The resulting 700-series contains useful colours; the new Lee swatch book, arranged in colour-order but with an index for those who prefer to search by name, makes finding the right one easy.

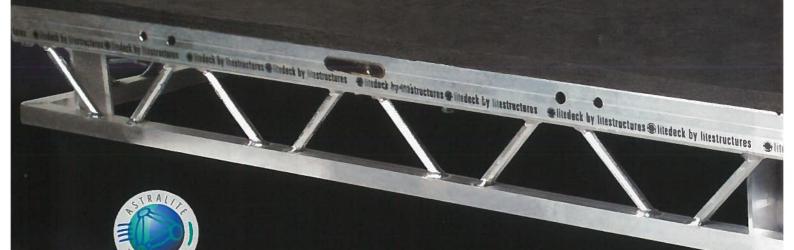
Star items on the Lightfactor stand included the Giotto 400 from SGM (more under SGM in this report), the High End X-Spot now with new beam-shaping module, Apogee's Line array and a new purpose-built ground support system from Prolyte. Attracting most interest was the range of high quality theatrical lights Lightfactor are promoting from the aforementioned LDR in Italy.



## STAY ON TOP

No more crawling around under stages fitting nuts & bolts.

litedeck is now available with the new unique 'toplok' system. One twist of an Allen Key securely locks or unlocks this staging.



TITE STRUCTURES

TREATIVE STRUCTURES HE AT HAS BEINE

tostructuros (GB) Limitod

Litestructures (GB) Limited
Langthwaite Grange Industrial Estate,
South Kirkby, Wakefield, West Yorkshire
WF9 3NR, England.
Tel: +44 (0) 1977 659800
Fax: +44 (0) 1977 659801
Email: info@litestructures.co.uk

Litestructures European Distribution Centre Hermannstrasse 12 D-48282 Emsdetten, Deutschland

www.litestructures.co.uk

Telefon: +49 (0)2572 954100 Fax: +49 (0)2572 954105 Email: info@litestructures.de

www.litestructures.de

## PLASA LIVE AT EARLS COURT 9-12 SEPTEMBER 2001

The educational drama specialists R&G
Theatre Services were showing a new
lighting bar system, the Nova System 3,
which contains both mains and DMX
cables. Also on show was the Limax
Neutralizer, sodium effect stage light that
neutralises all colours except those
highlighted by tungsten.

Ra'Alloy refer to their new-hinged Multi-Ramp as the "Swiss Army Knife of ramps". Fabricated in lightweight aluminium, it incorporates the company's non-slip Suregrip surface to give a magnetic grip in most weather conditions. It can be split for easy transport and storage.

RAT Music Stands' were showing a stylish new version of their classic music stand which now comes with the option of a 'Solid Classic' wooden tray. This was in direct response to musicians requests to have a stand that made it easy for writing on scores during rehearsals.

Rentalpoint's Rentalpoint2000SE is software aimed at the rental end of the entertainment and event market. Recent upgrades to the software have enabled it to be integrated with PAT testing and translated into French, Spanish and Italian, with other languages to follow.

Rubber Box were showing products from their specialist range designed for the entertainment industry. On display was the 16A Y – cord splitter, manufactured from 2.5 sq.mm rubber cable, supplied complete with plug and couplers or with bare ends.

S&H Technical Support Group received many positive enquiries at PLASA 2001 and were showing striking new products, which included the Colineum and Accopolis flame

Satic, first-time exhibitors from Korea, are distributors for three fellow Korean sound companies, and were keen to gauge market response to their work and products.

Sellmark Electronics were showing the new range of DJ crossfaders that are good for up to 500,000 operations and consist of a smooth and stable action. Mike Williams described DJs as the new "popstars" of the entertainment world, adding that there are three DJ mixers sold to every one guitar.

Italian company Sergio Cazzolais were showing their Sixtema Original Riser System in addition to launching the newest member of the Sixtema stage family – Floating Floor, a polycarbonate transparent floor.

On show were audio products from the various companies Shenzen Bao Ye Heng represent. These included the PAL-Astronautic series of loudspeakers and speakers from C-MARK

Martin Professional: a hugely impressive and award-winning stand

Lighting Technology: the company had two Vespa scooters on offer: Dave Cartwright is pictured with one of the winners, Dorian Kelly of Illuminati, and PLASA MD Matthew Griffiths (centre) who drew his name.

Below, MA Lighting: Carl Pierre Blasor, Katrin Discher and Michael Althauswith the grandMA Light console





LightProcessor's Q Commander 512 launched at PLASA 2000 is now in full production. By their own admission not the most fully featured moving light desk, the 512 is aimed squarely at the trade show environment where stability of control platform counts for more than a lot of whistles and bells. A new addition to the company's highly successful range of Paradime installation dimmers is the ParaSlide, a simple but stylish six-channel DMX control for remote control of architectural installations.

Light Projects is a manufacturer and importer of lighting in the architectural market. What this company offers, above

all else, is expertise. They know and understand their market, no better evidenced than by the development of the Volt Manager – a PSU for Low Voltage interior fittings that auto-senses and compensates for long cable runs (up to 30 metres). The Volt Manager also ramps up

supply slowly, increasing lamp life considerably. How does 8,000 hours for an M16 grab you?

As ever, Lighting Technology brought several interesting new items to the fair. New self-badged flame engines, silk cloth, fan and light source devices, are notable for their extremely quiet operation. The Par Colour, available as a static mount or in a relatively affordable moving yoke, is a colour mixing lamp that utilizes three HPL575 bulbs and fixed dichro' filters for colour mixing by lamp intensity. Basic to look at, this is nonetheless a very effective device in the right situation, and Lighting Technology have been

added a medium-long throw 1200W discharge light (also available as 575) and a 250 MSD versions suitable for

wise to get exclusivity on this one. LT has also

LSC Lighting seem to have noticed the gap in the market for a low-cost, low end lighting controller with the capability to control a few moving lights. The Frog range was Zero 88's answer; maXim is LSC's. It looks and feels a bit like the Frog, too, with manual faders, a touchpad for moving light control and in a range of sizes and capacities with or without extras such as floppy disk drives and external monitor support.

LxDesigns seemed to be on one big, show-long rolling demo of their LxDesigner PC lighting design software, a self-contained package aimed at allowing lighting designers to produce plans, paperwork and reports. We hope that LxDesigner will form part of a planned update of our 1998 Lighting CAD package survey; look out for it in the magazine early next year.

Lycian were showing their extensive range of followspots, which cover just about every possible venue and show combination. It's strange how favour seems to have swung from Lycian to Robert Juliat when it comes to followspots in the UK at the moment, but the company seem determined to see that balance swing back.

There's no doubt that MA Lighting's grandMA is a powerful product; the problem has been that its power has also made it appear to be a formidable challenge to learn. Now it has a new ally in AC Lighting Inc's Mike Falconer, who did much to champion the cause of the Whole Hog 2 in its early days. Mike did the most convincing demo of the product ever seen. And a new distribution deal with AC Lighting in the UK as well as the US, in addition to the new baby grandMA ultra-light console, means that we're likely to be seeing these machines on a great many more shows in the near future,

Mad Manufacturing were gaining good feedback on preproduction models of their new EVL range of intelligent lighting fixtures - available mid-November, following the planned product debut proper at LDI. The products follow in the MAD tradition of stylish modern polycarbonate casing. MAD's DJ packages continue to be popular - two examples at the show were four 150W Halogen fixtures and control or four 250W scanners plus control.

On the Martin Professional stand, the JEM Glaciator is a smaller, slightly lower power version of the old Heavy Fog generator. For very little loss in output, this is altogether a more user-friendly item, particularly the size reduction. The MAC 2000 Performance now features four bladeframing (rotatable) and Gobo Animation. Not quite full animation, this feature works on moiré-type interference between two rotating gobos to produce effects. The sea and flame effects on show were first class, and apparently a collaborative effort twixt Martin and DHA has determined other gobo combinations to produce desired animated effects. The MAC 600 now comes in NT version, giving an improved colour mix system and added colour temperature filters, with virtually noiseless operation. The Atomic 3000 Strobe, first seen in anger at the Eurovision Song Contest this year, is now in full production.

Handled in the UK by Decoupe until that company's demise earlier in the year, MDG were exhibiting in their own right and showing off their comprehensive range of



# Colour Mixing System



## 65,000 COLOURS AT THE TOUCH OF A BUTTON

Over 65,000 colours produced from one head. Fully Dimmable. Mains version controlled by DMX or a choice of remote controls. 12V version controlled by DMX, 0-10V, MIDI and a choice of remote controls. No moving parts. Can be surface mounted or used with a choice of fixings including Downlighter. Uplighter. Uplighter Shroud, Hanging bracket, Truss Mounting. Choice of lamps and beam angles. Up to 64 heads on one mains power pack Extruded aluminium case.

Colour is an everyday choice, what colour wall coverings? what colour furniture? what colour curtains? Not only are we faced with these decisions, we actually enjoy making them! But styles change, moods change and even the time of day can effect the choice of colour at that moment. How wonderful it would be to be able to alter the decor at the touch of a button to suit your mood.

"Cool Blue" for those hot nights, "Warm Red" for the cool ones, "Pale Pink" to soften a hard day and Oh! if only those artificial plants could look a more vibrant green.

Imagine this thought pattern: I think I'll have this room Red tonight. Mmmm! that's nice but a little paler I think. Excellent! but not as bright as that I'd like it to be more subdued. Perfect. !!! I'll change it again later when we have the party!! Maybe I'll even have

the lights changing in time with the music!

This is not fantasy or imagination, this is MIRAGE. A new light fitting with almost limitless applications.

IF YOU'RE SEEING EVERY COLOUR OF THE RAINBOW IT'S PROBABLY A MIRAGE!

# WIDE CHOICE OF FITTINGS

















Truss fitting

**Direct Mounting** 







Hand Held Single Remote Zone

Four Zone

DMX Programmable



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

www.njd.co.uk

+44 (0) 115 9394122 Fax: +44 (0) 115 9490453 E-mail: info@njd-electronics.demon.co.uk

#### CLASSIFIEDS

#### Don't forget to check out the classifieds section on our website for weekly updates...

#### www.plasa.org/media

#### **FOR SALE - GRIVEN SPILLO HMI 1200**

Fixed position (manual vertical angle adjustment) searchlight which projects a single beam that moves in a fixed angle oval arc.

On board speed control.

HMI 1200 lamp (not included).

Highly suitable for lower budgets, particularly for fixed installation in retail shops, discotheques, cinemas etc.

As new, unused!

£1,000 ono

For more information call +44 (0)1323 418400 or email: barry@plasa.org



#### **Taylor-Phillips**

**Recruitment Consultants** 

P O BOX 230, Smarden, Ashford, Kent TN27 8ZG Tel: +44 (0)1233 770867

> Fax: +44 (0)1233 770176 Mobile: 07899 968 616 E-mail: julie@taylor-phillips.co.uk

We are a Recruitment agency specialising in recruiting High Calibre staff. Are you looking for a change in direction?

We have access to unadvertised positions within some of the most prestigious national and international organisations in the industry.

#### For employers we promise to:

- Only put forward quality candidates
- Subscribe you to our monthly candidate e-mail list
- Give you our service free, you only pay if you employ a particular candidate

#### For candidates we promise to:

- Listen to how you want to develop your career
- Put you forward for positions which fit your requirements and skills

#### Hire Manager Location: Yorkshire Salary: £18-30K+

A hire manager is sought by this established company to develop and co-ordinate all aspects of their hire division across marketing, sales and administration, Ref:- HM262/1

#### **Lighting Programmer/Technician** Location: Egypt Salary Eq to: £25K +

An established company based in Cairo is looking for an experienced lighting programmer to work on their many productions, utilising the company's extensive stock of Clay Paky moving heads. Accommodation is provided as are flights to and from the UK. The successful applicant should be familiar with programming and operating moving lights in theatre and conference formats. Ref:- TP999

#### **Project Manager**

#### Location: Northern England Salary £25-30K

This established Installation Company is seeking a very experienced contracts manager to oversee all aspects of the company's lighting contracts. The successful applicant should be very experienced in installation contracts, the positioning of intelligent lighting, plus commissioning. Ref:- TPCM262/2

#### **Project Manager**

#### Location: London, Venue Salary: £30K+

This established Rigging Company is seeking a very experienced contracts manager to oversee all aspects of the company's London contracts. The successful applicant should be experienced in overseeing all aspects of temporary contracts including health and safety, get in /get outs, rigging, power etc. Ref:- CM280

#### **Sales Manager AV Products** Salary: £25-30K + Comm

The company manufactures and sells unique audio and video distribution systems, and works on a range of projects from small conference venues to stadiums. It has developed a range of distribution systems capable of solving many installation systems problems and was recognised by PLASA last year winning best product in this category. The successful candidate must have a track record in AV sales and preferably system sale. Ref:- TP:AVS165

#### 2 x Field Service Engineer **Location: North England/Midlands** Salary: £12-14K

These roles involve the on-site repair of various forms of lighting and sound equipment. Based primarily in the North East of England, the job will involve work throughout the UK, and candidates must be willing to travel on a regular basis. They must must also be capable of working under their own initiative and organising their own priorities when necessary. Ref:-SE225

#### Cinematographic Field Service Engineer Salary: TBC

A professional senior service engineer is sought for this established company in London. The successful candidate needs lo be fully conversant with film and cinema projection and associated equipment. Ref:- FP100

#### Area Sales Manager Location: South Salary: £30K+

This fast growing company requires a salesman experienced in giant daylight LED screens and associated services. Client list is music, sport and corporate-based. The successful candidate will have experience in selling large screen projection systems to the events industry. If you have the relevant experience and drive required to join one of the fastest growing area of the events industry call quoting job Ref:- AV1814 or 1810

#### International Sales Manager - Live sound Salary £35K+

An established French manufacturer of loudspeakers and amplifiers is seeking an international sales manager to spearhead its export drive. Candidates should have a track record in export sales and be able to demonstrate sales growth achieved whilst managing export lerritories. A working knowledge of French would be an advantage. Ref:- AS817

#### **Professional Audio Sales** Location: South Salary: £22-25K + Comm

This world-leading manufacturer of studio recording and processing products is seeking an experienced and aggressive UK sales professional. If you have a sound understanding of studio technology and practice, and have the energy and commitment needed to succeed, call quoting job Ref:- AS199

#### **Audio Systems Sales Location: London** Salary: £20-35K subject to experience

An established audio systems supplier, specialising in sound reinforcement, installation and AV systems, is seeking to recruit a new member of an already strong and diversely skilled sales team. The role involves both office-based work and field sales and requires a professional, enthusiastic and results-driven approach, combined with appropriate skills and experience. Ref:- AS160

#### Software Engineer Location: South Salary: £25-30K

This well-established UK manufacturer is seeking a software engineer with the following skills. A thorough knowledge of the C programming language and visual basic, as well as assembly language programming (preferably for the PIC range) is essential to this position (some knowledge of C++ would be an advantage). To apply e-mail or call Julie quoting job Ref:- SP179/2

#### Electronics Design Engineer Location: South Salary: £25-30K

A UK lighting manufacturer is looking for an individual to liaise with experienced clients and engineers in the industry and write design specifications and draft feasibility studies. This will include high frequency power conversion circuits with both bipolar and mosfet devices. All products need to be designed to the relevant RFI emission standards. Responsibilities include building and developing prototype circuits, as well as costing and production of parts lists. Ref:- SP179/1

#### Southern Field Sales Salary: £18-23K+

This high quality UK pro-audio distributor is seeking a salesman to cover AV, installation and MI dealers south of Birmingham. Would suit a retail MI salesman looking to develop his/her career into a field sales role Ref - SP231

#### **Export Sales Manager -**

Broadcast Electronics Salary: £35-45K+ This leading British manufacturer of broadcast electronics seeks a

lechnically well-grounded sales manager to manage and develop its business in the Asia region. Extensive travel, together with substantial autonomy, is offered for the right candidate. Ref:- 1815

#### **Business Manager -**Leading Pro Audio Brand Salary: £35-50K+

A leading US manufacturer of studio recording products is seeking a key individual to help formulate and drive aggressive business activities in the UK and Europe. You will have worked in a senior sales/marketing role and will be experienced in the recording equipment sector, International business experience will be advantageous. To apply e-mail or call Richard quoting job

#### **UK Field Sales - AV Products** Salary: £25-30K+

Our client is an established UK manufacturer supplying market leading product for the display and AV industry. It now seeks a dynamic and experienced UK sales manager to drive business growth via an existing network of installers, contractors and dealers. Ref:- 118

#### **International Sales Manager** Salary: £35-40K OTE

Well established UK manufacturer is seeking a sales professional to handle the company's export market. Meeting with established distributors, creating sales quotas and building new distribution agreements are just part of this exciting position. Product background is not required, as this is a niche market so training will be provided. Candidates should have at least one extra language, such as French, German or Spanish. Ref:- TP0142

All applicants should send a CV, along with a hand-written covering letter, explaining why you would suit the position, along with latest salary package information.

For the latest positions check our website www.taylor-phillips.co.uk



#### URGENT L-ACOUSTICS RECRUITS

#### **L-ACOUSTICS**

is a designer and manufacturer of internationally known professional sound reinforcement systems.

As part of its continuing development programme to offer the finest service to its customers, L-ACOUSTICS is now recruiting new personnel to join its dynamic and motivated team.

We are looking for professionals with qualifications and experience in the following sectors:

- International Sales and Marketing Management
- Engineering and Production Management
- Mechanical Design Engineer with specialization in material properties and loudspeaker rigging.

Job location: France, South of Paris

Please send your resume to the following address: ghislaine.johnston@l-acoustics.com

#### L-ACOUSTICS

RD40 91400 Gometz-la-Ville, France.

Tel: + 33 (0) I 60 I2 75 47 Fax: + 33 (0) | 60 | 12 55 | 18



#### Career Opportunities

Do you have a background in the exhibition industry? Do you know the right people? Are you that dynamic individual we are looking for? To enhance the NEC branch we are seeking a manager who can bring the right contacts to the business as well as develop and manage the current operation. It is likely you will currently be in a management role within the industry and are looking for the next

#### Branch Account Handler- London

Due to continued growth at our London operation we need to recruit a further Account Handler. The right candidate will have proven communication and customer service skills, ideally from within the industry. You will be computer literate, enthusiastic, and eager to learn and develop. As a member of a small team you will need to be fully committed and above all enjoy what you are doing

Dry Hire Project Manager
Based at our head office in Bristol, this additional person will be completely responsible for dealing with the technical aspects of all large hire projects, including West End shows, from order, through to completion and invoice

#### Audio Visual & Audio Production Services Co -ordinator

Following the success of our Audio Production, AV is now an area of expansion for us, we are looking for someone to assist both department Managers by supporting them in their roles. The position is based at Bristol, and seen to be a very much 'Hands-on' position.

#### Branch Account Handler (Plymouth Branch)

Based in our Plymouth Branch, some experience in sales or customer service related duties is essential. Knowledge of technical equipment related to the entertainment industry would be an advantage

#### Rigging Technician

We are looking for someone with experience that will be keen to work both in our Hire Department (Warehouse) and also on site for the Production Department.

The fastest growing team in our hire department is now looking for another member to prepare, maintain and test moving heads and dimmers. This job will also require on site work from time to

#### Sales Order Picker (Central Stores)

This person will have experience in a stores environment, picking goods for despatch to our

To apply, please contact Paddy Maclennan, Human Resource Manager, Stage Electrics, Third Way, Avonmouth, Bristol BS11 9YL Tel:(0117) 937 9504 or visit www.stage-electrics.co.uk for a full job description



LIGHTING, SOUND, AV AND STAGING EQUIPMENT: SALE/HIRE, INSTALLATION AND DESIGN . .



#### **Centre Stage Engineering Ltd**

engineering with expertise and experience

- > Motorised & manual winches
- > Power, c/w & hemp flying systems
- > Elevators and revolves
- > Maintenance & LOLER inspections

tel: +44 (0) 1842 752 020 fax: +44 (0) 1842 752 081

e mail: info@centre-stage.co.uk web: www.centre-stage.co.uk

Whatever you are doing! We have the Lighting, Sound & FX Technology to make it a Success!

172 High Rd, London N2 9AS +44(0)208 883 4350





telephone: 44(0) 1480 494540 facsimile: 44(0) 1480 494206 info@lemark.co.uk

Self-adhesive Tapes and Accessories • Custom Gobos in Steel or Glass Manufacturers of Printed Labels and Effects • Distributors for GAM and City Theatrical

#### AT EARLS COURT 9-12 SEPTEMBER 2001

#### Check out all the news & reviews from the PLASA Show

Log-on to www.plasa.org/show for post-show news & reviews, award winners, full exhibitor listing and details on next year's event



Abstract - Allen & Heath - Andolite - Anytronics **AVR Downlighters - Bose - Citronic** Clay Paky - Cloud - Crown - Denon - Doughty Electrovoice - ETC - Fabtronic - Formula Sound Griven - Inter M - JBL - JEM Smoke - Le Maitre Martin Audio - Matrix - Mode - NJD - OPTI - Osram Panasonic - Peavey - Powerdrive - Precision Devices Pulsar - QSC - Rane - RCF - Rosco - Sabine - Sanyo ShowMagic - Shure - Soundlight - Stanton - Technics Trantec - Tri-Lite - Wharfedale - Yamaha - Zero 88

Unit 4G, Euroway Trading Estate, Wharfedale Road, Bradford, West Yorkshire, BD4 6SG Tel: +44 (0)1274 651600 Fax: +44 (0)1274 651190 www.dialsoundlight.com e-mail: info@dialsoundlight.com



#### **BAFFLE-ONLY SPEAKERS**

For a new concept in speaker systems, bass bins & monitors

for the professional owner, installer & contractor.

#### www.scaraudio.com

Tel 01237 424508 Fax 01237 422839 E-mail: sales@scaraudio.com

#### www.plasa.org/news



Professional Loudspeaker Repair Specialists for all Makes of Power Units

Manufacturers of the P.T.P. Series: Professional Range of Chassis Loudspeakers, Tweeters and Horns,

Whether you are a first-time musician, church, school, disco, theatre, cinema, showman, sound company or superstar... we can help!

Unit A4. Askew Crescent Workshops Askew Crescent, London, W12 9DP

Tel: +44 (0)20 8743 4567 Fax: +44 (0)20 8749 7957

email: paul@wembleyspeaker.demon.co.uk website: www.wembleyspeaker.demon.co.uk

#### **FOR SALE**

#### **GRIVEN SPILLO HMI 1200**

Fixed position (manual vertical angle adjustment) searchlight which projects a single beam that moves in a fixed angle oval arc.

On board speed control

HMI 1200 lamp (not included).

Highly suitable for lower budgets, particularly for fixed installation in retail shops, discotheques, cinemas etc.

As new, unused!

#### £1,000 ono

For more information call +44 (0)1323 418400 or email: barry@plasa.org

#### LIGHTING HIRE SALES SPECIAL F/X

#### STAGE CONTROL LTD

#### **AVW Controls Ltd**

**Specialist Stage Machinery** & Motion Control **Engineering** 

Tel: +44 (0)1379 898340 Fax: +44 (0)1379 898386 www.avw.co.uk



#### MALTBURY STAGING

Staging, seating and structures for the performance & event industries throughout Europe

Metrodeck Steeldeck 7.5 Ambideck Aerodeck

Contact us on: 0845 130 8881

www.maltbury.com
the staging specialist

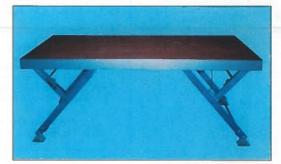


The industry's leading public relations and marketing agency for over 20 years

harmer public relations

eastgate house • eastcastle street • london win 7pa
T +44 (0)20 7580 6334 • F +44 (0)20 7323 4817
E mail@harmerpr.com

#### Varia Aluminium Rostra



These versatile units can be used to create stages • podiums • catwalks • walkways



Tel: +44 (0)20 8549 8590 Fax: +44 (0)20 8549 8290



Gecko image Projectors Custom Gobo Service Over 900 Gobo Designs Colour & Monochrome Glass Gobos Digital Light Curtains

Digital Light Curtains
Animation Effects
Projection Slides - all formats
<u>Fibre Optic Equipment</u>

284-302 WATERLOO ROAD LONDON SE18RQ

- LONDON SE18RQ
- (at ) +44 (0)20 7771 2900
- sales@dhalighting.co.uk



We can now offer an in-house design service of your smaller adverts for a nominal charge including:

- Layout
- Scanning
- Colour Proofing

For more information or a quote contact:

Sonja Walker, Tel: +44 1323 418400 E-mail: sonja@plasa.org

www.plasa.org/media

#### **OAKLEIGH CASES Ltd**

#### FLIGHT CASES AND BAGS CUSTOM MADE

Tel: +44 (0)1707 655011 Fax: +44 (0)1707 646447 E-mail: sales@oakleighcases.com Web: www.oakleighcases.com





TOURGUIDE SYSTEMS
PROLYTE TRUSSING
ROSTRA

RADIO MICROPHONES

www.gradav.co.uk

UNIT C6 HASTINGWOOD TRADING ESTATE, 35 HARBET ROAD, LONDON, N18 3HU. Tel: +44 (0)20 8803 7400 Fax: +44 (0)20 8803 5060



Lighting Hire and Sales

WHITE LIGHT

London Tel: 020 8254 4800 Fax: 0208254 4801 info@whitelight.ltd.uk

Tel: 01422 839 651 Fax: 01422 839 773 info@whitelight-north.co.uk

www.whitelight.ltd.uk

NITE LITE HIRE

We are open 7 days a week until late providing a high quality of service whether it's for one special effect or the complete technical production

INTELLIGENT? 4 x Mac 250+ 1 x Avolites Azure JEM - SMOKIN? 1 x Monitor All leads included ZR22 DMX £250 week

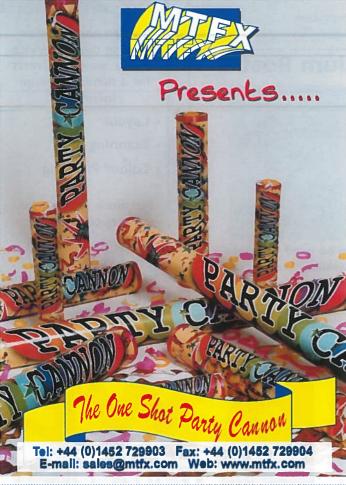
TRILITE TRUSS | BRIGHT? £5/METRE, week Par 64 **TECHNOHAZE** £25ea/week

Ex-Hire £4ea/week Source 4

£8ea/week

stock at low prices and in good 25/50 Zoom condition.

Tel: 01908 586400 Mob: 07980 927153 Sales@NITELITEHIRE.CO.UK LIGHTING - - - SOUND - - - POWER DISTRIBUTION - - - STAGING - - - EFFECTS





#### www.plasa.org

#### **ELECTRONIC**

Design & Build To Your Specification © Custom solutions for special projects Bespoke equipment for specialist

- applications Product design
- Electronic, electrical, PCB & software design services
- Specialist solution providers to the entertainment technology industry
  Tel: +44 (0)20 8683 3433
  www.ibexUK.com



Rental Point 2000 Hire Software

32 bit Windows software for Lighting & Audio Equipment, AV Hire/production/staging. **NEW VERSION** 

Software without compromise. nothing else even comes closel

☐ The service you expect ☐ Blazing speed Rock solid reliability

UK: Phone - Rick - Mobile 0468 316612 Canada: Tel: +519 725 4270 Fax: +519 725 3063 Australia: +3 9761 2727 Mob: 0407 541 290 RentalPoint Software: www.hirep.com



LASER LIGHTING CONTROL PC BASED LASER DISPLAY SOFTWARE & COMPONENTS TEL:+44(0)1795439913 www.laservisuals.com

For Daily Industry News Headlines... Log on to www.plasa.org/news

#### STAGE-TRACK LIMITED

#### TRACKS ACROSS THE WORLD

SPECIALISTS IN HAND DRAWN AND MOTORISED CURTAIN TRACKS. WINCHUNITS AND SCREENFRAMES. MANY ITEMS HELD IN STOCK

PHONE OR E-MAIL FOR YOUR FREE BROCHURE



HARBOUR LANE WORKS GARBOLDISHAM, DISS. NORFOLK, IP22 25T TEL: +44 (D)1953 688188 FAX: +44 (D) 1953 688245 E-MAIL: BALES@STAGETRACK.CO.UK

Hire of all types of Lighting and Sound Eauipment for Theatre and Entertainment use

#### Lighting Equipment Including

Golden Scan 3, Mac 250 & 300, Pars, Profiles, Scrollers, Dimmers, Control

#### Sound Equipment Including

Mics, Mixers, Amps. Effects, Speakers, Cables CD players

#### Special Effects Including

Haze, Smoke, Low Smoke, & Ice Machines, Strobes, UVs

Hinckley Leicester TellFax: 01455 619756 Mob: 07802 543176, www.showtech.org.uk

#### THE GRADAV EMPORIUM

#### LONDON TRADE COUNTER

We accept

**CREDIT CARD** • CHEQUE • CASH

written orders from account holders

SLIT DRAPE GOBOS SCENERY PAINT PYROTECHNICS · UV PAINT · FLAMECHECK · CABLES CONNECTORS · GAFFER TAPE · FILTER · AUDIO MEDIA LAMPS · FUSES · BREAKAWAYS · IRONMONGERY GLITTER · MAKE-UP · BLACKWRAP · SMOKE FLUIDS SNOW . **BATTERIES** • TUBE CLAMPS

PLEASE CONTACT US FOR YOUR FREE CATALOGUE

Nice people to talk to

www.gradav.co.uk

UNIT C6 HASTINGWOOD TRADING ESTATE, 35 HARBET ROAD, LONDON, N18 3HU. Tel: +44 (0)20 8803 7400 Fax: +44 (0)20 8803 5060

laca and lateralanda

#### 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: +44 (0)1953 688133 Fax: +44 (0)1953 688144

#### harkness hall online visit our all new web site FOR:

- PRODUCTS and SPECIFICATIONS
- PRICES
- ORDERS
- QUOTATIONS
- LATEST NEWS

Find out more about the biggest name in stage and screen

www.harknesshall.com

#### total event production



mail@lasergrafix.co.uk www.lasergrafix.co.uk tel. +44 (0)1763 248846

Specialists in image manipulation & F/X

Screens (water & inflatable), lighting, lasers, projection systems

Equipment hire & sale

#### Principal Furniture Ltd Staging & Seating ref. LS01to receive Specialists 5% off your first orde Call 01869 324488 for our full colour brochure

### TECHNOLOGIES

automation solutions Trade exhibitions

Providing modular Theatre musicals & plays

Visitor Centres

Product launches

State-of-the-art Museums

technology to Installation in theatres

meet your & cruise liners

automation needs Equipment for sale or hire









Stage Technologies Limited, 22 Highbury Grove, London N5 2DO United Kingdom Tel: +44 (0)20 7354 8800 Fax: +44 (0)20 7359 1730 email: automation@stagetech.com

#### ww.plasa.org/



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

5 Highwood Close, Glossop, Derbyshire SK13 6PH

Tel/Fax: +44 (0)1457 862811 E-mail: enquiries@plethltg.demon.co.uk

fast, efficient, M 078 5516 3731 modification to any professional F 020 8543 2337 audio equipment E slc@studiojo.co.uk



**PARABEAM 36 4-WAY** 



Ideal for table lighting. This for 3 hook clamps.

240V AC, 150W

Tel: 0208-520 2336 Fax: 0208-509 1332 64 Eden Road, London, E17 9JY



pre-wired bar has an IEC power inlet and outlet for 'daisy chaining' and fixings

Complete with lamps.



welcome to the single source of light **London** • Manchester • Newcastle • Paris Email: info@lighting-tech.com Website: www.lighting-tech.com

Lighting Technology

Colour Filter Colour Scrolls Any Size Any Time

The Colour Cutting Service By Lighting Technology Group

Tel: +44 (0)20 8965 6800 Fax: +44(0)20 8965 0950







#### **CERAMIC SPEAKERS**

PULSAR DEVELOPMENTS LTD MARLOW, ENGLAND TEL: +44 (0)1628 473555 FAX: +44 (0)1628 474325





requests work effectively & safely. Tel: 020 8236 0234 Fax: 020 8236 0235 E-mail: mail@flyingbyfoy.co.uk

technology to make even the strangest

www.flyingbyfoy.co.uk

The choice is yours.

Whether you want to

rent from a Series 300

Dealer or buy from a

Series 2000 Dealer.

#### **Almag**

http://www.almag.co.uk

rise-time chokes output chokes emc chokes pfc chokes

for

light dimmers electronic ballasts audio amp smpsus

with

low acoustic noise options available

e-mail

enquiry@almag.co.uk

#### Almag

17 Broomhills, Rayne Rd, Braintree, CM7 2RG, UK. Tel: +44 (0)1376-345200 Fax: +44 (0)1376-551917

#### Become a



member . . . contact Jan Shepherd

Tel: +44 (0)1323 410335

Fax: +44 (0)1323 646905

E-mail:

membership@plasa.org

Series 2000™ SALES DEALERS:

#### HISPA-LITE

Madrid, Spain tel +34 91 616 6422 fax +34 91 616 6425

#### LIGHT PARTNER

Herning, Denmark tel +45 97 26 96 00 fax +45 97 26 96 99

#### LTV GESMBH

Vienna, Austria tel +43 2236 9003 2110 fax +43 2236 9003 2119

#### NORSK SCENETEKNIKK a.s Spydeberg, Norway tel +47 69 83 73 73 fax +47 69 83 89 30

**RMC SHOW SERVICE** Helsinki (Vantaa), Finland tel +358 (0)9 560 670 fax +358 (0)9 560 67300

#### SCENETEC AND CO

Vevey, Switzerland tel +41 21 925 3777 fax +41 24 925 3778 Getting the VL2202™ spot luminaire, VL5™ wash luminaire and the Virtuoso™ DX console is easier than ever. The Series 2000"

and Series 300™ authorized dealer network makes VARI\*LITE. products

www.plasa.org/news

accessible to all of Europe.





Varl-Lite Europe, Ltd.

20-22 Fairway Drive Greenford Middlesex UB6 8PW England tel: +44 (0) 20 8575 6666 fax: +44 (0) 20 8575 0424 contact: Simon Roose, European Sales Manager web: www.vari-lite.com e-mail: info@vari-lite.eu.com

Copyright 2001 Vari-Lite, Inc. All rights reserved, VARI\*LITE<sub>0</sub> Series 2000", Series 300", VL5", VL2202" and Virtuoso" DX are trademarks of Vari-Lite, Inc.

#### Series 300™ RENTAL DEALERS:

#### ARENA LIGHTING Dublin, Ireland

tel +353 1 836 3366 fax +353 1 836 3363

#### **BACK STAGE LTD**

Birmingham, England tel +44 (0)121 327 3919 fax +44 (0)121 327 5774

#### **DELUX THEATRE LIGHTING**

Zurich, Switzerland tel +41 1 485 4242 fax +41 1 485 4244

#### **DP AUDIO**

Budapest, Hungary tel +36 1 208 1070 fax +36 1 208 1072

#### LIMELITE SRL Rome, Italy

tel +39 06 916 02081 fax +39 06 910 7732

LITE ALTERNATIVE LTD Manchester, England tel +44 (0)1706 627 066 fax +44 (0)1706 627 068

SPECIALISTS FOR LAMPS USED IN THE THEATRE AND ENTERTAINMENT INDUSTRIES.



- Premier Brands •
- Fast Efficient Service •
- Excellent Trade Terms •

Tel: +44 (0)113 256 7113 Fax: +44 (0)113 257 2358 E-mail: sales@mico.co.uk



Light Relief is a fund set up by, and for, the lighting industry, to offer assistance and support with life's catastrophes. We are appealing to companies and individuals to come up with creative ideas to raise money. If you would like to help, or simply make a donation direct, please e-mail lightrelief@wwg.co.uk



Contact Sheila Bartholomew for a full tist of books available

Tel: +44 (0) 1323 418406

E-mail: sheila@plasa.org or visit www.plasa.org/books



#### THE COSMIX FROM NEW HORIZONS IS A PROFESSIONAL DJ WORKSTATION.



#### FEATURES:

- EASY ASSEMBLY FROM FLAT PACK
- DESKTOP BIG ENOUGH TO ACCOMMODATE TURNTABLES AND MIXER IN ANY POSITION
- WIRING CONDUITS FOR DISCREET CONNECTION OF ALL YOUR LEADS
- AMPLE STORAGE FOR OVER 700 12"
- LOWER BAYS FOR YOUR AMP, TAPE DECK, MINI DISC ETC.

DISTRIBUTED EXCLUSIVLY BY NEW HORIZONS 243-245 HORN LANE, ACTON, LONDON, W3 9ED, UK.

WEBSITE: WWW.DIRECTIMPORTS.CO.UK EMAIL: INFO@DIRECTIMPORTS.CO.UK TEL: +44 (0)20 8993 5960 FAX: +44 (0)20 8993 7919

#### INTERNATIONAL DIRECTORY

To advertise in this section contact Barry or Jane on +44 (0)1323 418400 or Email: barry@plasa.org jane@plasa.org

#### **FRANCE**

#### ROBERT JULIAT

Route de Beaumont, F60530 Fresnoy-en-Thelle, France. Tel: +33 3 44 26 5189 Fax: +33 3 44 26 9079 High Performance Followspots, profiles and other luminaires, digital products and fluorescent systems.

#### **GERMANY**



- Outdoor Fireworks
- ➤ Stage Pyrotechnics
  ➤ Special Effects
  ➤ Trade

FLASH ART®GMBH Tel. -49/(0)521/92611-0 Fax -49/(0)521/92611-21 E-mail mail@flashart.com



GILDESTRASSE 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 S205 22 800 Fax: 0 5205 22 889

Concert, stage, TV and industrial lighting Design and Production Services

## Moving Head Systems

Amptown Lichttechnik GmbH - Hamburg Tel: 40-64600440 Fax: 40-64600445

#### **SWEDEN**



Fax +46-40-23 64 30 prisma⊕ prisma lius se



#### SWITZERLAND

#### POWER LYGHT BAG

Fabrikmattenweg 8, CH-4144, Arlesheim/Basel Tel: +41 (0) 61 706 94 49 Fax: +41 (0) 61 706 94 40

Equipment rental and services, State-of-the-art lighting Equipment rental and services. State-of-the-art lighting equipment for TV, stage and concent productions, exhibitions and product launches throughout Europe Xenon Troupers, Panis, Avo, Ceico, Thomas, Verlinde, Strand, CCT, Sky Trackers and searchlights At the heart of Europel

#### THE NETHERLANDS



See ad on page 10

#### **USA**

RUSH SERVICE NORMAL! TIME B ASSOCIATES

PRODUCTION SUPPLIES & SERVICES www.tmb.eom

LONDON NEW YORK

#### TOMCAT

Staging, Lighting and Support Systems Serving your tour and fabrication needs in the USA

> Tel: (915) 694 7070 Fax: (915) 689 3805

#### BML Stage Lighting Co., Inc.

Trussing • Ground Support • Rigging Intelligent Lighting • Sales • Rentals • Service Special F/X • Transformers • Touring Systems

10 Johnson Dr. Raritan, NJ08869 Ph (908) 253-0888 Fax: (908) 253-9530 www.bmlinc.com

#### BML Productions Inc.

Staging • Rolling Risers • Soft Goods & Tabs Barricade • Bicycle Barrier • Metal Detectors

10 Johnson Dr. Raritan, NJ08869 Ph (908) 253-0888 Fax: (908) 253-9530 www.bmlinc.com



STRONG INTERNATIONAL INC. FOR THE WORLD'S BEST FOLLOWSPOTS

4050 McKinley Street, Omaha, Nebraska 68112 Tel: 402-453 4444 Fax: 402-453 7238

#### **Wybron Inc**

The ones the pros use And use. And use. TEL: 719-548 9774 FAX: 719-548 0432



Motion Development Tel: 707 462 5031 Fax: 707 462 5006

#### L&SI Talks to the Industry Trend-setters

elloween, Bonnie Tyler and Gary Moore might appear to make strange bedfellows, but in the wonderful world of music anything is possible. For lighting designer Mark Scrimshaw, the primary connection is obvious - he has designed for all three on a regular basis for several years now. But there's more to it than that; the fashion in which this likable Midlander has accumulated his portfolio of artists is a lesson to all who would aspire to this fickle career.

Steve Moles

talks with

lighting designer

Mark Scrimshaw

"I was brought up in Bloxwich near Walsall, went to the local comprehensive, and didn't have a clue what I wanted to do when it came time to leave school." So far so good. "All I did know was that I didn't want a nine to five job like my father."

Wanting and doing are always two different things, especially for a

16-year old in the mid-eighties. Scrimshaw promptly signed up with a local electrical business. "It was a small firm but they did undertake to put me through college for my HNC in Electrical Engineering. But what really put the idea of lighting in my head was going to big rock shows; in particular I remember seeing Iron Maiden lit by Dave 'Lights' Beazley. I liked what I saw, and I thought 'I could do that'."

It was to be a few years before he realized his dream, but his passage there is filled with the trusty lessons of commitment and determination. "I started off by going to a local rock club; Mell Hatshorn used to promote local bands there and I talked my way into doing the lights, a few Pars and a Pulsar Rock board, nothing special." But special enough to get him noticed. "Balaam and the Angel (a Goth band that achieved fair success at their time) were to play the famous



JB's in Dudley. Their LD dropped them in it and I got the call." Scrimshaw was still studying and working full-time, but his employers were flexible enough to let him off early to dash over to JB's and get stuck in. "They were really good to me. I managed to hold my job and dart in and out of lighting for quite a time after that first break." And the break was more than the immediate effect of Balaam liking Scrimshaw's sense of timing. They took him on for a 30-date trawl around the UK.

"I'd put in extra hours at work when I could, then mid-afternoon I'd zoom off to somewhere like Liverpool Crazy Horse, or Salisbury Arts Centre, not getting home until two or three in the morning. Besides learning loads by operating all sorts of house rigs and desks, the band also taught me never to burn my bridges, to treat everyone equally, and to remember that someone you pass on the way up, might help you when you're on the way down."

When the Balaam tourette finished, Scrimshaw set about immersing himself in the business. He signed on as local crew at Wolverhampton Civic, lit the fading band Trapeze at local gigs, and volunteered his services to Party in the Park at Sutton Coldfield. "That's where I met James Dan who was with Meteorlites at the time."

Thereafter, Dan would often call the eager Scrimshaw when Meteorlites (or SuperMick, where Dan later moved) had a show in the Midlands, and notably a one-off for Skin, a band

managed by Johnny Alan of Sanctuary. For a couple of years, Scrimshaw bounced around between freelance work and his job, "but then I was made redundant and decided to go for it." It was payback time, and when he really needed it, the work was there. "Dan at SuperMick needed an operator for the Chippendales tour of Europe and off I went. James Dan also did a lot of touring musicals at that time. Although the money wasn't great, the tours were long, and again, I'd learn to operate all sorts of lights and desks. For several years I'd do one or two of these tours a year."

Between times Scrimshaw would fill in with oneoffs for the likes of LSD, or crewing on short tours. "I ended up lighting the support act on Alexander O'Neil; remembering Balaam's advice I treated them with all the professionalism I gave to the rest of my work. They didn't make it, but Matt Davis, their manager did - two years later I was lighting Bonnie Tyler for him, and have been ever since."

Thereafter his career really started to take off. Early in '98 Johnny Alan (remember Skin, two years earlier?) called: he needed an LD for Helloween. "I was whisked off to Europe, and then promptly off to Japan where we supported the re-formed Black Sabbath. It was my first experience of Stadium Rock, and the first time I got my hands on a big Avo board." The following year he returned with Helloween headlining, "and suddenly I had this huge rig, hundreds of Pars, colour-changers on everything, Cyberlights. I loved it, and it was everything I'd wanted since seeing Iron Maiden all those years ago."

Gary Moore followed. "Chris Ransom, his drum tech' also worked for Bonnie Tyler and recommended me," Scrimshaw's 'equal treatment' ethos paying dividends once again. "My big desire is to light one of the new bands." Which may just come his way. Sophie Ellis-Bextor, whose face seems to be on the cover of every magazine right now, will play a single show at the Scala in Kings Cross any day now - guess who's giving his time to light her?



#### Advertisers' Index

AC Lighting	60	Coe-Tech	31	High End Systems	3	LightProcessor	28	Profusion	109	TMB Associates	
Aliscaff	57	Colourhouse	24	Howard Eaton	43	Litestructures	105	Pro Media Systems	71	Tomcat	- )
Alistage	24	Compact Light Syste	ems 108	HW International	13/41	Live Business	108	Ra'alloy	57	Transtechnik	
Allen & Heath	89	Denon	91/97	IES	IFC	LX Designs	111	RB Lighting	34	Trifibre Containers	1
Aluminium Access Produ	ucts 26	EAW	37	InspHire	17	MA Lighting	95	RCF/Mackie Industrial	83	Used Flightcase Co	
Ampetronic	75	Electrosonic	72	JEM	45	Martin Professional	7	Rubberbox	24	UVFX	1E
Artistic Licence	6	enCaseit.com	10	Киро	10	Mobil-Tech UK	87	Sennheiser/DAS	33/69	Vari-Lite .	5/19/
Avolites	8	Enlightenment	84	L-Acoustics	9	Navigator	36/103	Set Lighting & Sound	63	Wembley Loudspeak	er
Bandit Lites	23	ESTA	60	LA Audio	OBC	NEC Rigging	30	SGM	27	White Light	
Batmink	39	ETC Europe	15	Laser Innovations	101	NJD	107	Shermann UK	109	Wilkes Iris	
beyerdynamic	21	E T C UK	20	LDPS	98	Northern Light	40	Smoke Factory	93	World Lighting Fair	
CCT Lighting	60	Flashlight	10	Lee Filters	4	Oakleigh Cases	46	Stage Electrics	91	XTA	1
Chainmaster	113	Forester Health	78	Leisuretec	25	Osram	65	Stagepoint	91	Zero 88	
CITC	97	Formula Sound	85	Le Maitre	22	Par Opti Projects	34	Stardraw.com	18		
Theatrical	34	Hand Held Audio	42	LGH Rigging	57	PCM	38/98	Strand Lighting	99		
Paky	11	Harkness Hall	58	Lightfactor 44/64/	70/76/82	PLASA Online News	54	The Effects Co	14		-

**Designers World Wide Choose** 



Our Name Says it All!



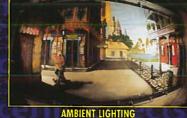
**AMBIENT LIGHTING** SAME ART UNDER UV LIGHTING

THE OFFSPRING

THE BIG EASY







MININIVECTORS

AMBIENT LIGHTING



SAME ART UNDER UV LIGHTING

THE VILLAGE **PEOPLE** 

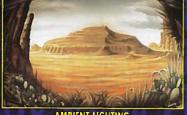
ROYAL **CARIBBEAN CRUISES** 



AMBIENT LIGHTING



SAME ART UNDER UV LIGHTING



AMBIENT LIGHTING



SAME ART UNDER UV LIGHTING

**FAR WEST RODEO** 





**AMBIENT LIGHTING** 



SAME ART UNDER UV LIGHTING

UV/FX Scenic Productions 171 Pier Avenue, Suite 355 Santa Monica, California USA 90405-5363 Tel: 310.821.2657 Fax: 310.392.6817 E-mail: uvfx@uvfx.com Website: www.uvfx.com

MGD's Blind Date, Alice Cooper, Madison Scare Gardens, Patti Labelle, Meatloaf, Usher

## ADVANCED ZONE MIXING TECHNOLOGY

## DUD A DIGITALLY CONTROLLED ZONE MIXER

# install din its security Confidence

The new Z135 'PubMix' Digitally Controlled Zone Mixer brings the power of more expensive DSP based systems into the budget of smaller venues such as Pubs, Clubs, Restaurants and Retail outlets. Featuring a full routing matrix of 1 microphone and 3 stereo line sources into up to 23 zones, the 'PubMix' system offers superb flexibility and value for money for quality conscious installations.

- Simple key touch programming
- Programmable Routing, Priority, Level and Equalisation
- Absolute security with key coded software lock
- 4 levels of user access
- Automatic Volume Dependent Equalisation
- Master Remote Control and individual Zone Remote options
- Paging unit option
- Standard CAT5 network installation
- Externally controllable via RS232



#### Master Remote Control Unit



This simple to operate, wipe clean unit, allows user control over an installation from a single location. The unit provides the installer with the capability to name both sources and rones, which are displayed on an LCD. The user can then control the volume, and with the right access level, the source, in each rone.

#### Remote Zone Controllers



The wall mounting ZXR1 and ZXR2 Remotes allow volume only or volume and Source Select from individual zones. Installation via CAT5 cable,



British Originals

#### Paging Unit



The desktop paging unit allows priority paging to 6 zones or groups of zones. Two paging units may be operated on the system network. The back illuminated zone designation strip is sealed beneath a wipe clean surface.