

# LIGHTING+SOUND

*International*



RICHARD - ON TOUR

PHOTO: STEVE MOLES

- ▶ Clay Paky and the Gold Standard
- ▶ Paris: Spring lines from Siel and AES
- ▶ The fringe benefits of Forced Entertainment
- ▶ New life in the Old Customs House, South Shields
- ▶ Out at night in Singapore
- ▶ Viewpoint: Out of Home Entertainment Technology



**MARCH 1995**

# SHUTTLE

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G R I V E N is proud to announce the launching of a completely and newly upgraded version.

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# Knocking spots off the competition



It's a fair cop. We changed the spots on the Dalmatian (by computer - we didn't paint her, if you're worried). But the image demonstrates two important things. First, you can have the colour you want, where you want it. And, secondly, technology and colour really must go hand in hand.

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MARCH 1995

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

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German Utility Model Reg. No. G9312884.3 and G9314158.5.  
All other worldwide patents granted or pending.

## PLASA Goes Ballistic

Taking place from 10th-13th of September, 1995, the PLASA Light & Sound Show has already broken previous records with over 250 companies pledging to take part. Of particular interest is the number of overseas companies who see PLASA as the major platform for launching products into the European and World markets.

Heading up this impressive list is ESTA, the Entertainment Services and Technology Association, who are bringing with them a powerful American contingent including Strong, The Great American Market, Lycian Lighting and MDG. Show organisers P&O Events are confident that the event will satisfy all visitor requirements and act as a showcase for the industry. Show director James Brooks-Ward told L+S: "PLASA has all the ingredients to make it work for both exhibitors and visitors, and offers a unique opportunity to see many products under one roof. Buyers can be assured of seeing the best technology on display anywhere in the world."

The event, which is one of only a few to be held in a major capital venue, prides itself on the range and type of products shown internationally for the first time (in 1994 a staggering 74 companies launched a total of 133 new products).

Matthew Griffiths of TSL (AV) and treasurer of PLASA re-emphasised this: "Clearly the Show is becoming the place to introduce new technology to the world. A large number of companies launch product at PLASA because it attracts such a high calibre audience."

If you would like further information contact Nicola Rowland at P&O Events on 0171-370 8179.

## E\T\C\ Target UK

International PLASA members E\T\C\ Audiovisual have set up a company within the UK. E\T\C\ UK Ltd will supply the British market with the French company's PIGI high power projection system. The system allows the pre-programming of the movement of two films within the gate of one projector, using specially designed software for Windows. Up to 24 projectors can be controlled in this way and repeatability of a programmed command is assured by optical coders which can position the films within 1/300 of a millimetre.

Ross Ashton is the managing director of the company which is located at Unit 2, Mill Farm Business Park, Millfield Road, Hounslow, Middlesex TW4 5PY, telephone 0181-893 8232.

## Total Fabrication Flies the Nest

Both the UK and US divisions of Total Fabrication have been purchased for an undisclosed sum from Light & Sound Design by Chris Cronin and Peter Johns. Cronin has managed the TF operation for some years, and plans to carry on the core business as before. Johns joins the new venture from LSD where he was general manager. The operation will shortly relocate from its present offices within LSD's Coventry Road headquarters in Birmingham to Total's nearby manufacturing facility in Glover Street. Ian Coles, also a former LSD employee, and Liz Coles will run the US arm of the operation, which will trade out of LSD Inc's offices in Los Angeles.

The agreement, which was signed just hours before we went to press, will see the company remain closely associated with LSD, whilst also pursuing an ambitious development plan. The first major project is the supply of two stage sets for Wet, Wet, Wet's forthcoming tour.

## Stage set for Stagetec

Andrew Stone, former joint divisional manager of Lighting Technology Projects, has left to form his own company. To be called Stagetec (UK) Ltd, the company will trade from new premises in Slough as from 3rd April.

The new operation will provide a specification, design, supply and installation service for a wide range of lighting and sound equipment to the entertainment industry, and already has advance work to ensure a busy first few months.

Stagetec will also be taking over the UK distribution of the Compulite range of control systems, digital dimmers, colour changers and associated products over the next few months. Compulite has expanded dramatically over the past couple of years and this year should see the company push into both new and existing UK market sectors. Stagetec's new premises incorporate a small showroom for demonstration and training which the company are offering free to interested professionals.

Stagetec can be contacted on (01753) 567500.

**Frankfurt Launch** - Garwood, manufacturers of the In-Ear Radio Station, will launch a new family of in-ear monitoring units at the Frankfurt Music Fair. The Garwood PRSII system, which comes complete with transmitter, receiver and ear-pieces, is a stereo UHF unit with the same audio quality as its big brother, The Radio Station. It is complemented by the new M-Pack, a hard-wired unit aimed at performers who remain stationary on stage.

The European launch of the PRSII will be covered in our review of the Frankfurt Musik Messe, along with all the other product launches and industry news from the show, in our April issue.

## Cyberlight Worship

Lighting designer Randy Taylor of Design and Production used a variety of Lightwave Research equipment, including 18 Cyberlight CX automated luminaires, to light the Prestonwood Baptist Church's annual Christmas Festival in Dallas, Texas.

The pageant, entitled 'The Journey of Hope', featured a choir of 350 and a cast of over 800 performers, and was typical of such events in the US. In addition to the Cyberlight CX fixtures, Taylor also employed 18 Dataflash xenon strobes, four F-100 atmospheric fog generators, and two Coldflow LCO2 exchanger modules. The automated luminaires were controlled via an ETC Expression lighting console. The event's elaborate set design and construction was handled by Wolf & Company, and the Lightwave Research equipment was provided by Gemini Stage Lighting.



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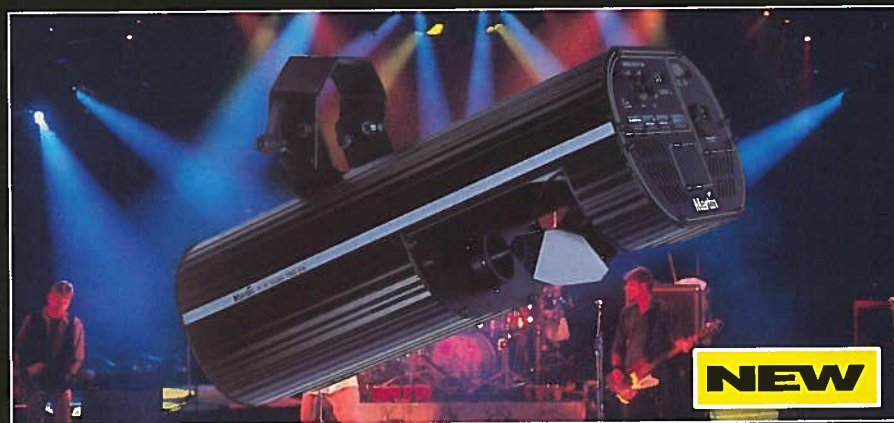
## **EENY** **Roboscan 812**

- Lightweight, compact and portable
- 11 radiant dichroic colors
- 11 gobos
- 150W THT lamp
- Microstepping



## **MEANY** **Roboscan Pro 218**

- 200W MSD lamp
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- 18 gobos
- Fast shutter control for strobe effects
- 2000 hours lamp life



## **MIGHTY** **Roboscan Pro 518**

- Rotating gobos
- Powerful color palette
- Prisms
- Frost filter
- 2000 hours lamp life



## **MO!** **Roboscan Pro 1220**

- New version - Now with:
- 1200W MSR or HMI lamp
  - Rotating gobos
  - Full DMX
  - Future protected

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## Swindon Live

Swindon Live is a new organisation set up to support live entertainment in Swindon and its first aim is to open a performance centre with a capacity for 1200 people, which will play host to a range of live entertainment from jazz to rock and from indie to alternative comedy.

The organisation also wants to create several satellite operations, including a professional lighting and sound hire and sales company, to supply to local companies and promoters, an entertainment agency and a training centre. The association also hopes to establish partnerships in training with other organisations in Europe using available EEC funding.

The association would like to hear from any companies interested in quoting on the supply of technical equipment for the new venue or organisations not based in the UK interested in the training partnership. Swindon Live can be contacted at 4 Park Lane, Swindon, SN1 5HG. Telephone (01793) 423176.

## All Set for New Look

To usher in the new year, Set Lighting & Design has changed its name, its partnership line-up and also relocated to a new address.

The company will now be known as Set Lighting & Sound, a move that reflects the company's increasing bias towards installation work. Jeffery Sprigmore has left to go his own way, leaving Guy Heselden as the senior partner. He has now been joined by Daniel Cross as a partner. The company has taken up residence in Martin Professional UK's former offices at Unit 8, Mill Hall Business Estate, Aylesford, Kent ME20 7JZ. The new contact number for the company is (01622) 717787.

## People in the News

Nigel Cunningham, formerly export sales manager of Millbank Electronics, and more recently international sales manager of Next Two Loudspeakers, has joined Metro Audio, the Cambridge-based manufacturer of theatre and stage intercom systems as chief executive. He will be responsible for the overall operations and sales of Metro Audio, including expanding the company's product range and introducing it to new market areas.

As part of Le Maitre's re-structuring programme, Andrew Harvey has been appointed product support manager. Harvey will be organising demonstrations of Le Maitre's pyrotechnics and smoke machines, as well as the Professional range of pyrotechnics. He will also be available for seminars for distributors, and will be able to organise full training where required.

Owl Video Systems, distributors of video projectors, monitors, videowalls and broadcast products, has appointed Richard Copeman, formerly of Electrosonic, to help in the further development of their videowall division, and Alan Roser, formerly of MAM Communications Systems, as audio-visual sales manager.

Sean Martin has left Canon Audio, where he was professional products manager, and joined the sales team at Turbosound as international sales manager.

Unusual Rigging Limited has appointed PR consultancy, Marketplace ID, to spearhead its forthcoming marketing drive, targeted at a number of sectors within the entertainment industry. Live events industry clients already with the Southampton-based consultancy include ScreenCo and Creative Technology.

## The Brit Awards



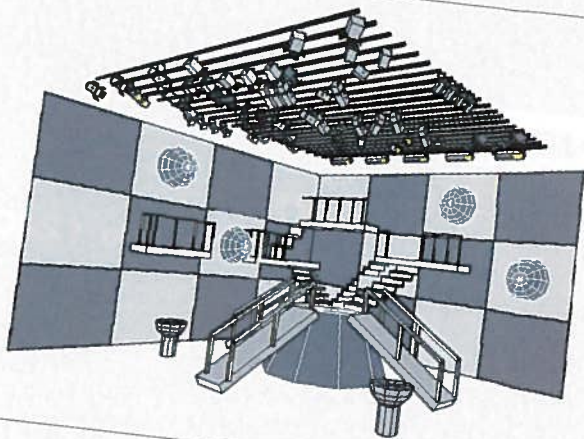
As we went to press, the annual Brit Awards were once again held in London and featured top artistes including Madonna (shown above) and Prince. Following their sterling work last year, Dimension Audio took charge of the sound system, and Entech returned to cover the lighting side of the show, continuing to dispel the memories of the TV nightmare of previous years. More technical information on the event will follow next month.

## Arri Update

We're all for saving our reader's money, but last month we took it a little too far in our news piece covering the Grip offer from Arri. We should have made clear that the additional 10% discount only applied to orders over £1,000. To add insult to injury, we also managed to reduce the Arri Sun 60, featured in last month's equipment news, to a 600W unit, when it is, in fact, a 6000W unit.

# STARDRAW 3D

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Stardraw 3D is a powerful, standalone true 3D Computer Aided Design package which runs under Windows 3.1. You can set the camera position and its focal point anywhere in 3D space allowing you to walk onto the stage and look up at your rig. It allows designers to create, visualise and present stage sets and lighting designs. Included is a large library of lighting equipment and trusses, so you can quickly produce highly detailed plots. You can also use the built-in editor to create your own libraries.

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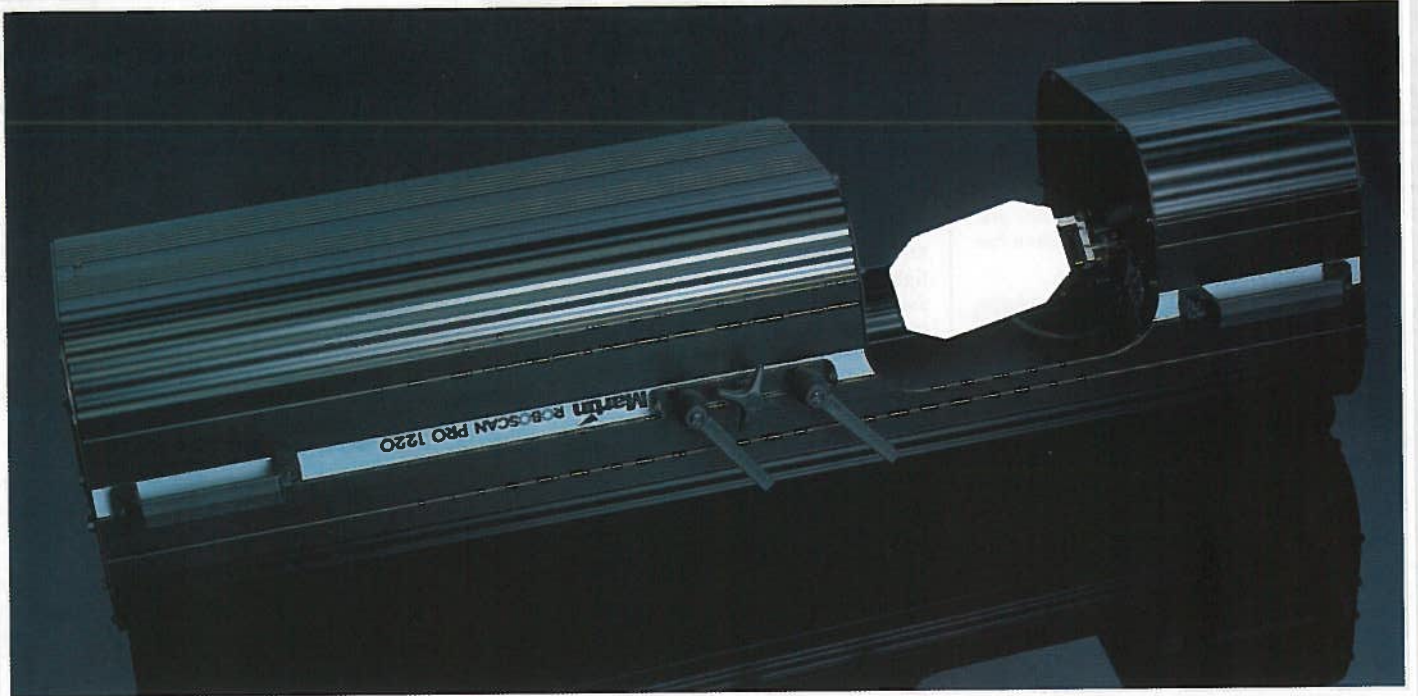
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## *That's the new Martin Roboscan Pro 1220 CMYR*

CMY is the extraordinary full color mixing system which has been added to all the other attributes which were previously synonymous with the quality and performance of the original Pro 1220. The R is for rotating gobos, of which there are no less than four on-board every model in the new series, plus 9 motorised gobos, which can be standard or custom designs, or even etched dichroic self-colored gobos.

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

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## People Investors

With a total commitment to quality, specialist loudspeaker manufacturers Audio Design Services Ltd have added the prestigious Investors in People Award to their two BS5750 certificates.

The Stockport-based company manufactures a range of PA loudspeakers, built to cover the majority of hostile environments. The Investors in People Award has taken 18 months to achieve and has involved the creation of a proven constructive staff training and appraisal culture.

The driving force behind the scheme is a Mission Statement which tells staff about activities and objectives of the business. All activities are tied into, and are part of, the company business plan where human resources are of prime importance. Apart from marketing and time management courses, some members of staff have achieved success in linguistic examinations and the construction of a £10,000 training room has made internal courses very popular.

## Sound Investment

Glasgow-based company Sound Sense has become the first customer for the Yamaha M2000 mid-range live mixing console.

Sound Sense also purchased two SPX990s to complement their existing stocks of Yamaha processors. The company offers a full range of live sound services, including touring PA, conference, and location touring facilities, specialising in acoustic and traditional music, with folk and jazz tours, and concerts making up much of their workload.

## Power Light



The first European weather channel began broadcasting in November, and Power Light from Arlesheim in Switzerland supplied and installed all the lighting, trussing and technical equipment, including four Zero 88 Rackmaster 290 dimmers, a Jands ESP-2 24/48 DMX desk, 26 Arturo soft floods and three Sirio Bambino fresnels from Strand and five DeSisti 1200W fresnels. The lighting director was Udo Beckmann from Swiss-Italian TV. Power Light's production manager was Thomas de Courten, who completed the installation in six weeks.

## WL in Bed at Garrick

White Light provided the lighting rig for the Live Bed Show, which opened at the Garrick Theatre on February 7th.

The new comedy, starring Paul Merton and Caroline Quentin, was written by Arthur Smith, writer of the successful stage show *An Evening With Gary Lineker*, and was first seen at the Edinburgh Festival in 1989.

The lighting was designed by Christopher Tqulmin, and consists of a small conventional rig, incorporating mainly front-of-house lighting with cyc floods and five of White Light's VSFX 90s which provide on-stage cloud effects. In addition, the overhead lighting rig features 12 Faderbeams and four ProSpots.



Caroline Quentin and Paul Merton in the Live Bed Show.

## HHB open New Technical Service Facility

Professional audio equipment supplier, HHB Communications, has unveiled a new technical service and QA facility at its London headquarters, with the intention of providing customers with the highest technical support standards in Europe. The new department is the result of a £100,000 investment, and covers an area in excess of 2,000sq.ft, with separate customer reception facilities.

Home to eight highly-trained engineers with expertise in all aspects of professional audio equipment service and maintenance, the fully air-conditioned 'Clean Room' static controlled environment is equipped with Audio Precision test systems, digital and analogue oscilloscopes, digital format and timecode analysis systems and advanced soldering stations for the removal and replacement of surface-mounting components. Customers with service enquiries should contact service administrator Dawn Weaver on 0181-962 5000.

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It's not just a Genesis.

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Telephone: (44) (01) 81 646 2222 Fax: (44) (01) 81 646 1955

## Box Favourites



RG Jones Sound Engineering, of London, have supplied sound systems for two popular TV shows recently.

The company supplied the monitor system for Jools Holland's house band and other musical guests on Don't Forget Your Toothbrush II, as well as the high powered audience PA, based around Renkus-Heinz CE-3Ts and SR1-As loudspeakers.

A somewhat larger system was installed by RGJ in the Birmingham NIA for the filming of 'International Gladiators'. This consisted of a Renkus-Heinz TSC high-powered music system and extensive distributed vocal system to minimise coloration. RGJ also supplied an Akai DD1000 optical disc recorder for the series.

## Jem's HOT Update

Following the successful preview of Jem's H.O.T. technology at the PLASA Show, the H.O.T. machines have undergone four months of extensive customer trials, resulting in several enhancements. Jem's Rimini team of Jon Petts and Bob Wells will be unveiling a streamlined version for the first time at SIB/MAGIS Rimini. Haze output figures for the 24G model show a production of 12,000 cubic metres of the optically translucent haze in five minutes in a working environment of 25 degrees centigrade.

The new modular design of the H.O.T. models enhances operation and maintenance, with all parts and panels easily accessible.

Jem will be supporting their Italian distributor Clay Paky at Rimini, and on the Jem stand will be the full range of their conventional smoke and Heavy Fog machines, including the high volume Heavy Fog 1500 machine and the mighty Roadie smoke machine.

## Soundcraft's Winner



Winner Tim Cain (centre), joined by Ed Bigger (right) and Doug Morrison.

Soundcraft's 'New for Old' competition (see L+S November 94) has been won: the oldest - most travelled - most interesting Soundcraft Series 500 monitor console has been found. Its serial number is 003, and it has been battered by falling lighting and unsympathetic roadies, drenched by rainstorms and swamped with beer, but is still loved, still working and still on the road.

To celebrate the arrival of the SM12, their newest dedicated monitor console, Soundcraft offered a once only competition offer. In exchange for the most 'interesting' Series 500 they offered a brand new SM12.

The winning entry - a 32-channel desk from Gemini Sound Dallas, Texas - was one of many from across the world. Partners Jim Hix, Tim and Dell Cain drew up a list of acts with whom the console had been used since 1987, which included Roy Orbison, ELO, Roberta Flack, The Neville Brothers, The Gatlin Brothers, Stanley Jordan, James Brown, Burt Bacharach, Donnie Osmond and Kansas.

## Broadway Lighting Seminars

The 1995 Broadway Lighting Seminar will be held at John Jay College Theatre from October 12th to 15th. A distinguished faculty will include Steve Cochran, Jules Fisher, Danny Franks, Ted Mather and Abe Feder. The programme will cover, among other topics, special effects and projection, computer use in theatre, cueing, opera lighting, use of colour and adapting shows for television.

For further information, ring Sonny Sonnenfield in New York, telephone (212) 787-0389.

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    - Slot for dichroic glass.
    - Pretty pink writing.
    - Gobo holder.



**robert juliat**

S15



S55



The Yamaha S15: **frequency response** 65-40KHz **power handling** 160W max **impedance** 6Ω **sensitivity** 88dB/W/m **size** (W×H×D)mm 241 X 160 X 145 **weight** 2.8Kg

The Yamaha S55: **frequency response** 60-40KHz **power handling** 250W max **impedance** 6Ω **sensitivity** 90dB/W/m **size** (W×H×D)mm 370 X 250 X 215 **weight** 6Kg

Both suitable for wall or ceiling mounting with optional brackets.

# S-SERIES

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# YAMAHA

## Soundtracs Move



After a decade at the same address, Soundtracs are in the process of moving their Surbiton operation into a new facility, a few miles away in Epsom.

The 30,000sq.ft building will more than double the space available, as well as providing social facilities and much-needed production capacity. Since moving their production to Glenrothes, Scotland, four years ago, Soundtracs have trebled their console production in the last four years, and this move to additional premises will, they hope, enable a similar expansion to take place over the next four years.

Soundtracs plc are now located at Unit 21-D, Blenheim Road, Longmead Industrial Estate, Epsom, Surrey KT19 9XN, tel 0181-388 5000.

## Growth For APIAD

APIAD reports continued growth of membership. Latest additions to the Italian association include Griven, Link, and Selvolina. Other members of the association include FAL, Lampo, Space Cannon, Spotlight, SGM and Fly.

## Lightfair International 95

Lightfair International 1995 will be held in Atlanta, Georgia from 7th-9th June.

The show features a comprehensive gathering of lighting product manufacturers, who this year will have the opportunity to show off their products in a special 'demonstration pavilion' and also enter them for the newly-introduced 'Best Product of the Year' award.

Another dimension of Lightfair International 1995 is the conference programme, which includes 28 seminars and a CEU Course, featuring some of the leading speakers in the industry, as well as a keynote address by Christine A Ervin, assistant secretary for energy efficiency and renewable energy. The extensive seminar programme will cover speciality lighting, theatre entertainment, equipment technology, design energy, politics, economics and spaces. A series of special events, social gatherings and awards presentations will complete the show, providing attendees with ample opportunity to make contact with other lighting professionals from all over the world.

For further information contact Libby Snyder at AMC Tradeshows, in Atlanta, Georgia, tel: +1 (404) 220-2136.

## Neg Earth's Avos . . .

Neg Earth have an Avolites Diamond II console out on tour with Queensryche (LD Howard Ungerleider) and are purchasing another one to use for the Simple Minds tour with LD Steve Pollard. Neg Earth's Sapphire is out on Bryan Ferry (see On Tour, this issue) and Phil Freeman will be using a Diamond II on the Telethon basketball event.

A further Diamond II and a Sapphire were used on The Brit Awards at the RAH (LD Mike Sutcliffe, operator Gareth Williams).

A Diamond II will be on the tour of 1995 - REM. The lighting designer is Willy Williams, and the console will be operated by Bruce Ramus, while the lighting will be supplied by Meteorlites.

## Barcelona Project

Technical Planning International is collaborating on the stage planning and equipment installations for the reconstruction of the Gran Teatro del Liceo in Barcelona.

The theatre, which once had the largest audience capacity in Europe, was almost totally destroyed by fire at the end of January 1994. Plans for an extended stage and new fly tower had been prepared before the fire, but Richard Brett, Charles Wass and others from Techplan are now examining options for flying systems, stage wagons, elevators, lighting, sound and communications installations. The basic design of the equipment has to be completed in the next five months in order to obtain tenders. Barcelona joins the list of important international projects with which the Techplan team is involved.

## The Ephos Family

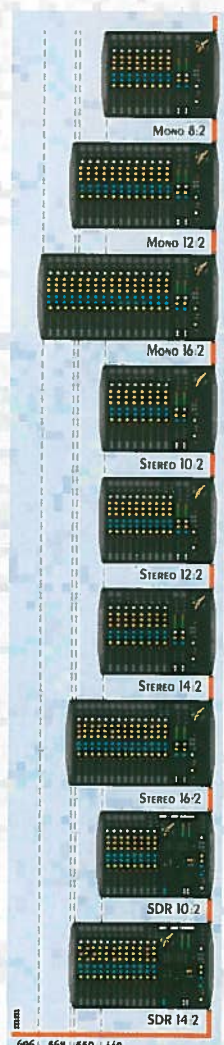
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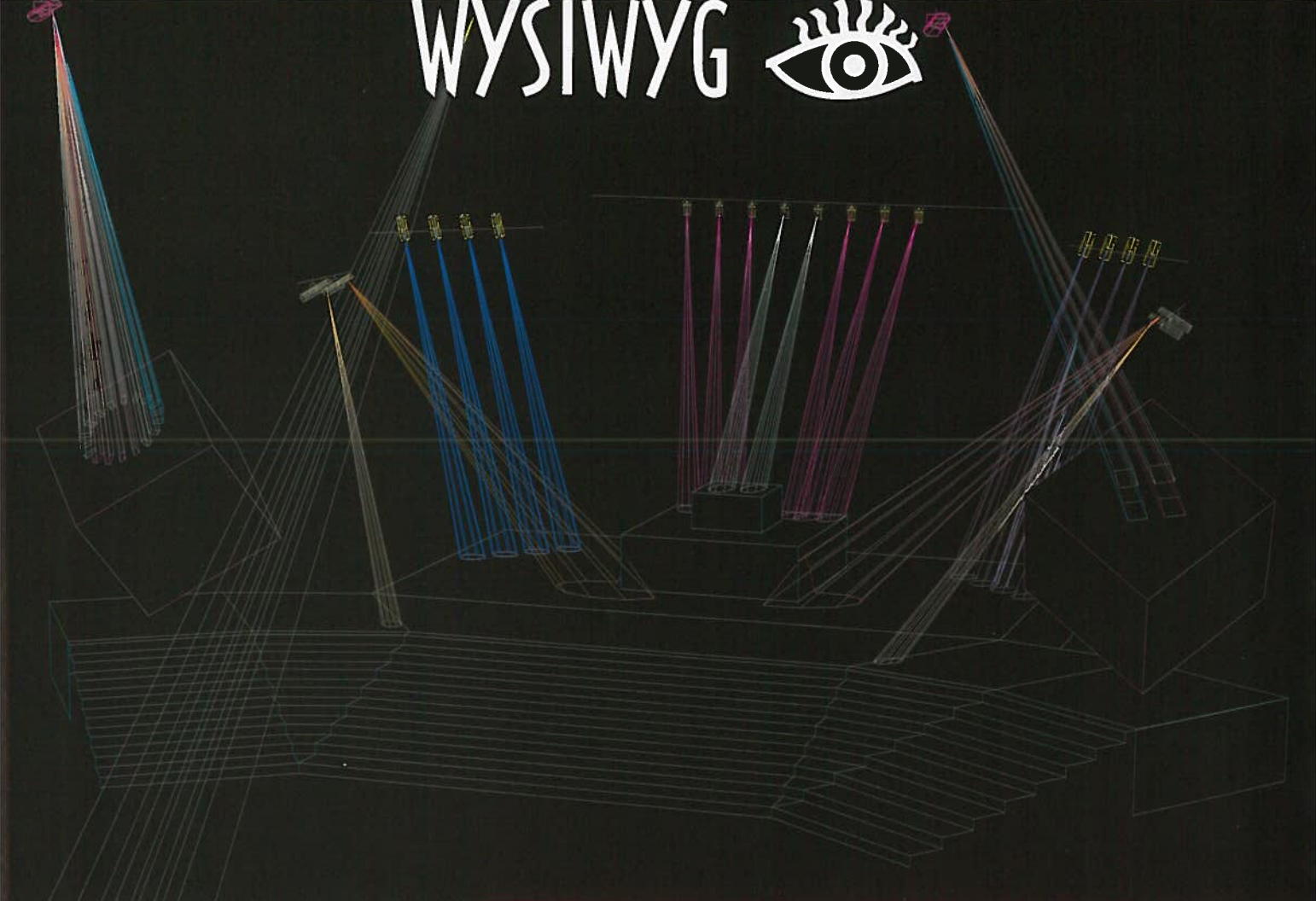
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## APRS Show Changes Name

The Association of Professional Recording Services (APRS) has announced a new name and venue for their 1995 exhibition. Taking place from 21-23 June 1995, Audio Technology '95 - The APRS Show, is to be held in The National Hall at Olympia, London, where the show aims to reflect every facet of today's professional audio industry.

Now in its 28th year, the APRS exhibition continues to attract a very strong UK and international following from visitors and exhibition companies.

The 1994 APRS Show provided a launch platform for a number of major new products, including Cadac's new 'live' mixing console - Concert. Clive Green of Clive Green & Co Ltd reported an enthusiastic response from visitors specialising in the sound reinforcement sector. First-time exhibitors Trantec Systems also put APRS 94 on their show calendar for the launch of the \$5000 radio mic system.

Full details of the exhibition layout in the National Hall, together with outline details of the 1995 Seminar programme and other special events is available from the APRS office.

## Lightfactor Training Seminars

The recent technical training seminars held by Lightfactor at the Bridge Hotel, Greenford, were well received by those who attended.

Participants were offered hands-on demonstrations and training with the various Lightwave Research products sold by Lightfactor. This included an intensive and comprehensive programming course with both LCD controllers and the Status Cue console. There was also in-depth technical dissection and discussion of the Cyberlight, plus a forum for miscellaneous Lightwave Research technology, including Intellabeams, Trackspots and Emulators.

For the seminars Lightfactor's Mick Hannaford was joined by a team from High End Systems, including John McDowell, Don Pugh and Ben Richards.

Lightfactor are planning to hold further seminars during the summer. Anyone interested should contact Lightfactor in Greenford on 0181-575 5566.



Lightfactor's Mick Hannaford (left) with High End Systems' Ben Richards.

## WYSIWYG at the Superbowl

Flying Pig Systems' WYSIWYG real-time lighting visualisation software made its television debut during the Superbowl half-time show at Joe Robbie Stadium in Miami on January 29th. At a performance watched by one of the largest audiences for a sporting event - several hundred million viewers - WYSIWYG - What You See Is What You Get - proved to be an invaluable asset to LD Jeff Ravitz.

In spite of recurring technical delays and minimal stage access, programming of the ten-minute half-time extravaganza continued unabated with the Wholehog lighting console and the WYSIWYG programme. Ravitz was able to use WYSIWYG's real-time full colour 3D show simulation capabilities to create his looks for the show and store them on the console, even during daylight.

WYSIWYG handled the 58 Martin Roboscan 1220s used in the Indiana Jones-themed musical production, allowing Ravitz the time to create a show that transformed the football stadium into a mysterious theatrical environment. The programme's rendering capabilities, various viewing options and compatibility with any DMX console is fast making it a standard part of every lighting designer's toolbox.

WYSIWYG is available in the UK from AC Lighting.

## Soundcraft Link with Studer UK

Soundcraft have formed a new distribution division with Studer UK, continuing the recent co-operation between the two companies.

The new division is led by Brian Whittaker, who has been managing Studer distribution in the UK since the separation from FW Bauch in 1992. Jon Ridell has extended his role as UK dealer manager taking on all dealer-based sales of Studer products, as well as sales of the Soundcraft professional and broadcast range.

Chris Gibbs and John Rawlings will be responsible for direct sales of Studer products in the UK, whilst sales and technical support for the new division is handled by Ken Lancashire and Andy Wilson for Studer, and Martin Hutton and his team for Soundcraft products.



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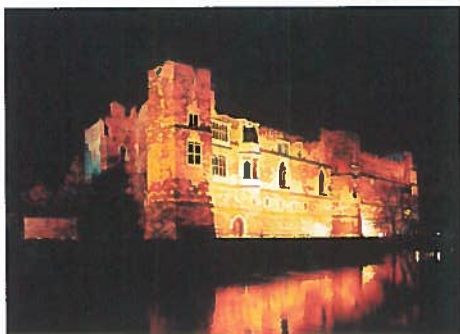
# ADB

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## Simplex at Newark Castle

Nottingham's Newark Castle has returned from the dark ages, thanks to a new flood-lighting scheme from Simplex Lighting.

Tipton-based Simplex won a £10,000 contract to illuminate the 12th century ruins from Newark and Sherwood District Council. The castle, which dominates Newark town centre and sits alongside the River Trent, has undergone a £1.25m refurbishment project, master-minded by the Council's building design division.



Powerbeam and Scarscan floods light the ruins of 12th century Newark Castle.

The five year project included restoration and cleaning of the stone walls and the previously partial floodlighting was replaced by a new scheme to illuminate the front elevation, facing the river, the gatehouse and the inner courtyard. Simplex Lighting's Power Beam and Scarscan floodlights were used to light the inner courtyard and the riverside frontage respectively. The light sources used are 400W metal halide and 400W SON, and the lights are operational from dusk to 2am.

## Workshop '95

Theatre design students at Croydon College will present the 21st Workshow, an impressive exhibition of second year setting, costume and lighting designs, open to the public from Thursday 16th March to Wednesday 22nd March 1995 inclusive (excluding the weekend).

This exhibition offers an opportunity to discover backstage techniques in the theatre industry and view new technical talents. The exhibition will show settings and costumes from the opera 'A Midsummer Night's Dream' by Benjamin Britten, and the superb eighteenth century comedy 'The Critic' by R.B. Sheridan, accompanied by lighting designs. Also on view at the exhibition will be work from the Autumn production, 'The Fantasticks', a musical rarely performed in this country.

The Workshow, now in its 21st year, enables students to realise sections of their setting design, costume and appropriate lighting.

## Phoenix Pyro Deal

Phoenix Fireworks of Dartford has been appointed sole UK agent for the Original Howard & Sons Pyrotechnics range of indoor and outdoor display fireworks.

With 80 years of fireworks manufacturing experience, Howard & Sons specialist starshells are seen at Disney Parks every night of the year.

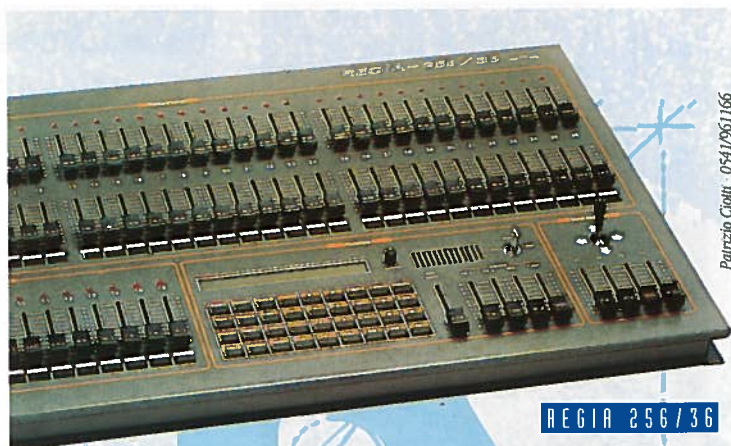
Phoenix Fireworks was the first firm to synchronise fireworks with live music at Crystal Palace 24 years ago, and has remained a leader in this field ever since, supplying displays for 35 classical concerts around the capital last summer alone.

## TP on the Musical Circuit

Theatre Projects Sound Services Ltd have been awarded the sound hire contract for new productions of 'The Wizard of Oz' and 'Peter Pan - The Musical'.

The Wizard of Oz kit list includes a Yamaha PM3000 40-channel mixing desk, Amcron amplifiers, Sennheiser radio microphones and Community loudspeakers. The production is touring UK venues including Theatre Royal, Norwich; Theatre Royal, Bath; Festival Theatre, Edinburgh; Grand Opera House, York, and finishing at Cardiff's New Theatre on 22nd April. Dave Perry is the production manager for TP.

Peter Pan - The Musical is an International Theatre & Music Ltd production. The sound designer is Andy Robinson and Dave Perry is again TP's production manager. The sound specification includes a Yamaha PM3000 40 channel mixing desk, 12 Sennheiser radio microphones, Meyer UPA-1A loudspeakers and Amcron amplifiers. The production is touring the UK and opens in Brighton on 12th February, and will visit venues in Dublin and Hull, before closing in Hanley on 22nd April 1995.



Parrizio Ciotti - 0541/961166

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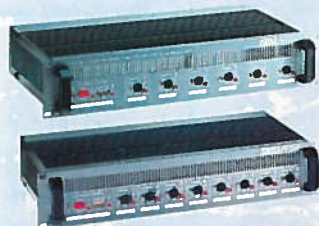
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- REGIA 8: 8 CHANNELS, 12 PRESETS, 0/10 V and SGM 256 outputs.

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## The Moonlite Standard

*Lee Baldock profiles Aylesbury-based Moonlite Productions*

An ageing twin turntable hangs from the ceiling at Moonlite Productions' new showroom facility. A sign attached to it proclaims 'The Past'. Behind this, above the doorway to the demonstration room, another sign says 'Welcome to the Future'.

Moonlite are indeed headed into the future at an impressive rate - all the more impressive when you consider they haven't even bothered advertising in almost three years. The driving force behind this success is managing director James Iyengar. To call James a perfectionist is a bit like calling Vlad the Impaler a naughty boy.

Moonlite Productions operate from 3,000sq.ft premises in Aylesbury, Buckinghamshire. They supply a comprehensive range of sound and lighting equipment, for sale or hire, and provide, in true Moonlite style, probably the most efficient and thorough back-up and repair service available. The backbone of the Moonlite business is the hire department, which goes hand in hand with their turnkey capabilities - including installations - for all types of event, from discos through to theme evenings, wedding receptions and conferences. They provide DJs, all fully vetted by James himself to assure the correct degree of ability, and have worked with Britain's number one DJ Carl Cox.

As dealers for a wide range of well-known manufacturers, Moonlite also wholesale to trade clients. Moonlite Entertainments is soon to be made a registered agency, providing magicians, jugglers, mime artists and whatever else may be required by their growing base of clients. As if this wasn't enough to keep the eight-person crew busy, James has designed his own range of speaker cabinets, the official launch date of which is still to be confirmed.

He explained the reasons for Moonlite's move into manufacture: "The speakers I was looking for just aren't out there. I wanted the utmost strength. We looked at the requirements for every single part, and then made them 150% stronger. Show me who else takes that kind of trouble!"

This kind of fanatical determination to be the very best is most clearly illustrated by the services back-up. Every single piece of equipment that arrives from the manufacturers is thoroughly tested before it leaves. "I only allow a sealed box to leave here if the customer specifically asks for that - some people think that if a box has been opened, then they're receiving second-hand goods." He shrugs. "I don't mind, if that's what they want."

Once a piece of equipment has been tested, it carries a one year guarantee, which includes the supply of a replacement unit until the repair or full replacement can be carried out. Units leaving the repair workshop carry the same guarantee, although James points out the mainly academic

nature of this arrangement, as seldom does anything repaired by Moonlite come back. "I insist on every single part of every piece of equipment being properly tested. I don't give second warnings to my staff." The repair workshop includes full PAT testing equipment - safety is a topic guaranteed to get James talking. He finds the lack of rigidly enforced safety regulations in the industry unbearable. "In this country, it is illegal to sell an electrical appliance without a mains plug attached - go to your local lighting effects stockist and show me mains plugs. Why does our industry ignore the rules? I go to venues and ask if I can fly 500kg from one of their bars. They say yes. I ask for the certificate that proves I can, and they say 'Erm . . .'"

The deciding factor for Moonlite in the choice of equipment they stock, second only to safety, is the availability of spare parts. If a manufacturer is unable to provide the adequate parts back-up, James refuses to use them. "There are some companies that produce excellent products - I want them - but they tell me it'll take two weeks to get spare parts! I can't wait that long. I know I wouldn't want to wait that long if I was the client. So, it's unfortunate, but if I can't get spare parts within 24 hours, I won't stock it." He does, however, stock some equipment that he describes as 'rubbish' - he explains: "I want my customers to be aware of what equipment is available, the good and the bad, so that they can base their choices on first hand experience, rather than my say so. I spend money stocking things that I know I'll never sell, just so I can let people compare. I don't pretend to compete on prices; if a customer says to me 'I can get this for less at so-and-so,' I say 'fine'. What they get from us is assurance, and time and time again, that's what they want."

The process of allowing customers to see or hear the available products is an extremely important one to James, who firmly believes, "you can't demonstrate a sound system in any place other than the venue where the customer is going to use it. What's the point? That's why I let clients hire entire sound systems to try them out in situ: then, after they've had a chance to miss it a little bit, I ring them and say 'what did you think?'"

The Moonlite staff undergo compulsory weekly training sessions, covering all aspects of equipment use and service. James has an aversion to doing anything badly. He was once approached to provide a sound system for a Bar Mitzvah, and flatly refused on the grounds that he hadn't done one before. After much persuasion, he finally accepted, but only after being fully briefed on every single step and aspect of the ceremony. "They were very pleased afterwards," he said, "I'd quite happily do another one now."

The team operate very well under these demanding conditions, and James, although undoubtedly at the helm, has nothing but praise for the crew he has assembled. "They're brilliant. I'm not stupid enough to believe I've done everything on my own."

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## Award and A Word for Le Maitre

At the recent Live! awards dinner in London, Le Maitre's events manager Nick Fisher picked up a special award for his work as production manager for The World Dance Organisation all-night event at Wembley in December. Having worked in live entertainment for almost 20 years with a string of top name tours and events to his credit, he now leads Le Maitre's events and display teams.

The company have also announced that they will be running a series of one and two day seminars on the 'Safe Use of Pyro'. Le Maitre have, for some time presented short pyro-awareness seminars on an *ad hoc* basis which have been well received. Now, due to the increasing demand for information relating to the safe use of pyrotechnics, they have decided to run a series of definitive seminars aimed at the people who seek to regulate the users. These include fire officers, venue managers, environmental health officers, licensing officers and health and safety officers.

For further details contact Le Maitre in Mitcham, telephone 0181-646 2222.

## White Book 95

The 1995 edition of The White Book has recently been published, providing comprehensive coverage of artistes, performers, venues, services and facilities associated with music, concerts, shows, festivals, film, TV, video, conferences, exhibitions and corporate hospitality.

Once again, it is complemented by the Little White Book, a comprehensive pocket-sized reference of every UK entry's telephone number and fax numbers. Copies are available from The White Book, PO Box 55, Staines, Middlesex TW18 4UG, telephone (01784) 464655.

## Sennheiser with Steve Martland

Sennheiser UK is supporting a series of performances by Steve Martland - the enfant terrible of modern classical music - throughout Europe and the UK. They will be providing a range of microphones, including MKH40 mics for piano and marimba, MD504 'thumb mics' for trumpet, trombone and snare and the new SK50VHF miniature pocket transmitter with MKE2 clip mic for Martland himself.



## Thames Valley DJ Shownite

Noticeable by its absence over the past two or three years, the Thames Valley DJ Association's Shownite returned to the disco calendar at the end of January. The presentation dinner was held at the Wycombe Swan in High Wycombe and saw the launch of a new award, that of Best Industry Publication, to *Mixology*, the magazine of Music Factory.

The Awards were presented by TVDJA president Rob Peck of Vestax, and included Best CD Console - Pioneer CDJ-500, Best Lighting Effects - Genius Mini Scanner, Best Cartridge - Stanton 680L, Best Power Amp - C Audio ST600, Best Mixer - Citronic SM250GS, Best Loudspeaker - Moonlite Productions and the president's cup for outstanding services to the association, which was awarded to John Clancy.

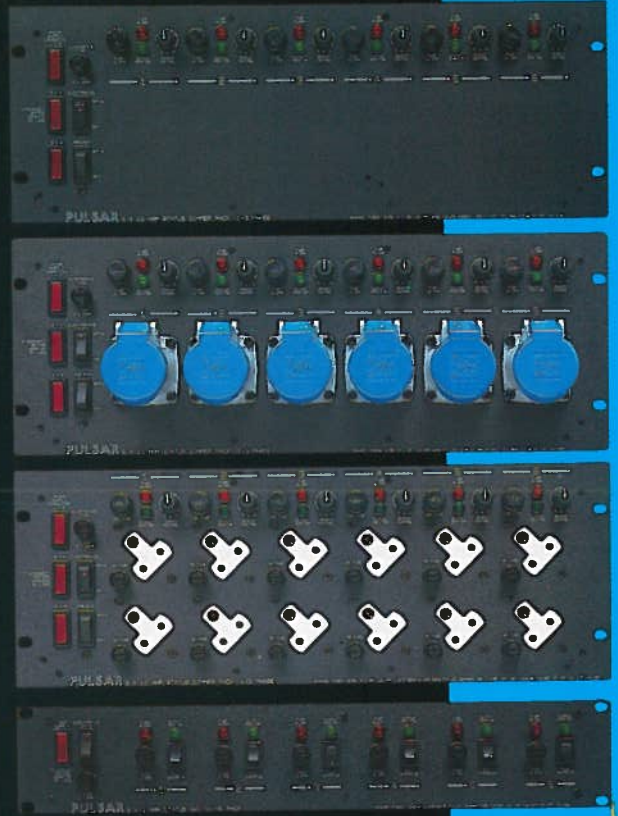
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## Starlite Strike Deal with Yamaha

Starlite Systems Technology - the lighting and software specialist - has announced the renewal of its exclusive franchise agreement with Yamaha Japan.

The company became involved with Yamaha in

1987, and have since developed a close working relationship. This has resulted in the five year extension of the franchise agreement for Yamaha to operate Starlite equipment in Japan, thus ensuring the continuity of equipment supply on world tours.

The extension to the franchise agreement coincides with the recent purchase of 48 new Starlite MkIII robotic luminaires. Designed specifically for Yamaha, the new lamps are cost-effective and combine a wide variety of features, including a powerful cross-fade colour system, 10 dichroic bump colours and rotating and static gobos.

The new lamps also come with an effects wheel that contains colour correction filters and a wash lens filter that produces more than 65 degrees of beam angle. High resolution pan, tilt and dim, together with focus, iris and shutter mechanisms also come as standard and the control system has been enhanced to include a DMX interface.



The new MkIII Robotic Luminaires.

## High End at Singapore's Club Canto



Nova Management Pte Ltd, the largest nightclub operation group in Asia, recently opened Club Canto on the former site of the Kameleon disco on the south side of Singapore.

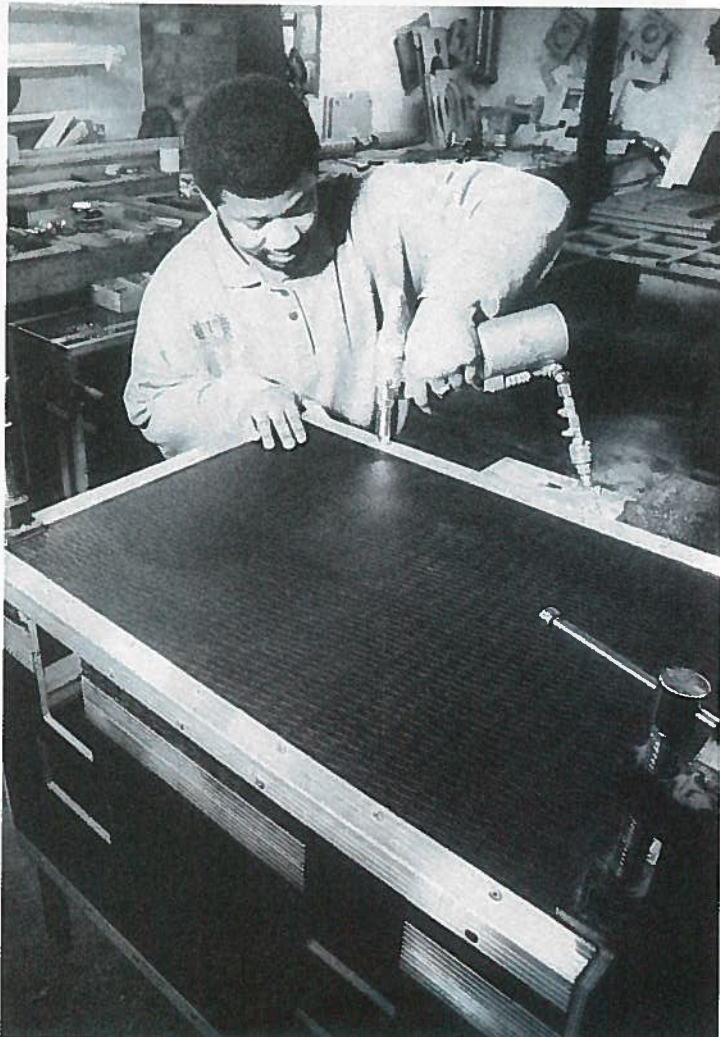
Drawing its inspiration from the Canto bar room of Nova's Sparks nightclub, the new venue features techno music in the main dance hall and a multitude of karaoke bars. Club Canto's lighting plot consists of 32 Cyberlight CX automated luminaires controlled by a Status Cue lighting console. The club's light show was programmed by Ben Richards of High End Systems.

## Le Caterpillar . . .

After a second showing at the Siel 95 exhibition in Paris, Lighting Technology's Caterpillar moving light appeared on two French TV prime time shows.

Spotted at the exhibition by one of the researchers for the programme *CouCou!*, which runs at 7pm on TF1 each weekday evening, it was dashed across Paris for the show, which is presented by the popular Monsieur Dechavanne, assisted by Patrice Carmouze, who introduces the weird and wonderful products they uncover. The following day, on the other side of Paris at the private studios of Canal+ the Caterpillar had an audience with Monsieur Bonaldi on the equally popular *Nulle Part Ailleurs*.

Sales were taken and paid for at the exhibition and interest exceeded even previous exhibitions. Caterpillar will be making its next scheduled public appearance at the Rimini trade fair at the end of March. Additional features will include a higher wattage lamp for installations requiring a greater light output, a strap-on sound activation unit so the Caterpillar wiggles in rhythm to the beat, and a range of interesting accessories.



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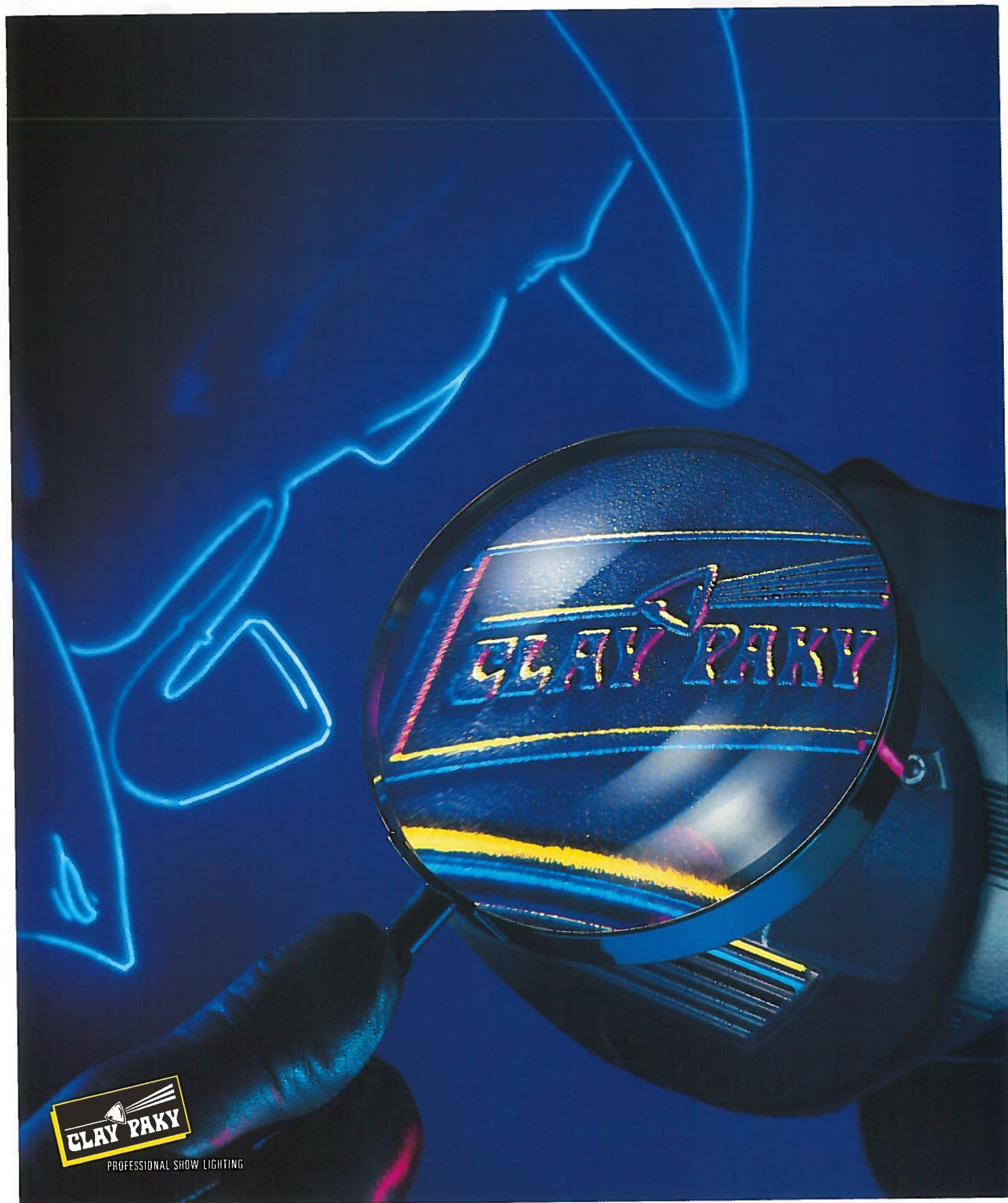
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- MSR1200 discharge model (45x22x48 cm 24.5 Kg) 26000 LUX @ 6m-2.7 m beam size
- Narrow/wide fresnel or PC optics
- Silent cooling system, with thermal switch

# FLY

## The Case Plant joins M&M

M&M has become the new owner of The Case Plant Ltd.

The latter was formed by Martin White in mid 1993 and now both companies hope that the services that Case Plant provides will be enhanced by M&M's own standing. A working relationship already exists between Martin White and M&M's Mike Goldberg as they worked together on the concept and design of the Gobomaker which The Case Plant supplies to M&M.



M&M's Mike Goldberg (left) with Martin White, founder of The Case Plant.

White has over 10 years' experience in flightcase manufacture (until 1993 managing Bulldog Cases), as well as 12 years' experience as a cabinet builder. He is assisted by an equally experienced team, and their pool of knowledge is backed by expertise in a wide range of materials including foam fabrication, plastics and metals, with a good overall knowledge of most equipment, its applications, transport problems, configuration etc.

With a customer base which covers the whole of the UK, as well as Europe and the US, The Case Plant is one of the few flightcase companies still situated in central London.

## Lightwave on the Road . . .

Lightwave Research automated luminaires are currently on a host of tours, including the Grateful Dead (LD Candace Brightman), Prince (LD Justin Collie), Van Halen (LD Roy Bennett), Bob Dylan (LD Ken Mednick), Queensryche (LD Howard Ungerleider), Megadeth (LD Michael Ledesma), Alan Jackson (LD Jim Bauman), The Eagles (LD Nick Sholem), Phil Collins (LD Patrick Woodroffe), Indigo Girls (LD Richard Oi), Kenny Loggins (LD Michael Ledesma), Lee Greenwood (LD Mark Whisner), Jesus Christ Superstar (LD Rick Belzer), George Strait (LD Stacey LaBarbara), and Yumi Motutoya (LD Marc Brickman).

## WL's Theatre Sales

White Light has announced sales of lighting desks to the Lyric Theatre, Hammersmith, the Wilde Theatre, Bracknell and the Duchess Theatre in London's West End. In addition, the Fulham-based lighting sales and hire company have been awarded the contract to supply a complete lighting rig to the British Telecom television studio in Newgate Street, London.

The Wilde Theatre in Bracknell has bought one of the first Strand 430 desks to be installed in the UK. Meanwhile the Duchess Theatre chose another Strand desk, this time a Gemini 2+, whilst the third lighting desk sale at the Lyric Theatre saw an Arri Mirage installed.

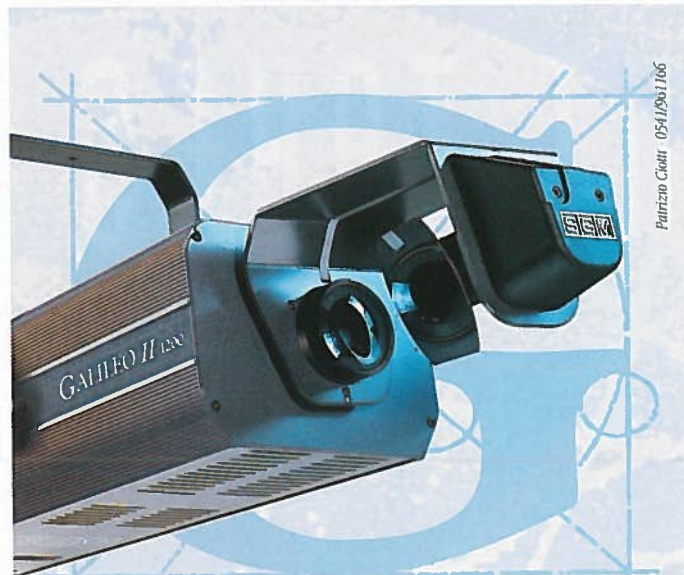
## Meyer at Italian Jazz Festival

A large-scale Meyer Sound system, supplied by Meyer's Italian distributor Grisby Music Professional, featured in the recent Winter Umbria Jazz Festival, held in Orvieto, Italy in late December.

Complementing the traditional summer Festival, this is only the second time that the Winter event has been staged and an incredible selection of venues, leading international artistes - including Gary Brown, Roy Hargrove, Kenny Barron and Richard Galliano - and audiences in excess of 50,000 combined to create a highly successful programme.

The Meyer rig was sited at the Teatro Luigi Mancinelli - a beautifully restored 19th century theatre in the classical style. Here, the system comprised eight UPA-1C UltraSeries loudspeakers, four MSL-2A high power compact units, two DS-2 Mid Bass speakers, two 650-R2 subwoofers and two UPL-2 self-powered units. Stage monitoring was handled by four USM-1 monitors, plus four UM-1C UltraMonitors. Performances were mixed on a 60-channel Harrison HM5 console.

The sound system was designed by Pino Melluso, with technical support from Reference Sound Hire. The sizeable team from Reference included Giovanni Bugari, Francesco Tordini, Gianni Grassilli and Roberto Grassi. The overall manager for the event was Carlo Pagnotta, with Beppe Cova acting as the production manager.



Patrizio Chiaro 0541/901106

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• colour-change with audio sync, in two-tone or single colour setting • Colourchange with or without blackout. **IRIS:** • Very high speed, opening/closing (100mS) extremely low noise and linear. **SHUTTER/STROBE:** • Variable flash rate (0,5-12 flashes/sec.) • Strobe can be run in sync, with audio bands resulting in effects with really great visual impact.

**DIMMER:** • Very high speed, extremely low noise and linear for 100% - 0% dimming.



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## LETTERS TO THE EDITOR

Dear Editor,

### Robert Nesbitt

Following the obituary of Robert Nesbitt, (see L+S January), I feel it is necessary to say a few more words about him.

Robert Nesbitt was a gentleman. Whenever he walked into a theatre there was remarkable respect for him.

He worked in an era when discipline mattered and, whether or not he expected such airs, he was always addressed as 'Sir'. He was liked - technicians appreciated his work, and working with him. As a crew member he had the art of making you feel a necessity in the process of achieving his kind of production, of making you stand up and be counted.

A unique aspect of his work was his ability to communicate on a large production with huge casts and extensive crews. Watching him in his unflappable manner work out those complicated transformations with revolves and trucks in a timed sequence of drop-ins, was like looking over an artist's shoulder.

He kept a tight schedule on every act. "Why am I waiting?" he would often, justifiably, be heard to say from the stalls. Frequently, he would ask individual technicians to come forward to explain any problems with what they were doing - involving them on stage with everyone.

He also had an influence over the manufacturers of his time, creating a fashion for lighting during the thirties and forties. Later he got them producing colours for specials, such as the 36 Surprise Pink, and the 13 magenta - probably his favourite!

There were lanterns like the Patt 56 Acting Areas, and the famous parallel beam Pageant, later to be used for his 'moving' ladder booms. More recently there was the narrow 23N profile that he used in masses on booms, and the No.1 bars - not simply to throw intense light onto the side of a face but also to create elliptical patterns onto the gauzes with his pinks, and even shapes on the floor.

Together with Fred Bentham, he influenced the beginning of remote control (before computers) in this country. He lit his own productions, bringing



Still involved: Robert Nesbitt (right), pictured at the ABTT trade show in 1994 with Pulsar's Paul Mardon (centre) and Michael Northen.

technicians out front with his audiences, to ensure a full view of the stage. I believe he was ahead of his time technologically, playing a great part in establishing the role of the lighting designer as we know it today.

His technicals were detailed, thorough and patient one-offs, and when they were done he expected everything to 'happen' accurately, and safely, at full speed.

His combinations of colours, some thick and dense washes, were carefully complementary and well thought out. He lit his scenes with non-repetitive 'conditions' as he called them; no wishy-washy splashes of light added from assorted directions.

I always wanted to ask him how he achieved so much out of a composite mediocre rig of a few bars of lights. They were hung between a jam packed grid of cloths, gauzes, and French flats with brail and breast lines to ensure they peeped through - much reduced in focal quality and quantity by today's standards with the masses of so many ranked dedicated task lanterns. Despite that, he created looks comparable to those achieved with some of the 'intelligent' moving lights of today.

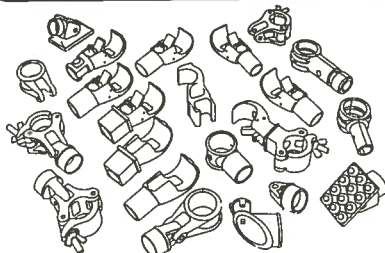
Robert Nesbitt wanted to do spectacular things on a stage. He once said: "It's in showbusiness where I learnt the most, and one of the things it has taught me is to organise other peoples' talents according to my own ideas - and the other is infinite patience."

Julian Williams, LD

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## Museum Piece

To allow exhibits to be displayed on the stairs as well as in the public galleries, Northern Light recently lit the stairwells of the Royal Museum of Scotland in Edinburgh.



The exhibits needed clear, focused lighting which would not flood onto the walls, but the system had to be unobtrusive and easy to service. The staircase itself also needed to be well lit for public safety reasons.

Given this brief, Northern Light, in conjunction with architects Law and Dunbar Naismith Partnership of Edinburgh, designed a series of 'masts', suspended from the staircases, to carry the luminaires and wiring. A Greek key pattern, to echo that on the banisters, is cut into one side and illuminated internally.

The masts carry a mix of Strand low-voltage profile and flood fittings, which were given the same bronze finish as the masts, and clearly highlight each of the exhibits on the walls of the stairwell.

## Marquee Kick-off k1

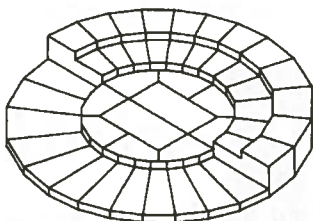
Marquee Audio have become the world's first owners of the new Soundcraft k1 4-bus live console. Designed for multi-purpose sound reinforcement work, the k1 is available in 8, 16 and 24 input frames, with two stereo outputs as standard. Other features include six aux sends, wide-range low-noise input amp and four band 'mid-sweep' EQ.

## ALD AGM in London

The Association of Lighting Designers will be holding their AGM on the 6th April at Her Majesty's Theatre in London. The meeting is open to all members of the ALD.

Anybody interested in attending or becoming a member of the ALD should contact secretary Chris Watts on (01582) 413160.

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## CTS Open Day

Birmingham-based Central Theatre Supplies held a highly successful Exhibition and Lighting Workshop at the Solihull Arts Complex on Saturday 4th February. Around 300 attended the event, including L+SI editor John Offord, most delegates staying for the full day's programme.

The morning programme included a lighting workshop for beginners with the afternoon slot providing an insight into special effects. Before, in between and after, the on-stage exhibition saw Strand, Zero 88 and Doughty demonstrating lighting, Metro Audio, Celestion, Shure and 3G showing their sound equipment, with rigging demonstrated by Trapeze Rigging.

The event was billed as an official PLASA member's 'Open Day' and its excellent planning and organisation deserves to be commended as an example for other PLASA distributor/installer companies to follow.



The CTS team was headed by David Harwood (right).



Richard Harris of Metro Audio with Paul Putnam of HW International.



Paul Fowler of Zero 88 in full flow.



Andy Trevett of Doughty shows some of the company's range.



Chris Higgs from Trapeze Rigging shows how it's done.

**Dublin Deltamax** - Mikam Sound of Dublin was recently commissioned to install a £20,000 Electro Voice Deltamax sound system in St Patrick's Hall in the state apartments of Dublin Castle. The work was carried out as part of a complete refurbishment of the historic building. It was important therefore that the system should remain unobtrusive, whilst still maintaining excellent vocal clarity. Mick O'Gorman of Mikam Sound chose an EV Deltamax system comprising four Deltamax 1152 cabinets with controllers, Amcron Macrotech amplifiers and Rane signal processing, all purchased from Shuttlesound in London.

## A HUNDRED YEARS AGO THIS MONTH

BRITISH THEATRICAL PATENTS 1801-1900

Intro to Patent Abridgement 4807 of 1895  
(Louis Cloquet) 'Panoramas'

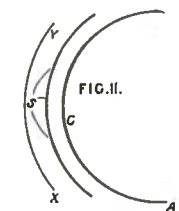
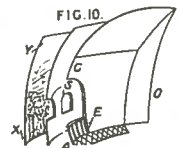
By 1895 the use of Panoramic techniques, painted, constructed or projected, were well established on the British stage. This three dimensional example was produced by a Belgian Louis Cloquet, who was by profession an engineer. Not only does the patent consider the constructional aspect of the concept but also, and perhaps more importantly, the way to light it for maximum effect.

\*\*\*\*\*

The above extract is taken from the forthcoming publication 'British Theatrical Patents 1801-1900'. Anyone interested in receiving advance notification details should register their interest by writing to: Theatresearch, The Lodge, Braisty Woods, Summerbridge, N Yorks, HG3 4DN.

4807. Cloquet, L. March 6.

*Panoramas, scenic effects.* Pictures are drawn in a kind of spherical perspective on one or more spherical or curved shells or wall surfaces so as to represent the interior of buildings, outdoor scenes, &c. to the spectator at the centre O of the shell or shells. Fig. 10 is a vertical section and Fig. 11 is a horizontal section of an arrangement with three surfaces. The inner shell is cut away to represent an arcade A, E, C; and apertures B, representing windows, are made in the middle shell. The external shell X, Y is painted to represent a view of the country outside the building. The lines on the curved surfaces may be obtained by means of shadows cast by discs or strings interposed between the curved surface and a light at the centre. The surfaces may be lighted by suitably arranged reflectors, or by light passing through doors, arcades, stained or transparent windows, or the like.





# THE SCIENCE OF LIGHTING

The HOT Issue of the 90's

# JEM

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## Saudi Royal Occasion

Paul Craig Productions, of Shoreham by Sea, took on an unusual project in Saudi Arabia recently, which involved lighting a fountain in a shopping mall and providing synchronised sound and lighting, automatically linked to the fountain's programme, several times a day.

Paul Craig, and partner Neil Anderson, called in Cerebrum Lighting to advise on equipment and programming. After discussions with Cerebrum's John Lethbridge, it was agreed to use eight Golden Scans (touring version), fitted with DHA gobos, and run through a Pulsar Masterpiece 108 with screen driver and monitor, plus 30 channels of Pulsar switch packs and a Universal Interface.

The show was in four segments, conjuring images of spring, summer, autumn and winter, and a selection of 'seasonal' gobos were ordered from DHA. It was then discovered that the Golden Scans were to be mounted in an atrium roof, three storeys above the fountain, with no way of blacking out the daylight. If this was not problem enough, there would be no clear walls to project onto, and the Masterpiece would be sited in an enclosed room completely out of sight of the fountain.

Not only would the fountain run through various automated sequences of water jets, but it would also belch out smoke and flames into the air, and, at an appropriate moment, rain would pour down from a globe in the atrium roof. All these sequences had to be precisely co-ordinated with the music and lighting. The whole project also had to be justified as an educational experience, so as not to offend Muslim law. The crew also had to stop work five times a day whilst prayers took place.

The positioning and orientation of the



A Golden Scan, positioned above a lower window ledge in the shopping mall's atrium.

Golden Scans was critical for creating symmetrical overlaying effects and everything had to be triggered automatically, in the correct sequence, via a digital RS time clock.

John Lethbridge, who was to programme the sequences through the Masterpiece, arrived just four days before the official Royal opening. Paul Craig had already been hard at work getting the equipment organised and in place, and had even taught himself the basic operation of the Masterpiece by watching the training video in his hotel room. The equipment had been installed in the atrium, which was only accessible from outside the building, and had only a thin metal lattice-work, held together with glass joints, to support the technicians.

A DMX cable was run from the control room on the upper floor of the mall, so that the show could be pre-programmed from above the fountain, but problems with both the pre-recorded soundtrack and the fountain's computer control system delayed the process.

By the time the fountain circuits had been re-wired, it was Saturday morning, the day prior to the opening ceremony. Several 'looks' had



The 'Summer', effect, with DHA sun gobos.

been stored in the Masterpiece, but the soundtrack was still not ready, and the fountain sequence had not yet been seen.

Eventually, a stopwatch was used to time the duration of each season, and after further tweaking of the soundtrack, the crossovers between the segments coincided precisely. With the show running satisfactorily and just one hour remaining until the Royal opening, the Masterpiece rack was mounted in the control room and run from the time clock.

John Lethbridge was a very relieved man when the sequence began in front of the assembled dignitaries: "First, there was a five minute sequence of overlapping open-coloured beams on the fountain. Then came the 'spring' segment with four flower gobos rotating on the mall floor. As we went into 'summer', four gobos transformed to suns, and the other four changed to the 'radial light beams' gobo. The 'autumn' sequence worked particularly well, with golden orange and yellow leaves spinning out from the fountain onto the mall floor, whilst flames and smoke rose from the middle of the fountain. Everything went like clockwork," he told L+SI.

The Trade Show season is again upon us and PLASA/L+SI staff will be well represented at a clutch of forthcoming exhibitions. Look out for us on the international front at Musik Messe (Frankfurt), USITT (Las Vegas) and SIB/Magis (Rimini), whilst in London we'll be at the Television Show, Theatre World and the ABTT Trade Show.

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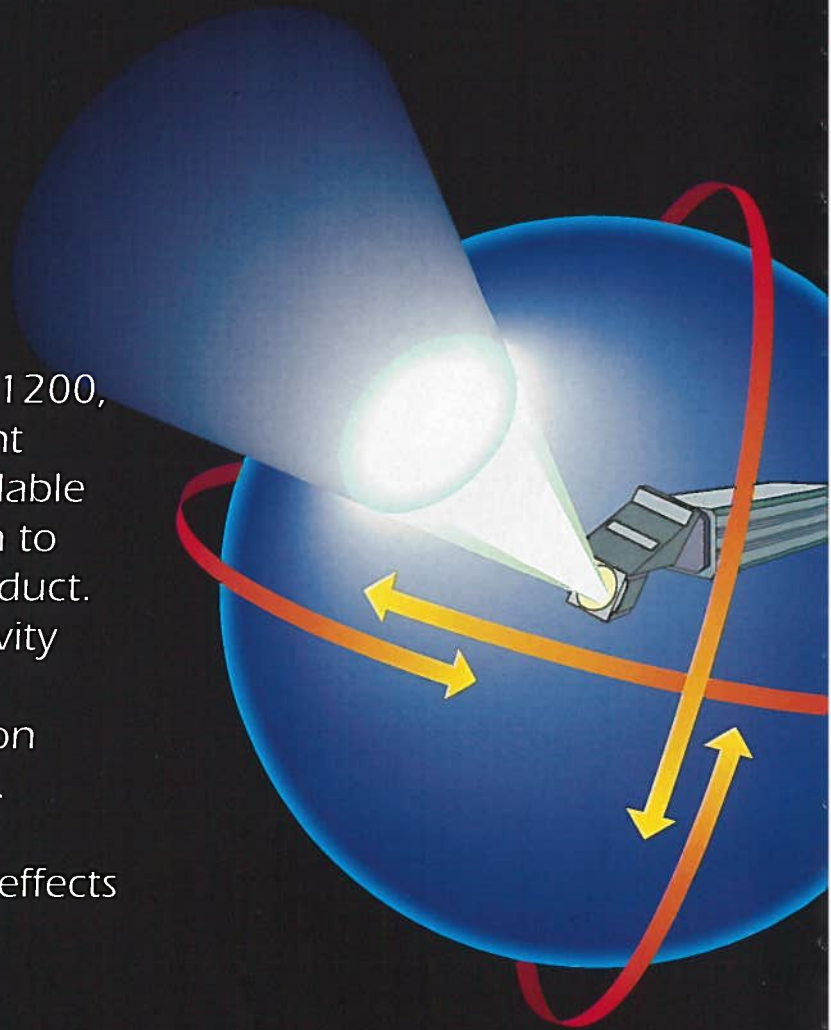
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## How Quiet?

Acoustic Consultants Sound Design, of Bracknell, have successfully contested, in court, a noise abatement notice issued by an Environmental Health Officer.

The notice was served against the Montpellier Hotel in Radnor after a complaint was received from a resident in the buildings adjacent to the hotel. The order stipulated that action would have to be taken which would render the "noise level from amplified music inside neighbouring premises inaudible as perceived by the local authority inspector or in any case no greater than 23dB (A) 10 minute Leq as measured in accordance with BS4142" - a sound level which, for example, happens to be quieter than measurements taken in an empty library (30dB) - and slightly noisier than emissions taken from a soundproof studio (20dB).

The hotel owner, Mr Paul Spencer-White, contacted Nicholas Courtenay of Sound Design, who told the court that to meet the order, the hotel would have to be physically separated from the neighbouring premises, at an estimated cost of £160,000. He also said that the British Standard they had imposed (4142) was inappropriate. The Magistrates, after quoting a World Health Organisation paper which stated that sleep was not prevented at levels lower than 35dB (levels recorded in the flat were 30dB), claimed that the noise abatement notice was "unreasonable, impractical, and too vague to be enforceable".

## Joker Launched



Pictured at the launch of the Joker range of portable MSR Par lights are Marc Galerne (left) of K5600 Lighting, the French manufacturer, and Mark Holmes of Holmes Marketing and Distribution, the UK representative.

The size and weight of the powerful units drew many comments from industry professionals present. At the launch, the Jokers were used to balance with natural daylight, in and out of tight corners.

## Mics Ain't Misbehavin'

Trantec Systems' new S5000 UHF microphones are currently in use at the Tricycle Theatre in Kilburn, supplied by rental company Orbital.

The S5000s are being used alongside a selection of Trantec's VHF mics in the production of the Fats Waller musical, 'Ain't Misbehavin', which opened at the end of last year. Orbital also specified one channel of the S5000 with eight VHF systems, for Oxford Playhouse's production of Aladdin.

## Meyer in Auditorium

Spain's newest musical venue opened in Zaragoza recently, equipped with a Meyer sound system, supplied by Twin Cam Audio. The venue, Auditorium, comprises the 2,200 seat Mozart Hall, designed for classical concerts and congresses, and the 500 seat Chamber Music Hall.

Audiorama selected Meyer equipment on the basis of local experience, as the other two main theatres in Zaragoza both use Meyer Sound systems. The selection committee also evaluated the Congress Hall in Granada, which has had a Meyer system for two years.

The Mozart Hall now features a combination of UPA-1Cs, MSL-2As and self-powered UPL-2s, with the Chamber Music Hall system centred around UPA-1Cs. The other principal areas are equipped with UPL-2s, MPS-355s and UPM-1 loudspeakers.

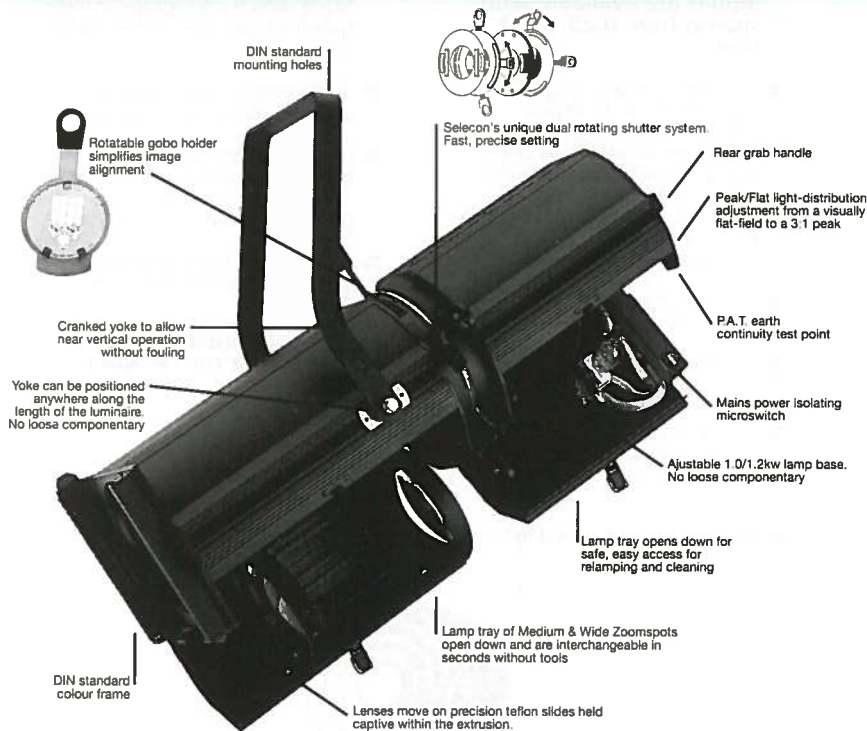
## ABTT Safety Theme

The ABTT will be holding their Exhibition of Backstage Equipment and Supplies on 6th-7th April, at the Royal Horticultural Halls in London.

The show will feature a joint seminar on safety, and speakers will include David Adams, chairman of the ABTT Safety Committee, Bill Graham, technical director of the ICC and Peter Roberts, director of technical and administrative services at Delfont Mackintosh.

Details are available from the ABTT, 47 Bermondsey Street, London SE1 3XT, telephone 0171-403 3778.

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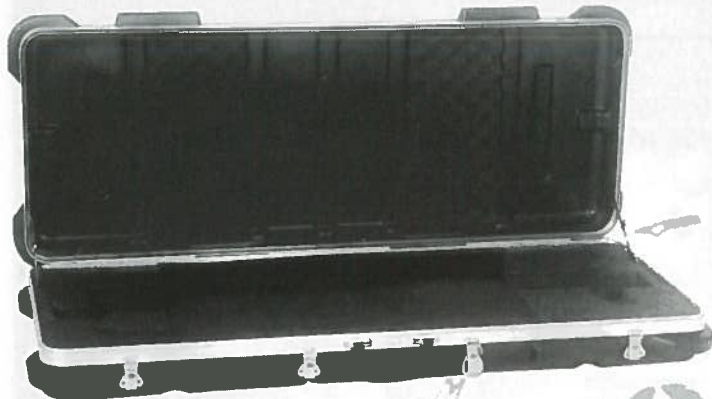
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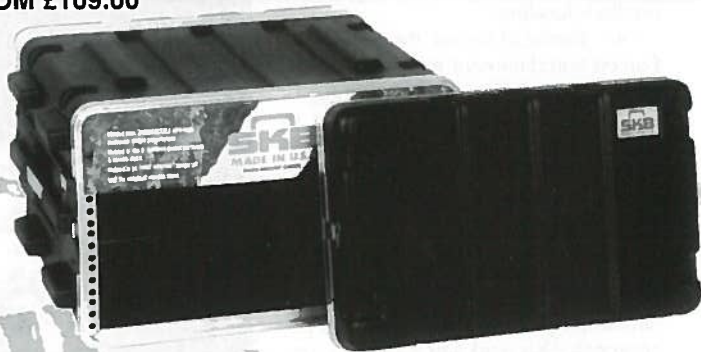
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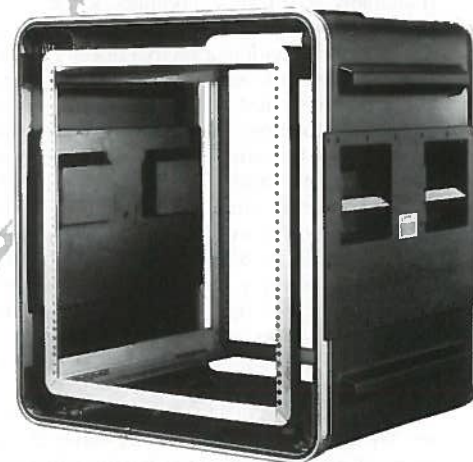


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# A SHOW OF FORCE

Robert Halliday meets *Forced Entertainment*, a highly innovative fringe theatre group under threat from Arts Council grant cuts

How many fringe theatre groups do you know that still exist after 10 years and that are still run by their founder members? How many that have a distinctive performance and technical style that defies clear explanation, even by their own PR company? And who refuse to compromise on that style, even in the face of an Arts Council threat to cut their funding?

The Sheffield-based theatre group *Forced Entertainment* meet all of these criteria. Founded in 1984 by a group of six graduates from the University of Exeter's English and Drama Course, the company sprang up as a reaction to the minimalist, poor theatre philosophy of the course. As Richard Lowdon, the company's designer (and also one of its performers), explains: "We all did a course which was very big on the 'three cubes can be a bus if you want it to be' approach. Our work since then has very much been a backlash against that, because we were more interested in cinema, and creating a cinematic feel.

That's not cinematic in the large-scale theatre sense (heaps of expensive stage machinery to make a complex scene change look as easy as it looks on film), but in the sense of providing a set that doesn't hinder the performers' movement from scene to scene, yet which isn't just a black box that leaves everything to those performers. The set can range from the small room with just one window for the audience to look through in their most recent production, *Hidden J*, to the metal climbing frame surrounded by leafless trees of *200% & Bloody Thirsty*, their 1987 production recently revived at Manchester's Green Room. Both sets gave a great sense of the desolation that the company feel is a feature of their work. Lowdon describes that work as being "an urban experience. The experience of living in cities, but in a theatrical way in which we lay bare the means that we have at our disposal, and then pull out of that tricks that will surprise people." Those tricks are often generated by the simplest of means - throwing soapflakes into the air for snow, shaking talcum powder for smoke - without the usual host of extra equipment.

Despite the lack of stage machinery, the company do make strong use of other technical elements with a soundtrack, lighting, and often other facets such as video being tightly bound into the performance. Here again they have been helped in establishing a particular style by sticking to the same creative team in these areas: composer and sound designer John Avery has worked with the company for most of their 10 years and lighting designer Nigel Edwards has been involved for the last five - though the others still joke about him being a newcomer on occasions!

Unlike other companies, *Forced Entertainment* create their work from scratch, not simply performing plays or adapting other texts to the stage. According to Richard Lowdon, an idea could be triggered by a collection of images, a piece of text, a set idea, a piece of music, or even lighting ideas. Working at their studio in Sheffield, the



The metal climbing frame surrounded by leafless trees for *200% & Bloody Thirsty*.

company members will start improvising ideas based on that subject. Even at this early stage, some kind of set may be involved. "We keep all our old sets, so we've always got something to work with," Lowdon notes. For the current show, the company "just built a simple space to work in - a back wall with a double bed. In working with that we started getting more interested in the room, so we pulled the sides in and wrapped it around the front, leaving only an eight feet by four feet window into the room. The room remains as the basic setting of *Hidden J*.

That process of creating a show organically over a period of several months is in complete contrast to much of the rest of British theatre,

where the cast are presented with a model of the set they will act on, rehearse for a few weeks, then suddenly find themselves on the real set, maybe on a steep rake, with very little time to adapt to their new surroundings. *Forced Entertainment* feel that *their* way is better, with the design being tempered by the fact that the designer is also a performer, and so has to work with his own creation.

The company's soundtracks evolve in much the same way, with composer and sound designer John Avery becoming involved at the initial ideas stage. "I tend to sit in on the early discussions and write music by absorbing what people are saying. I then go away and produce an interpretation of it, which means that when we get round to the rehearsal stage, I've generally got a piece of music to try out which usually elicits the response 'that's completely wrong John, go and do it again'" is Avery's tongue-in-cheek explanation of the process.

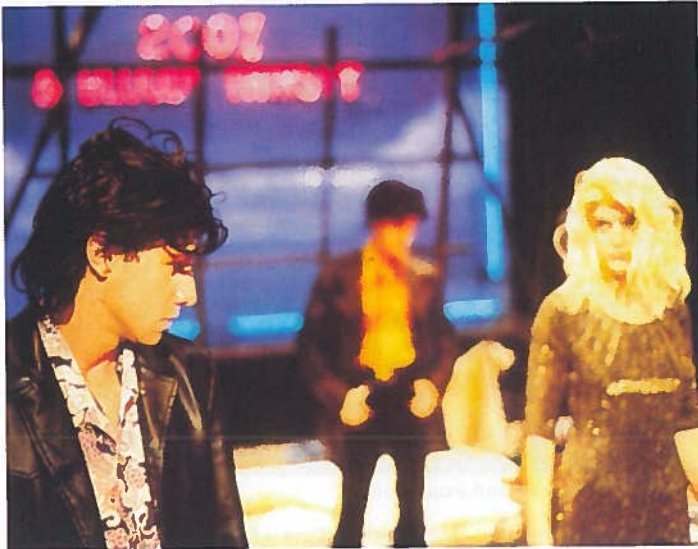
The music Avery creates will both lead, and be led by, the show, at times being a clear tune to match a particular piece of action, at other times just being a 'soundscape' in the background, barely noticed by the audience, yet affecting their mood nonetheless. Here, again, the company are aiming for a 'cinematic' feel. "In some scenes the music is there very much as film music is there, to influence mood rather than to actually mean anything," Avery explains. "We can be very subtle about it. There's one section in *Hidden J* which is a three minute fade from one piece to another to achieve an emotional change, but done in a way so that the audience aren't aware that their perceptions are being slowly shifted."

Surprisingly, given that a *Forced Entertainment* production appears to have a very loose structure, and can at times seem to be completely out of control, all of the music is recorded and replayed from either quarter inch tape or DAT, whichever is available in a particular venue. Avery jokingly explains that



A window to *Hidden J*.





200% & Bloody Thirsty (left) and Emmanuelle Enchanted, a performance from 1992 (right).

this is because he's "a bad instrumentalist", but quickly adds a more serious explanation: "The company are constantly talking about dynamics. They get used to the music, then talk about what it's supposed to do and the dynamics it needs to have. After the warm-up gigs, the sound has been fine-tuned, so it perhaps appears to people that there's more adjustment going on than there actually is. It has all been done in advance."

Lowdon explains the approach further. "In conventional theatre you have a stage manager running the show, but that's just not the way we operate. The sound is like another performer, because you're timing things to it, and are aware if you're over-running. We've got quite good at timing over the years!" he says, citing the example of *200% and Bloody Thirsty* which "had two angels on video screens, talking to each other and looking down on the action below. There's one section where they speak and then remain silent while the action carries on for 17 minutes. Then, just as the action ends, they start speaking again." Watching that sequence is an interesting experience. As an audience member you simply take it for granted that the angels would start to speak at that point. As a watching technician, you wonder at the achievement - without the company's precise timing, the same effect would have required a fair amount of expensive video equipment to keep the silent angels moving gently for 17 minutes and then cut in the final speech exactly on cue. Even then it probably wouldn't have worked as well.

The company perhaps aren't quite so closely involved with Nigel Edwards' lighting design, and the pressure of work means that Edwards himself isn't always involved as early as he'd like. "I'll try to see a run-through early on, just to get an idea of what the piece is, then pop up whenever I can as the piece evolves. I try to give myself at least two weeks before the show opens to get myself fully involved."

This comparatively late involvement often means that Edwards has to incorporate elements worked into the show during rehearsal into the final lighting. The room in *Hidden J* has two fluorescent tubes and an inspection lamp inside it, which Lowdon "just got out of the cupboard because I wanted to see the room glow." Edwards also wanted the room to glow from within. "The best way would have been with loads of birdies, but we didn't have the time or the money. The fluorescents and inspection lamps thus remained.

Edwards has introduced elements of his own, though, specifically the use of colour. Lowdon

admits that "we were all technical luddites, really. We knew a bit about lighting, but never anything much more complicated than open white. Nigel opened our eyes to the wonderful world of colour, and we've never looked back." Edwards recalls things slightly differently. "I was aware of being the new boy coming in, and saying 'I want to use lots of oranges on all of these backdrops, to change colour over five minutes to three different colours', and seeing Tim Etchells, the director, and Richard Lowdon go 'Oh my God, too much colour!' Yet half way through that tour Richard was talking to some students and saying 'yeah, we've started using more colour'."

Though the company's lighting look has therefore changed in some ways, one element has remained constant. "We've never been interested in snap lighting changes," Lowdon notes. "We've always been interested in trying to take the audience from the position where we're on stage and very much in the same room as them, slowly away, so that by the end of the show they should feel 'how did we end up here?'"

To achieve these slow, subtle transitions, Edwards prefers to run the lighting manually wherever possible. "When I programmed *Hidden J*, I had something like 20 cues for one

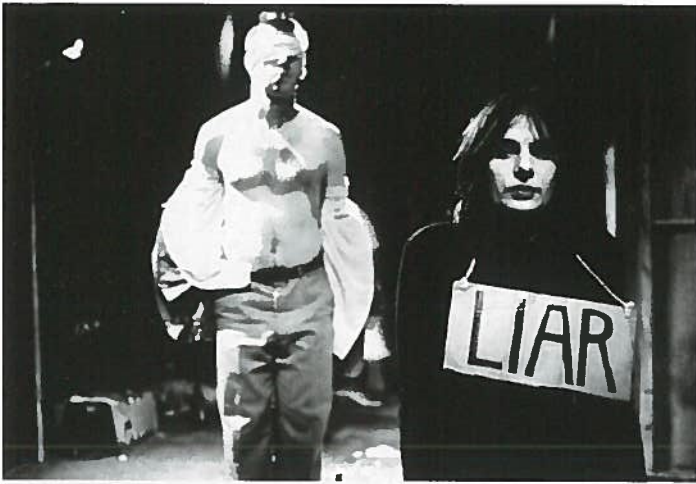
hour and 40 minutes, with seven or eight minute fades. Now I'm doing it all completely manually, and there are perhaps two minutes in the whole show when I'm not doing anything," he explains. "There are no fast fades, it's just constantly shifting, pointing things out, giving subtle indicators of where to look and, like the sound, giving mood changes."

As well as creating a show, Forced Entertainment have to deal with the practicalities of building the set and fitting it into the wide assortment of small scale venues they perform in. After 10 years, Lowdon knows the kind of size he can work with, usually aiming for a maximum of 8.5m by 6m, with a maximum height of about 3.5m feet. The occasional venue does present a problem - in *Hidden J* Lowdon clammers all over one side of the set, so in one particularly low venue Edwards had to rig some lamps on the opposite side just to give him enough headroom. The set is toured in a Luton van, and fitted-up by the five performers (Lowdon, Robin Arthur, Claire Marshall, Cathy Naden and Terry O'Connor) themselves. Sound and lighting equipment is drawn from each venue's own stock, with Edwards adapting his design to make the best use of what is available.

And then all they need is an audience -



Forced Entertainment's 'Club of no Regrets'.



**Hidden J** takes the audience through a bizarre series of worlds - through weddings and funerals and executions.

Something that can be a problem, precisely because their work does avoid any kind of pigeonholing. Their two most recently performed pieces, *Hidden J* and the revival of *200%* and *Bloody Thirsty*, both clearly showed the company's style, though in different ways.

The latter is a re-telling of the nativity, with just three performers, first seen asleep on a double bed surrounded by a metal frame, which is itself surrounded by six bare trees. Above all of this lurk two television screens. The early action after the performers awake and get dressed is a loud party, full of shouting and beer throwing. Eventually things move on to three repeats of the nativity, with the performers alternating the roles they play.

The action is interspersed with commentary from the two angels on the screens above. There is no story as such, no beginning-middle-end, no progression. At the end of the show nothing much has changed. But the hour-and-a-bit in between is fascinating to watch, with the performances constantly dangerous and on-the-edge; was that fall an accident skilfully worked into the action, or deliberate? That seemed funny, but am I meant to laugh? And, as mentioned, although the lighting for this show was fairly simple, the moment where after 17 minutes of silence the video actors start speaking again right on cue, is technically stunning.

*Hidden J* is more complex. The set is harsher to look at; the acting area outlined by inspection

lamps clipped to scaffolding and they remain on throughout the performance. A tank-trap supported boom holds a single, open-white floodlight. Pieces of wood lie on the floor. In the show's opening moments these are assembled into the room in which much of the action takes place, visible only through the window in the front. The beginning is again a party with beer being thrown around (is this a Forced Entertainment trademark?), but in this show there is then a progression through a bizarre series of worlds - through weddings and hospitals and executions.

Again, there is no clear narrative storyline, but brilliant performances, this time from the company's full complement of performers, ranging from feelings of extreme danger to hilarious comedy, and working with their environment - important moments underneath the floodlight, a table lamp held up by performers to highlight some of their speeches. Running underneath it all is John Avery's superb soundtrack, always reflecting the apparent madness on stage. And Nigel Edwards' lighting, palpably with many more changes than *200%*, yet with none of them clearly distinguishable, merging into a subtle flow of moods with the action and the sound, occasional bursts of colour working in counterpoint to the harsh white light from the practical lamps on-stage.

I don't really know what I was watching. I'm not sure how many of the audience at

Manchester's Green Room did either. Nothing I've read about *Hidden J* really makes clear what the show is (it certainly caused confusion amongst the national critics when it was in London). Then again, should you be able to describe a performance piece in writing?

However, I did enjoy the shows. And I would go and see more. It seems that is a common reaction - once people have got over the hurdle of actually going to one of these unconventional performances, they like what they see at whatever level they watch it. Certainly at a technical level the company are highly accomplished. The way that the lighting is performed, for example, is something that many theatre practitioners talk about, but very few ever actually implement. The company have probably become this good by sticking to a scale that they know and that their style works in; their dedication to that scale of theatre is incredible.

It's a shame that they are now to be punished for this dedication by having their Arts Council grant cut. You may not like, or even understand, what they do, but given the chance plenty of other people might appreciate that work. That chance can probably only come through Arts Council funding - this work is not the kind of cosy performance that appeals to corporate sponsors. At the moment the battle is on; given the strength of feeling amongst Forced Entertainments supporters it looks set to be a long one.

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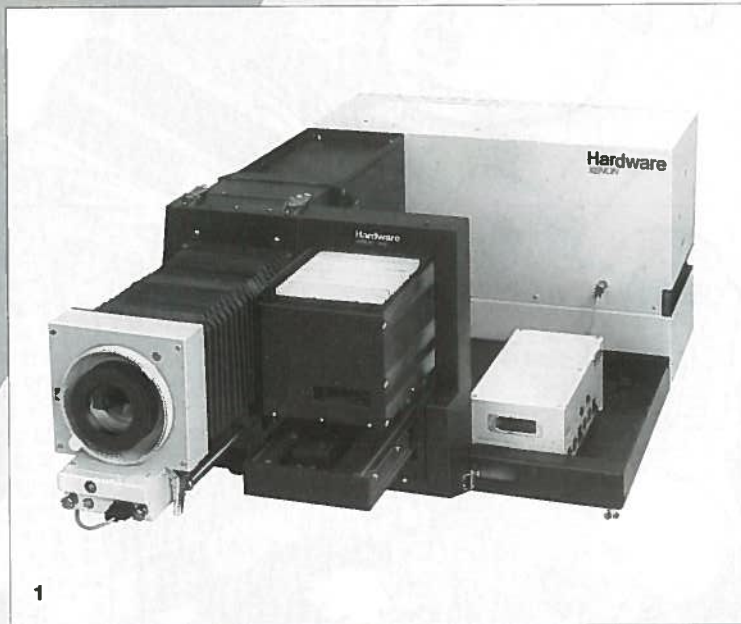
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2



3



4

**3 TITAN 1000 WATTS** - 10,000 lumens  
 For 24 x 36 and 6 x 6 slides  
 Image up to 10 metres wide at 90 metres distance  
 in 24 x 36, 12 metres wide at 60 metres in 6 x 6  
 The high-power projector for 24 x 36 multivision .

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 A compact and economic projector that allows normal conference room lighting levels to be maintained during projection.

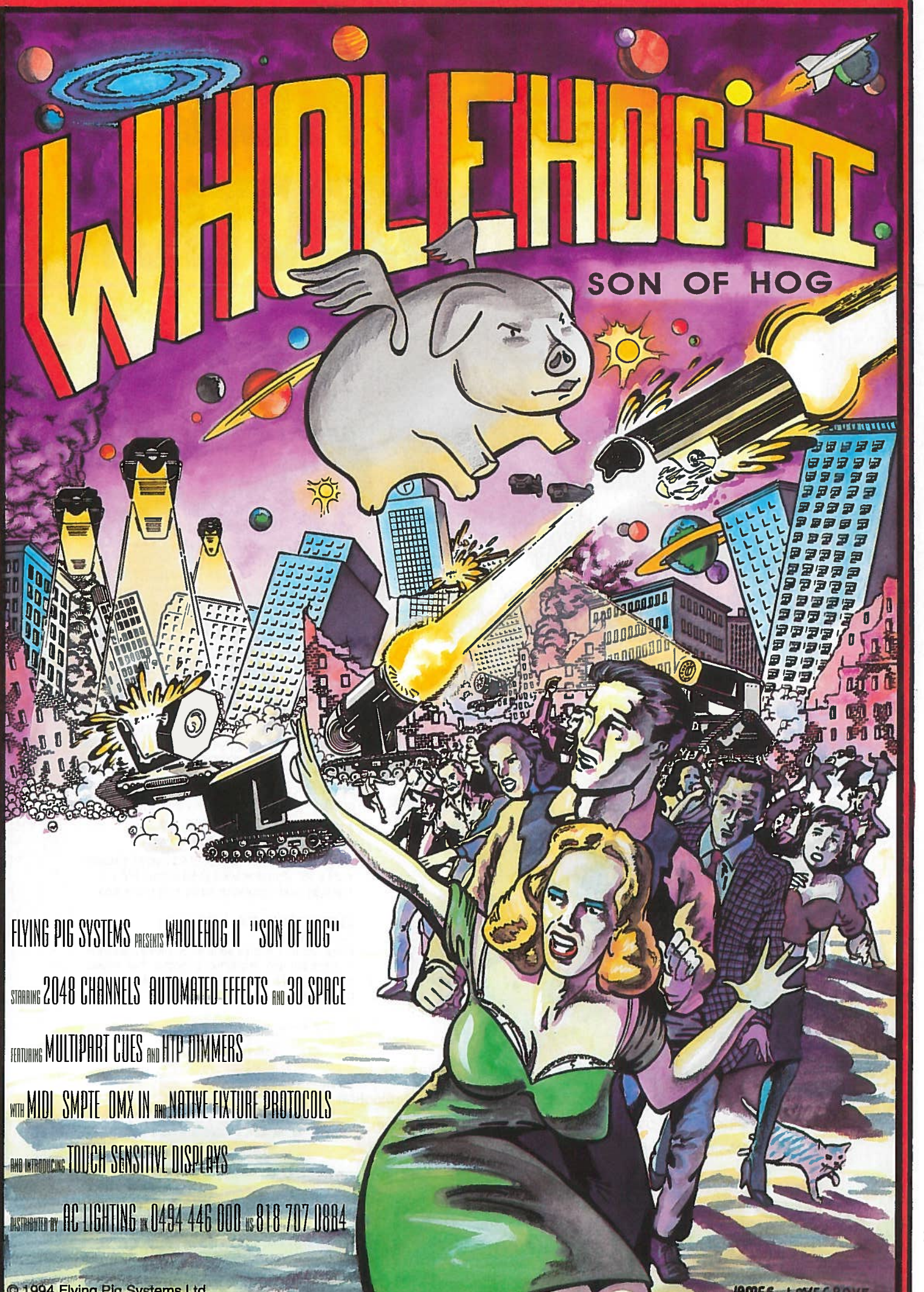
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# THE GOLD STANDARD

*Tony Gottelier updates the saga of the famiglia Clay Paky*

'Clay Paky or Darkness' was the somewhat sinister slogan used by the Italian maker of super scanners at the last annual Rimini Show, and since we are a mere ego-trip away from this year's event, I thought that it was time to learn for myself a bit more about Clay Paky and what they will be up to by the Adriatic this year.

Firstly, the location. The office and factory in Pedrengo is within projection distance of the ancient City of Bergamo, in Northern Italy which, for those who don't know the territory, is culturally and historically, more a part of middle Europe than part of a typical Latin country. For centuries Lombardy was under the domination of the Venetians, then the Austrians, after which it became part of the Kingdom of Savoy until, in the 19th Century, Garibaldi forcibly welded all the territories of modern Italy together. His army was largely recruited in Bergamo. It is cold in the winter but hot in the summer, so you get the best, and a little of the worst, of everything weather-wise, including fog in the colder months.

Bergamo, under the shadow of the Italian Alps, has sprawled hugely from the old medieval fortress town, typically built on top of a hill, but the original is so well preserved you could stage a historical play in the square or make a period movie there without ever needing to build a set. As I gazed awe-struck at the opulent mausoleum built at the behest of one Venetian military commander, with the unfortunate name in today's corruption-ridden State, of Collione, with its facade of stucco and delicate, faded, trompe l'oeil frescos, and the adjacent ancient buildings, I couldn't help thinking of all the Shakespeare which could be staged ('au nature') here. My first thought was of Romeo and Juliet, then The Merchant, and Two Gentlemen, so well preserved and unexploited is it. Time has stood perfectly still there, so the architecture could easily pass for a piazza in any of those locations of the period.

But, with the Ides in close proximity at this time of year, it is more of Julius Caesar one thinks of in the context of the modern history which has touched Clay Paky, and the performance of that history often seems to have been acted out centre stage at the SIB Show. Two cataclysmic events bent the company out of shape *en route*, but equally it was two benign unions which shaped the company which is the Clay Paky of today.

The company, which seems to have cornered the market in evocative product



Clay Paky's headquarters at Pedrengo, close to Bergamo.

names to say nothing of its corporate title, was formally inaugurated in 1976, though Pasquale Quadri, the surviving founding partner and the creative genius behind the product innovation, had been messing around with lights since 1972, and indeed held a patent, now extant, for the liquid wheel (as, of course, did Optikinetics). Things started to get serious around 1988 when CP decided to follow Coemar into the automated lighting business by launching a moving mirror projector at the Rimini Show. This was the seminal product which was eventually to become the quaintly named Golden Scan. It was this which was also instrumental in causing a commercial partnership between the Italian company and

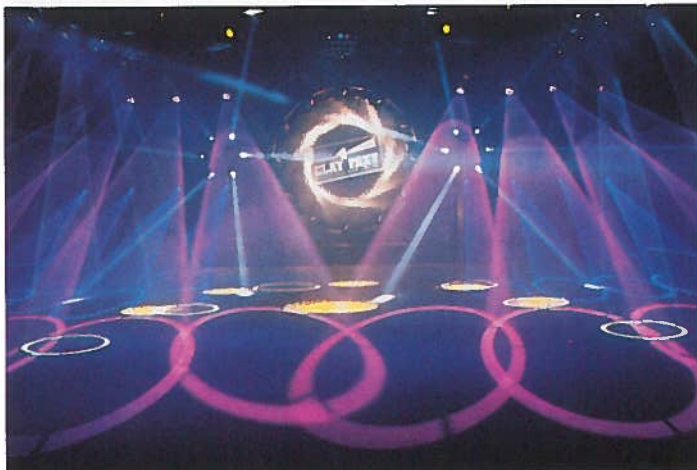
Cambridge-based Pulsar Light, for it was to Pulsar that CP looked for their control technology, and the strategic synergy of that association survives to this day, indeed it has been cemented with a series of common export groupings, about which more later.

However, even if this relationship had relied solely on the transfer of technology from one party to the other, it would be an example to others in our industry, that paranoia can prevent profit. Pulsar are delighted with the profitable result of this co-operation on the software front, for it is the equivalent of getting a royalty on virtually every product CP sell, while the Italians are secure in the provision of reliable, cost-effective electronics. On the other side of this two-way street, Pulsar have been able to raise their ambitions to a higher plane without the costs associated with the accompanying hardware development, and create a captive market for their Masterpiece controller, with both partners creating parallel export opportunities.

So everything in this Italianate garden was rosy, until a couple of years later when the self-destruct mechanism, which seems to be part of the male culture in Latin countries, and most prevalent in Italy, exploded with a vengeance when the then export manager of the company hit upon the brilliant wheeze of shunting their US distributor into a siding, with a view to tackling the great American market head-on by themselves. The fact that the distributor in question was High End Systems turned out to be a grave miscalculation, for in one fell swoop CP cut their conduit to the world's largest marketplace and created a serious competitor. Within six months, High End's Richard



Inside the Super Scan Zoom.



The showroom, well-equipped with CP hardware.



Number One discotheque - a capacity of 11,000, with 160 assorted Clay Paky Scanners.



The assembly plant.

Belliveau had created his own version of the Golden Scan, called Intellibeam, and the rest, as they say, is hysteria.

As I wrote at the time in L+SI, in an article aptly titled 'The Ides of March', these machinations were a potential disaster for the entire industry, threatening as they did the security of distribution agreements, which could apparently be dishonoured at will. Little did I know that one reader who agreed with me was also fuming behind his desk in Pedrengo, but for the sake of keeping the peace in his own company, Quadri felt obliged to be cast in the Brutus role at the time.

Nevertheless, this catharsis led to the next of the benign happenings. Enter, stage right, the urbane Pio Nahum who was recruited to replace the unfortunate proponent of the act of assassination who had, meanwhile, accepted voluntary exile in the very land-of-the-free responsible for his downfall in the first place. But Nahum is a bird of an entirely different feather, a man with a degree in engineering, an ex-marketing manager of the giant Michelin tyre company, thoroughly trained by them in the arcane skills, and one of the very few professional marketing people ever to gravitate to our industry. By 'marketing' I do mean marketing in the full and proper sense of the word, not a euphemism for PR. It also helps that he is an extremely charming man.

Nahum set about taking the situation by the scruff of the neck, establishing a five year recovery plan, though one of his first acts was a serious attempt to mend fences with HES. Sadly, things had already gone too far. The course that he embarked on then was one in which he visited every distributor, not just to reassure them, but also to make certain that they understood what was expected of them and what they could expect from Clay Paky. Inevitably, this led to a certain amount of fallout as Nahum created the network of dealers he felt could match the image he wished to reinforce of Clay Paky as a maker of high quality professional lighting instruments. "Paky (which is Pasquale Quadri's nickname, and the P in CP), will not compromise when it comes to quality - everything here is made to a standard and not to a price. We are simply incapable of making cheap products." He realised that even in a market obsessed with costs, there was no point in pretending otherwise and set about finding the dealers and resellers who could find those discerning customers who were prepared to pay a bit more for a bit extra. "We are after the Mercedes owners," he told me.

This commitment to quality is most apparent in the optical system selected for the larger scans, such as the Golden and Super Scan models, which benefit from a large collector, computer-designed coated optics with two



The seminar room.

condenser lenses to ensure an even field, and a large diameter 1:2.5/250mm focusing lens which delivers a solid 11 degree beam. This optical path delivers up to six times the rated lumen output of the lamp and, with its 90mm diameter focusing lens, the chunky beam doesn't exactly appear to be squirting out of a toothpaste tube. There is also a 16 degree wider angle lens built into the luminaire and the internal lenses in current models sit in a cast, optical-bench.

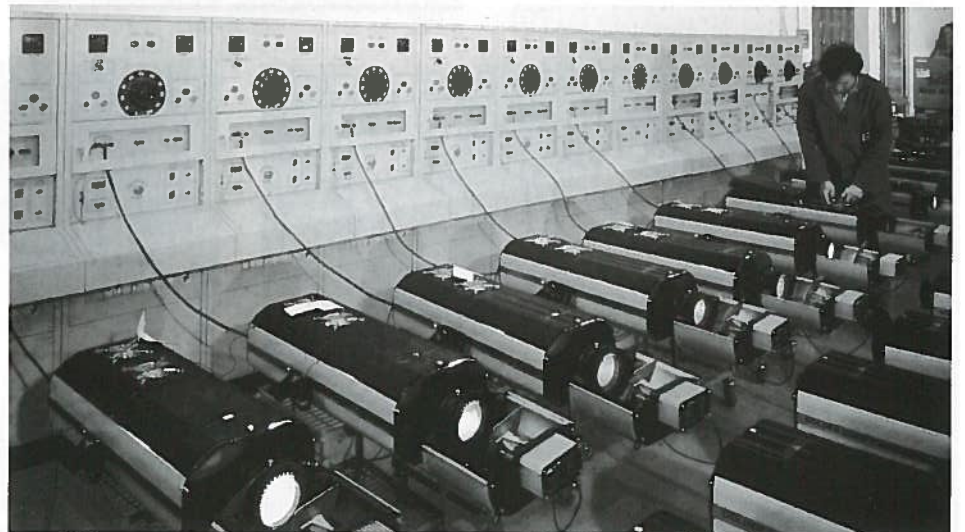
Clay Paky also take a pride in their response to any problems which may occur from time to time. For example, I had been hearing stories of gobo rotator problems in the GS-3, but by the time of my visit this problem had been diagnosed and solved for current production. Care over quality is also evident in the 5,000sq.m factory where, despite a commitment to the traditional Italian method of using subcontractors to supplement in-house production, all incoming parts, and sub-assemblies whether made in or out, are triple-checked by the time they are assembled into the final product, at which stage they endure a rigorous two hour soak-test at variable voltages from the very minimum allowable, to the very maximum.

Naturally, such a quality strategy involves a product philosophy also, and Quadri has busily driven this with obsessive zeal. The Golden Scan was definitely the product to beat from day one. With the subsequent launch of the Superscan and GS version 3, and to show that all that glisters is not necessarily golden, the Superscan Zoom, Tigerscan, Shadow, Miniscan, Pinscan and several other innovative products, sales started to lift off again, so that turnover more than doubled in the four years

to the end of 1994. When Pio first joined the company, 50% of the turnover was in the home country, but with the increase in sales mainly coming from abroad this has dropped to only 10%. Similarly, dependence on the disco market, which was massive in Italy, matched only by the gigantic size of the venues, has eased from 90% to less than half, as the different markets of concert, theatre and TV were discovered. "We're making lights for all shades of show business, not just for a single sector," emphasises Nahum.

Certainly, some recent achievements support the truth of this statement. Following their success with Cirque de Soleil in North America, there will be 32 Superscan Zooms, controlled by an Avolites Sapphire, on the new Simple Minds world tour, courtesy of Toronto-based Christie Lights in the USA and Canada, and Neg Earth in Europe. In the theatre, the Danish National Theatre in Copenhagen have installed 20 Superscan Zooms, and the Vienna Opera House 16, while the new Gothenburg Opera now sports 12 Superscans, courtesy of AVAB.

Among a number of television successes, including weekly appearances on Top of the Pops on BBC1, a team from the Italian State Television company (RAI) were receiving intensive technical training in Pedrengo during my visit, to coincide with their acquisition of 40 1200W Golden Scan 3s. In their traditional market, Club Number One in Cortefranca (Brescia), an 11,000 capacity discotheque sporting three 300sq.m dancefloors in a total space of 92,000sq.m, already has 160 assorted CP scanners, 42 'intelligent' colour changers, 30 Atlas, four Tornado centre-pieces and eight Tigerscan MRGs, all of which requires the



The finished product test area.

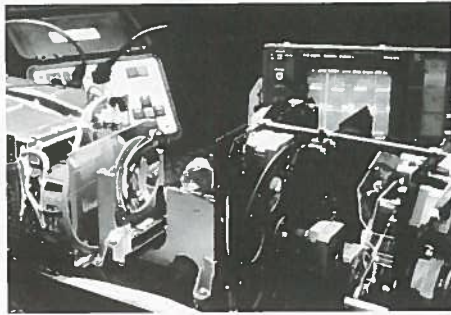
control of 17 Masterpieces. Now they have ordered a further 18 1200W Superscan Zooms and, presumably, at least two more Masterpieces. (If you want to know why on earth such vast places work in Italy, don't ask me, ask Pio. He has a plausible theory, which tells you a lot about the national character.)

The second act in the 'night of the long knives' scenario had, meanwhile, expunged the name of Paky's erstwhile partner from the CP letterhead, leaving the way clear for Nahum to exercise the role of marketing director with fully sympathetic support from above. Now he set about consolidating his distributors into a closer family relationship: "I want my dealers to feel totally loyal to Clay Paky, so that there is an inter-dependence, just like in an extended family group," Nahum explains, "which is why we encourage all our people to spend their entire time at Rimini on our stand, where we provide every facility for doing business, like an airline Club Lounge." It is also why at this year's Show, Clay Paky have booked an entire 170 room hotel in Reggioni, 10 minutes away from the Show site, where every one of their 50-strong overseas entourage will be expected to stay in protective custody. On the basis that the devil makes work for idle hands, Pio will ensure that they are kept fully occupied for the duration.

Of course, through all this Paky remains the driving force and the inspiration behind every new product move, as well as being the bearer of the company's quality standard and its corporate philosophy. It is, after all his business. But, with all of that, it seems to me that Nahum and Quadri complement each other perfectly. Both enjoy charming personalities, but there is no doubt that with Pio's communication skills and linguistic abilities, he has quickly become the public face of the company. And that is exactly as it should be, for that is precisely his remit, and it is a fine example of intelligent delegation by his employer who seems not to suffer from those pride attacks which often lead to a stubborn refusal to let go, and which typically afflict successful self-made businessmen in these circumstances.

So what has Paky in store for us at this year's Show in terms of product? This Show will not see the mass launch of new items, as had previously occurred in a scorched-earth policy of such competitive ferocity that the resultant intimidation rendered repetition neither necessary nor desirable. Instead, there will be significant improvements to two existing products, sufficient to warrant their launch as new names on the price list, one brand new one, and important improvements in on-board attribute control which will have major implications for Superscan Zoom and Golden Scan 3.

What has been code-named Golden Scan 4 internally, but will probably be launched as Golden Scan FX or some similar suffix to protect version 3 which remains in place, adds electronic focus to existing parameters and, conceding that their new markets show a preference for wider beam angles, new optics



A development under scrutiny.

will deliver a 23 degree beam with an on-board option to reduce it at will to 16 degrees. A slot is also provided for the manual addition of a very narrow angle 7 degree condenser lens.

Additional enhancements enable the use of glass gobos, either photographic monochromes or multi-coloured, etched dichroic patterns and there will be four fixed, as well as four rotating gobos, which was a shared facility on version 3. Colours will include both saturated and pastel colours, and new special effects such as three rotating prisms, UV filter, a four-colour split, a special saturated red filter and two concentric colour effects have been added. The HMI lamp made by Osram for Clay Paky now has a higher colour temperature of 6000K, so the two modifiers on-board take you down to the warmer depths of 3200K, or up to the icy heights of 6500K. With a frost wheel, iris, dimmer, stopper, pan and tilt this adds up to 12 parameters, which will be 14, in the final analysis, if 16-bit positioning is added.

As the result of inevitable market disappointment with the shared-attribute control facilities offered on GS-3, all parameters will be accessible individually, and this facility is to be offered as a retro-fittable update for the earlier model from six to eight channels, and from 12 to 16 channels for the Superscan Zoom. Of course, this will mean that the problem has been passed down the line to the controller in the case of the Pulsar Masterpiece which, with its 18 channel format, will not be so easy to reckon with on the programming front, so to keep the disco people happy there will be an 'option' switch. However, with most current desks configured for unrestricted access, this expansion will be viewed as a positive step everywhere else. The Superscan will also acquire variable frost and carry the glass gobo adapter. All are to offer an optional low-noise cooling system to appeal to the studio and theatre market.

The CombiColor is a compact but powerful dichroic colour-changing spotlight. Based on the Tiger-style extruded and die-cast aluminium body, and using the HTI 300W lamp developed for CP by Osram, it delivers a large number of colour mixes from two overlapping colour wheels, plus frost. In addition, there is a five-aperture wheel and three gobo positions. A variety of focusing lenses are on offer to provide wide, medium and narrow beam angles and there is a fourth, long lens which delivers a very narrow collimated beam that, in smoke, you could

almost sit on. For the disco market CP have re-visited their famous Astroraggi centre-piece, the spiky hemispherical fitting which looks like an inverted porcupine when mounted on the ceiling. A 400W MSR (HSR in Osram-speak) lamp has been installed and the built-in 'flasher' - a rotating shutter which enables the resultant tiny projected pin beams to switch on and off for effect - is now variably speed controlled from any DMX controller.

As to the longer term future, the jury may be out, but Pio Nahum will be leaving nothing to chance. The final part of his strategic plan is education, as he explains: "Sometimes I am horrified by the lack of knowledge about our products displayed by some re-sellers, and as I learned at Michelin, you cannot effectively sell products about which you know very little. While you should not patronise your customers, they will at least expect you to know more than they do about the products which you are selling to them." To get this and other crucial information across, Nahum plans to visit every one of his 50 distributors in the next two years in order to train them, in turn, to train their re-sellers.

This will be done via a five-part course, over two days, supported by video presentations and computer graphics. Not only will this presentation bring them up to speed on product knowledge and technical information, but Pio intends to impart some of the basics of organising a territory from a selling point of view, and so two of the three sections of the seminar will cover 'market exploitation' and 'sales psychology'. Of course, the need for this is pointed up by the fact that few people in the market have real experience and training in these skills, having come into the business by accident, or as the result of one or other social activity at school or university.

By the time this campaign is over, the 'family' will have grown to several hundred individuals, all spreading the gospel according to the CP testament. Already tried out successfully in Italy using CP's in-house, multi-media conference room, Pio expects to embark on this mammoth crusade as soon as Rimini is over.

In the meantime he is pre-possessed by his own lack of knowledge of the market-place, not for want of trying, but for the lack of accessible information available to all concerned. "When I was at Michelin all the tyre makers used to meet every year and deliver their sales turnover figures anonymously," Pio told me. "In that way we all knew how big the cake was and how big was our own slice, without gaining any competitive advantage over the others. I don't have the benefit of such information at all in this industry."

Having been embarrassed myself on several occasions by my inability to answer the same question, I know exactly what he means. It seems to me that this would be absolutely basic information to result from a co-operative effort between PLASA in Europe, ESTA in the United States and VPLT in Germany, to the benefit of all concerned. Such information could also be worth its weight in Golden Scans to a skilled operator like Pio Nahum.



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# NEW CUSTOMS

*Ruth Rossington charts the rebirth of a former customs house on the banks of the Tyne*

Fifteen years ago a derelict and water-logged ruin stood crumbling on the banks of the River Tyne. The once ornate Customs House building, constructed in the 1860s at the Mill Dam, South Shields, was on the verge of demolition. Its demise had been slow and painful, its fabric whittled away by years of neglect and the fluctuating fortunes of industry on Tyneside.

100 years earlier, the story had been quite different. The busy commerce on the Tyne was not the only element which made South Shields a lively place in Victorian times. Several theatres and the Alhambra Music Hall drew huge crowds and played host to top names such as Charlie Chaplin, George Formby and the now largely forgotten Vesta Tilley. The arrival of 'moving pictures' saw theatre and music hall audiences dwindle, to the point where a century later, it was South Shields' 12 picture houses which attracted the crowds. But competition from television and home entertainment in turn dealt the inevitable blow, and the popularity of cinema quickly waned to leave the town without a focus for the arts.

The opening of the new Customs House therefore brings the history of the building neatly full circle. Following a major, if somewhat troubled, investment programme, the building once again sits proudly beside the river over which it once held such authority, in its new role as one of the region's finest arts and entertainment centres.

The newly refurbished and extended venue now houses two auditoriums, one seating 400, the other 160. Both will be used to present a varied portfolio of the arts, ranging from films to live performance. Nothing has been overlooked, and within Customs House is a spacious new gallery for the visual arts which affords the visitors stunning views across the river. Two licensed bars and an 80 seat



The original frontage of The Customs House viewed from the River Tyne.

restaurant are also a feature of the new-look building.

The original design specification for the lighting and sound system was put together by Paul Edworthy of Durham Theatre Company in June 1992. A number of companies were asked to quote based on this specification and eventually the proposal put forward by Andrew Stone of Lighting Technology Projects was accepted in November 1993 after over a year of negotiation, re-specification and re-quoting.

The building work was carried out in two stages. Stage One consisted of a complete refurbishment of the existing Customs House building, both internally and externally, to create the Studio Theatre, art gallery and restaurant. This stage was to be completed towards the end of 1993 and to dovetail with the commencement of Stage Two, consisting of the building of a completely new main auditorium attached, and in a similar style to, the existing building.

The technical specification was designed to be as flexible as possible to cater for the wide range of both professional and amateur

productions it was proposed to present. Sadly, as happens with so many of these projects, money started to run tight and inevitably, the first casualty was the technical equipment. Luckily, it was possible to maintain the majority of the main house equipment and it was subsequently only the studio theatre that suffered with some equipment shared between the two auditoria, and in some cases doubling for both live and film productions.

On the appointment of the venue technical manager Paul Tague, in the summer of 94, another all too familiar part of the story unravelled. Paul looked carefully through the specification for the equipment, (bearing in mind that the studio theatre was already complete), and realised that with the limited

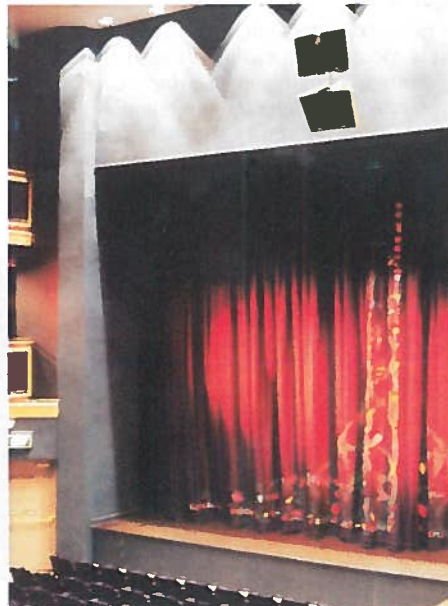
full-time technical staff they were intending to recruit, it simply wasn't practical to keep chopping and changing equipment between the two venues. He therefore set about, together with theatre manager Alex Medhurst, raising additional funds. Thankfully he was relatively successful and much of the original specification was reinstated. The end result should prove flexible enough to cater for the complex demands of the venue.

The lighting systems were always intended to be completely inter-changeable between the two venues and this has been achieved with the provision of eight Zero 88 Betapack 500 dimmer packs and a Sirius 48 in the main auditorium, and four Betapack 500s and a Sirius 24 in the Studio Theatre. Thus it is possible to move additional dimmer packs into either venue and use either control desk separately or linked together to form a 72-channel desk.

Control is all achieved via DMX and this enables an outside desk to be easily brought in and connected to the house dimmers for larger productions, where a more complex memory



The modern styling of the new art gallery.



The main stage with EAW speakers above.



One of the venue's many unusual features: the specially commissioned stained glass window.

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The extension built on to the original building which houses the main auditorium.

desk is more suitable. The lanterns are all Teatro and consist of a wide range of 500W and 1kW luminaires.

The audio requirement is twofold in both houses as each has a full 35mm projection facility with Dolby surround sound and will present productions ranging from opera to rock and roll.

During the latter stages of the project Lighting Technology took over the UK distribution of the EAW range of loudspeakers and Andrew Stone saw this as an ideal opportunity to establish EAW's installation range which had not previously been used to any great extent in the UK, the company being better known for their large concert touring systems.

The reinforcement system in the main house consists of a pair of JF200s for the front stalls and a pair of JF260s for the balcony flown in a small cluster above the centre of the proscenium arch. The JF200 contains a 12" vented woofer and a 2" compression driver mounted on EAW's proprietary WGP waveguide and produces 126dB SPL. The JF260 is designed to complement the 200 utilising the same basic components, but with the compression driver mounted on a 60 degrees by 45 degrees constant average horn to provide greater SPL and tighter directional control above 900Hz. Although both speakers have the option of being run bi-amped utilising EAW's CCEP active processors, in this installation they were run full range from the internal passive crossover. A pair of Ohm wedge monitor speakers were also supplied for use on stage which provide 121dB SPL.

The Main House cinema system consists of three JF200 speakers mounted on castored tripod stands for the left, centre and right signals which can be quickly moved into place behind the screen for film projection. The surround sound signal is relayed utilising 12 Ohm MR130i speakers distributed around the auditorium.

The Studio Theatre had to compromise slightly by

having a combined film and sound reinforcement system. An Ohm system was chosen with three BR12 speakers supplied complete with stands. The BR12 is rated at 360W and provides 128dB SPL with controlled directivity via a horn-loaded HF section. Ohm MR130i speakers were again supplied for the surround sound.

Amplification came in the form of a range of Crest LA601, LA901 and LA1201 which were chosen for their sophisticated, but sensible protection functions, combined with their excellent sonic quality and the lack of 'twiddly' things on the front, which avoids the risk of incoming companies altering what has taken many months to fine tune.

Ancillary audio equipment includes a Soundcraft Delta SR 24/4/2 mixing desk for the main house, Soundcraft Folio 12/2 mixer for the studio theatre Yamaha graphics and control room monitors, Denon CD and tape machines, a range of Shure, AKG and Crown microphones and a Metro Audio intercom system for each house. The studio equipment is housed in a flight-cased portable rack which connects via a multicore umbilical cord while located in the control room, but also enables the equipment to be utilised in other locations which will include open-air productions on the forecourt outside the front of the building which overhangs the Tyne on stilts!

A 100 volt line backstage and front-of-house paging system was installed for each house, together with a Sennheiser infra-red hard-of-hearing system for the Main House and an induction loop system for the Studio Theatre.

Lighting Technology Projects also supplied all the stage curtain tracks and drapes, together with the two projection screens.

The Customs House officially reopened in December last year, and is once again a vital part of the city's life, much as it was a century ago when the talk was of duties to be paid, not performed.



The main 400-seat auditorium.



The studio theatre control room with Paul Tague, technical manager in attendance.

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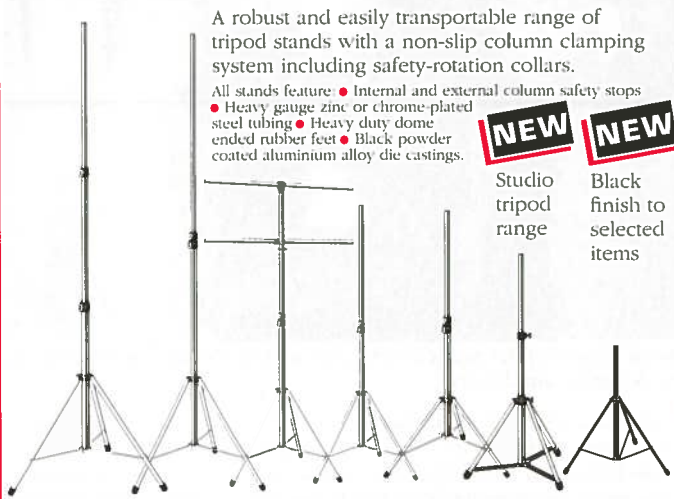
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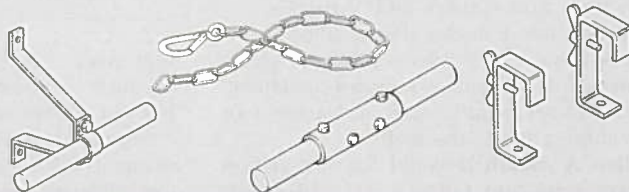
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# AES PARIS

Kevin Hilton assesses the products on display from the 98th Audio Engineering Society show in Paris



Martin Clinch (left) and Glyn Baxter of Chevin Research with the new A Series amplifiers.



David Dearden of DDA proudly displays the QII monitor console for in-ear monitoring.

The European Audio Engineering Society (AES) Convention returned to the Palais des Congres in Paris from 25 to 28 February for the first time in four years, boasting the biggest ever line-up of manufacturers and products. Despite this impressive statistic, there were still doubts on the floor of the show as to how this event fits into the scheme of things.

While other exhibitions have become niche-oriented, the AES is still attempting to give as general a view of professional audio as possible. This is a very laudable aim, but it could undermine this particular exhibition's relevance, especially as some major companies were either absent or saving their big launches for either the Frankfurt Musik Messe or one of the two big broadcast shows.

But some digging did turn up a few gems and surprises. One of the biggest was the new Langley desk from Amek, the 501, which has been derived from the established Recall. Featuring Showtime automation and Virtual Dynamics, the desk can also be fitted with optional virtual effects software, giving graphical MIDI control of outboard equipment. Other features include eight aux sends, four VCA masters and a 10x4 matrix.

Allen & Heath targeted the installation market with the GR1, a 1U, 24-input, three-zone rack-mounting unit that features integral fire alarm switching and remote VCA control. Like most A&H products, the GR1 can be expanded using the SYS-LINK bus system, which is also found on the GL4, a desk that now has a new power supply monitor.

A console surprise came from Behringer, a name best known for processing gear. The Eurodesk MX8000 is a 48-24 channel dual input, eight-input board, featuring four-band eq with two semi-parametric mids on each channel, and MIDI automation.

Computer control for live work continues to progress and Cadac showed the Concert Series with its own automation system and moving faders, along with integral resettable switching and full recall using nulling LEDs.

Audiomation brought to Europe the Audiomate 64 low-cost moving fader package

still the leader in this field, held off its new product launch until Frankfurt, this technology was represented by Italian microphone manufacturer Pastega.

The RMA 32 looks like a normal body-pack receiver, but features an integral slot for the AMP 32 plug-in amp board. Used in conjunction with the TSC 38 modular transmitter, this IEM system offers 16 frequency switching capability, and the ability to build up a rack of six transmitters in a powered 19 inch, 3U rack.

Pastega also launched a new UHF wireless mic system, comprising the TMU 91 hand-held, TMU 16 pocket transmitter, and a variety of rack-mounted true diversity systems, using up to eight RMD 900-U receivers.

As would be expected, Sennheiser expanded its range of wireless products, introducing the EM2004 Mikroport Diversity receiver and SKM5000 VHF hand-held device. The EM2004 features 16 switchable frequencies in a UHF bandwidth of 24MHz, while the

SKM5000 has quickly changeable battery packs and operates between 138 and 250MHz. Also new is the SI29-5 budget five-channel infra-red control transmitter.

Shure Bros, which bade farewell to Tom Burks, VP European sales, after 41 years service, was also in there with the radio launches. New from the American manufacturer were the EC Series, offering a choice of four hand-held transmitters, the SC Series, aimed at fixed installations, and the VP wireless portable receiver systems.

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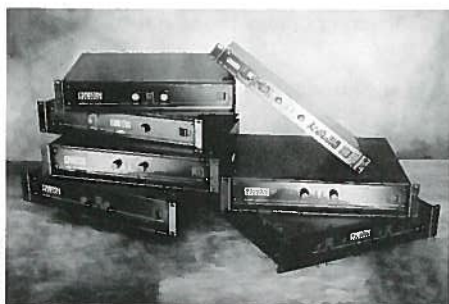
*"While other exhibitions have become niche-oriented, the AES is still attempting to give as general a view of professional audio as possible. This is a very laudable aim, but it could undermine this particular exhibition's relevance."*

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that works on Apple Mac. Now in a full production version, the system is claimed to be half the price of other motorised faders.

Monitor desks were also featured, with DDA giving its QII console its first European airing. Two different versions of this 20-bus product are available, one a mono model with 20 sends, the other a stereo console designed for in-ear monitoring, featuring six stereo and eight mono feeds, plus a stereo bus.

In-ear monitoring is becoming more wide-spread, and while Garwood, the first and



A closer view of the new A Series amplifiers from Chevin Research.



The C921 mic from AKG, for applications where 'invisible' flown sound is required.



Chris Hales of C Audio with the 4001 installation amplifier.



Patrick Congard of L'Acoustics with the company's new high definition cabinet.

The AKG WMS 900 programme continued to expand with the SR 800 true diversity one-channel UHF receiver. Two separate reception circuits are used to receive and demodulate the transmitted signal independently.

AKG also introduced a series of mics that can be flown from the roof of venues when an 'invisible sound' is required. The new models are the C 921 CM, which is a miniature mic aimed at stage, announcer and choir work, and the pencil-thin C 947 CM, targeting venues with difficult acoustics.

There was a big mainland European showing in new loudspeaker systems at this year's AES. French company APG expanded its popular DS range by adding the 15S, 215 and 215S cabinets. Also introduced was the Product Guide, which uses specially written software to assist installers, hire companies and clients using APG's range of amplifiers and loudspeakers.

Another local company, L'Acoustics, offered the MTD 108 sound reinforcement enclosure, which is aimed at speech applications



Demonstrating APG's product guide software.

requiring high SPLs. This is a two-way passive box, featuring a high definition eight inch bass-mid driver and a one inch high frequency driver loaded with a constant directivity horn. The company has also announced that its V-DOS manufacturing facility in Los Angeles, a joint venture with Cox Audio Engineering, was now fully operational.

German manufacturer **d&b audiotechnik** added a new active loudspeaker in the shape of the B2 system, an active sub-bass designed to be used with the F2 and provide infrabass when used with the 402. The B2 is a 2 x 18 inch horn-loaded cabinet driven by an A1 mainframe controller/amplifier, featuring a B2-CO/M module for front panel switching.

American loudspeaker companies were in evidence, with **EAW** launching the KF853, a dedicated long-throw cabinet designed to be positioned at the top of a big array of the established Stadium Series.

The device gives a dispersion of 30 x 40 degrees and can throw high frequency signals up to 33 metres (100 feet). The company also introduced the MX8000 processor, aimed at

digital delays, and the LA325 small installation speaker.

Also there with a new processor, but this time an analogue model, was **JBL**. The ASC 24 is designed to work with the Array Series and was developed after end-users requested a device to make these loudspeakers more cost-competitive in smaller installations. Stage monitors in the shape of the vertically oriented 4890 and horizontally oriented 4891 were also added to this range.

New installation and touring amplifiers came from both **Chevin Research**, a UK company that has made its name on the export market, and **C Audio**, who claim to be Britain's most successful amp maker.

Chevin debuted four new models in its A Series: the A3000, A6000, Q-900, and the A700V. The first three are aimed at large scale touring, while the fourth targets commercial installation.

The 4001 from C Audio is a 1kW per channel into four ohm device, while the 3801 has a Class G output for greater efficiency. Both have been designed for small live applications and installations where big, powerful amplifiers are unnecessary.

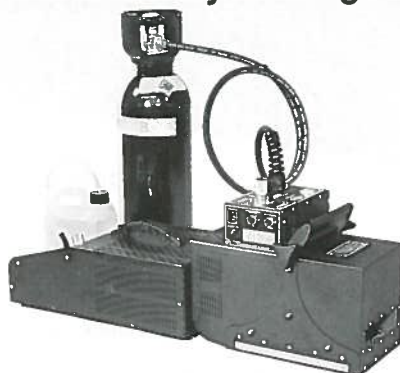
An indication that automation and control is becoming more of an issue in PA and sound reinforcement came from French company **Ateis**, which showed its Sam Show system. Running on a standard PC, the SAM 100/200 allows a wide range of parameters, including level, assignment, machine remote control and lighting, to be memorised and recalled.

Given the amount of automation and PC-based technology around the show for other areas, this could be the future niche that the AES might benefit from.

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PROFESSIONAL SHOW LIGHTING

# NIGHT SAFARI

Ruth Rossington reviews a unique showcase for wild animals

Each night, as dusk settles over the Singapore skyline, a fascinating story begins to unfold in a densely forested area to the north of the island. Set in secondary jungle, just a half hour drive from the modern skyscrapers of the city centre, is Night Safari - a remarkable showcase of nocturnal animals in the wild.

The initial concept for the project - a world first - was discussed as early as 1985, but in the years that followed, the plans for Night Safari, promoted and financed by the Singapore government, were modified and refined until a viable formula was arrived at. It may seem rather a long gestation, but the detailed plans were the luxury of those who knew the potential for this unique attraction, made possible by Mother Nature who laid down pleasant tropical evenings, a consistent nightfall and only an occasional sprinkling of rain after dark.

In June last year, those nine years of planning bore their first fruit and the gates to a world of strange and exotic animals were finally opened. A year on, the park is now settling down to regular operations, 365 nights of the year and, since its opening, some 545,000 people have had a rare glimpse of the creatures that come to life when the rest of the world sleeps.

Through the use of subtle lighting techniques, more than a thousand animals appear to be roaming freely in seemingly vast habitats - from the massive Burmese gaur, muscles rippling under a shimmering velvet coat, to the African bongo, the majestic Malayan tiger or the diminutive, but boldly striped banded civet.

The jungle trees and thick vegetation provide a dramatic backdrop: a canopy of trees, some towering over 40 metres above the park, complement the exotic ferns and palms. In the subtle lighting, these towering sentinels present an awesome spectacle. Elsewhere, the exotic fragrances of butterfly ginger plants sway gently in the breeze, whilst pigeon orchids and orange blossoms hang heavy on the night air. Continuing this bewitching theme is the ever-present symphony of the many creatures going through their nightly rituals, underscored by a chorus of cicadas and crickets. If it sounds wonderful, that's probably because it is.

Night Safari is divided into two sections by an inlet in the Seletar Reservoir which borders

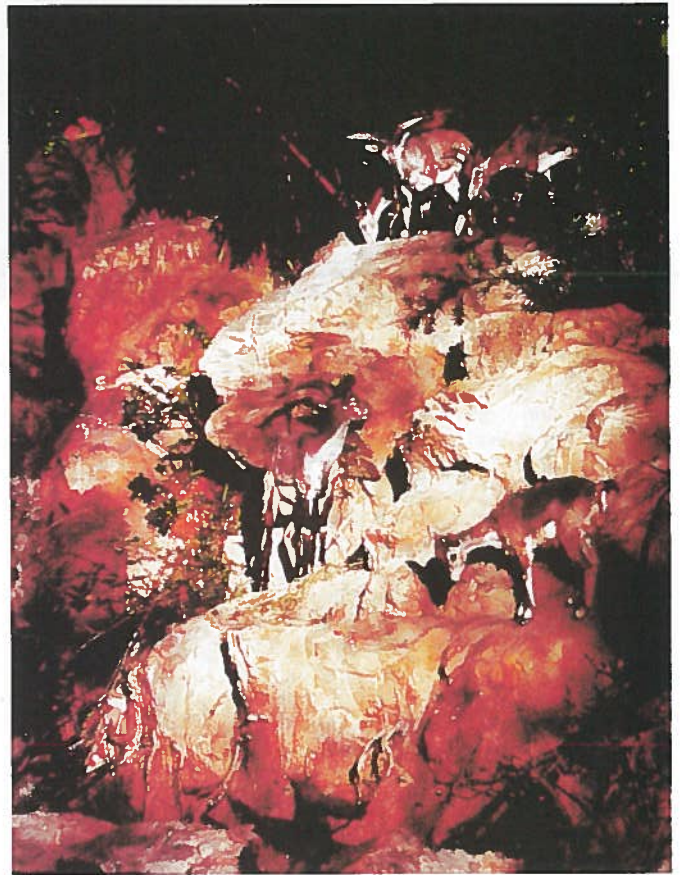
more than 60 percent of the park. Called the East and West Loops, these areas house eight major zones, carefully planned to reflect the original habitats of the wild animals they are home to.

A tour of Night Safari's twilight world begins by tram. The open sided vehicles glide slowly through the East and West Loops with the visitor privy to an otherwise private



world. That rare view is made possible by sensitive theatrical lighting design to both highlight and disguise the animals' enclosures (there are no caged enclosures). It goes without saying that the lighting is absolutely critical to the Night Safari experience; everything the visitor sees is effected by the lighting. Its aesthetic quality, which is a principal element of the park's atmosphere, is essential to its success.

British lighting designer Simon Corder was the man given the task of bringing to life this nether world. He is a theatre lighting specialist with a CV that might have been acquired for the sole purpose of getting him the Night Safari job, on which he was engaged for five years. He could perhaps rightfully claim a unique line of entry into this business, with his first taste of entertainment coming from his stint as a circus ring boy in the late seventies. He has since notched up over 16 years in lighting: in the eighties he was very much involved in large-scale performances, having designed for just about every Opera company in the UK and he has also served his time at the ICA, the



The bharal from Tibet features in the Himalayan Foothills Area.

Almeida and numerous other theatres around Europe. But it is when one tracks back to the start of the eighties that one sees the early seed planted for his later work at Night Safari. During this time he was the technical director and LD for a show called 'Deadwood' at Kew Gardens, which involved illuminating a trail through the gardens. Corder and his colleagues were invited to reproduce that show for the 1988 Singapore Arts Festival. At that time the plans for Night Safari were beginning to take shape, and Corder's experience was naturally sought. Most of his work on the project was done in the field and he was insistent that the system be as flexible as possible in order that the permanent team on site could subsequently alter the highlight or focus of the lights.



The Upper Seletar Reservoir is now home to a large family of otters (left) and provides rich hunting ground for a pack of golden jackals.



Simon Corder's lighting design cleverly manipulates the contrasting elements of light and shade to create a series of evocative tableaux.

An important decision taken early on was to follow a moonlight theme in the habitat lighting; a fairly obvious choice one might think, but one which surprisingly caused controversy at the time, for it was considered too dark for good animal viewing. Corder side-stepped the critics by applying a little bit of the theatrical sense he had acquired over the years, so that the levels of lighting were not those of true moonlight, but nevertheless created the atmosphere. He employed dappled and uneven lighting to heighten the theatrical impression, which often, particularly along the walking trails, filters through foliage to create complex shadowing. The intention is to give visitors some sense of a journey through the forest at night. The exception to this scheme is the Forest Giants Trail, a pocket of primary tropical rainforest, where concern for sensitive plants has prevented the widespread use of lighting poles. Here, the light is directed upwards. For the few lodge buildings around the park, which are the watering holes for the visitors, Corder has understandably chosen a firelight theme to underline the 'safe haven' metaphor which he has created using dimmed, incandescent electric sources.

The basis of the current scheme was given its first trial run at the Master Plan stage. A number of tests were carried out in the existing Singapore Zoological Gardens using floodlights strapped to wooden sticks. Using polyester filters from the film industry, Corder experimented with colour, and found that temperature-corrected incandescent lighting created the effect he was after. The 'full-blue' filter corrects the light so that to the human eye, in the context of Night Safari, the result is a 'cool-white' light. The early mock ups in the Zoo were crude affairs. Flimsy mountings were

used and the polyester filter faded and burned after a few weeks.

When the decision to proceed was made in late 1991, the lighting had to be addressed in a way which would provide a robust installation, sophisticated enough to realise the concept, but rugged enough to survive the tropical environment. The Fishing Cat full-scale exhibit was the first to be constructed. At this location various fittings and poles were tried out. A pole-top bracket was designed which has since been further refined. A similar process took place at the Rhino exhibit which was to form part of the Nepalese River Valley habitat. The sheer size of this enclosure necessitated higher poles and brighter, more numerous lights. In this large enclosure (over 150m long and 50m deep) the positioning of poles turned out to be critical to minimise the visibility of light sources.

The main habitat light fittings are robust, no-nonsense lights (IP54) supplied by Philips Lighting. There is a mixture of filtered incandescent and mercury discharge lighting - the latter is a discharge lamp that uses old fashioned phosphors, creating a blue/green light. Its robustness comes by virtue of a hardened glass envelope and the fact that it has no filament. The Par 38s also have hardened glass envelopes and an integral reflector, allowing the critical optics to be changed when relamping. Being incandescent they produce a typical 'warm light', hence the need for filters. A dichroic coating is therefore put onto the original hardened front glasses of the fittings at specialised plants in Europe. With these the colour of the Par 38s is shifted to around 5000 K which provides the much needed cool white.

For the overall design, rather like a good

photograph, Corder has gone for the contrasting elements of light and shade, and has steered clear of the pitfall of applying a uniform illumination over the whole site. Apart from the enhanced pictorial qualities of what Corder describes as 'mottled' lighting, there is that added excitement as animals emerge from the shadows. The result is a series of evocative tableaux in which the animals go about their lives beneath a blend of real and counterfeit moonlight. Without the lighting, Night Safari simply could not be. Despite the enormous amount of logistical planning, not to mention the years of research and a cool \$560 million (£25 million), the key to its success lies in the illumination. Although the system appears to be straightforward, it is actually highly designed and developed. The strength of the attraction is the way in which the visitor becomes absorbed in a nocturnal experience which seems plausible because they can temporarily 'suspend disbelief' and accept the artificial as the real.

Whilst a magical quality was the primary aim, safety was the practical one. Corder had to keep in mind the potentially lethal cocktail of ingredients and, whilst the comparison with Jurassic Park is over the top, the consequences of anything going wrong could be fatal. Visitor safety was therefore paramount and Corder has had to negotiate a fine line between necessary illumination and the need to maintain some of the mystery of the Safari. The skill is in knowing just how much lighting is needed to make the whole thing work.

By modifying some basic equipment, applying a little theatrical ingenuity and letting Mother Nature do the rest, Simon Corder's use of lighting at Night Safari has breathed new life through the long hours of darkness.

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# POINTS OF LAW: TRADE MARKS

*The first in a series of articles in which Alex Carter-Silk explains the basic law surrounding Trade Marks and their use*

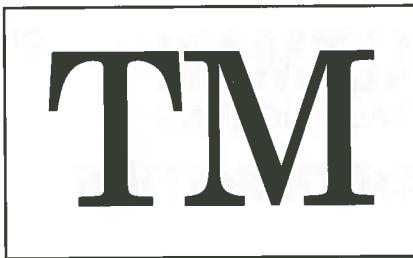
It is curious, but quite understandable, that any legal writing invokes an instant cure for insomnia in the minds of most readers. Since there is no mystery in law, lawyers as advocates must explain themselves and produce understanding in the minds of their audience.

It would be inconceivable to play the most basic board game without rules. Commercial life is no different: the law represents the rules by which the players take part in commercial life. To use and develop Trade Marks without a knowledge of the rules is less than prudent.

The considerable change in the law made by the 1994 Trades Marks Act has produced a new environment in which Trade Marks may become a much more valuable asset for their owners than ever previously envisaged.

The Trade Mark is often not considered as central to the business, especially in its early days of development. The cost of registration, especially multi-jurisdictional registrations, is not perceived as an immediate priority.

The initial costs are a long term investment and the costs which an organisation incurs in marketing and sales are all part of adding to and enhancing the value of the Trade Mark. The later articles will examine the enhanced potential of realising this value by development and sale of Marks brought about by the 1994 Act.



## What is a Trade Mark?

The 1994 Act provides a good starting point for the answer to this. The exceptions are probably more important than the rule, and it would therefore be unwise to read this far and resist the temptation to read the remainder of the series!

A Trade Mark means "Any sign capable of being represented graphically which is capable of distinguishing goods or services or one undertaking from those of other undertakings".

The principal sources of law relating to Trade Marks are the English Common-Law, European Law, English Legislation, Foreign Jurisdiction legislation and 'case law', and International Treaties. The latest UK legislation flows directly from the 1989 European Council Directive and the Madrid Protocol.

All systems of Trade Mark recognition depend upon 'National Territorial' constraints. Registration of a Trade Mark in France will not protect its originator in the United Kingdom or anywhere else in the world. The owner of a Trade Mark in the UK may lose potential ownership rights in foreign jurisdictions when he exports goods to another country, perhaps via an agent.

Many disputes have arisen when manufacturer and distributor have fallen out. If the owner of the Trade Mark does not register his rights in the foreign jurisdiction, the local agent may build up goodwill and become the only person entitled to use and register the Mark.

Within most western jurisdictions, the legal systems provide protection for unregistered and registered Marks. Unregistered Marks are protected through the law of 'passing-off'. The courts recognise that it is inherently unfair to allow one party to use the goodwill attaching to the appearance or get-up

of another party's product. To allow such mimicry is to allow one party to 'trade on the goodwill' of the originator. The look or appearance of a product enables the purchaser to identify the product either with the manufacturer or with a particular brand quality.

The problems reached their zenith in the 'Jif Lemon' case (Rekitt and Coleman v Borden) in which two products both shaped as plastic lemons were sold side by side and clearly differentiated by labels. The courts had to stretch the law to rule that the fact that the labels could be removed after sale would remove all differentiation and that the benefit of the goodwill attaching to the original would be usurped. In the later articles, the use of Trade Marks registered under the 1994 Act by 'shape' will be explained.

The remedy for unregistered Marks, in passing off, depended upon the vendor or manufacturer of the product establishing that he owned the 'goodwill' attaching to the product or the way it is presented. The originator needs to demonstrate that the way in which a competitor is displaying or selling his product is tantamount to using the goodwill of the originator. Proving this misuse or 'misrepresentation' - that the goods being sold are in some way connected with the goods of the originator, is essential to any action based on a mark which is not registered.

By way of contrast, the Registration of a Trade Mark provides the owner with a monopoly right to the use of

that Mark. No other person or company may use the Mark on or in relation to the class of goods for which the Mark is registered. The registration only applies to the particular class of goods and it is limited to the jurisdiction in which it is registered. Being a property right the owner is presumed to own all of the goodwill which attaches to the Mark.

Since the 1938 Act, a body of rules has been established which must be complied with in order to establish the registrability of the Mark. The Mark once registered cannot be used by anyone other than the registered proprietor or another person licensed by the proprietor to use it. Later articles will set out the more precise requirement for registration and the extent of the protection provided.

Whether to rely upon the protection provided for unregistered marks, or to register, will depend upon a number of issues which will be explored in the later articles. However, the question asked most frequently in relation to new registrations is probably: "Why should I go to all of the expense of registration at a time when I don't know if the product will be a success?"

The simple answer is, of course, that you can never tell. However, if the product is successful and someone beats you to the registration in a foreign market . . . you lose the right to use the Mark.

Registration costs can be substantial, as can the cost of protecting a Mark in court. Because the Mark is an intangible asset, it is only worth anything if the owner of it is willing and able to protect it. However strong the Mark may be in legal or intellectual terms it is worth nothing if the owner permits wholesale misuse of it.

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# SECOND TAKE

## John Watt's View from Beside the Camera

"It's a quarter to three, and there's no one in the place except you and me." So goes the old song, although Mercer meant 2.45am not pm, but it seems to me to be not wholly inappropriate as a theme tune for the average TV freelance lighting man. As someone once said about modern warfare, it's long periods of extreme boredom, alternating with short periods of extreme fright.

• An average day starts with the first of too many coffees whilst looking at the post; that nice man from Viking Direct has written me yet another personal letter reminding me that since I last ordered three rolls of sellotape in October they have introduced an even better line in fax rolls. There's a seed catalogue, a milk bill (how can you drink £9.00's worth of milk just in coffee each week?), a letter from the accountant (should we consider de-registering from VAT) and a copy of this magazine. It describes in graphic detail the planning, mounting and execution of a number of concerts around the world and includes lengthy lists of equipment employed, 100 Vari\*Lites, 96 chain hoists, 500 metres of trussing, 180 colour changers - and so it goes on.

I sit on the corner of the bed feeling and looking like an over-fed Jimmy Porter in 'Look Back in Anger' and, a bit like him, wonder if this glitzy high profile world has anything to do with me. No wonder they need 14 trucks to transport the stuff around Europe - though better truck loads of Vari\*Lites to Holland than veal calves, I suppose. No, I am more likely to be lighting a few talking heads with some very ordinary 2ks. Before that happens of course, the phone needs to ring and as yet it hasn't. So I shave; would it help to change the image - is it time for a beard? Perhaps not - it would be white and would more likely qualify me for a fish finger



commercial, and anyhow, the lighting man on that mistakenly matches the flesh tones to the 'Golden' breadcrumbs on the fish fingers, so I shave.

There's a tug on my trousers. Is it that idyllic little girl saying why is your face so soft daddy? No, it's the cat demanding breakfast. The cat food can is a cinch to open for a lighting man used to changing bubbles in pups. "Cats would choose this food" - I wonder if Strand are jealous of Whiskas getting that slogan first. "Bambinos, lighting directors would choose them" if only someone could understand the poor dear creatures. Anyhow, I feed the cat, dress in M&S '91 chic and wait for the phone.

• I write a few letters to producers who may have a need for my services. Less than 1% will actually reply at some point in the future, five out of 10 will say I have been unsuccessful in my application for a position within the company (which isn't why I wrote to them), two will say they only produce natural history programmes usually featuring bats, two will say they will keep my details on file (code for your CV's in the bin) and one will ask where I live as Grantham doesn't feature on their map of Europe, which runs from the Mediterranean to just north of Watford.

• The phone rings to say that next week's booking is cancelled, due to a fracas between the star and his mistress. I once had a big orchestral concert I was due to cancelled 48 hours before recording because the ageing conductor was stung by a bee!

Time for an early lunch; man cannot live by Muesli alone, and the big decision of the day is whether it's beans on toast or beans and sausages on toast. I decide to go mad and have the sausages. Mr Major's upturn in the economy is all too obvious.

The phone rings, and the toast burns. 'Watty, are you busy?' 'Well Bernie, there are still a few gaps in the diary.' - 'Are you free today and tomorrow?' - 'Yes, sure am.' Actually, I'm not the day after that, as I have a regular once a month gig for an independent who have a funny sense of humour and quite like me. So Bernie says: 'There's a plane at four o'clock for Cologne - be on it. A car will meet you.' 'Yes, OK, but what's the job, what's the deal?' - 'It's a game show. Looks a mess. Tell you all about it when you arrive.' And he hangs up.

I grab my briefcase with the essentials of life: toothbrush, socks, knickers, swatchbook, light meter (it reassures nervous clients) and note book - to write down precisely who the bill's to go to. Intercity, Heathrow, Cologne, Mercedes, Studio; four hours and 500 miles ago it was beans on toast, now it's a frankfurter, mustard and a job - it's progress, I suppose.

Bernie says the anchorman looks haggard and drawn and the set's got no buzz about it. With all the lights at 60 degrees, Kim Basinger would look haggard and drawn. The lighting man is also working a camera. It's a four-waller with no proper grid, the console is up a tower, the control room is a truck across the car park and the designer has only designed for TV once before. I watch in some awe, not to mention shock, and wonder if I am about to open all the old wounds painstakingly healed by the politicians since the war.

Being shut in a truck where everyone speaks a strange and largely unfathomable (to me) language doesn't do anything to dispel the idea that this is all a bit surreal. Late dinner, the beans are but a memory and it's off to the hotel to sleep and not make any use of the facilities so thoughtfully provided, though I do pinch the soap as a present for my wife - I don't like her to feel left out while I'm part of the jet set.

• Next day I write a report on what I would do to cheer up the look of the show, safe in the knowledge that I am booked on the 6 o'clock plane. I wonder why the hostesses remind me of the 21st Panzer division. Is it the boots?

So, onto the plane and just time for the obligatory duty free: Scotch is at least 30p cheaper than in Sainsburys. I eat a plastic meal: actually the food is OK, but rather harshly lit from the wrong angle. So that's where Bill Lee got the idea of using those dinky little lamps! Heathrow, Intercity, home. The cat is pleased to see me. My wife adds the soap to her collection.

• Next day it's an early morning drive to Wandsworth for the talking heads job - the traffic is horrendous. How do people do it five days a week? Bill Bellerby tells me to relax: Roy, Brendan and Jeremy have the job in hand. Why don't I check in with Doris and have a bacon sandwich? God is in his heaven and all is well with the world. In due course we focus and after a bit of capital lunch, have a civilised rehearsal. The whole experience is a bit unreal; the director and crew seem to know what they are doing and the presenter, Sue Lawley, is terrific and knocks the thing off in one take. By 9.30pm I am driving home and arrive only 19 hours after I left.

The truth is, you can still have more fun lighting than doing anything else standing up.

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# ON TOUR

by STEVE MOLES

AND PRODUCTION NEWS

## Cliff Richard

Sheffield Arena

LD: Mick Healy

SD: Colin Norfield

Such great and well-remembered hits as 'Lucky Lips' and 'Daddy's Here' can really tug on the old grey cells. To discover they reached (at worst) number four in the charts, is also something of a shock, but what is even more surprising is how comfortably they slip into this lengthy presentation of all Cliff's hits. His 35 years in the charts only serve to underline his evergreen status; that he still performs with all the warmth and undiminished enthusiasm of his youth, a factor alluded to by both tour manager Dick Parkinson and production manager Mick Healy, goes some way to explaining his continued success. However, it is just part of his talent.

### LIGHTING

The stage set and lighting system are a fully integrated whole for this show. Designed by John Seymour (set) and Mick Healy (lights - controlled through a Celco 60), the stage is, in essence, a very large Wurlitzer jukebox. Built by Brilliant Stages, the centre-piece is a remarkably confined raised platform, with illuminated stairs leading down to a front stage area barely 13 feet deep. The steps and platform are just 30 feet wide and are enclosed by an arch (an inflatable from Air Artists) that defines the jukebox motif. The steps, arch, faux record selector et al, are bordered by hundreds of Pealights. Drapes and black masking keeps much of this hidden for the first seven or eight songs. Red velvet tabs with golden trim open just enough to reveal the band and Cliff, on what could be a skiffle era stage at the end of a pier anywhere in England.

Cliff elected to present his hits in chart order -fours followed by threes, then twos and ones, and so the show switches eras frequently. The hardest job Mick Healy had (and also the same must be said of sound engineer Colin Norfield) was in matching the style of each era: "The moment the jukebox is revealed everyone knows it's there. The hard part for me is keeping it interesting". He is helped in this by a variety of not inexpensive stage props: a full-size Ford Thunderbird, a Mini, a replica fifties coffee bar and a clutch of brightly lit Wurlitzers, stage right. The lighting also reflects a generous budget, with Vari\*Lites in abundance - 12 of the new VL6s, 56 VL5s and 33 VL2Cs, plus 20 Dataflash strobes and 96 ACLs. But no Par lamps? Mick explained: "We used a combination of VL5s and Pars on the last tour, but to be honest they're just not needed for a show like this. I was able to have a quiet word with the LD (himself) and we came to an agreement to drop them." Wearing two hats on one tour can sometimes prove a bonus!

All of the above is money well spent and both the props and the lights work hard to earn their place on the show. The T-Bird is worked extensively into two numbers in separate parts of the show. The Vari\*Lites move from set to stage and into the hall, carrying the show with them; the choice of colour combinations - a co-effort from Mick and VL operator Derek Jones - is exquisite. 'Carrie', a song of obvious complexity, is made more dynamic by some very tight cueing, and is



The Heathcliff set. A painted scenic scrim, with Cliff lit behind - 'alone' on a barren Yorkshire moor.

also the first example of a song in which the set is left in darkness, while the lights conspire to isolate Cliff, centre stage. Mick eschews front of house spots for two Lycians, positioned on a far front truss out over the first few rows of the audience (the price of which is that the operators, Paul Jennings and Steve Arch, are obliged to mount the truss before doors and are left there, toilet-less and cross-legged, for over four hours. They do, however, receive an introduction from Cliff - it's not often spot operators are acclaimed to the public). The spots being positioned thus, with the Vari\*Lites festooned around two arched trusses that parallel the inflatable arch, ensure that the set is rarely lit by accidental splashes of light. This indicates great attention to detail in the early programming as well as in the daily focus of base positions.

This year's tour was originally to be a musical based on Wuthering Heights, but unfortunately, even Cliff's inexhaustible enthusiasm couldn't pull off such an ambitious project in such a short space of time. Heathcliff has now been pencilled in for late 95 (the eleventh hour nature of this Hits tour makes its extensive presentational repertoire even more remarkable). However, three of the songs (lyrics by Tim Rice), are finished and are presented as a brief detour from the well-trodden pathway of hits. All are very strong musically and were exceptionally well received by the Sheffield crowd. Two are performed behind a scenic scrim, with Cliff lit behind it, apparently standing alone on a barren Yorkshire moor. The scenic painting on the scrim is also overlaid by some laser-etched gobos of two ghostly faces, courtesy of a pair of VL2Cs.

With the images keyed into the artwork of the scrim, and the stretchy nature of this cloth, Derek Jones confessed to some difficulty in keeping the images correctly aligned with their target each night. Originally, the gobos were projected from VL6s for extra brightness, but the lamps proved less than accurate compared to the more refined 2C, and on the showing at Sheffield, the 2Cs are more than adequate.

### SOUND

Colin Norfield, on a Yamaha PM4000, has the Britannia Row PA split into a five-way, instead of the normal four-way Flashlight configuration, for several reasons. "With such a heavy emphasis on the stage set and in consideration of his fans who want uninterrupted views of him, almost the whole system is flown, including bass. We can't blow these people's heads off - this isn't Pink Floyd - so I've put the bass in the air and just added eight subs per side on the floor that are just a part of the low end." The result is what appears to be a huge system, with 54 cabinets flown each side which, true to his word, Colin does not drive the balls off. It does get loud on occasions, and I dare say there were one or two in the crowd who thought it was excessively so, but this was never for long.

As with the lighting, Colin is in many ways obliged by the historical context of the songs to mix accordingly. The older fifties and early sixties songs sound decidedly four-track: without being unfair to Colin's craft, the mix does sound essentially simple. The more contemporary songs are big productions, with all 10 members of the band and backing vocalists very present. No special effects *per se* are used in the PA - the sound is very natural. Colin does use a graphic on Cliff's voice, "but just to limit him around the lower end, he can really get down there, he has such a fantastic range." Out in the room, his voice was as honey-toned and strong as ever.

There's no doubt Cliff occupies a special place in the hearts of his fans and could probably get away with a far less lavish production, but then is not scrimping on production one of the contributing factors to his enduring success? The lights were lovely, the sound was superb, but what sustained interest most for the three hours he was on stage was the sheer variety of material. If you didn't like the occasional song, no matter - just wait three minutes and you'd find yourself in a different time and place. Fascinating stuff, history.



## Bryan Ferry

Sheffield City Hall

**LD: Jonathan Smeeton**

**SD: John Lemon**

The first thing that strikes you about this show is the crowd: there's no mix here, they are all of the Bryan Ferry generation. Unlike Joe Cocker, Status Quo and other contemporaries that have recently been covered in this publication, Bryan Ferry has been missing from the general mainstream for the past few years. A couple of poorly received albums and your presence soon slips from the public grasp. Fortunately, his latest offering, *Mamouna*, has halted this demise. The sell-out crowd at Sheffield City Hall might all have been middle-aged, but they were up on their feet dancing from beginning to end.

### LIGHTING

Jonathan Smeeton's lighting design dominates the stage, not because of its size - in fact it is quite modest - but because you hardly notice any lights at all. Drawing perhaps a little on his carousel design for Phil Collins a few years ago, Jonathan has dressed this stage so that the audience are looking into a large circular tent. Three concentric half circles of truss, trimmed at five foot intervals, form the conical roof, with simple panels of grey cotton cloth between.

Each tier of trussing is concealed by a short border sporting an Islamic motif; two finials each resembling the roof of a mosque cover the truss ends, and this Middle Eastern theme is completed by six faux tent poles (made from 200mm plastic pipe), painted in green and yellow spirals. So striking is the tent and its hint of Arabian Nights, that Jonathan has wisely elected to keep the stage area clear of any other embellishment, other than two discreet risers for drums and keyboards at the rear.

The lighting system, supplied by Neg Earth and Vari-Lite, is found hanging mainly from the lowest and largest of the three semi-circular trusses, with just five VL5s on each of the other two half circles. A straight truss, trimmed above the tent top, hangs just in front of the stage edge and supports front wash lamps, two Lycian Stark lights and six VL2Cs. A further six of these lamps are the only floor lighting to be found, placed on boxes at shoulder height either side of the stage. There were originally eight Roboscans arrayed in an arc around the back of the band, but these have been replaced by four more VL2Cs hung on the lowest truss. The Roboscans were not replaced through any shortcomings, but for simple practical and logistical reasons: firstly, a general lack of floor

space on many stages, and secondly, to simplify the system for foreign vendors as the tour prepares for a spin around the Far-East, Australia and South America.

Liz Berry is the freelance Vari\*Lite operator running the show on Jonathan's behalf (from an Artisan, needless to say), with assistance from Dave "he's mad as a banana" Gibbon on an Avolites Sapphire. The banana reference I can only assume is some obscure allusion to his surname, as a saner man I've never met. This is Liz's first experience working with Dave, and most enjoyable she found it: "I've never had so much freedom from an LD before." Praise indeed, and if you want to know the key to Liz's success "don't use amber".

Great use was made of the tent's surface, both for projecting gobos (crescent moons and stars to continue the eastern motif) and most noticeably, for changing the apparent size and atmosphere of the stage by varying use of colour wash on the walls and roof, most of which work was done with the VL5s. With their business ends focused upwards or upstage most of the time, you rarely saw the light source, and thus paid them little attention. On the odd occasion when they did swing out into the hall, the roof would be blacked out, decapitating the tent, and suddenly lights you hadn't noticed before seemed to appear from the darkness high above the stage.

### SOUND

Sound, provided by Britannia Row, was a mixture of Turbosound Flashlight and Floodlight cabinets. Front of house engineer John Lemon told me: "Even in a relatively small hall like this, the narrower dispersion longer throw cabinets are very useful for filling those small areas where there's a dead spot." With two balconies at Sheffield, in a fairly narrow and foreshortened hall, the flown PA array looked slightly curious,

but only inasmuch as there were two separate and distinct clusters, one for each level, on either side. The only discernible difference in sound upstairs, and even then mainly in the upper circle, was the inevitably slight lack of physical presence of the bottom end, but this is an infinitesimal price to pay for a better view of the performance.

John uses a Midas XL3 out front, as does Gareth Williams on monitors. The desk has proved exceptionally useful on this tour - the first non arena tour John's done in five years. "The board is absolutely plugged to the gills - I'm using every hole, in and out. I should have had a little 12 channel add-on out front but it's not fair in these smaller venues. I'm used to carrying five racks but I've forced myself to cut back for this." Nevertheless, he still manages to find room for a Lexicon 480, PC70, AMS reverb, TC2290, SD3000, Ultra Harmonizer and a fair few Summit valve compressors. He saves a little space by not using graphics for the PA, choosing instead a Varicurve parametric. He is also using a new compressor, built by Ed Fletcher, called the 'Joe Meek': "I'm using it for Bryan's vocals. It gives me more of that studio quality on his voice, more than most compressors do."

Another first is the AKG C5900, which again John is using for Bryan's vocals: "It's an excellent microphone, particularly suited to this sound system because of its flat response."

I once heard Bryan Ferry referred to as the Marlene Dietrich of male pop, because of the panache with which he could smoke a cigarette - extracting the maximum of style with the minimum of fuss. The same could be said of his show; studio quality vocals, but casual, unforced singing. He may no longer be quite the fashion icon he was a few years ago, but the material from his new album included in this show stood up well against his earlier stuff and will, no doubt, ensure he retains his audience and, who knows, maybe even swell it a little.

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# SIEL et Salon du Théâtre

*John Offord provides his annual report from Paris*

Every February for the last five or six years I've listed myself in L+SI's editorial diary for the annual visit to French capital. Same drive through Normandy (avec calvados), same Périphérique, same hotel, more or less the same Siel.

So this report, in shape, will be much the same as in past years, and include the necessary information on new products and equipment enhancements with a natural emphasis given to those companies who choose SIEL for the timing of their major product launches. And two short warnings: don't look here for news on sound products (that will come in our Frankfurt Music Fair report next issue) or, apart from a couple of special items, anything detailed on the discotheque sector (see our SIB Rimini report, also next issue).

I would also make an observation. After looking back across the period L+SI has been covering this event, it is interesting to note, from a British view, how trading relationships have changed for the better. Many British companies now have settled distribution arrangements in France or even part-own some of the companies concerned, and well-known names in French entertainment and presentation technology are much better known on the UK scene with their own operations or established sales links. And it's pleasing to note that several of them are members of PLASA and appear at Earls Court 2 every year!

**Cameleon**, whose Teleprojector was used on the recent Pink Floyd tour Division Bell, launched two new Telescans, the Mark IV 2.5 HMI and Mark V projector. The Mark IV unit incorporates a film scroller for the projection of colour images (50 image capacity) and gobo patterns. The Mark V projector uses the same light source, has a 180/90 degree mirror and allows rotation of the image by prism.

First seen at PLASA, the Ivanhoe followspot from **Robert Juliat** is now in production. Based on their SNX HMI profile, it has the same high performance double condenser optics, but an added extra tough quartz condenser lens. It features a fully closing iris in a removable cassette, integral colour changer and gobo holder. A soft glass filter operated by flick lever is provided together with a dichroic colour corrector slot. The unit will be available with a



The Copernik pictured on its plinth on the stand of Robert Juliat.

manual fader or with the CAD 900 control system from the SNX profile.

Juliat's Jalousie is a compact new dimmer shutter for discharge fresnels and has the control electronics built in the unit. Offering full DMX control and smoothing, Jalousie has calibration functions accessible through the control panel, reducing service time to virtually zero. Other features include DMX booster, analogue input on highest takes precedence, with DMX channel for fresnel ignition.

Attracting much attention on the ever-busy Juliat stand was the company's new range of architectural luminaires which combine the qualities of their theatrical range with the long lamp life required for display and architectural lighting. Robert Juliat have been working with lamp manufacturers to find the correct sources, and units between 700W and 2000W were on show at Siel in prototype form. The 'Baby' 700W HSR in both fresnel and profile form provides an impressive output and a lamp life of 1000 hours. The 2000W HQI source powers the flagship ARC 2000 profile and fresnel with a lamp life of 400 hours. The profile units have the same basic features as SX's in the theatre range and provide imaging capabilities of over 400dpi. A mix and match option list will be available consisting of hot restrike, built-in dimmer shutters, and DMX control of fade and ignition. Juliat are hoping the range will be in full production within six months and we may



US Lights' Daryl Vaughan (left) tracked toy radio-controlled cars with Golden Scans courtesy of the Wybron AutoPilot system and Philippe Coudyser of French distributors Sonoss.

well see the full 'official' launch at the PLASA Show in September.

Staying on the Robert Juliat stand, **AVAB** of Sweden showed three new products. The new Panther theatre lighting desk has integrated control of moving lights and the system handles up to 2048 control channels and the same number of attributes. Special libraries for control of different moving light units and scrollers are available and up to four monitors can be used for direct on-screen control.

The AVAB Lynx system was shown for the first time in France, and this entry-level VLC system handles between 64 and 256 control channels. It is equipped with many user-friendly functions, such as 'drag-and-drop' mouse control, virtual screens and on-screen editing and attribute control options. And since the hardware platform is a PC, there is the choice of using it for all manner of purposes.

A range of infra-red or DMX controlled motorised luminaire yokes under the 'Director' title is currently being introduced by AVAB and the units demonstrated at Siel were IR-controlled versions fitted with 2.5kW fresnel and PC luminaires from Juliat. The yoke will fit numerous luminaires and the power to the motors is taken off the power supply to the luminaire, so no special installation wiring is



Kevin Hopcroft of NJD with the new Merlin 256 channel DMX lighting desk.



Adrian Hicks shows the new 20" Rainbow scroller from M&M Lighting.



David Cusworth of Strand Lighting (left) with Peter Willis of Andera on the stand of Eclalux, the Paris-based Strand Lighting distributors.





The Zero 88 team pictured on the LCB stand: David Catterall, Paul Fowler, Richard Thornton-Brown and Chris Fenwick.



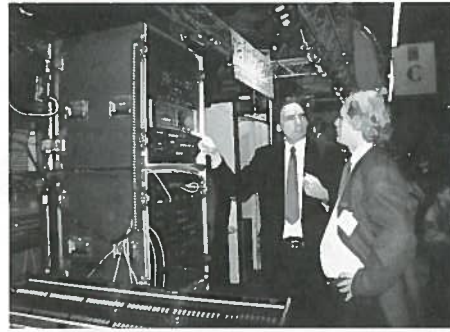
Fabienne Bretel of Eclux with Howard Eaton of Howard Eaton Lighting.



Bob Abecera of Plateau Boutique with Bill Gallinghouse of ETC (USA).



Cloud Electronics' Roy Millington (left) with Bob Hall of Anytronics.



Maris (left) of Maris Ensing in control talk on the Dimatec stand.



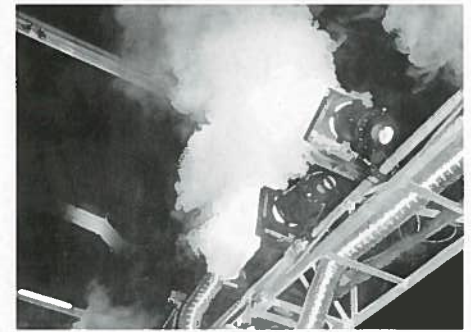
Augusto Andraghetti of Spotlight Milan with Christian Léonard of ADB France.



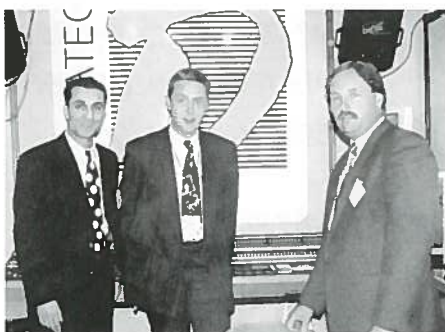
Strand Lighting's Terry Abbs (left) with Benoit Israel, commercial director of Eclux.



Alain Cornevaux of ESL with Sylvania's Carla Maris.



Piped MDG smoke billows out atop the LCB stand.



Tony Shembish of Avolites, Adrian Hicks of M&M Lighting and Alan Graham of LSC on the Dimatec stand.



Chiara Pellicelli (right) of Teatro with Katinka van Tongeren of Stage (Holland) their Dutch distributors.



Caterina Czejka-Maak, export sales administrator for Ludwig Pani, with Brigitte Delehaye of Durango.



Philip Norfolk and David Morgan of Lighting Technology beneath a cluster of Caterpillars on the Prolux stand.



Nic Tolkien and Mike Falconer of AC Lighting (left) with Nils Thorjussen of Flying Pig Systems on the ESL stand.



Frédéric Jourden (left) and Jean-François Cheron (right) of Durango with David Wilkins and John Lethbridge of Cerebrum Lighting.



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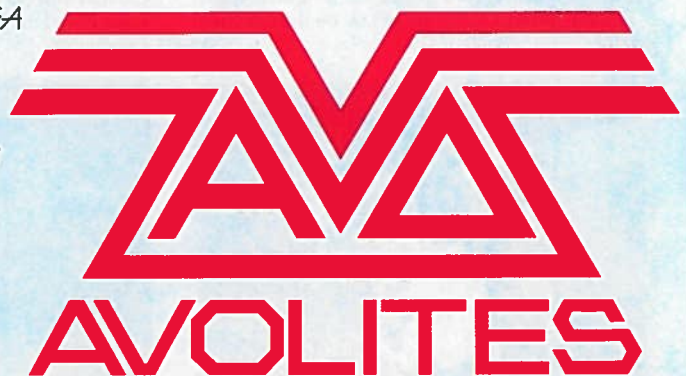
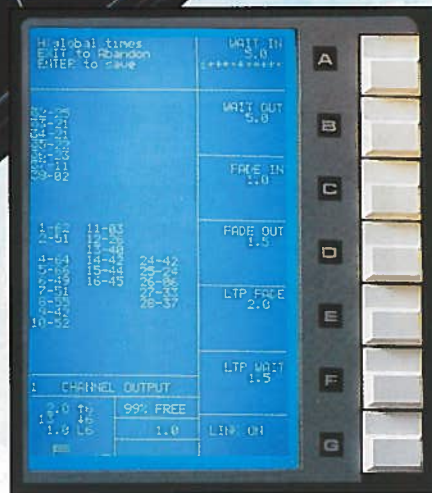
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**Bruno Souchaud of CP&P France with Rick Wilson of Le Maître and the new G300.**

required. Apart from the pan and tilt functions, a third motor is available for focus or iris. The DMX version should be presented at Showtech in Berlin in May.

There was even more to be seen on the stand of Robert Juliat. The 'Stage' system, first reported in our report this time last year, has been further and further refined to a degree that it's almost 'for real'.

And there was one final thing, and from Switzerland: a rather heavy, but of course expertly engineered piece of kit that attracted a lot of attention. Called Copernik - I must admit I don't think the name fits, but can't think why - it is a spotlight that works totally on dichroic principles. It consists of seven lamps (MR16s) within the case: two each of red, green and blue with white in the centre. Each lamp is 250W and it works off 110v. There are three sets of filters and the entire bundle is inserted into a light limiter tube. It should be the answer to every lighting man's dream - but it probably won't be because it costs too much. At 2,092 Swiss Francs for the basic unit it doesn't get near enough in cost to any of the other colour change variables. If you want to know more, the units are designed by James Rosset of **Sajem** and will be available through Robert Juliat in France.

For Brussels-based **ADB**, Paris is as good as a 'home' show, as the numbers flocking to their stand at every Siel prove. Having made a huge investment in new products over the past few years, theatre division boss Michael Musso is now concentrating the company's effort into selling what is now a very comprehensive range of lighting and lighting control equipment, to ensure a decent return on the capital spent. There were new things, of course, and you will soon see publicity on enhancements to their already extensive



**Michael Musso presents ADB's latest dimmers.**

dimmer products.

Musso informed me that following an agreement in December, ADB have taken over worldwide supply and sales of the former Emil Niethammer GmbH, the German spotlight manufacturer. They have acquired exclusive rights to the Emil Niethammer trade mark and the related brand names such as Enizoom and Unispot. Activity in the future will see a concentration on profile spotlight and followspots, both Halogen and HMI, and ADB believe that these products will complement their own range of luminaires. Musso confirmed that the existing arrangements for Niethammer distribution in France would continue unchanged with LCB, and that worldwide the structure of sales distribution would also remain the same.

On the stand of **LCB** itself we had **Zero 88** showing their full range of ID dimmers including the ID625 first seen at PLASA, and now in full production. Latest addition to LCB's representational list is **MDG** of Montreal, Canada, where the language is, of course, the same. Apart from smoke piped around and above the stand, attraction was a new Mini Max smoke generator.

**Sonoss** now have a wide mix of international companies they look after in the French market including **Thomas**, **Columbus McKinnon**, **Celco** and **Wybron/US Lights**. It was a high activity stand with the Celco team, in addition to their presentation of Aviator, Navigator and Pathfinder playing video via their new M9 control (Feb L+SI) and Daryl Vaughan using Wybron's Autopilot to track a radio-controlled car with Golden Scans (there are now three Autopilot systems up and running in Europe with more to come in the near future). Also on show was the full family of Wybron Scrollers.

Projection is always one of the strong points



**Adam Bennette of Arri GB (right) demonstrates Focus.**

of Siel, and French expertise in this area is also very strong on the international scene. I've already mentioned Cameleon and their new Telescan Mark V. **ETC AudioVisuel**, who now have a UK operation (see news), had an impressive running programme and there were many other stands where projection was the key element. **Hardware for Xenon** have spread their wings considerably over the past few years, and Yves and Jacqueline Ruellan were showing all-in compatibility and flexibility of drive using Dataton's Pax system that allows for almost any variation, from video to colour change through to sound.

Strand Lighting had a wide range of lighting control wares on the stand of **Eclalux** and an international cast of support personnel to back up the presentation, as you will note from our accompanying pictures. On the stand of Panavision, **CCT Lighting's** David Manners had their current range on view, highlighting their Colourset colour changes which come in four sizes: Par, 2k, 5k and 8-Lite. Control is DMX or by a stand-alone unit.

**Durango** are closely associated with **Cerebrum Lighting**, and have exclusive French distribution for **Ludwig Pani**, **Powerdrive**, **Anytronics** and **ShowCAD** with joint distribution for **Lite Structures**. They also take care of clamp and bracket people, **Andolite**.

**Teatro** of Italy and **MA Lighting** organise their French sales through **Galatec** and it was here I came across the lightest unit at the show, on price that is. Mike Lowe was showing Teatro's lamp rotator for Par 64 cans and it will set you back all of £6.50 in the UK (I think that's before VAT, however). And there's nothing like keeping it simple, as Mike knows only too well. The first item on the instruction booklet says: 'Open the plastic bag and make sure it includes all components shown in drawing number 1!'



**CCT's David Manners (left) makes plans for Frankfurt with Ralph-Jörg Wezorker of Lightpower.**



**CP&P France: Ken Sewell of Pulsar (left) with Pasquali Quadri and Pio Nahum of Clay Paky.**



**Hardware's Jacqueline and Yves Ruellan.**



**Celco Video: the M9 in action for the first time (see L+SI feature, February issue).**



Celco's Colin Whittaker on the stand of distributors Sonoss with Flashlight's Gerard Jongerijs.

Obviously, like me, he's been through the MFI course for tired executives.

On a new-style stand, CP&P France showed Pulsar and Clay Paky equipment and of note here was that there is now the option of expanded 16 channel operation, and resulting extra facilities, for the Super Scan Zoom. Also on stand was Le Maître's new G300 industrial specification high-power fog machine which incorporates what they term C-Beam technology - allowing the use of high persistence micro issue fluids to take light beam enhancement beyond that of 'cracked oil' and other particulate generators.

The smallish stand of Dimatec showed products from RVE, Rosco, DeSisti, Maris, M&M/Rainbow and Avolites. There was room, however, for Avo's trio of Sapphire, Pearl and Diamond and Tony Shembish was ever-available, as usual, to explain all their sparkling features. New on the scroller front was the 20" Rainbow unit. From Maris comes the 'Stinger' for lighting and AV control for medium-sized installations such as museums and visitor centres. There are several versions available: Stinger Junior provides 8-off internal power relays, four show control inputs and serial control output to control devices such as a laser disc player.

Stinger Lite provides 8-off relays, four show control inputs and a DMX output allowing control of up to 20 lighting channels. Finally, Stinger AV provides eight relays, eight show control inputs, one DMX output for 20 lighting channels and two further serial outputs to control devices such as laser disc players and tape machines. A real time clock option allows for daily pattern programming. Future additions for Stinger include an IBM/PC compatible programming package.



An international Strand grouping of Guido Orlandi (Milan), Alax Luxford (UK), Celia Pope (Belgium) and Peter Roosendans (Belgium).



AVAB's Kent Flood shows the new Panther.



PLASA chairman Mike Wood (left) of JEM with Zero 88's Paul Fowler on the stand of LCB.

ESL showed the Doughty range with Andy Trevett on usual point duty, and the men from AC Lighting protecting the interests of Flying Pig Systems with Wholehog 2, Jands Hog and WISIWYG 3D software shown for the first time in France.

Wayne Howell of Artistic Licence launched MicroScope and MIDI-Scope on the stand of Licon. The first is a hand-held DMX512 receiver and transmitter which can operate as a flicker-finder or riggers' remote and is powered by an internal re-chargeable battery with a 40-hour life. When used as a receiver its LCD screen can display 24 channels in bar graph form, or six channels in numeric form, with cursor keys allowing you to scroll through the channels. As a rigger's remote it can control up to 32 channels at any level.

MIDI-Scope is designed for de-bugging MIDI control problems and testing MIDI equipment. Its LCD screen can display data in either hexadecimal or as command icons and the received data can be stored in a buffer for detailed review or re-transmission. Controlled by a programmable trigger, it allows the capture of specific blocks of data. The transmitter can be used to regenerate received data or to transmit user programmable MIDI messages and the receive and transmit sections operate simultaneously, allowing MIDI-Scope to test MIDI-merge and MIDI-filter units. MIDI-Scope also provides a high power RS485 MIDI through output which may be used to boost MIDI over long cable lengths.

I said I wouldn't touch on the discotheque scene, because it would all be reported from Rimini. However, Kevin Hopcroft of NJD was keen to introduce me to his new French distributors, ADSL and I'm duty bound to mention two new products: the Datamoon



Coemar's Bruno Dedoro and Ivano Burato with Corrado Silvestri (right) of Tas and the new Mini Ultra-Scan 2.



Wayne Howell of Artistic Licence shows Micro-Scope and MIDI-Scope.

intelligent flower effect, a 250W halogen effect with seven dichroic colours plus white, and Merlin, a 256-channel DMX lighting desk. It incorporates touch pad, joy stick and slider control and comes with 1280 scenes and 64 programmes.

Any channel, scene or programme can be allocated to any slider and any channel or group of channels can be allocated to either the x or y axis of the joy-stick. Dimming can be allocated to any slider and sound response or chase speed and step duration, programmable in hours, minutes and seconds, to any programme. There is the special NJD innovation of 'sound animation programming' and a memory card for storage of all scenes and programmes. A dot matrix display indicates everything from channel brightness to scene and programme names in a choice of languages.

On the stand of Coemar, TAS introduced the MINI Ultrascan 2. At its heart lies a 200 MSD lamp and the pretty patterns are created by rotating and effects gobos, nine dichroic filters and options for strobe and black-out.

One of the talking points of the show centred on Collins (see news, L+SI Dec 94), who officially ceased trading on February 16th. French company Guillard Music have purchased the assets, but not the name. GM, owned by brothers Michel and Thierry Guillard, will run the company as a subsidiary operation trading under the name CSI. A number of Collins former staff have been retained and have relocated to Guillard's premises on the south side of Paris. Daniel Giroud will have specific responsibility for the new operation which will handle a number of product lines, notably High End, Chesley, FAL, Rossula and Space Cannon.



Case (Computer Aided Showlight Engineering) of Belgium will have new things to launch at Rimini during SIB/Magis.

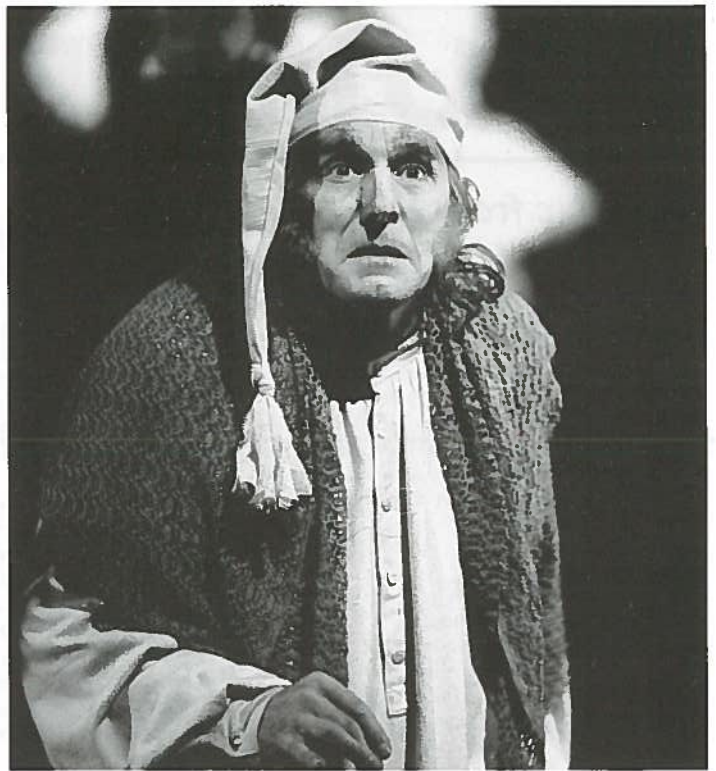
# ASLEEP IN THE STALLS

What is it about director Sean Mathias - or is it just me that can't take him? Last June I was worrying in this column about his over-the-top production of *Les Parents Terribles* at the National. Not wishing to repeat an unpleasant experience I avoided his *Design for Living* at the Donmar - and the *Evening Standard's* panel immediately gave him their Best Director award for the two. When *Design for Living* transferred to the Gielgud, recast and of course reshaped technically, I thought I'd better give it another go. I went, hated it - and had to stand biting my tongue the next day when the Critics' Circle gave their Best Director award to guess who for guess what.

There's no way you're not going to notice the technical back-up in a Mathias production: it's more like technical front-up - it socks you between the eyes. Some of it is well placed, like the use of soundtrack to fade in and out of scenes - although it does start to act as a Pavlovian signal that you will soon be allowed to shift in your seat or head for the bar. The gauze that opened the scenes in *Parents Terribles* is back at the Gielgud, and like the soundtrack gives a good sense of being drawn in to the play's private, hothouse world. Mark Henderson's lighting is as atmospheric as usual, with those trademark shafts of brightness through opened doors and some witty support for the more and more emphatic architectural mock-ups of Paris, London and Manhattan that mark each of Stephen Brimson Lewis's scene changes. Quite why we needed a special over the telephone that flashes almost subliminally on and off when it rings I don't know, but there's so much in the production that is more clever than meaningful. Talking of trademarks, Lewis follows his impossible spiral staircase from *Parents* with an equally actor-unfriendly metallic number for the climactic scene in *Design* - sending various unfortunates scurrying up what looks like the gangplank of the *Titanic*.

The acting area is enclosed by oppressive painted brickwork, and presumably this was the look of the Donmar walls when the show was first presented. It doesn't look at all right for the progressively more opulent settings of the play, and you wonder why, with all those flats to be painted, there wasn't more of an upgrade for the Gielgud. There are some increasingly flash costumes, which reach the pitch of an insulting Busby Berkeley parody by the end - but why? Search me. It's a relief that I don't have to talk to you backstage folk about the acting in this show. Some approving critics would call it high style. I'd call it naffin' unbelievable - but then again, the clever guys will tell us that Sean Mathias is brilliant because he takes a naffin' unbelievable play and demonstrates its intrinsic unbelievability so wittily. Funny old world.

Another director who's been getting up my nose recently (well, running down it, as I'll explain) is Ian Judge. He's very much the 'in' thing at the RSC at the moment, with three shows running. I saw *Christmas Carol* at the Barbican before Christmas and cringed: here was the RSC thinking they had another *Nick Nick* when all they had was what I described at the time as a panto put on by the Berliner Ensemble - heavy-footed, preachy, overacted and over-staged. The usually sure-footed Nigel Hess had allowed his off-stage Christmas carols - played live, we are assured - to be filtered through the sound system and



Clive Francis as Scrooge in the Dickens' classic.

come out sounding like muzak in a shopping mall. It may not have been the fault of Nigel Levings' lighting but many of the scenes had a muddy quality. Deirdre Clancy's costumes were suitably Christmas-cardy, but John Gunter seemed to have gone way over the top in his architectural reconstructions, throwing money rather than taste at the staging. It's coming back next Christmas - keep your kids well clear.

On the other hand, Judge's *Twelfth Night*, which is on its way from Stratford with Des Barrit as an audience-hogging Malvolio, has many happy technical moments. There's a musical opening of great clarity and charm from Nigel Hess's on-stage musicians playing the delightful atmospheric pastiche that I first woke up to in Jacobi's *Much Ado*, followed by a storm almost worthy of *The Tempest*, all cyc and silk, to deliver Viola ashore. John Gunter's sets were more restrained: warm tapestry-hung rooms for Orsino, a relief backdrop of what might have been a Stratford manor house for Olivia, and bewitching trees, whose foliage merged gently into fretted flats. Unemphatic colour in Deirdre Clancy's costumes made the play's transition almost a monochrome one, from puritan blacks to wedding whites, broken only by the occasional flash of red - and of course Malvolio's appalling yellow stockings. All supported by super, unfussy lighting from David Hersey.

On the third hand we have *Love's Labour's Lost*, another production from the same team, except that once again we have a different lighting designer, this time Alan Burrett. *Love's Labours* achieves all that the two other shows have hinted at - fine architectural sets from Mr Gunter, confidently jokey Clancy costumes, glorious Hess tunes and dances (with a bonus contribution from Coventry Cathedral choir) and witty direction from Mr Judge which sets the play confidently in a Brideshead influenced golden Oxford summer of 1914, with the war miles away from anyone's thoughts until a blood-red cyc and distant howitzers cloud the comedy's wistful, premonitive end. Super show, should do very well on the extensive foreign tour about to start. So what's the problem - Mr Judge seems to be coming along nicely?

The problem is that I saw these shows in reverse order of their original staging. What I've described as a rising scale of achievement is actually an account of a team having one hit, imitating it for another almost as successful, and finally blowing it all away in an overconfident load of old Dickens. I think it's what the Greeks called *Hubris* - the state of getting too big for your cue-sheet.

Ian Herbert

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

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**"Quite why we needed a special over the telephone that flashes almost subliminally on and off when it rings, I don't know, but there is so much in the production that is more clever than meaningful."**

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Paul Greenwood as Bob Cratchett and Polly James as Mrs Cratchett in Ian Judge's version of *A Christmas Carol*.

# EVENT NEWS

## Maxer

Maxer has introduced the ProTracker multi-track recording rackmount console which features a direct signal path for optimum signal quality. The console has limiters on all inputs. The units can be daisy-chained for simultaneous recording on more than one console, with an integrated

Maxer ProTracker offers a wide range of options, enabling the inputs to be switched from low output to high output active DI boxes without the need for additional connections. Each channel has its own instrument connections. The inputs and outputs are balanced for +4dBu/10dBV operation. The console is internally wired 'in-out-in' for easy integration into the whole recording

Maxer ProTracker Spirit by Soundcraft  
Contact Maxer (01707) 665000.

## Measure

Measure has introduced a retaining ring that allows the use of standard cartridges to be safely used for 'waterfall' effects. For more information contact Le Maitre in London on 01753 876466.

## Roboscan Additions

Martin Professional has recently announced several enhancements to the Roboscan Pro 1220.

The Roboscan Pro 1220 CMYR offers two nine-colour, mixable dichroic wheels, with hot and cold colour temperature correction on the second wheel, and a full colour mixing system, with colours instantly switchable, or smooth fading for subtle colour blending.

The new units have several additional features: all now offer a choice of MSR or HMI 1200W lamps and all have full DMX implementation including 16-bit fine positional control with microstepping provided on every dynamic aspect. Four rotating gobos come as standard, in addition to nine motorised gobos. For further details contact Martin Professional in Risskov, telephone +45 86 21 44 11.

## Power Lock at AC

AC Lighting now handle the newly-released single-pole high current connector from Litton Veam.

The 400Amp Power Lock is designed to exceed BS5550 7.5.4 and UL 498. It features a keyway design which prevents cross mating, whilst ensuring that inquisitive fingers can't find their way into any source contacts. The connectors are available to accept 50-240mm cable sections and are easily assembled. Both UK and European accepted colour coding versions are available.

For further details contact AC Lighting in High Wycombe, telephone (01494) 446000.

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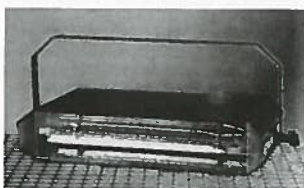
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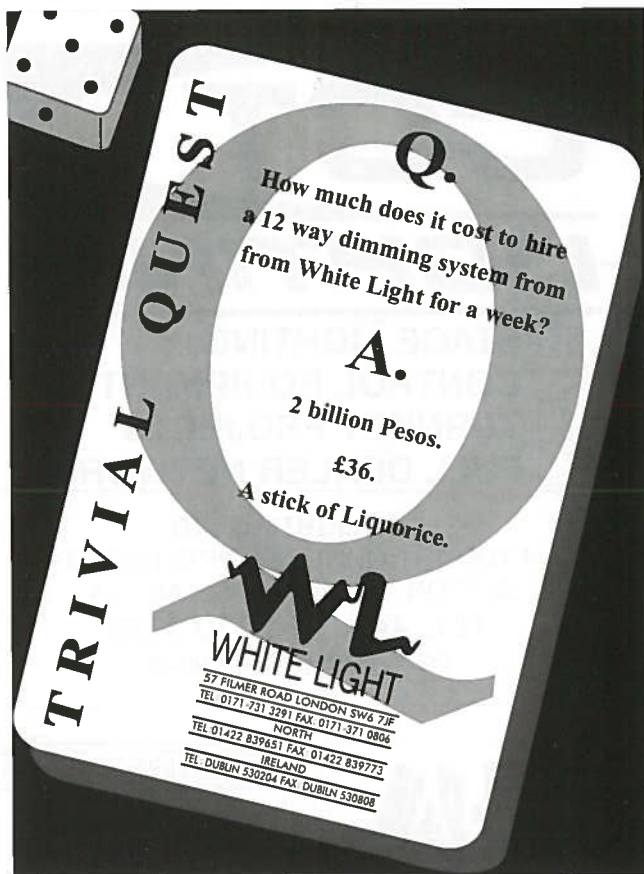
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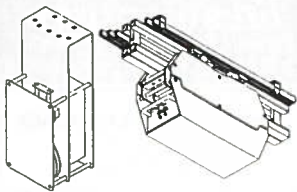
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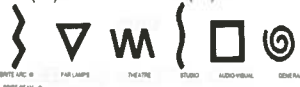


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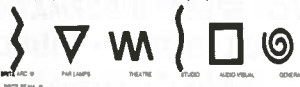
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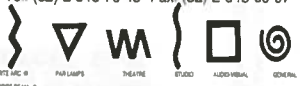
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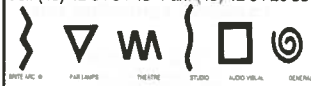


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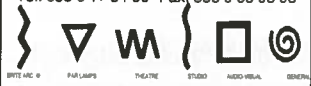
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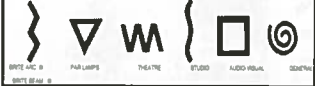
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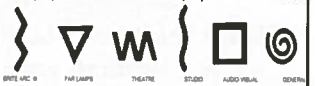


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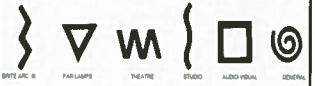
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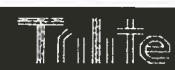
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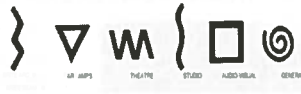


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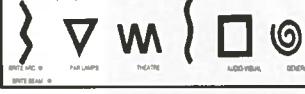
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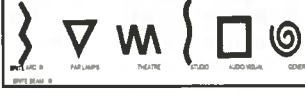
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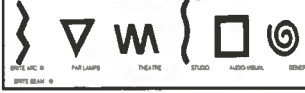
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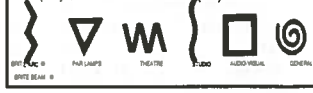
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# VIEWPOINT

## Eric Schwartzman on Current Trends in Out-of-Home Entertainment

I recently visited Disney's Virtual Aladdin exhibit at the Epcot Center in Orlando. I was able to fly through an ancient Arabian village on a magic carpet and interact with virtual characters. It is by far the best VR display I have ever seen, and yet when I took off the head-mounted display and shook the hand of one of its creators, I was struck by the thought that digital technology may never replace that human contact.

Virtual reality, internet, multi-media, home shopping: why go out when you can do it all from the comfort of your own home? I'll tell you why: **people like people** - there is no digital cure for loneliness. No matter how many TV channels people have access to, they must leave their homes to find group dynamics.

So where does one go to find group dynamics? The theatre, the cinema, dinner, a nightclub - the options are quite limited. Theatre and cinema don't encourage audience participation, at restaurants the group dynamic ends beyond one's table and nightclubs appeal to a limited demographic group. So what else is there? What if you just want to spend time with other people without committing to any single experience? What if you only have half an hour? Like it or not, in many large cities where destination entertainment is feasible, a new breed of shopping mall is filling the gap, and is doing so by going a step further than its predecessor.

The Forum Shops at Caesar's Palace bring theatre into the shopping experience. Automated show control recycles a delayed cue which shifts the interior lighting from 'dusk' to 'dawn' every 40 minutes and the domed ceiling is magnificently painted as a scenic skyscape with invisible UV-sensitive scenic blue highlights.

The store fronts are all period European-styled facades. Faux finishes enrich the feel by replicating lavish polished slabs of marble and stone. Animatronics and lasers bring an ornate fountain to life every hour as Caesar and the Gods welcome their guests to the Forum with a dazzling special effects extravaganza. The stores are heavily themed - Planet Hollywood serves hamburgers and salads under a movie memorabilia marquee, while Natural Wonders sells eco-conscious merchandise in a rain forest. The Forum is doing well financially, and the commercial real estate industry is taking a serious look at the formula and developing similar themed shopping sites worldwide.

Warner Brothers Studio Store is one of the businesses that has helped define entertainment retail. By going with theatrical conventions which take cost-effective approaches to creating a certain look, the environment can be constantly revamped to promote the store's current merchandise. Remember, sets are built to be knocked down and thrown away. It is much cheaper to repaint than it is to replaster and to re-gal the lights for the Christmas season, rather than change all the surface colours in the store.



Eric Schwartzman has designed music video concepts for artistes including Tina Turner and created special effects for a number of films. Since joining Wildfire Inc he has designed high-tech entertainment experiences for Sega, Cinema Ride at Caesar's Palace and Laser Storm. As a consultant, his clients include Disney, MCA, Warner Brothers, Cirque du Soleil and Paramount Parks.

At Warner's, theatrical lighting is suspended freely to give the environment a backstage feel. Because the theme is Hollywood, traditional theatrical equipment works within the aesthetic, but other environments may need to hide the equipment to create a more seamless experience.

What does all this mean for the lighting and sound industry? It means the equipment that manufacturers design and sell to the theatrical community is being used somewhere else now. That community needs a new set of tools to bring the theatre into the shopping centre. It means architects must learn theatrical design or employ theatrical or theme park designers to help them achieve their client's objective. It means that lighting and sound equipment must live up to new expectations and work in the architectural environment.

At LDI 94 in Reno, lighting designer Tom Ruzicka said he would like to see manufacturers make

three distinct improvements to lighting products: fixtures with longer bulb life, colour filters with longer life, and focus adjustments that can be locked down. Another LD said she would like to see theatrical lighting fixtures that are recessable, so as not to break the line of the ceiling.

A stroll across the show floor made it clear that most theatrical lighting manufacturers aren't responding to, or are unaware of these market trends. Only a few seemed to be paving the road to supplying entertainment lighting equipment for architectural applications.

A newly-formed division of Vari-Lite, called Iridyne, had its own booth. The tag under the trade mark read 'building with light'. In the booth was a Vari\*Lite that was specifically designed to live outdoors and accept automated show control for architectural applications. Its presence was a sign of Vari-Lite's keen, big picture market vision.

A new manufacturer, Artifex, builds a similar fixture in a nondescript, square box. It may not have all the options, but it is less expensive. In this scenario, a firm with a sophisticated marketing arm like Iridyne cultivates a market and another manufacturer reaps the rewards, but the Vari-Lite product may be well worth the extra money.

Also interesting was the company F/X with a new gel called FadeNot, designed to outlast standard gel up to 20 times - at a fraction of the cost of dichroics. From a marketing standpoint, this manufacturer was addressing the architectural community as directly as the Vari-Lite division.

It was all much simpler before the days of crossover. Theatre was theatre, theme park was theme park, and architecture was architecture. But what a bore it must have been as well. What we are witnessing is the birth of a new profession with its own methodology. Clearly, those lighting and sound manufacturers that will prosper as a result of these trends must be sensitive to the pitfalls as well as the opportunities.

What will be the ultimate outcome? Will themed shopping malls replace the town square? Time will tell. But it seems obvious that the walls between passive and interactive entertainment, live and automated entertainment, and theatrical and architectural design are dissolving. This is the evolutionary course of tomorrow's out-of-home entertainment venue.

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