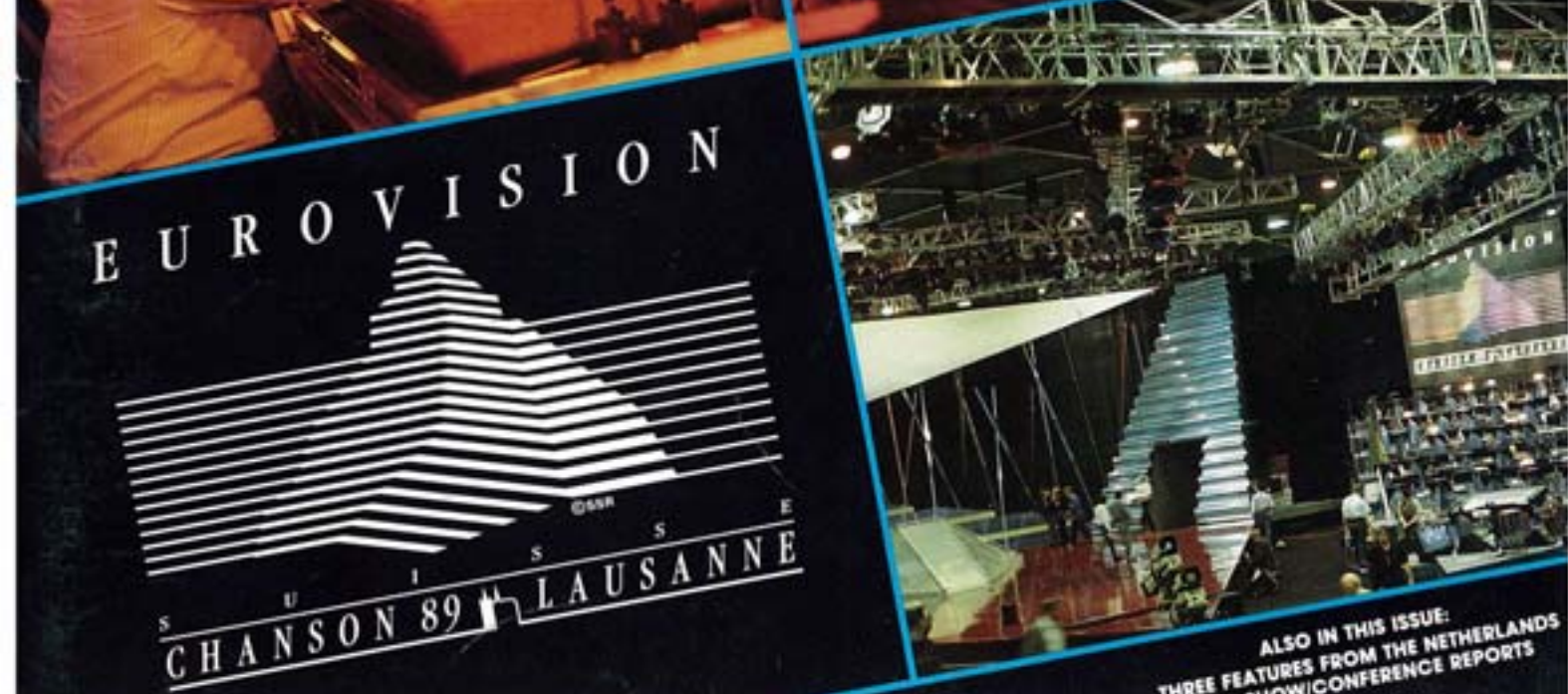
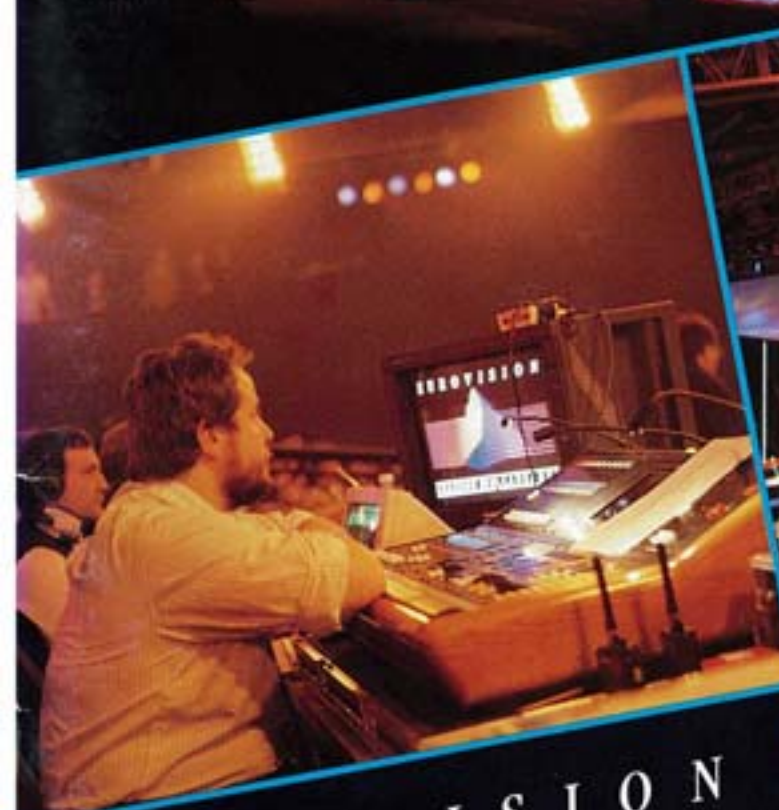


# LIGHTING+SOUND

JUNE 1989

*International*



EUROVISION



CHANSON 89 LAUSANNE

ALSO IN THIS ISSUE:  
THREE FEATURES FROM THE NETHERLANDS  
AND SHOW/CONFERENCE REPORTS

# EUROVISION 89 LAUSANNE'S SONG CONTEST OLYMPICS

John Offord watched TV's major annual show live at the Palais de Beaulieu.

Aided and abetted by the cutting quips of Terry Wogan, the annual Eurovision Song Contest is one of those television programmes many of us in the UK love to hate. Despite viewing figures in excess of 500 million - the USSR and Canada took it this year as well - few people will admit to having seen more than the odd song or two, and just a few others will admit to watching later in the night when the voting gets underway.

True or not, a certain amount of cynicism is understandable. Even after watching several rehearsals, I found many of the songs were of the instantly forgettable variety. But that aside, as a live concert, with the added excitement of a winner at the end, it was rattling good stuff, and produced, it should go without saying, to the highest professional level.

Even so, why bother to go all the way to Lausanne in Switzerland to see a contest that I could view just as well from the comfort of my armchair? (The news that L+SI was covering the event at all caused the raising of a few eyebrows in the industry). Well, more of the good news from Lausanne was that UK equipment was playing a major role in mak-

ing sure those 500 million viewers had a pretty picture on the box. Lighting-wise, it was a British takeover, with three key elements: control by Avolites with their new QM500-TD desk, trussing and Parcans by Thomas, and special effects lighting courtesy the Starlite system from Tasco communications.

Pulling them together and coming up with the necessary expertise at the right price was the Basle-based company Power Light, who won the lighting, rigging and trussing contract against competition from four other companies - all from outside Switzerland. (Swiss television had evidently started out in the mistaken belief that there wasn't a nationally-based company either big enough or capable of dealing with the lighting set-up required).

The event was staged in the Halle des Fêtes in the Palais de Beaulieu, and like our last reported Eurovision Song Contest from Brussels in 1987, the hall was specially adapted for the occasion on a venue-within-a-venue basis. (The Halle des Fêtes usually houses ice shows, concerts, exhibitions and the like).

Lighting and scenic design for television for a show of this kind requires a clean and broad touch, and the key is to come up with a basically simple decor that can be adapted in a way that enables each entrant to perform in a personalised setting while at the same time ensuring a unified overall environment. The presentation area at Lausanne covered some 400 square metres and comprised three stages: the main stage, the orchestral stage and a stage for the concert presenters.

The red-glazed triangular main stage had its central axes flanked by two pillars, creating a frame-like perspective enhanced by neon lighting effects. The background consisted of a sloping and partly mobile wall, enabling visual variations. The wall itself comprised a mirror, reflecting multi-coloured rays of light to create the effect of a multi-hued horizon. Further scenic devices included variations to a mobile prismatic section in the centre of the stage, lighting effects on the horizontal stage ceiling - creating a compressed image effect towards the top, and the opening out of transparent fan-like walls on the side of the stage.



Eurovision 89, Lausanne: final preparations are made to the set prior to commencement of rehearsals.

# EUROVISION SONG CONTEST 1989, LAUSANNE

L+SI's exclusive pictures of the show in progress



A highlight of the presentation was the part played by two large video walls. Syma Media Technology installed the latest back projection system from Philips, providing a 6 x 6 wall behind and above the orchestra, and an 8 x 8 wall at the rear of the presenters' stage. They were impressive to say the least and co-ordinated well within the overall presentation. And you didn't notice the joins on the superflat screens. (For a more detailed look at this latest system from Philips, see Tony Cottelier's article on the Metropool at Amsterdam in this issue, pages 53-56).

#### Following the Action

Suitably security tagged, I arrived at the venue 48 hours before the Contest was due to go on air. Everything was calm and well organised, and it stayed that way right through to the end of the transmission, although a little tension understandably crept in once the technicians got into their smart outfits when the 'real show' was just an hour away.

I talked to Power Light's managing director Nicholas de Courten in his production office alongside 'dimmer city'. He is 31, but what may appear lacking in years certainly isn't in experience. Power Light was started in a small way 12 years ago in 1977. "I began to see the difficulties promoters had in finding equipment, and set up an operation to do just that," he said. (His earlier experience had been with school productions and working with a friend on professional concerts). Over the years the company has added many big name tours to its list of credits, and when Switzerland won the Contest in 1988 qualifying them as hosts for the 1989 event, Nicholas de Courten made up his mind to push Power Light's claims forward, and to



win the lighting contract for his company.

"I worked behind the scenes to see if we could get the contract," he explained, "and in January this year I received a telephone call to quote against an equipment list. Basically I think we won because lighting director Claude Egger knew we could help him on the effects lighting and also he could draw on our 'on the road' expertise."

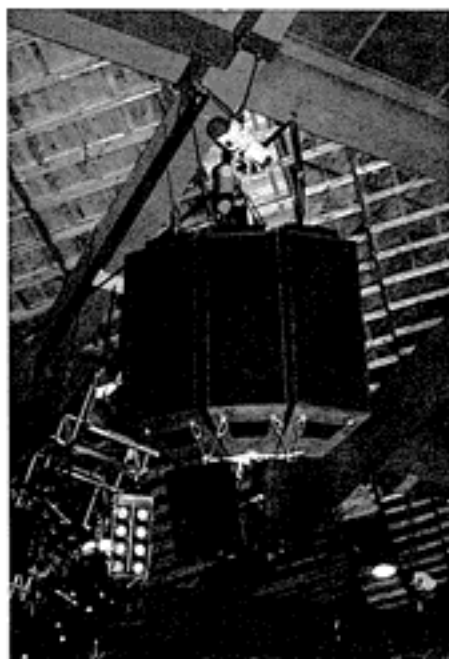
Close liaison on the lighting design followed. "For Claude, I am sure this was one of the main reasons Swiss TV chose Power Light. He could convince the television people because we could also offer more staff

and I could also throw in my own experience and know-how. He felt safer with a company who could provide assistance above just the supply of lighting."

Alongside their long credit list of major shows and events, Power Light have also built up a large inventory of stock, and all the equipment for the show came from their own resources - apart from the Starlite system which was provided by Capcon of Hamburg, complete with operator and technician. (Capcon are distributors of the Starlite system in Germany, Denmark and the Benelux countries).



Switzerland's 1988 winner Celine Dion launched the 1989 Eurovision Song Contest in dramatic style.



One of the Meyer loudspeaker clusters.

In terms of control, Nicholas de Courten faced circumstances where he needed very quick action from Avolites, and it eventually resulted in their newest control system, the QM-TD taking charge of the lighting in the deft hands of Felix Riva, de Courten's co-director at Power Light.

Avolites managing director Derek Halliday takes up the story: "My first reaction to Power Light's request to buy a QM500-TD in such a short time span was a very definite 'no!' After much negotiation however, we decided to work very closely with them so that they had the desk they really wanted for



Avolites' Shahid Anwar (nearest camera) and Richard Salzedo store back-up information.

this prestigious event. Needless to say, contingency plans were made, since neither company was going to risk its reputation with a new product in front of a worldwide audience.

"The designer of the desk, Richard Salzedo, and our senior software engineer Shahid Anwar travelled to Lausanne 10 days prior to the event to offer support if necessary, but mainly to finish writing the software in time for the big night!" continued Derek Halliday. "A QM500-90 and a Q-Patch were on stand-by should there have been any problems with the new desk, but thankfully there



Lighting designer Claude Egger checks light levels.

weren't. All in all, it was a successful launch for the QM500-TD to a worldwide audience. In addition, some useful feedback from Felix Riva was incorporated into the final software version."

Highlight of the lighting was the intelligent use of the Starlite units in conjunction with other simple devices like on-set neons. Combined with the flexibility of the set design, variable 'scenes' could be used in almost any number of permutations. Claude Egger and Nicholas de Courten could produce the 'look' they wanted by changing colour, movement and setting to suit the situation,



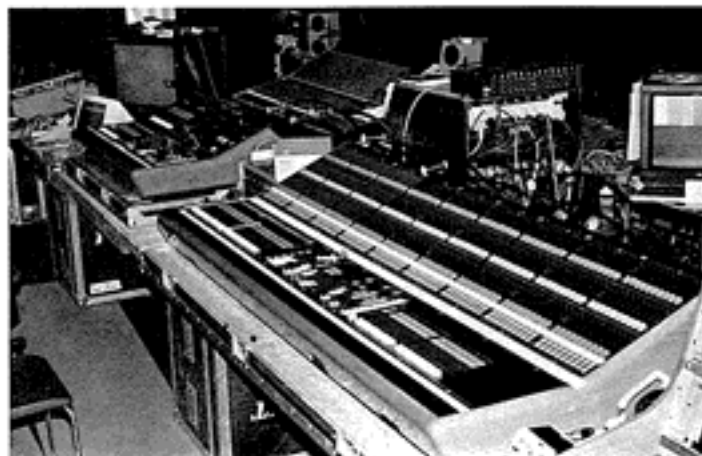
Heads together: Felix Riva, Claude Egger and Nicholas de Courten.



A close-up of Felix Riva's operating position with the new Avolites QM500-TD.



Part of the specially-created auditorium in the Halle des Fêtes showing location of the lighting and house sound control.



The complete Avolites system with the QM500-TD to the left and QM500 (nearest camera) as back-up.

# POWER LIGHT

FABRIKMATTENWEG 8  
4144 ARLESHEIM/BASLE  
SWITZERLAND  
PHONE: 061-72 82 28  
FAX: 061-72 83 38

SUPPLIER OF ALL LIGHTING FOR  
THE 1989  
EUROVISION SONG CONTEST



## TV, STAGE & CONCERT LIGHTING PRODUCTION SERVICES & EQUIPMENT RENTAL



FASHION & JEWELRY SHOWS



TV & VIDEO PRODUCTIONS



ROCK'N ROLL TOURS

**SERVICES**  
PLANNING  
DESIGN  
CREW  
OPERATORS  
TRUCKING

**STANDARD FIXTURES**  
PAR-64 LONG & SHORT  
THOMAS 8-LITES  
STRAND 1K FRESHNELS  
STRAND 1K PEBBLES  
QUARTZCOLOR 2K FRESHNELS  
DESIGTS 3K FRESHNELS  
STRAND 1K PROFILES CANASA  
STRAND 2K PROFILES CADENSA  
CCT 450W MINIQUETTES  
PC, FRESHNELS AND PROFILES  
QUARTZCOLOR 800W REDHEADS

**TRUSSING**  
THOMAS PRE-RIGGED TRUSS  
THOMAS A-TYPE G.F. TRUSS  
THOMAS 12" x 12" TRUSS  
THOMAS TINY TRUSS

**RIGGING**  
VERLINDA 11 HOISTS  
LODESTAR 7 FT HOISTS  
SHACKLES, STRUTS, SPANSETS  
ELECTRIC MOTOR CONTROL  
18' GENIE GAS HOISTS  
24' GENIE LIFTS AND TOWERS  
30' GENIE PERSONNEL LIFTS  
30' THOMAS GROUND SUPPORTS

**PROJECTION**  
KODAK CAROUSEL PROJECTORS  
KUNIGSTEIN AND XENON  
RARE BP-4 PPM SCENIC PROJECTORS  
VARIOUS PPM PROJECTOR LENSES  
VARIOUS ROSCO SCREENS

**EFFECTS**  
ROSCO 1500 SMOKE MACHINES  
CONCEPT SMOKE MACHINES  
DRY ICE MACHINES  
FLASH EGG STROBES  
GIANT STROBES  
UV FLOODS AND STRIPS  
PYROTECHNIC SYSTEMS  
GOBOS, ROTATORS, ANIMATION DISCS  
WARRIOR BALLS 12" & 24"  
PINSPOUT BALLS & CAROUSELS

**CONTROL EQUIPMENT**  
ALDERHAM 48CH SHOWBOARD  
AVOLITES 400H, 36 MATRIX  
AVOLITES 300H & 600H, BOLACUES  
AVOLITES 900H, QM-500  
AVOLITES 1800H, QM-1  
CELCO 300H, 848ES, PLUS, MAJOR  
CELCO 400H, PLUS, MAJOR  
CELCO 90-24, GOLD  
AVOLITES 12CH, RELAY MODULES  
AVOLITES 48CH & 72CH, DIMMERS  
CELCO 34CH, DIMMERS  
CELCO 4CH, 25A TV-DIMMERS

**FOLLOWSPOTS**  
PHOENIX ULTRA QUARTZ  
PHOENIX NIGHTY ARC MK-350  
PHOENIX ULTRA ARC HT-400  
RARE HMV 1200-100  
STRONG 2000W XENON SUPERTRUERS

**FLOODLIGHTS**  
THOMAS 1K SINGLE CYCS  
THOMAS 1K 4-CELL CYCS  
THOMAS 1K 6-CELL CYCS  
QUARTZCOLOR 1K IRIS FLOODS

**INTERCOM**  
CLEAR-COM 2CH SYSTEMS  
BEYER DT-109 HEADSETS



MEETINGS & PRODUCT LAUNCHES



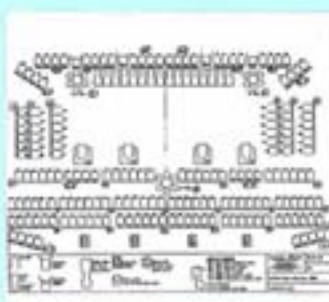
THEATRE & BALLET



IN & OUTDOORS FESTIVALS



SPECIAL DEVICES RENTAL



PRODUCTION SERVICES



EQUIPMENT RENTAL



and the flexibility of both the instruments and the design was the key to the show's visual success. From the high power, all-action introductory number from last year's winner Celine Dion, through to softer, slow-tempo ballads, you were switched easily and cleverly from one mood to another. And within the various scenes, there was still plenty of room for more subtle movement and colour variation.

The rest of the story as you can imagine is a numbers game, with all the intricacies involved with sending television pictures and sound to 30 receiving countries. 500 people were involved in the organisation and broadcasting of the event, and they had to be careful not to trip over 12 miles of cable or pull the leads on 48 wireless and 152 telecommunication circuits. The 10-camera TV set up involved two outside broadcast units and two sound vans, together with a total of 86 microphone lines.

Looking after the performance sound was Swiss company Hyperson Sonorisations of Paudex using equipment supplied by STC Dispatch of Roissy, France. The PA was a Meyer system with Amcron amps. The house desk consisted of two Soundcraft Series 4, 40 channels each, and the monitor system involved two more Soundcraft desks with Meyer monitors and control, and Amcron amps.

Back to the lighting, most of the 35 tons of suspended structures consisted of 64 metres of Thomas pre-rigged truss units and 120 metres of Thomas general purpose 52 x 52cm box truss and nestling some 700 lanterns, all of which had to go up within a 48 hour period so that trucks could drive in underneath to un-load all the decking and scaffold to take 2000 seats.

Final credit should go to Sony who were



Successful partnership: lighting designers Claude Egger (left) and Nicholas de Courten (right) and operator Felix Riva.

principal sponsors of the event, providing Swiss TV with all the necessary extra equipment required and also assisting incoming TV crews with on-site service facilities.

#### 1989 Eurovision Song Contest

**Executive producer:** Raymond Zumsteg  
**Director:** Alain Bloch  
**Set designer:** Paul Waelti  
**Lighting designers:** Claude Egger and Nicholas de Courten  
**Rigging:** Serge Etter  
**Sound:** Rene Sutterlin  
**Technical director:** Charles Andre Grivet  
**Stage manager:** Emile Felber

#### For Power Light:

**Production manager lighting:** Nicholas de Courten  
**Chief desk operator:** Felix Riva  
**Rigging:** Rudolf Surber  
**Assistant:** Thomas de Courten  
**Electrician:** Hans Rudolf Brand  
 (Total crew 14 plus 10 loaders)

#### For Capco (Starlite System):

**Operator:** Manfred Voss  
**Technician:** Hans Christian Jessen

#### For Hyperson (Sound):

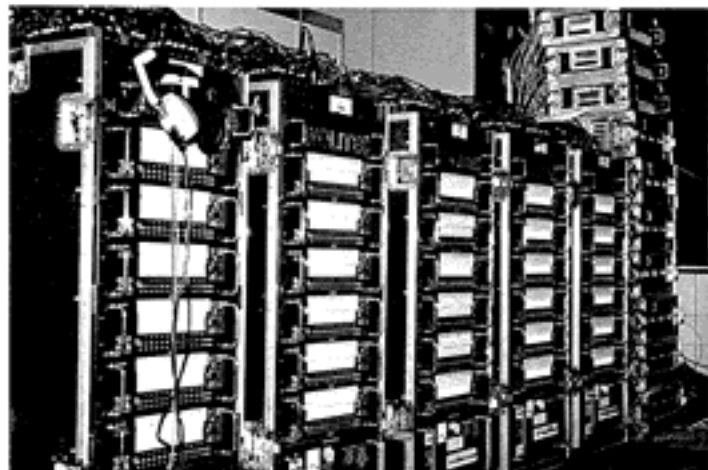
**House desk operator:** Paul Xavier Clark  
**House assistant:** Olivier Croquennec (STC)  
**Monitor desk operator:** Alain Schneebeli  
**Monitor assistant:** Michel Lavanchy



Manfred Voss at the Starlite control console, alongside the main lighting control position.



Felix Riva at work on the QM500-TD.



Dimmer city: Avolites and Celco equipment in control.



End of show celebration: Claude Egger is hoisted aloft by the technical team.





#### Lighting Equipment

22 Thomas molelites 8x650W Par 36  
 12 Posi Spot Par 64  
 441 Thomas Par 64 1000W  
 32 Thomas Par 64 250W aircraft landing lights  
 37 DeSisti Leonardo 5000W fresnels  
 6 Quartzcolor Castor 2000W fresnels  
 35 Strand Cadenza 2000W profiles  
 48 Strand Cantata 1000W profiles  
 30 Berkey groundrows 4x1000W  
 24 Tasco Starlites  
 8 Pani 1200W HMI followspots

#### Control:

1 Avolites QM-500TD memory console  
 1 Avolites QM500-90 memory console (back-up)  
 5 Avolites 72 way dimming system, 48 x 10A,  
 24 x 20A  
 1 Avolites 48 way dimming system, 24 x 10A, 24 x  
 20A  
 5 Celco TV dimmers 6 x 25A  
 3 Avolites relay modules 12 x 10A  
 2 Posi Spot controllers  
 1 Tasco Starlite control system  
 20 Clear-Corn 2 channel intercom stations

#### Trussing:

50 Verlinde L-104m Litachain hoists  
 3 Power Light 10 way motor controllers  
 64m Thomas pre-rigged box truss  
 120m Thomas general purpose 52cm box truss  
 70m of Layher aluminium scaffolding catwalk  
 1 genie personnel lift 9.5m  
 50 steel rigging hooks

#### Sound System

##### House:

2 Soundcraft Series 4, 40 channels  
 24 dbx 903 limiter/compressors  
 3 dbx 166 stereo  
 6 Drawmer DS 201 stereo noise gate  
 1 AMS RMX 16 reverb  
 1 Lexicon 224 reverb  
 2 Lexicon PCM 70 reverb  
 2 Yamaha SPX 1000 Multi Effect  
 2 Yamaha D 1500 delays  
 1 Yamaha REV 5 reverb  
 1 Yamaha MEP 4 midi control  
 5 CP10 Meyer parametric EQ  
 1 Meyer SIM analysing equipment

##### PA:

6 Meyer MSL 3  
 4 Meyer 650 R2 sub woofer  
 10 Meyer UPA  
 6 Meyer M1-A controller  
 4 Meyer M3-T controller  
 2 Meyer B2-A controller  
 1 Yamaha YDD 2600 delay line  
 14 Amcron MA 1200 amps

##### Monitors:

1 Soundcraft Series 4 40 x 16 monitor desk  
 1 Soundcraft 800B 32 x 8 Premix desk  
 26 UMI Meyer monitor  
 16 M1 Meyer control  
 16 Amcron MA 1200 amp  
 6 CP10 Meyer parametric EQ  
 14 DN27 Klark Teknik graphic  
 4 Drawmer DS 201 stereo noisegate  
 4 Drawmer DL 221 stereo limiter/compressor

##### Premix:

1 Yamaha PM 3000 32 x 8 desk for strings and per-  
 cussion

# Thomas

congratulate

## POWER LIGHT



on their recent success at Eurovision in Lausanne 89, Power Light used Thomas equipment including General Purpose Truss, Pre-rigged Truss complete with Par 64 lanterns on 8 lamp bars, multicore and Par 36 8-Life Spot Banks.

Thomas equipment is available in Switzerland from Power Light.

JAMES THOMAS ENGINEERING LTD, Station Approach, Pershore Trading Estate, Pershore,  
 Worcestershire, England WR10 2DB Tel: (0386) 553002 Fax: (0386) 552321