

# Pro Audio

## Prod. Magic Makes 'Wish' Come True Cure Tour Boasts Flashlight System, More

■ BY MIKE LETHBY

LONDON—The Cure played the largest venues of its current "Wish" world tour this summer—the giant stadiums and sports bowls of the U.S. with capacities from 12,000-50,000 seats per night—augmented by the Britannia Row Productions Flashlight system.

The tour, which ended its U.S. leg in late July, is now going through Australia and New Zealand and is heading for Europe Sept. 21.

Considerable effort has been expended on the production values of the tour, which is the band's first since its so-called "farewell" date three years ago. Robbie Williams is tour manager for the events, and both stage set and lighting were designed by top lighting designer Roy Bennett.

The set, with huge copper-colored "bouncing springs" and lights projected through holes in a "broken ceiling," is static, but Bennett makes it move with extensive use of projection and atmospheric moving lights. "Mysterious, romantic, sexy: That's what I'm looking for," he says, adding he aimed to visually "present the many sides and characteristics of the Cure, past and present: the whimsical side, the Gothic side, the soft side, the hard edges, and . . . some of the new element."

Under front-of-house (FOH) engineer Jon Lemmon, the show toured the U.S. with Britannia Row Productions' Turbosound Flashlight PA, using a maximum of 48 pairs.

Immediately prior to the show at Texas Stadium in Dallas—the first of the "bowl" shows, BRP director Bryan Grant told *Billboard*, "This is exactly the type of venue at which Flashlight excels. On this tour we're running a system that's sufficiently large to do the job with enough headroom to spare—and then no more. There's absolutely no fat on it. It's proving that Tony [Andrews'] and John [Newsham's] concept in designing Flash-

light was right; namely, 'less is more.' You can play a big bowl like this with just 24 pairs a side and cover the entire arena with ease."

Lemmon, mixing FOH from a pair of Midas PRO-40 consoles, explains that, at sound check, the 48 Flashlight pairs had been supplemented by six TMS-3 cabinets beside each flown cluster to cover the highest bleachers. Meanwhile, behind the mix riser, a further 12 Flashlight mid/high cabinets were flown from a small central mast to fill in a V-shaped fall-off at seating behind the tower.

"However," Lemmon adds, "it turned out the TMS-3s were virtually unnecessary, since Flashlight was providing enough coverage on its own. The same was true behind the mix riser." For subsequent dates, both of these supplementary systems were removed, with just a small array of Turbosound

V-2 loaded high-frequency enclosures behind the tower to maximize high-frequency coverage.

"What continues to amaze me is that the bigger the space, the better Flashlight seems to sound," says Lemmon. "And it's so easy to fly; there's still a bit of experimentation going on . . . in the way different people are flying it. [Here] we're leaving the bass on the ground and just flying the high packs, which seems to work best, as it should."

Describing the sound as "right in your face even at 400 feet," Lemmon notes that "people from local sound companies have been walking around at sound checks with their jaws on the floor. Once it's up I just trim down the lower row between two and five decibels to even up the coverage level, and that's it. The vocals and high registers  
(Continued on next page)

## Fostex Opens N.H. R&D Center Charged With Digital Development

NEW YORK—Fostex Corp. of Japan announced the opening of Fostex Research & Development Inc. in Hanover, N.H., Aug. 20. Among the center's 30 employees are 27 engineers formerly employed by New England Digital Corp., Lebanon, N.H., which shut its doors in June.

"The R&D center is charged with developing future digital products for Fostex," says company spokesman David Oren, who notes one obvious area to explore further is digital audio workstations.

Oren declined comment on reports Fostex had been seeking to purchase the intellectual properties of NED, but he noted his company had had plans to open an R&D center in North America for some time. "When the talent pool became available [in New England] it acceler-

ated our plans," Oren says.

In a prepared statement released Aug. 20, Fostex president/CEO Hioaki Shinohara said, "The formation of this new R&D division represents our continuing commitment to digital technologies, while at the same time increasing our potential for future innovation . . ." Among the product areas the company will continue to develop are man/machine interfaces and computer control of recording, mixing, and sound-reinforcement devices, stated Shinohara.

According to Oren, the new division will operate independently of Fostex Corp. of America, which is based in Norwalk, Calif. That company primarily serves as the North American distribution and service arm of the firm. SUSAN NUNZIATA

## Real-Life Tales From Real World Recording Week

■ BY ZENON SCHOEPE

BATH, U.K.—More than 100 artists from 20 countries descended on Peter Gabriel's Real World Studios here in mid-August for the second Real World Recording Week event.

The Recording Week, with its emphasis on marrying Western producers and musicians with world music artists, will generate four dedicated WOMAD artist albums and two collaboration releases for Real World Records. This effort is in line with last year's event, which produced seven albums, three of which were released in the U.S. on Real World/Virgin.

With weekend live concerts in nearby Victoria Park at both ends of the week filmed for the new French arts channel ARTE and recorded on the BBC's TRV2 mobile, the small city of Bath housed a total of seven Solid State Logic desks—four at Real World, one in the BBC mobile, and two in the nonparticipating studios of Roland Orzabal and The Wool Hall.

Artist/producer couplings at Real World included Hassan Hakmoun and Zahar from Morocco and the U.S. with Simon Booth producing from Working Week, drummer Billy Cobham producing Farafina from Burina Faso, John Leckie producing Ashkhabad from Turkmenistan, and Michael Brook producing Indian violinist U Srinivas.

Collaborations included Gabriel working with Karl Wallinger, Mike Edwards of Jesus Jones, flamenco guitarist Juan Martine, singer Papa Wemba from Zaire, and Kenyan harpist Ayub Ogada. Other artists involved included guitarist David Rhodes, saxophonist Andy Sheppard, Daniel Lanois, and Nana Vaxconcelos from Brazil.

Described as "mild chaos" by Real World managing director Mike Large, organizing the people and the rooms was not easy, particularly with the language barriers. "But we have learned from our experiences from

last year," says Large. "The dedicated albums are not a problem—it's the collaborations. By their very definition someone has to record something that the others can collaborate to. That can be hard."

To cope with the volume of work, a total of seven studios were used for the week. Aside from Real World's three SSL rooms, an SSL 8000 was loaned and installed in the Writing Room by the company for the duration. The company loaned an ex-BBC 4000 for the same purposes last year. "We took it out of the truck, powered it up, and it worked like a dream," says Large.

A studio was built in the Rehearsal Room around a Soundcraft Sapphyre console and Otari MTR90 for more

dance-oriented material under the auspices of William Orbit's Gorilla team working with Papa Wemba's band, Ayub Ogada, and Egyptian Hossam Ramzy, among others.

Local band Power Of Three's studio on the site was also pressed into service by Real World engineers working with artists that included Ashkhabad and Zi Lan Liao from China. Additionally, an office was converted into a synth/sampler/computer preproduction room at the last minute for creating loops and background textures.

"It is interesting to see the reaction of hard-nosed Western producers when they are presented with these musicians," says Large. "As one observer pointed out, 'It must be nice to

work with musicians who can play, know what to play, and are willing to play for a change.'"

All albums were recorded in two or three days, with a day or so for mixing. "We're effectively making albums for 5,000 pounds [about \$9,700 at \$1.94 to the pound] by keeping costs down and supplying everything at cost value," says Large. "That way the artist can see something of a return on the royalties."

The three albums released in March 1992 in the U.S. by Real World/Virgin were "Mambo" by Reme Ongala and Orchestre Super Matimila, "Jubilation" by the Holmes Brothers, and an album by Terem Quartet.

## AUDIO TRACK

NEW YORK

**MOJO WAS IN GIANT** remixing Melissa Etheridge's single "2001" for Island. **Doug DeAngelis** engineered at the Solid State Logic board with **Steve Neat** assisting.

India was in **Electric Lady** with producers **Eddie Palmieri** and **Little Louie Vega** recording and mixing a project for RMM. **Jon Fausty** was at the 48-track **Focusrite** board, assisted by **Michael White**. Geffen act **Warrior Soul** completed six weeks of recording and mixing for its third album. Band member **Kory Clarke** produced, with **Dave Wittman** and **Bob Rosa** at the board. **Jennifer Bette** and **Marc Glass** assisted. The album is slated for release this fall. Billy Squire was in mixing "Angry" for a motion picture soundtrack.

At **D & D Recording**, producer **Junior Vasquez** and keyboardist **Joey Moskowitz** remixed Michael Jackson's "Off The Wall." **Eddie Sancho** was at the board, assisted by **Luc**

**Allen Vasquez** and **Moskowitz** also remixed **Whoopi Goldberg's** "I Will Follow Him" for the film "Sister Act." **Sancho** engineered, assisted by **Leticia Zaragoza**. **Raven Symone** of "The Cosby Show" began work on her first album for MCA, with **Steve Kelly** producing. **Sancho** was at the board, assisted by **Joe Quinde**.

LOS ANGELES

**ROBERT VOSGIEN** mastered the single "Heart Don't Fail Me Now" by **Rita Coolidge** and **Lee Greenwood** at **CMS Digital**. The record was spotlighted on the soap opera "As The World Turns" earlier this month.

**Skip Saylor** had **Michael Jackson** in mixing "In The Closet" and "Jam" with producer/engineers **Bruce Swedien** and **Rene Moore** for Sony/Epic. **Matt Forger** and **Chris Spuram** assisted. Producer **Peter Collins** and engineer **Paul Northfield** were in mixing Sony/Epic's **Suicidal Tendencies'** new album, "The Art Of Rebellion." **Mats Blomberg** assisted.

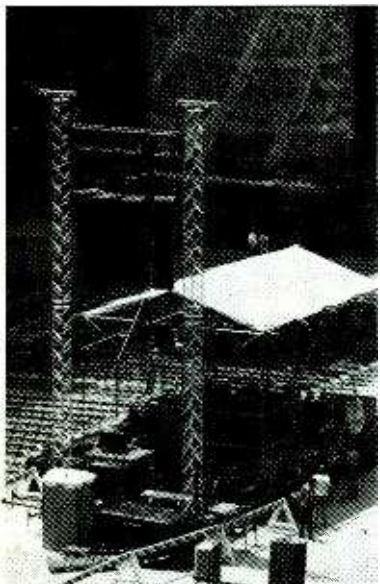
**Power Trio From Hell** was in **Paramount Recording's** Studio C com-

pleting its new album for Warner Bros. **Lou Hernandez** engineered. **De Voe** was in Studio A tracking its debut album for PolyGram. **Voytek Kochanek** engineered. **Ricky Bell** and **Ron De Voe** were executive producers. **Street Mentality** was in Studio B recording its **Sedona Records** debut. **Stoker** engineered. **Cliff Richie** produced.

NASHVILLE

**ALAN JACKSON** was in **Sound Stage** with producer **Keith Stegall** working on his new album for Arista. **John Kelton** was at the board, assisted by **Mark Nevers**. **Confederate Railroad** was in with producer **Barry Beckett** to work on tracks for Atlantic. **Justin Niebank** engineered, assisted by **Craig White**. **Hank Williams Jr.** was in with **Beckett** to work on his project for Capricorn with **Niebank** engineering and **White** assisting.

*Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*



The sound system for the Cure features Britannia Row Productions' Flashlight system. Above, the mix station setup prior to a performance at Texas Stadium.