

LIGHTING+SOUND *International*

PLASA

published in association with the Professional Lighting and Sound Association

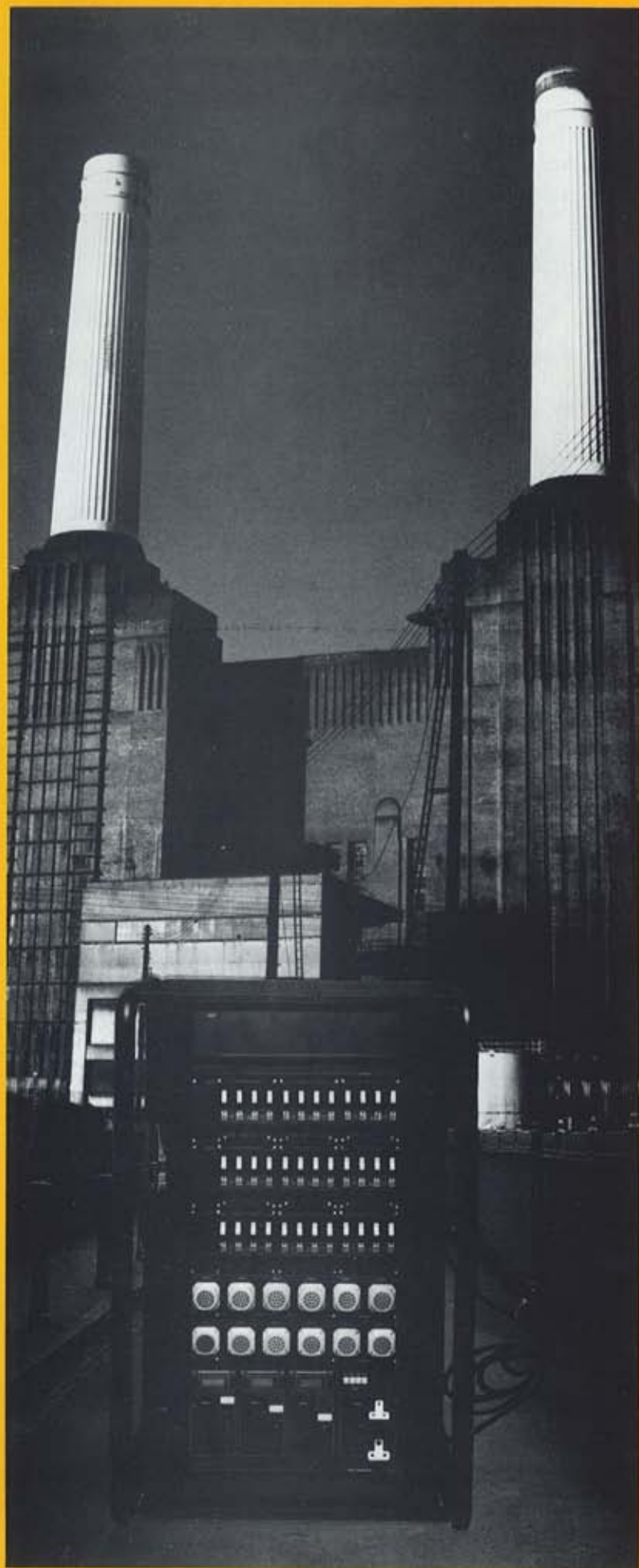
March 1986

Volume 1 No.5



New York-bound Peter Stringfellow speaks exclusively to Lighting + Sound International - (see special feature).

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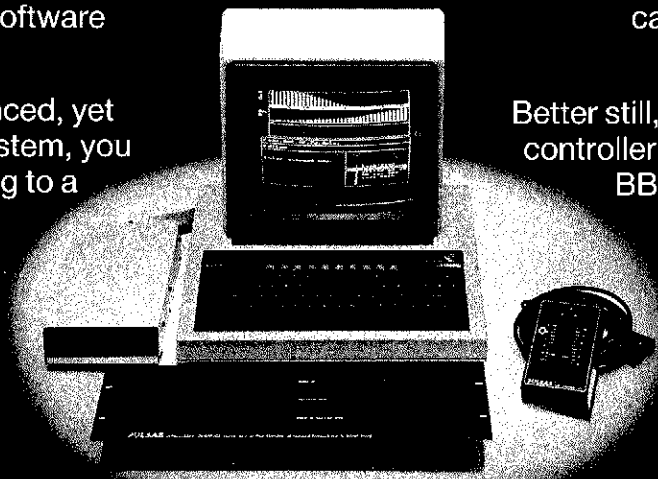
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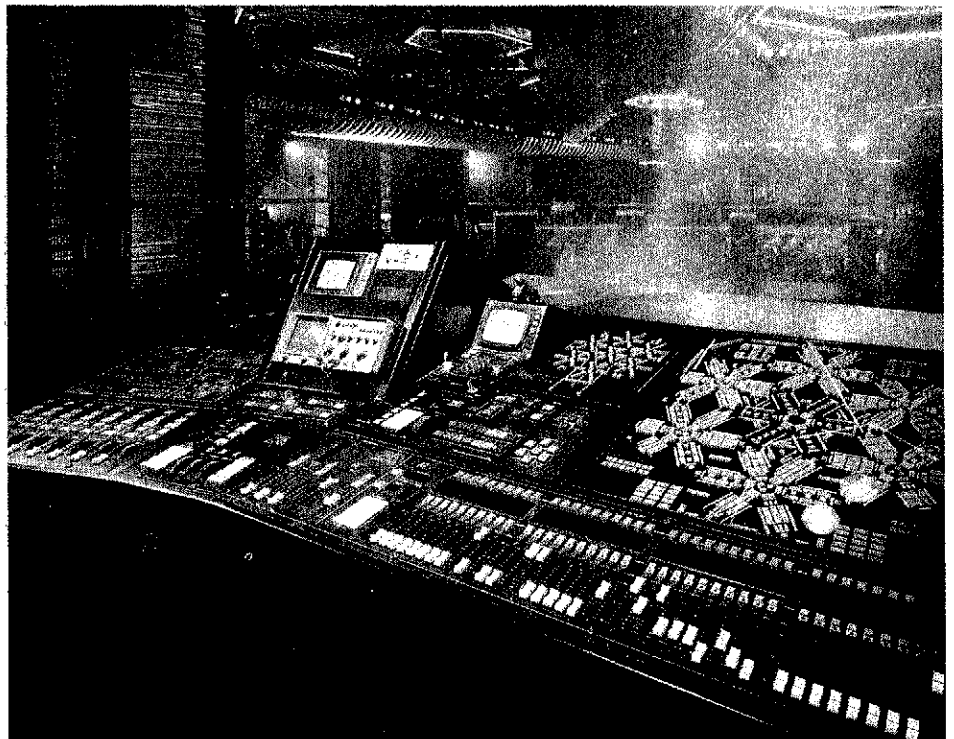


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LIGHTING+*Sound* International

MARCH 1986

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The Avolites 660 channel control console designed specifically to operate the extremely complex lighting installation in the Hippodrome, London. (see Peter Stringfellow interview, pages 24-28).

LIGHTING+*Sound* International

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Avitec's range of sound products has been evolved with the philosophy to give choice without compromise of quality. We believe that cheap sound equipment is often false economy as, unlike lighting, sound does not go out of fashion, and a good sound system should give many years of trouble free use.

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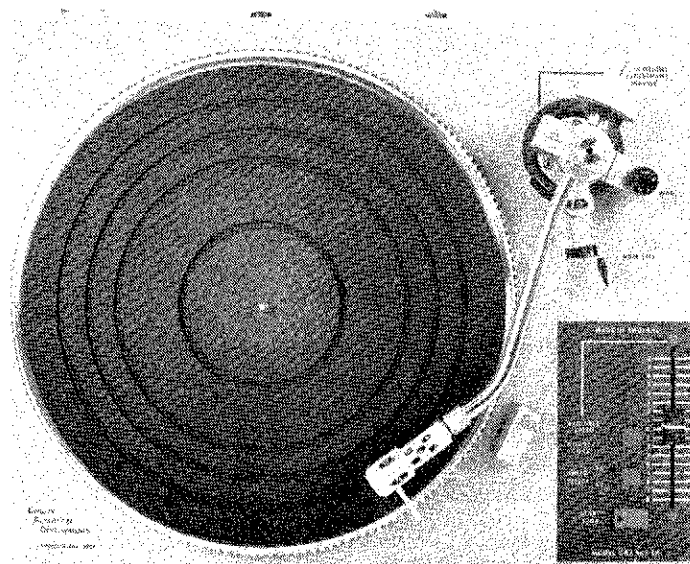
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Making a sound impression in entertainment!

The London Game

John Offord talks shop with the Capital's two major theatreland tech stores.

Eurolight MSL at the Theatre Projects Shop

Although they took the Theatre Projects Mercer Street Covent Garden shop over last September, Eurolight MSL had an "open week" from March 3rd, officially entering the fray for West End and central London technical theatre product sales.

The man who put the controls in and got the business sorted out is managing director Graham Bowen. "It's been so successful it's been traumatic," he told *L+SI* as he began to surface after months of heads down activity on cash flow and general organisation.

Holding company is Mike Sweetland Lighting in Manchester, and the two arms operate as Eurolight on the sales side, with Mainstage taking care of hire. Sales and hire are operated out of Manchester, whilst the London end is a sales only operation, although hire links with Manchester are as close as a telephone call away. Coupled with the London sales is the operation's service and installation team. "We can give complete professional advice on installations from Mercer Street," said Graham Bowen.

The London operation has 3 sales staff in the shop, with a project sales team controlled by London sales director Nick Mobsby. Five people are involved with installation and service, with a service manager and two sales representatives to keep the work flowing.

Eurolight MSL are main distributors for Green Ginger, Rosco, CCT, Technical Projects, Microlight, and SLD Lamps, amongst others, and main consumer sales in the shop are standbys like the cut gel service, and a self-select service for colours. Most equipment sales revolve around lighting equipment—dimmers and lanterns—plus gobos and lamps. "The whole range," put in Bowen. "Where we differ is that we can handle projects from A-Z."

As soon as the London shop is running like clockwork, the company plan to develop the same idea in Manchester. They've also opened up an operation in Amsterdam to prepare the way for an attack on the European market. "What we've learned from here we will do in Holland," said Bowen. "It will give us a close foothold on the Continent, and Holland also has a good theatre base of its own. Our overall expansion may well lie in this direction."

Eurolight will be holding several supplier's open days once the forthcoming ABTT Trade Show is out of the way, so if you haven't been in the shop yet you'll soon have an invitation.

And Graham Bowen's answer to all the noises from the direction of Donmar? A broad grin.



Graham Bowen outside the old Theatre Project's shop in Mercer Street, Covent Garden—now the London end of Eurolight MSL.

Donmar Up Their Profile

Donmar's popular and efficient shop in Shorts Gardens, Covent Garden, managed by fast-talking Hugh Leslie, has realised that it's got to plug its name and services that bit harder now that Eurolight MSL have moved away from the starting blocks around the corner in Mercer Street.

In the spirit of the 'market place', Hugh Leslie told *L+SI* that he welcomed the competition hotting up: "It is about time that competing products, which Donmar does not promote or stock, were given a professional presentation and display in the West End. Many good British products, such as Lito and CCT have not had permanent displays in the West End, which we at Donmar have found so important when promoting technical equipment—although I understand that some of them have paid to have the display space.

"That is not the way at Donmar. All the products which we promote, display and stock are bought and paid for by Donmar because we believe in the product—not because we have been paid to display it."

Directing a friendly dig at Eurolight on matters of promotion, Hugh Leslie officially started off round one of the contest: "We are very flattered that their concept and presentation is so close to our own format of the supermarket display backed up with huge stock holding—ours was over £200,000 at the last count. It says a lot for Donmar's pioneering work in this area that EMSI has even chosen to launch their shop with the same slogan we used back in 1979.



Donmar's Hugh Leslie—upping the profile of both Covent Garden's technical shops.

"Perhaps they will follow this up with the touring sales van idea that we found very successful at reaching customers who could not travel into the West End. And who knows—they may even produce a Reference Manual of their own!"

We'll have to offer 'second round' space to Eurolight MSL, but sufficient to say that if you're looking for CCT products you'll go to Eurolight, and if it's for Strand products you'll call in at Donmar. It will be brand names and service that counts in the end.

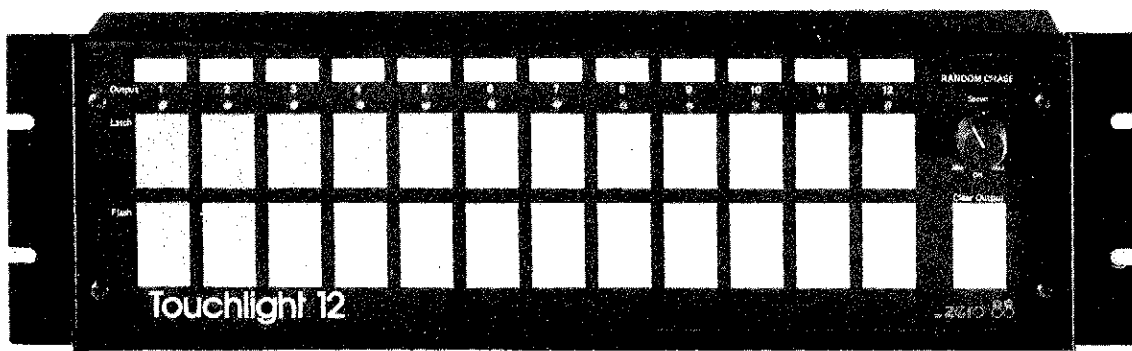
But Leslie insisted on the final word: "Donmar is now the only hire and sales company with an outlet in the West End which supplies theatre technical products." Which is true.

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Playhouse to Re-Open

The Playhouse in Northumberland Avenue, one of London's most spectacular Edwardian theatres, is to re-open as a live theatre, more than 35 years since the last stage performance was given there. Westminster City Council recently approved plans for a £2 million refurbishment scheme (this includes the purchase price of the theatre). The scheme will completely restore and renovate the auditorium to its superb original 1906 condition, whilst installing modern stage equipment and providing spacious front-of-house areas. Work is to start shortly, and The Playhouse will re-open in July 1987, taking its place again as one of the West End's leading venues.

At the height of its success The Playhouse was described as "the home of comedy" and "the most comfortable theatre in London". The auditorium, which will seat 787 when refurbished, has an intimacy and atmosphere which makes it ideal for both drama and comedy.

The first theatre on the site of The Playhouse was the Avenue Theatre built in 1882, but all that remains of this original theatre is the stone facade and stage machinery. The present theatre, a Grade II listed building, was rebuilt in 1906 when the entire interior was designed and decorated in spectacular Franco Venetian style. Many of its architectural features are unique among London theatres.

The Playhouse management will stage its own productions, both in The Playhouse itself as well as in other West End theatres. It is intended to produce a programme of classics, revivals, and new plays, presented to the highest standards. The plays will have a limited season of about three months, so as to attract top-flight actors and actresses who are normally in such demand that they are unable to commit to longer runs.

Chairman of the newly-formed Playhouse Theatre Company, and the man principally responsible for saving this magnificent theatre, is Robin Gonshaw. A residential property developer, he persuaded a company in which his family owns a substantial interest to buy the building in 1981. A large part of the £2 million scheme will be financed by the sale of three floors of flats to be built above the theatre. It is also planned to raise part of the funds through the issue of shares under a Business Expansion Scheme, sponsored by London based Chancery Securities PLC.

Production Director of The Playhouse, Andrew Treagus, has managed many successful West End shows, including *'The Pirates of Penzance'*, *'A Chorus Line'*, *'Daisy Pulls It Off'*, *'On Your Toes'*, and *'Starlight Express'*. Three artistic consultants—Stuart Burge, Michael Rudman, and Alan Strachan—have also been appointed, and they will advise on the choice of plays as well as occasionally directing productions themselves.

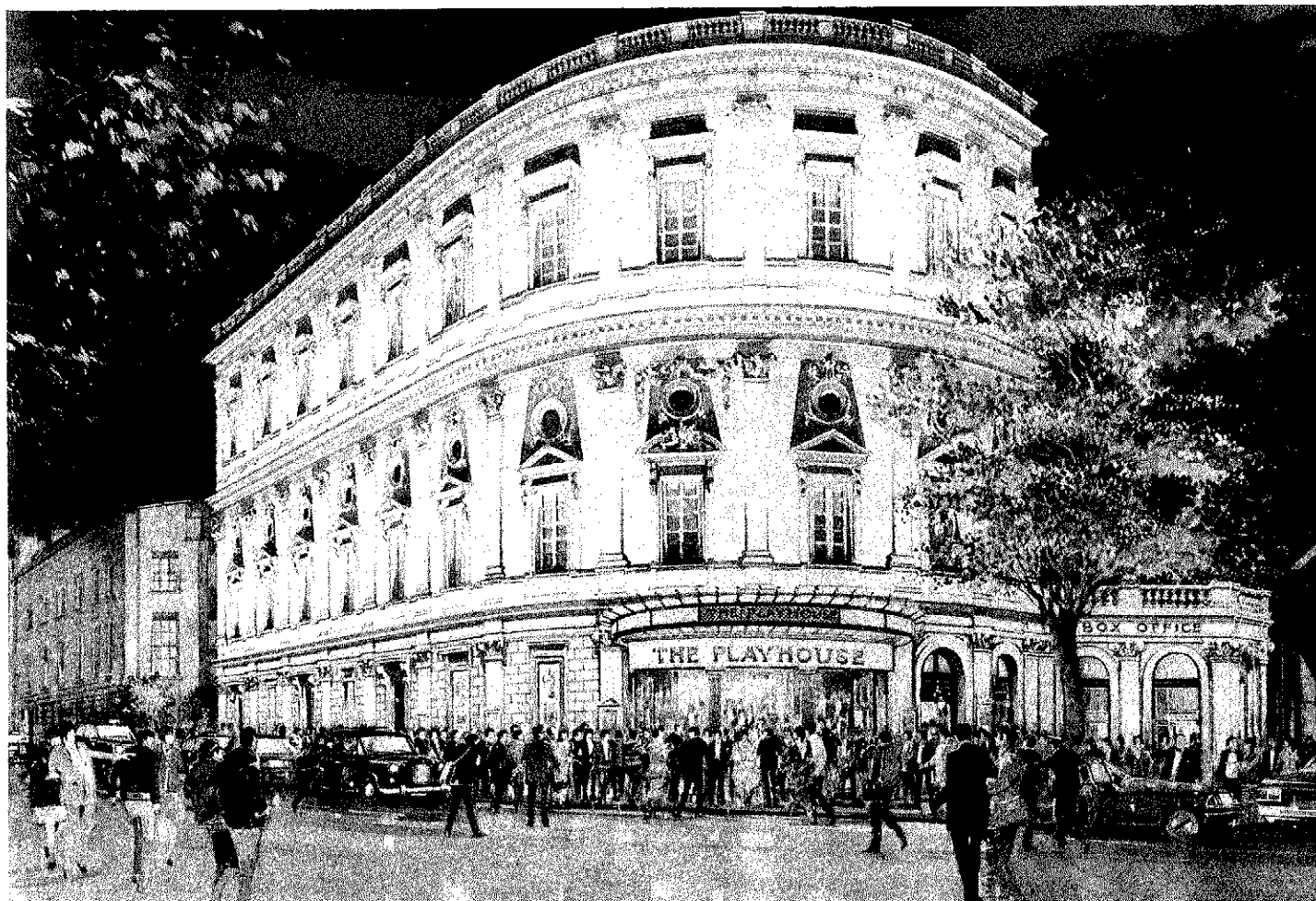
Lancelyn's New Hire Operation Goes Electric

Oxford-based Lancelyn Lighting has announced the opening of a new hire department at Electric Avenue (off Ferry Hinksey Road), Osney Mead, Oxford. It goes public on April 1st. The new premises will be considerably larger than the cramped space at Walton Street, and will be specially fitted to include a sheltered loading dock, goods lift, undercover marshalling areas, and much more storage with better working conditions.

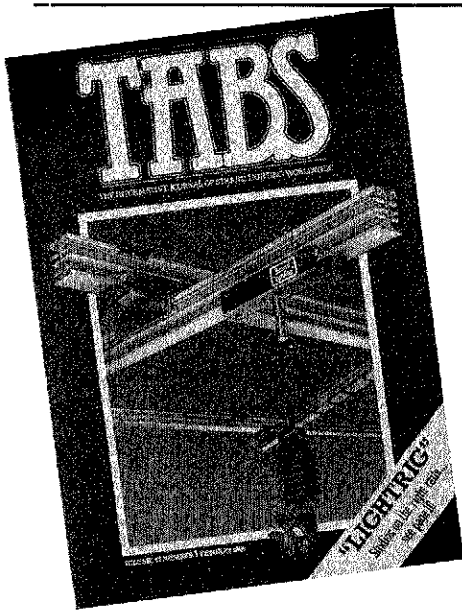
Sales will continue at Walton Street, and provided a few hours notice is given sales goods can also be collected from the new hire depot.

Final Curtain for Tabs

After forty-eight years, Strand Lighting have "drawn the line" under TABS, their lavish and busy journal—at least for the foreseeable future. Editor Richard Harris explains the reasons in his lead-in: "The circulation of Tabs, which has been freely available on request for all but a few years of its life, has grown to nearly fifteen thousand copies of each issue. Even though we have made every effort to control the costs, the actual production, paper and printing alone approach 80p a copy.



The Playhouse, Northumberland Avenue—an artist's impression of how the refurbished building will look on the opening night in July 1987. One of London's most spectacular and historic theatres, The Playhouse is to re-open as a live theatre more than 35 years since the last play was staged there. Cost of the refurbishment is estimated at £2 million.



TABS—Volume 43 Number 1—the last for the foreseeable future.

"Our authors are either volunteers or paid at little more than honorarium level, and the editorial Pentax has for long substituted for professional photography—but costs have continued to rise."

Strand have decided to replace 'Tabs' with a new tabloid, and less expensive publication that will be more freely available across the "fully inter-

national" Strand market place. Harris will edit the new 'Strandlight', and insists it will not be "the typical tabloid format". He is determined it will be "the first truly worldwide 'Lighting for Entertainment' publication".

To get hold of this new masterpiece you will have to register—even if you are present receiver of Tabs. Strand are cleaning up their mailing lists, and starting from scratch with the new tabloid, and rightly want to know who you are, and what you're doing. A pre-paid card is stitched in to every issue of the last issue of Tabs—so the changeover should be painless.

Taking Liberty's

After undergoing an extensive re-fit and change of image, Halesowen club Liberty's re-opened on February 26th as 42nd Street. On behalf of owners Aureon Entertainments, Croydon-based Light and Sound Distribution installed new sound and lighting effects, and Reflex Interiors were responsible for the building work and decor.

New Base

Ancient Lights, the specialists in period lighting hire and refurbishment of existing lighting, have moved across town to Unit 11, Station Road, Atleborough, Norfolk NR17 2NP. Their telephone number is the same—(0953) 452210.

Trafalgar Move House

Trafalgar Lighting Limited have moved to new and larger premises at 1 Avenue Parade, Ridge Avenue, London N21. Their telephone number remains the same: 01-360 0936.

"Moving to larger premises gives us the opportunity to expand our existing sales stock of both new and used lighting and control equipment from a wide range of manufacturers," Trafalgar told L+S. "It also means we can expand our hire stock, where recent acquisitions have included a range of sound equipment from RSD, HIT, HH and Beyer, as well as Astralite trussing."

Lighting equipment stocked includes Strand, CCT, Green Ginger, Pulsar, Duraplug and Thorn.

Smoke Signals

Launched to much acclaim at last September's PLASA exhibition, the state-of-the-art Smoke Processor smoke machine is now available nationwide via a distribution network comprising Light and Sound Distribution, Light Factor, Cerebrum, S.I.S., Satel, Donmar and all Roger Squire Branches.

Two Smoke Processors are now installed at Peter Stringfellow's renowned Hippodrome to take care of all their smoke requirements and numerous clubs up and down the country are evidently seeing the benefits of smoke the Processor way.

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News in from Houston

LD Systems' Lighting Services Division has announced that it has concluded a "multi-year contract" signing with the Houston Livestock Show and Rodeo, the largest rodeo in the world. Mark Howard, a designer with LD will light and direct the rodeo event which is held in Houston's Astrodome.

The new 300-lamp system will be set up for in-the-round performances, and equipment will include Thomas trussing and fixtures, Spectrum dimmers mounted in the truss, and a Celco control desk.

LD Systems are based at 467 W 38th Street in Houston, Texas.

British Speak

Amongst 100 speakers lined up to spread the word during Showtech 86 in Berlin May are designer Ralph Koltai, and Barbican Centre conference director Martin Kinna. The trade fair for Showtech will be held in the Exhibition Grounds, and the Congress takes place in the adjoining ICC. UK contacts for the event are Spectrum Communications Limited of 183-185 Askew Road, London W12 9AX telephone 01-749 3061.

New Consultancy

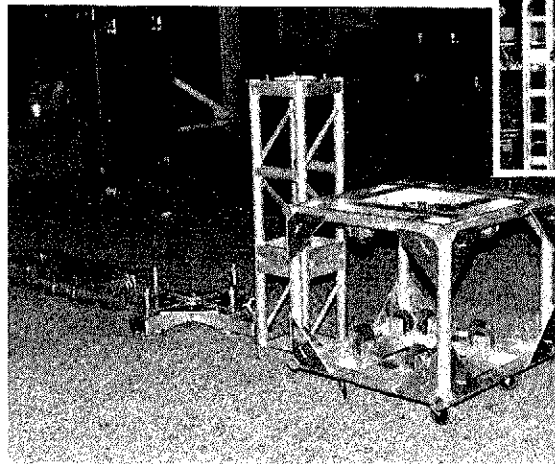
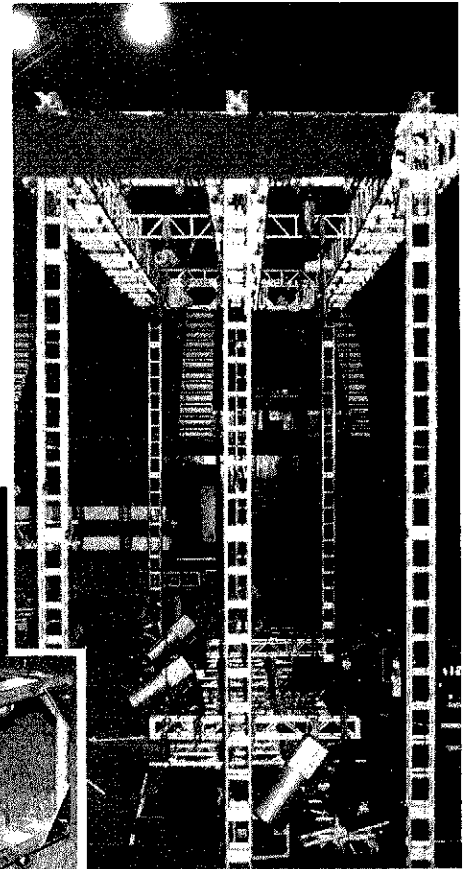
Stephen Jones, formerly senior consultant for sound and projection with Electrosonic, has opened up his own consultancy operation under the title B.J. Auditorium Design. Main services are acoustics, electroacoustics, slide/film/video projection, and overall control systems. Main offices are at 48 Eddington Lane, Herne Bay, Kent CT6 5TS telephone: (0227) 364759.

Debut for Thomas Trussing

The new Thomas 1 ton Ground Support System was used for the first time at the AC/DC concert at Wembley Stadium. Jointly designed by Ronan Wilson of Meteorlites Productions and James Thomas Engineering, the new system enables Thomas Trussing to be lifted and supported by 12" square light duty truss legs rather than by expensive lifting towers.

The photographs show the four items included in the "1 Ton Ground Support Kit", and the system in operation at Wembley supporting part of the AC/DC lighting rig.

The complete range of Thomas lanterns, trussing and new ground support system is available from Cerebrum Lighting at 168 Chiltern Drive, Surbiton, Surrey telephone 01-390 0051.





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Futurist Theatrical Hire

Futurist Theatrical Hire of Dewsbury, West Yorkshire, one of the largest companies of its kind in the North of England, is expanding and moving to larger premises.

The company was started at the Futurist theatre, Scarborough in 1973 by the late Rowland Curtis, the theatre's then managing director, and Robert Luff, the former owner of the theatre, and London theatrical impresario. From modest beginnings it moved to a disused church at Seamer, near Scarborough in 1974, then to Batley two years later and to Hoyle Head Mills in 1979, where it is now expanding.

The company specialises in widespread services to the leisure industry including lighting, sound, special effects, drapes, and scenery.

Coinciding with the expansion, the board of directors have appointed Shaun Brown as managing director and Brian Simmonds will also join the board, and also become General Manager. They will join the existing directors, Robert Luff, Mrs. Kate Clarkson, the Financial Director, and Kenneth Johnson.

Shaun Brown joined the company in 1983 on the death of Mr. Curtis and was previously manager of Scarborough's Floral Hall Theatre from 1970 to 1983. Brian Simmonds was formerly chief electrician at The Futurist Theatre where he was responsible for the lighting of many spectacular shows presented by Robert Luff Holdings Ltd.

Robert Luff told **L+S** that the new extended premises at Dewsbury would make it possible to display and demonstrate the latest electrical and sound equipment and consolidate the company's reputation as one of the leaders in the field.



Shaun Brown—new managing director of Futurist Theatrical Hire.



Brian Simmonds—new general manager and director of Futurist Theatrical Hire.

Shuttlesound Split with Sound Department Ltd.

Shuttlesound have 'formally' announced their split with the Sound Department Ltd.

The Sound Department was set up in the autumn of 1984 as a joint venture between Shuttlesound directors Tony Oates and Mark Burgin, and sound designer Rick Clarke. The object of the exercise was to demonstrate the usability of central cluster speaker systems and to introduce the Electro-Voice product range and engineering to the live sound market.

Success followed success, "The Hired Man"—Ivor Novello Award '84, "Me And My Girl"—Laurence Olivier Musical of the Year '85, "Are You Lonesome Tonight"—Evening Standard Musical of '85 Award, and the Torville and Dean U.K. Tour were the highlights of a prolific 15-month collaboration.

By the end of 1985 it became obvious that they had achieved their objectives and had successfully demonstrated the usability and efficacy of Electro-Voice products. However, it became increasingly clear that Shuttlesound's previous clients in the hire market were fast becoming Shuttlesound's competitors, because of the involvement with the Sound Department. The growing conflict of interests meant that Shuttlesound could no longer be involved with something that could potentially compromise their sales business.

Rick Clarke now runs The Sound Department from its new premises at, Unit 17, Sleaford Industrial Estate, Sleaford Street, London SW8. Shuttlesound continues to be sole importers of E-V equipment.

No Magic Lamps

No news as we go to press of a purchaser for Tim Burnham Associates from the receiver. However, the hire side of the operation still continues in business (TBA Lighting) from its base at 31 Corsica Street, London N5 1JT telephone 01-359 3599.

At Home . . .

Oliver's 'La Clique', the Folkestone discotheque which has been in existence for almost 10 years, has moved to adjoining premises.

The re-opening took place recently following extensive work on behalf of owner Mike Oliver to adapt the building.

Locally-based Disco Technology were kept busy for two weeks installing new effects including a large display of Mode Electronics' attractive Arcline. Most of the effects from the previous building were transferred to the new site and the work was scheduled in such a way that the business did not have to close at all.

. . . and Abroad

(Folkestone-based) Disco Technology have recently completed work on Lagoonda, the first major leisure complex in Sierra Leone, on behalf of owners M&R Hotels Ltd. of Freetown.

The complex, situated between Freetown's major tourist hotels, includes a top quality discotheque/night club, two restaurants, a casino, a theatre/video cinema and a recording studio.

Disco Technology successfully tendered for the sound and light installation early in 1985 and began work in November carrying out the installation work for the disco, theatre, video facility, recording studio and the background music equipment.

Growing Into China

The new market potential in China is enormous, with the Government, albeit under its watchful eye and strict controls, allowing the development of business initiatives and competitive selling of products. Commensurate to this new way of thinking it is now a top national priority to upgrade and provide new broadcast and recording facilities. Capitalising on the vast opportunity of broadening their market penetration even fur-

ther, Soundcraft have installed a 32 channel TS24 in line mixing console into China Records, Beijing, the largest recording company in China. The sale was negotiated by their distributor, Audio Consultants Company Ltd., based in Hong Kong.

Sales to China via Hong Kong have shown a significant pattern of growth over the last three years, during which time Audio Consultants have increased their sales of Soundcraft equipment seven-fold, making China and the Far East one of the top ten markets for the company. The increased presence of Soundcraft equipment in the Far East has made it that much easier to market and sell into China, with this most recent sale being the first TS24 in the country.

CD Within Reach

With more and more clubs seriously considering the switch to compact disc in the search for improved sound quality, the good news is that Sony's professional CD system is now on offer at a substantially lower price than before. The CDP 3000 can now be purchased for just over half of the original £4000 price tag.

The system comprises two CD players and a master control panel, and has extremely accurate programme search and cueing facilities. The system was originally designed for radio stations and has been winning tremendous acceptance in that area. Now it is hoped that the lower price tag will encourage the system's use in discotheques and other professional applications.

25th Birthday Exhibition

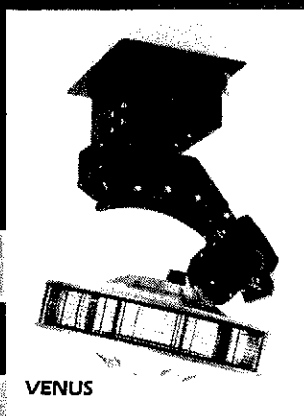
W&T Ulstrasonics of Brigg, South Humberside, have announced that their 25th Birthday Exhibition will be held at the Baths Hall, Doncaster Road, Scunthorpe on Thursday May 22nd from 1 p.m. to 9 p.m.

Exhibitors helping them to celebrate will include Adda, Avitec, Audio Factors, Cloud, Citronic, Le

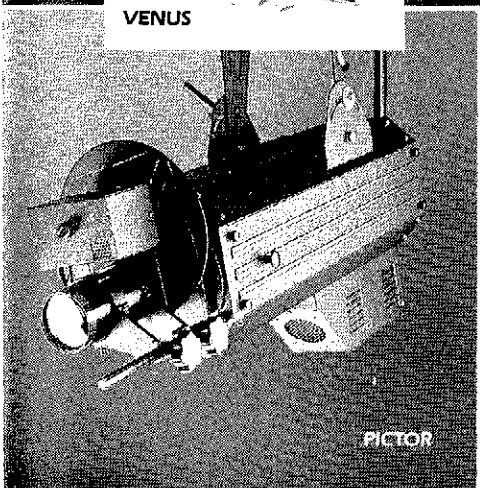
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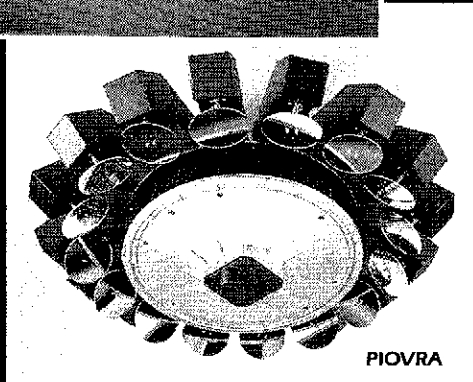
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Maitre, M-Jay, Optikinetics, Pulsar and Starlight Design. Admission is free, and for details ring Brigg 52850.

Soundtracs in Dallas

Soundtracs, leading manufacturers of audio mixing consoles will be demonstrating their complete range at the NAB Show in Dallas in April.

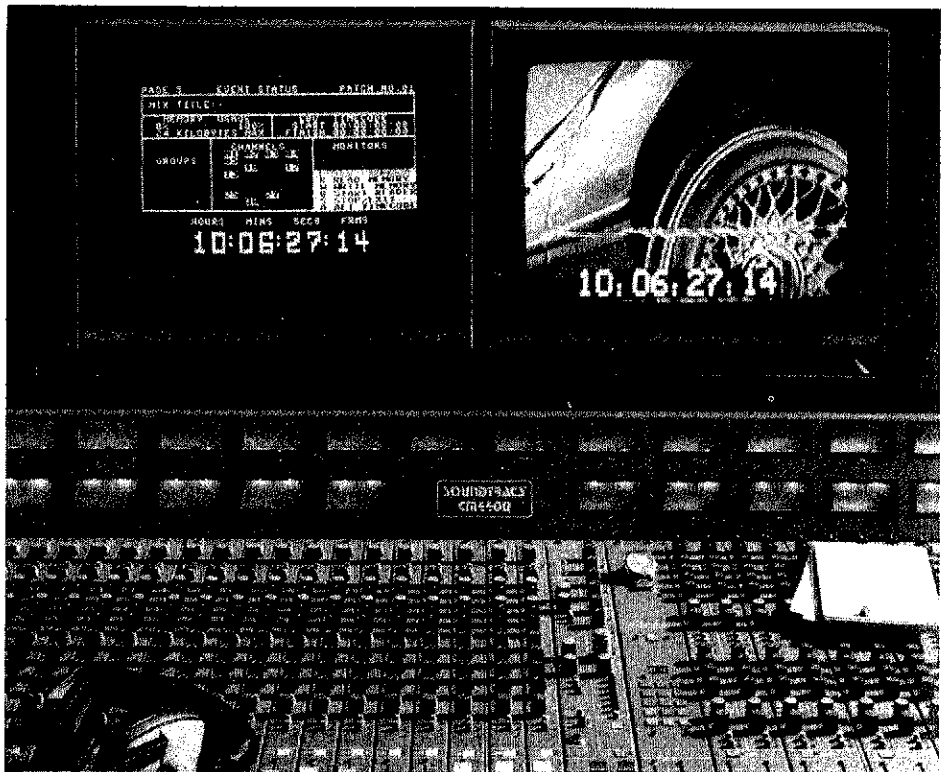
On display for the first time in the USA will be their new MC Series of Monitor desks. Available in two formats, 32 - 10 + 2 and 24 - 10 + 2, these consoles offer the total solution to complex monitoring situations including stage foldback, conference and communication systems.

Also on demonstration will be their CM4400 studio console linked via a Soundtracs CMS2 Interface, to a 24 track tape machine synchronised to a video player, thus automating the muting and routing against SMPTE/EBU timecode and incorporating video synchronisation. Available in a number of mainframe sizes from 1 - 2 - 2 up to 44 - 12 - 24 - 2 + 2, the CM4400 provides a cost effective desk for 16 and 24 track studios, T.V. and Video production.

Additionally on display are the M&MR Series which have been designed for the sound reinforcement and studio engineer respectively. Produced in two mainframe sizes 24 and 32 input, the primary difference being the M Series 8 subgroup with 4 way matrix (ideal for T.V. production mix minus) against the MR Series with 16 track routing (suitable for post production).

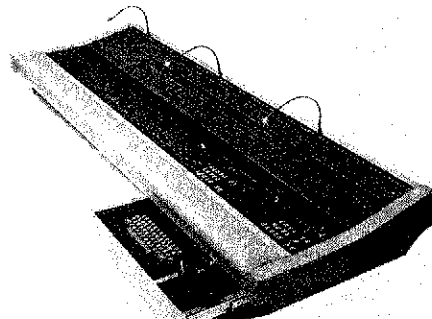
For smaller post production applications, the 8 - 16 Series will demonstrate that 16 track recording is available at very affordable cost. Both the 16 - 8 - 16 and 24 - 8 - 16 are capable of producing recordings of a high standard against a low budget.

Showing that it can expand in both directions will be the T Series. Developed for 4 - 8 track recording, the T Series 16 - 4 - 2 Master Mixer can be readily expanded in modules of 4 channels up to a 32 - 8 - 2 configuration thus offering flexibility of size for sub mixing, production and post production requirements.



The Soundtracs CM4400 studio console.

First Gold



Cerebrum Lighting have announced that the first UK 90-channel Celco Series 2 Gold board has been purchased by James Dann of D. Lights Design based in Cambridge.

The new board is to be used by Jane Spiers, recently featured in L+SI 'On Tour' (November). As lighting designer for Depeche Mode, Jane will be using the board on their forthcoming tour starting on March 31st. It continues for 20 weeks throughout Europe and the USA.

In purchasing the Series 2 Gold, James Dann has obviously confirmed his commitment to the Celco range, having previously used Series 2 boards with Fergal Sharkey, Gary Numan and Depeche Mode on past tours.



You never know who you might bump into when you visit Donmar Sales. here, general manager Hugh Leslie shows an interested client just flown in from the Theatre Zoo, Covent Garden some of the new products featured in the second edition of their reference manual.



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Up Front to ABTT Trade Show

Organised for the first time under the banner of Theatrical Trading Limited, the ABTT Trade Show for 1986 will have exactly the same number of stands as in 1985, with 55 exhibitors filling out the Riverside Studios at Hammersmith.

Organisers Roger Fox and Ethel Langstreth told **L+SI** that it was a case this year of "a little more sound, and a little less light", with several new sound companies taking the place of the handful of drop-outs on the lighting scene.

So, for the first time we will see **Cable Technology**, **Music Lab**, **SML Audio Visual**, and **Surrey Pro Audio Centre**, amongst others. Also new will be two major overseas companies in **ADB** from Belgium, and **MS Audiotron** from Finland who will be demonstrating their micro computerised sound control systems. And there are a few companies returning after a period of absence, notable amongst them **Le Maitre** and their pyrotechnic effects and smoke machines.

Concurrent with the Show is the ABTT's Silver Jubilee Conference, which will take place at the nearby Novotel (home of the PLASA Show) on the 20th and 21st March.

Principal speakers will be David Hersey, Ralph Koltai, Peter Kemp, Nigel Jarvis, Michael Wilson, Nicholas Thompson and Peter Mapp with Richard Pilbrow in the chair.

Round the Stands

Zero 88 will be displaying both the original and touring versions of the desk that has become the stalwart for most major hire companies—the Eclipse modular lighting desk. Since its launch at the 1982 ABTT Trade Show at the Round House, it is probably the first choice board for multi-purpose use.

Playlight will be showing an assortment of stage drapes and materials, together with items from their sound hire equipment range. Samples from the theatrical pyrotechnic range will also be shown, to back-up the fact that they are now main dealers. There will be special discounts on pyrotechnic equipment ordered at the Show.

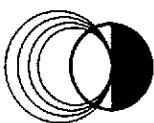
Rosco will be presenting on their stand a series of dramatic applications of some of the products for lighting and set designers in theatre and television. On show for the first time is their Classic reversible floor for dance, now in a 6' width. Supergel, the only colour media that fulfills all international fire requirements, has more colours added to the range together with the complete range of silk cyc lighting primaries. Cinefoil (see Equipment News this issue) is a new lighting aid in form-retaining aluminium.

The familiar Rosco fog machine is now supplemented by the PRO 1000 miniature model, with high output. New products have also been added to the paint range for blacklight u.v. together with glame, slitdrape and gobos.

Ancient Lights' Jim Laws will be launching his new company **Jim Laws Lighting**—an operation that will specialise in period entertainment lighting. Also on the stand will be news of many second-hand bargains in lights and dimmer boards, and to further attract your attention, the stand will be shared with **Suffolk Scenery** represented by Martin Dye.

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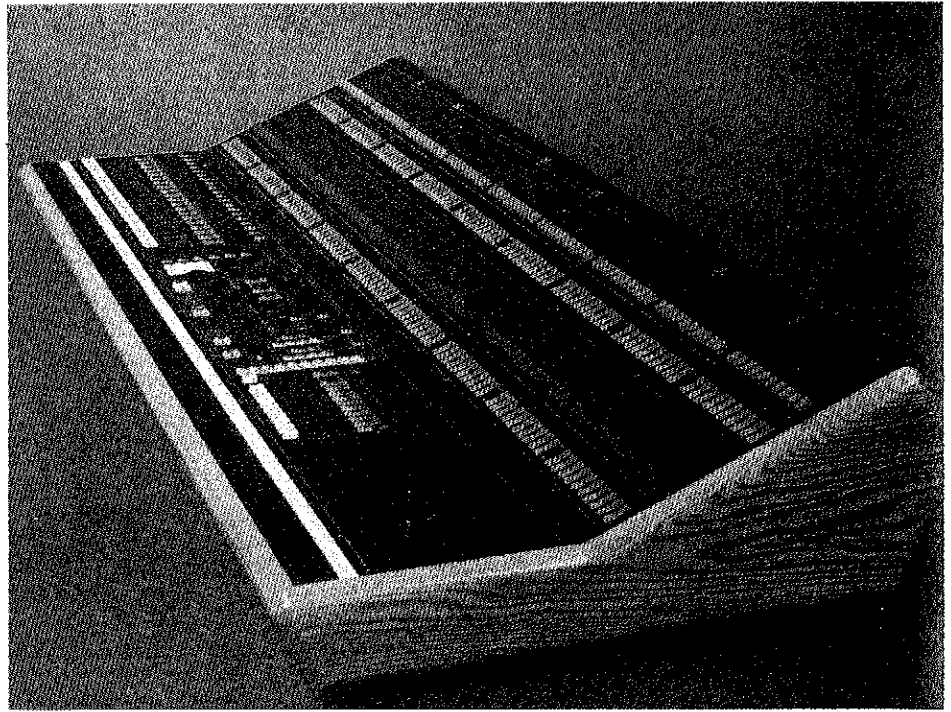


See us on Stand 51a/b
at the ABTT Show.
Jack Exell, David Lomas,
David Morgan, Bob Peach.

Avolites will be launching several important new items including the QM500 180 channel console, which incorporates a robust mini-disk drive and enhanced and simplified operating procedures which will be standard on all QM's and fittable to all existing models. Their Rolacue Consoles are now fully linkable and available with disc drive interfaces, and operating procedures have been enhanced, and include "Mem-Lock" on all models. In their range of dimming systems, designed originally for Pinewood Studios, the 18 x 40 amps will be of particular interest to those requiring compact control of higher powered amps.

The rest of the Avolites equipment on show will include the 60 and 30 channel C Series consoles, the 72 way dimming system, and the 30 way compact dimming system.

Triple E Ltd. will be launching the latest addition to their range of stage and scenic hardware—the Uni-Track curtain system. It is designed to be "user friendly" to all concerned, from riggers and operators through to designers and production managers. Particular attention has been paid in its design to the needs of touring companies, who need simple and speedy rigging coupled with rugged construction. The track itself is an 'I' beam with a smooth profile for ease of handling, and with slots top and bottom an almost infinite number of fixing points can be achieved for the various components of the system. Only one bolt is required to join sections.



The Avolites QM500 180 channel memory console.

Eurolight MSL, complete with Mike Sweetland, Graham Bowen, Nick Mobsby and other members of staff will be showing selected items of lighting equipment and designer products, highlighting Green Ginger, Microlight memory boards, and the Rosco range.

Special Lamp Distributors will have their usual comprehensive display again this year, together with a full range of colour filters. The company now operates on a national and international basis, and is renowned for its replacement lamp service for theatre and video.

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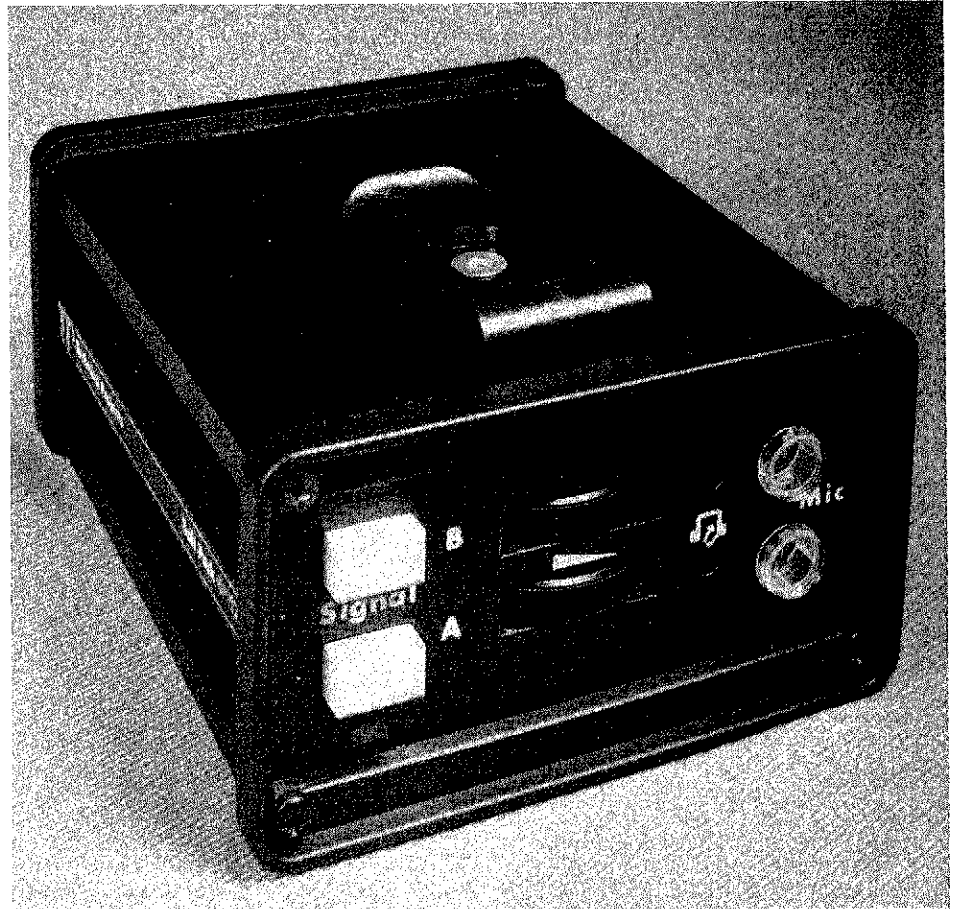
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Technical Projects will be exhibiting their wide range of wired and wireless intercoms, and several new items will be shown for the first time. The BP112 is a 2-circuit intercom belt pack, and the MS731 a 2-circuit loudspeaking master station which includes, as standard, balanced mic and line auxillary inputs, remote override generator and automatic dim of show relay during paging calls. All functions are programmable on the rear panel for ease of operation. The AD913 is a walkie-talkie interface adaptor which can be used to interface almost any semi-duplex or duplex radio link into the system. The SMH310 is a new high quality single muff lightweight headset, and the BH750 an inexpensive duplex radio intercom.

In addition, Tecpro will be showing the Neutrik Audiograph range of easy-to-use, value-for-money acoustic measurement systems.

Pulsar Light of Cambridge will be promoting heavily their innovative BBC Interface, profiled in the November issue of **L+S**, together with their new 36 x 10 amp dimmer rack, portable and flight-cased, and launched with considerable success at the recent Frankfurt Music Fair. A comprehensive range of their equipment on show will include several new items including the Rainbow dual purpose 1/2/4/8 strobe controller and 4/8 channel lighting chaser. Pulsar are introducing so much these days, it's a problem keeping up with the output!

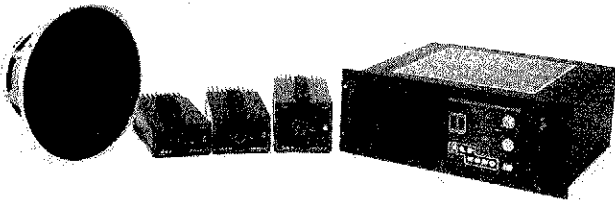


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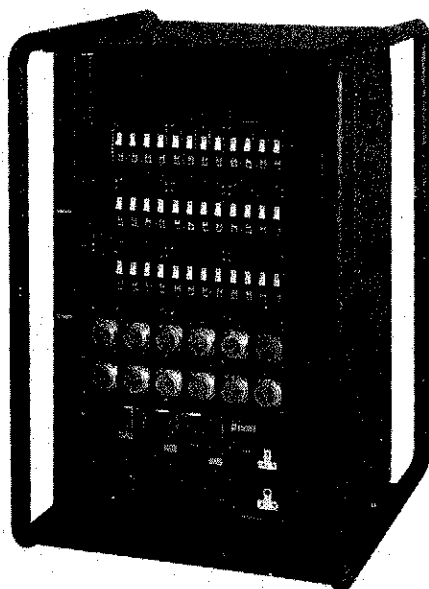
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On display for the first time in the UK will be the new Celco Series 2 range of dimmers and accessories—and the new custom-built lighting control board called Series 2 Gold—previewed in our 'Close Up' column, February issue. These will be on show on the **Cerebrum Lighting** stand, which will also be demonstrating the new 'Easyhoist' from Powerdrive, an inexpensive stand that lifts a maximum 100kgs to 15'. A complete range of lantern frames are also available for supporting up to 24 lanterns from the stand. Also on show will be several items of Thomas Trussing, including the new ground support system which negates the use of expensive lifting towers.



Celco Series 2 Dimmer System.

CCT will be introducing several additions to their range at the ABTT Trade Show (and concurrently at the USITT Conference and Exhibition at Oakland in California). Of particular interest will be additions to the Minuette profile spotlight range. CCT have developed a condenser optics chassis which can replace the standard reflector chassis. The condenser system offers particularly good gate and gobo definition. All three Minuette profiles can be supplied with the condenser system or standard reflector or alternatively the condenser chassis is available as an accessory option.

Further improvements to the ever popular Silhouette range will be demonstrated including a new 1kw basedown lamphouse with a considerably improved reflector system. To its 1kw floodlight range introduced last year, CCT has added a brand new 500w Minuette 'Series 2' floodlight range. This will replace the popular 500w floodlight Series 1 which the company introduced 4 years ago. This new floodlight is available in single, triple and quad versions, both asymmetric and symmetric.

To meet the considerable growth in the use of remote control colour change CCT are also introducing improved and re-styled memory colour change controls.

Pancan will be displaying systems 1 and 3 at Riverside. System 1 allows the operator to move the mirror by means of a simple joystick—the ideal follow spot, whilst System 3 is the colour change facility which will run off any lighting board. This year they will also be launching a new controller called the Touchstone 3, and will be exhibiting the Tigerseye Lighting Board from Touchstone Technology.

On the **Strand Lighting** stand spotlights from the Strand range of Minim, Prelude, Harmony and Cadenza luminaires, Nocturne and Coda floodlights, and the Solo follospot will be rigged for demonstration. ACT 6 and Tempus portable lighting controls will be complemented by the M24 memory lighting system, and Gemini and Galaxy Premier memory systems with programmable special effects. Visitors will also have the chance to preview Strand's 'Showchangers'—a comprehensive range of automated lighting equipment.

DHA Lighting will be showing samples of custom-made gobos in glass and steel, together with photographic slides and examples of printed fabric, fibre-optic effects and equipment including their new Lightning Box. It will be worth picking up DHA's catalogue detailing Gobo Services including over 250 library patterns.

Coemar and **DeSisti** will show their range of eight follow spots, covering every requirement from the smallest club to the largest theatre. The DeSisti range, already well known for high quality in film and television lighting, will shortly be available for theatre use.

Lancelyn Lighting will be making play of their April move to considerably larger hire premises in Electric Avenue, Ferry Hinskey Road, Oxford. New additions to their hire stock include Pani-HMI effect projectors, a dozen Packman snow machines, 20 smoke machines, and a gradual increase in newer lantern types such as Prelude 16-30, 650w spots, Coda floods and Silhouette 1000w and 2000w Profile spots.

LIGHTING+SOUND *International*

**LOOK FORWARD
TO SEEING YOU
AT THE**

ABTT Trade Show

●Two main events of the year took place in the past few weeks. One was the launch of Donmar's 'book'—the second edition of their original and ABTT-award winning Reference Manual which I reviewed last month. Hugh Leslie of Donmar invited representatives from some of the companies whose products they support, including Ernie Webb of the original Stagesound company and latterly Rank Strand Sound, and who now runs his own company Webblex (supplying and manufacturing a range of intercom systems), Scirard Green of Lancelyn Lighting, Ian McDougall of J.D. McDougall Ltd., and Bill Crisp of Strand Lighting.



A back-lit Francis Reid talking to Donmar Productions administrator Fiona McLean at the recent reception to launch the new Reference Manual.

Donmar personnel in attendance were administrator Fiona Maclean, John Foley (southern sales), Paul Fowler (central sales), and Ray White (service engineer). They welcomed invited guests who included the redoubtable Fred Bentham and your very own Francis Reid.

●The other event was Entertainment 86. It was snowing and icy cold in Bournemouth on the final day of the event, and of particular interest was the seminar 'Lighting for Entertainment' which featured Richard Pilbrow in the chair, with Tony Gottelier, Andrew Bridge and Francis Reid on the panel (Richard Dale was ice-bound somewhere in the south-east).

Discussing the lighting techniques that now cross the barriers of the four principal fields of the industry, namely theatre, rock/touring, discotheque and commercial and industrial presentations, the panellists experience covered all these areas, and they peered into their crystal balls and endeavoured to highlight the way they thought things will move on the lighting scene in the future.

Tony Gottelier forecasted that the spinning/revolving par beams will disappear from discos, but declined to actually predict the

new gimmick that would replace them—although he felt we all had a pretty good ideal!

Andrew Bridge, currently hard at work lighting 'Time', gave an interesting insight into the specialised world of 'industrial theatre', emphasising the high degree of discipline involved in an area where crews 'can only fail once'. He saw a definite requirement for more efficient equipment, and a need for "neatness in rigging techniques", and smaller units as a result of the development of "intelligent light".

In closing the seminar, Richard Pilbrow echoed an earlier statement by Tony Gottelier. "The lighting designer gives you better value for money than a lot of equipment!" he said.

But with such a small audience in attendance a good opportunity was missed for specialists in the industry to participate in contributing to the discussion of the future of stage lighting. It is not often that such leading practitioners of the art of lighting design come together on the same panel in this country and lead the sort of debate that can be important for the future development of entertainment lighting, both in this country and on the international scene.

●And where were all those stage lighting exhibitors from the previous 'Entertainment' exhibitions? Pulsar had a solus site for the week, and by all accounts had a field day, also busily demonstrating their innovative BBC Stage Lighting Micro Computer Programme which is currently creating much interest in the educational area.

Wouldn't more interest be generated by integrating it with the ABTT's annual exhibition—or maybe even PLASA's annual Show? And couldn't it all be held in a centre comparable to the Bournemouth complex with all its professional facilities?

We need a totally combined annual event in this corner of the globe where all aspects of the entertainment industry—or the technical department at the very least—can come together and meet for discussion and view an exhibition under one roof, and where all the representative parts of the industry—discotheque, theatre, rock, industrial presentations—can meet, eat, drink . . . and be merry!

It has to be better than meeting up in the middle of winter in a heatless British Rail compartment on the way to a seaside resort on the south coast, knowing full well that you'll be seeing some of the same faces again in a few weeks time at the next specialist show.

●Another British stage lighting book is now available, written by Tim Streader and John A. Williams. It was published in the UK in November after an initial US launch and is titled 'Create your own Stage Lighting' (being part of the 'Create Your Own . . .' series

which includes such topics as Sets, Stage Faces, and Props). The book gives a brief history on the development of Stage Lighting and the role of the Lighting Designer and covers the basic and advanced equipment available, production procedure, the use of colour, and special effects and so on. A review of some of John A. Williams work is featured which include 'A Midsummer Night's Dream' and 'Oh What a Lovely War'.



Michael Gambon as the director disagrees with 'his' electrician's circuit numbers! In Alan Ayckbourn's 'A Chorus of Disapproval' at the National.

●For a really good laugh at the lighting man go and see the NT's 'Chorus of Disapproval' and take along a friend who does amateur dramatics (but don't tell them what it's about!). Mick Hughes has accurately portrayed a real life visual impression of the poor village hall LX man getting the flak from a typical director and all the associated abnormalities that often go with it—excellently played by Michael Gambon.

Jules

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The Best Sound in Wales

Theatre Consultant Martin Carr discusses the development of a sound system for the 'multi-purpose' St. David's Concert Hall.

Introduction

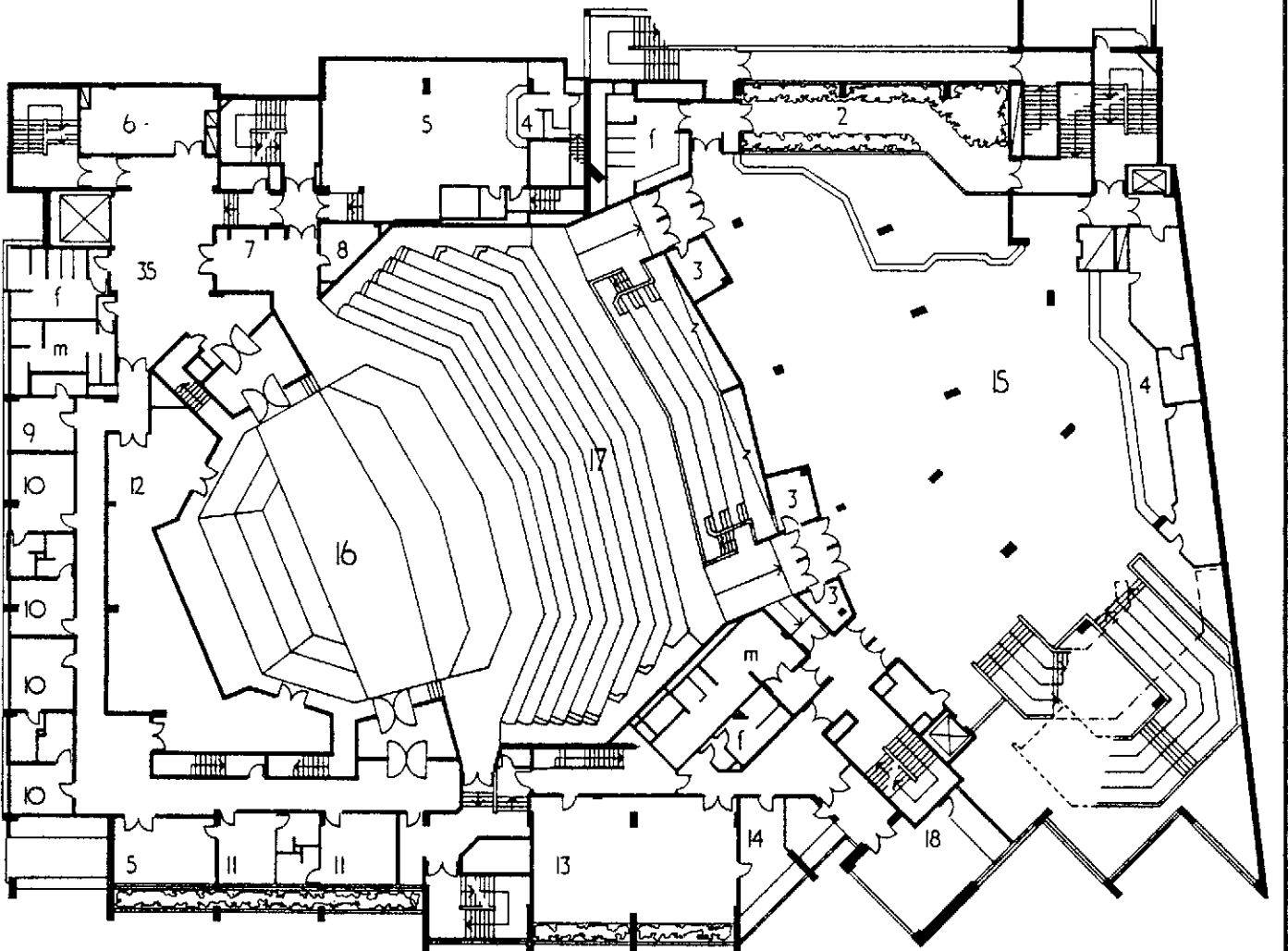
In Germany, "Concert Hall" is applied to buildings used almost exclusively for classical music—when talking to the management of the Philharmonic Hall in Berlin, I had the impression that only grudgingly would they let anyone other than their own Berlin Philharmonic Orchestra appear in that hall, and that the idea of use for "popular" music, conferences, snooker or fashion shows was totally alien. We cannot afford to be so exclusive, and St. David's Hall was always envisaged as a multi-purpose building, though with priority given to an excellent natural acoustic and the appropriate facilities for "serious" music performance. Other uses were not to be ignored, and with the advent

of a large grant from the EEC we were able significantly to upgrade the technical installations which previously were restricted by an unrealistic budget set by others at a time when the Council's ambitions were for nothing more elaborate than a flat floored multi-purpose hall. Nevertheless, money remained tight throughout construction, and was concentrated on those facilities whose omission or subsequent addition would seriously affect operations—hence the emphasis on spaces and infrastructure, and on facilities from which specific operational benefits could be calculated in advance; for example, the platform elevators and suspension grid, broadcasting facilities, stage lighting and communications systems.

If "sound" systems appear the poor relation

this was deliberate in the context of some uncertainty as to what would be required to suit both the perceived acoustic of the hall, and the actual uses of the auditorium. It was recognised that speech reinforcement would be necessary in conferences, and for announcements, vocalists, etc., but it was assumed that performers requiring a real "music" system would bring their own equipment. It was a conscious decision, therefore, to equip the hall at that time with comprehensive wiring but only basic PA equipment, in forms that would allow subsequent expansion if the demand should arise. This situation is not unique to St. David's Hall, and is part of a Consultant's natural duty to ensure reasonable balance between the various elements of a successful building.

St. David's Hall, Cardiff—plan at stage level. Lighting and loudspeakers are supported on an overhead suspended space frame.



Basic System

The initial system installed by Electrosonic comprised a 24-way PEP mixer feeding a main array of Bass, Mid Range and Horn units via 5 × Quad 405 stereo amplifiers and MXR Graphics. The speakers were mounted on the variable height frame above the platform which also carries the overhead stage lighting and in setting them priority was given to good cover for those parts of the auditorium most likely to be used for conferences.

For the upper tiers another Quad fed speakers above the grill ceiling at low power on delay circuits, whilst the choir seats were covered by rear-facing units on the frame, powered by a seventh Quad. All were permanently coupled to their amplifiers at 80hm level; additional amps and portable speakers operating at 100 volts were provided for stage "effects" via sockets wired to a patch field in the conventional manner. The system included a conference microphone mixer, gram, tape and cassette decks. The control room is open-fronted at the rear of the stalls with good acoustic coupling to the auditorium; initially the opening was fully glazed, and the mixer provided with cables to an alternative position in the stalls, but after practical experience, the glass was

removed and the mixer now remains in the one position. There is occasional discussion about return to a glazed window that can be fully opened, but has anyone totally solved that mechanical and acoustic problem at reasonable cost?

Details of the Hall acoustic are:

Hall volume	22,000 cu.m.
Seating capacity	2,000 including choir tiers
R.T. when full	1.8 secs at 100Hz
	1.9 secs at 1,000Hz
Background noise level	NR20.

The Electrosonic system provided 75dB(A) on continuous programme at ± 3 dB over the range 250 - 3,150Hz for speech, and 90dB(C) at ± 3 dB over 100 - 6,300Hz for music, with a 10dB peak margin on both. Initially only 16 channels were fitted to the mixer, but during the first year this was increased to the full 24.

Practical Experience

When developing the basic concept of the auditorium and its platform/audience configuration my ambition was to achieve an environment in which classical music could be both heard and seen to the best advantage, but in which audiences for other events—often non-musical—would feel

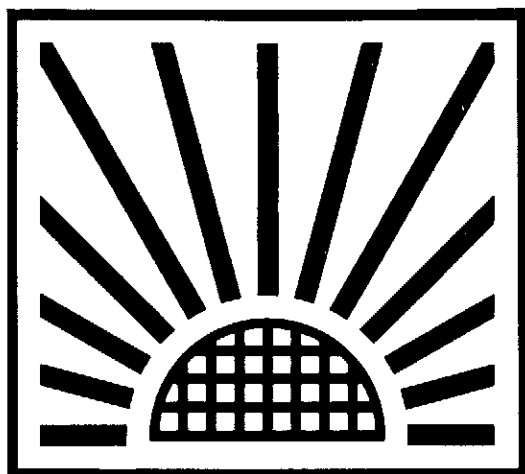
equally at home. My particular aim was for the qualities of intimacy and contact between stage and audience which are normal in any good theatre, but seldom found in classical concert halls where traditional attitudes prevail. One exception is the Berlin Philharmonic, whose inspiration in St. David's Hall is obvious, and with the willing co-operation of Acoustic Consultant and Architect, we did achieve the desired qualities in a form which has been enthusiastically welcomed by performers and public alike. However, in so doing we managed also to build in certain problems for amplified sound which became apparent during the first year of operation.

Touring groups with their own equipment when faced with the unusual auditorium often were unable to provide adequate cover for certain seating blocks from their own resources. In such situations time is seldom available for experiment, nor could they obtain correction by coupling into a "house" system not intended for that purpose. Sometimes when the house system was used on its own, conflicting requirements for lighting, production and sound led to difficulties in positioning the space frame to suit the setting of its speakers, and some seats popular because of their proximity to the stage and excellent

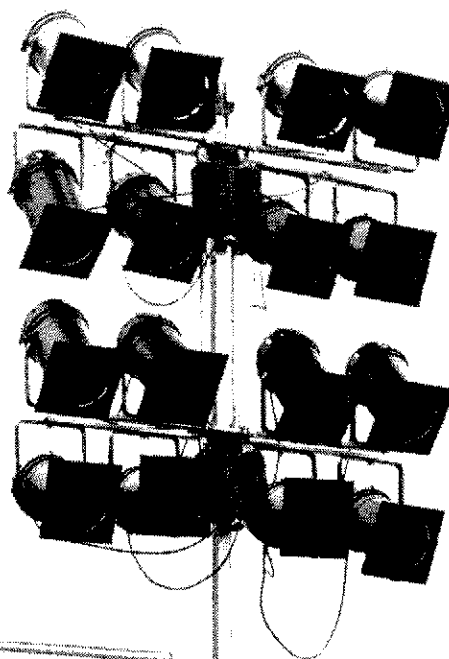


St. David's Hall Cardiff—the National Concert and Conference Hall of Wales.

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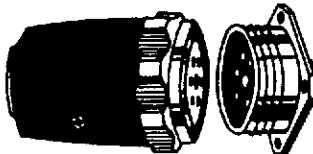
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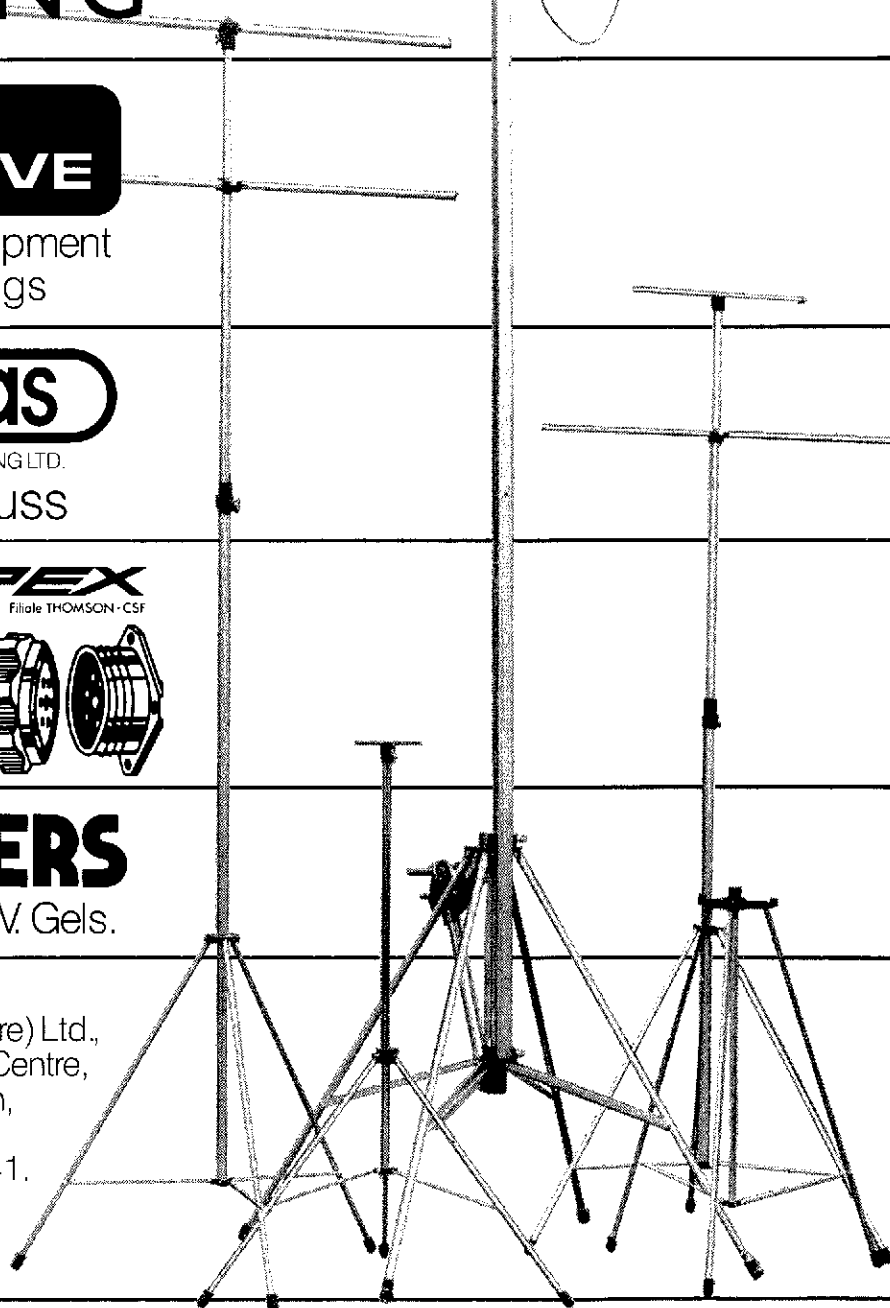
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natural sound, were unsatisfactory with heavy amplification.

This speaker height problem was not confined solely to concerts, and in retrospect separate suspension for speakers from the outset would have been more sensible, though involving significant expense at a time of budget stringency.

Problems common to all amplified performances were the lack of intelligibility for speech and vocals in certain side seats, while the house system on its own often had insufficient power for musical performances, particularly in the bass.

Improvements

After a year of use, Council agreed to Management's request that the in-house system be permanently extended, and tenders were sought from seven specialist manufacturers against a "performance" specification. The cut-off above the topmost seats was specified to prevent sound entering the reverberant sound field, and delay conditions given.

Independent suspension was suggested as an option, either using the hall's own 250kg point hoists, or new units. Tender prices had to be for supply, instal and commission, to include any additional wiring and suspension facilities.

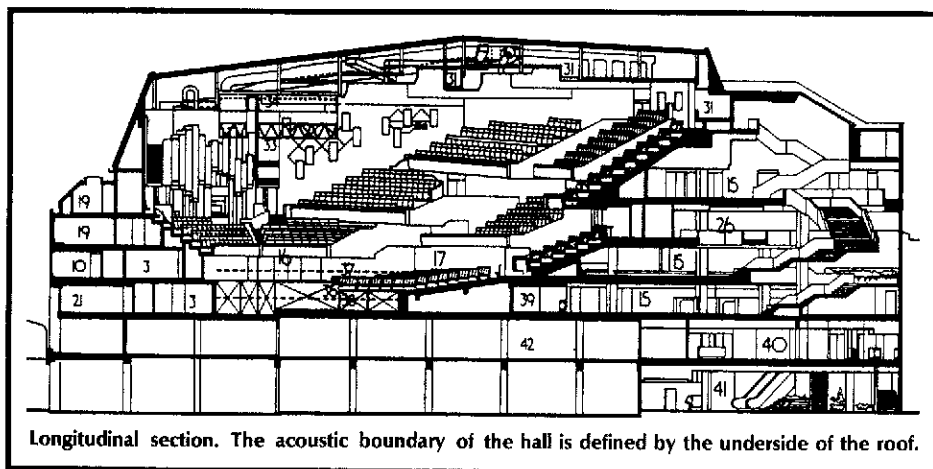
It is impossible to "live" test such an installation under all conditions within the few days normally available for acceptance trials. To ensure the Council would get the system it needed, the tender was based on a 2-stage arrangement, in which initial acceptance would be on instrument and listening tests by the Consultants; on satisfactory completion, the system would be handed to Management for proving in performance over a period of up to nine months. To ensure fair play for both sides, the total tender costs was broken down into a first payment on initial acceptance, monthly rental during proving tests, and the balance on completion.

Selection

After receiving the documents one manufacturer declined to quote, but the other six showed considerable ingenuity in their various solutions. Prices varied over a 2 to 1 range, and careful study was needed to assess the "best buy" in terms of cost, practicality, and probability of success. Eventually the contract was awarded to Martin Audio Ltd.

David Martin's proposal was based on speakers of his own design, and electronics by Peter Holmes of "Quark". The main unit was to be a cluster of 2 Bass horns (15" Martin L1540 drivers), 2 Mid Horns, and 2 High Frequency horns with JBL 2445 drivers, giving a total continuous average power of 1,360 watts, suspended ahead of the space frame and independent of it. Initial intention was to use two of the hall's hoists, but with a cluster weight lying close to maximum capacity it was later decided to share costs for two half-ton chain units. These and some extra steelwork were supplied and installed by Zenavil to Martin Audio's requirements.

The main cluster would give coverage at 160° horizontal and 40° vertical. This would



exclude the side tiers (Nos. 4 & 6) and any seats behind the platform edge; for the choir areas Martin proposed re-using the Electrosonic speakers, and to provide two of his own new CX-2 coaxial units for the side tiers.

For music power, Martin offered two special colinear columns for floor standing on the platform; each contains four 12" drivers with a centrally mounted horn, and are designed to give a substantial bass output from a very compact enclosure—one that would not interfere with sight lines to the extent normally found with conventional speaker stacks, but which enabled the CX units for side cover to be stalk mounted on top. The column design allows the four main speakers to radiate as a whole at low frequencies, but above 400Hz the outer pair progressively cease to radiate; above 1.2kHz radiation emanates from the central horn.

Power would be provided by 7 × HH M900 units, with Klark-Technic 16-band 2/3rd octave graphic equalisers and AMS Delay units (subsequently changed to K-T DN700). Amplifiers would be local to their speakers, and fed in line level from a distribution amp in the control room with the graphics and delays.

Results

Installation was delayed by problems at the amplifier manufacturer and in organising the change in suspensions. Once on site work progressed smoothly without interruption to the hall's normal programme, and initial acceptance tests were completed early in 1985. These showed the system's capacity to meet the performance specification, and general effectiveness.

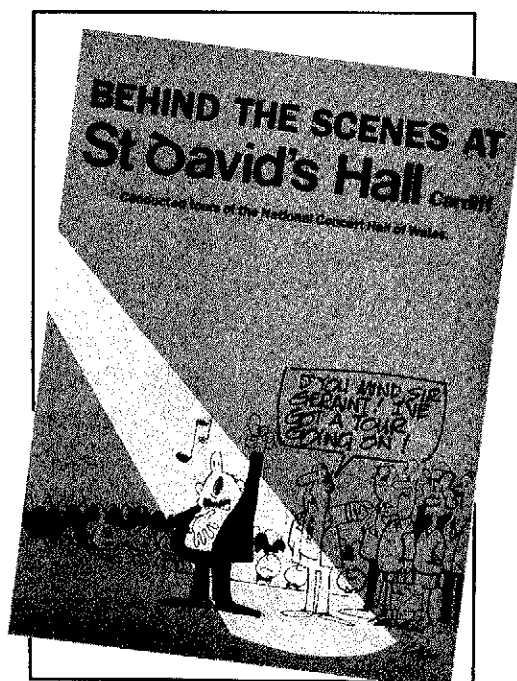
After practical experience, it was found that the CX units on the columns interfered with some sight lines, and they were moved onto the frame where they have proved startlingly effective. Power in the system has been excellent, with the columns and CX units providing astonishing results in relation to their size. The main auditorium cover is acceptable, and intelligibility is good; there are still occasional complaints of inaudibility, but since these seem to be from random seats, maybe they relate more to the hearing of the listener, or to conditioning by earlier press reports! Where the original speakers are retained, discrepancy in quality with the new units is sometimes apparent, and in time perhaps further CX-2 units can be added. Of particular benefit to touring groups is

the ability to use the house system as a supplement to their own equipment to cover the "problem" areas.

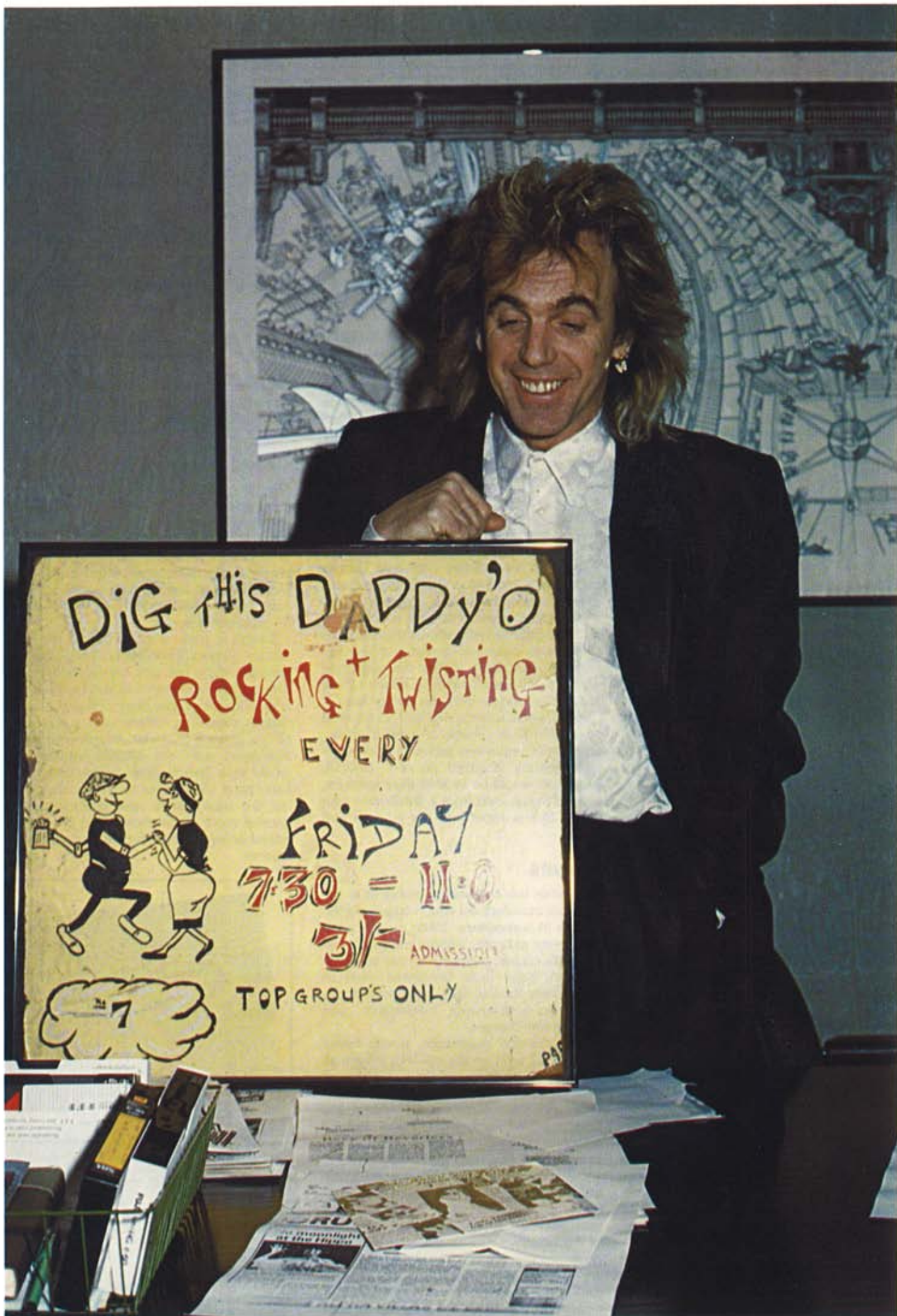
Conclusions

Though Martin Audio's tender was above the average price, in making the selection we were influenced by the thoroughness of David Martin's problem analysis, the amount of detailed information provided, and the obvious enthusiasm he displayed for the project. This gave the Consultants and Client considerable initial confidence, fully justified by subsequent events.

Though in some respects this has been a "messy" project, the benefits of practical experience in the hall, and the opportunity to gain input from the resident staff both before and during the project, have outweighed any disadvantages—particularly in an auditorium of this unusual character. Certain elements associated with the original installations would now benefit from modernisation to keep pace with recent technical advances, but the total system now performs well, satisfies most requirements, and is of considerable benefit to both performers and audiences.



Next time you're in Cardiff take a look 'behind the scenes' at St. David's Hall.



Peter Stringfellow with the notice board from his first club in Sheffield.

Stringfellow in New York

Special L + SI feature by Roger St. Pierre.

Being well aware of Peter Stringfellow's innate flair for publicity it was highly frustrating when he cancelled several appointments before I was finally able to pin him down; frustrating but understandable, considering that his feet have hardly touched ground for months. He has been darting backwards and forwards across the Atlantic putting together the finishing touches to his latest grand project.

Stringfellow's Manhattan, opening with a celebrity extravaganza on March 12, is the fulfillment of a long-held dream for a man who started off by running a scruffy but atmosphere-laden R&B club up in Sheffield and who has since become generally recognised as the uncrowned king of Britain's discotheque operators.

"The New York club is located on East 21st Street, mid-way between Park Avenue South and Broadway. I'd been seriously searching for a site for some four years," Peter told me as we relaxed in his comfortable office at the Hippodrome.

"The area is becoming very fashionable. When I first looked at the site there was only one restaurant nearby. Now we are surrounded by them!

"Years ago it was a very gracious area, location of the fashionable department stores known to New Yorkers as 'The Grammacys Twins', but the area has gone through rough times and for 20 years our building was a printing works. Now, though, everything locally is on the way back up."

Naturally, it was something of a quantum jump opening a club in a foreign land, and in notoriously competitive New York at that, but Peter was in no way daunted: "You meet the same problems as you do starting in a new city anywhere. All you need is imagination and determination.

"I wasn't frightened of the place. I've always liked New York and it likes me. It's a city I've always felt comfortable with. If you're frightened of a city then leave it well alone!"

Not, of course, that it was in any way plain sailing: "You could come over from London, open in the wrong place and go broke in weeks. You have to get to know the city, choose your site carefully, by finding the New York kids and finding out what kind of place they go to, and where. They are on a giant merry-go-round and clubs go in and out of fashion.

"I carefully checked out the existing clubs. The Palladium represents the current first division, then there are the second division places like the Limelight, the Red Parrot and Club A.

"Studio 54 is no longer a place for the locals. It's like a disco museum, it's where all the little Japanese and the other tourists go to grab a slice of discotheque history.



Stringfellow: "I've always liked New York, and it likes me."

"Maxine's De Paris is a quite splendid place to go if you want to dine and dance.

"Things change all the time of course, and the Palladium has the advantage of offering something new. It hadn't even opened when I signed my lease.

"When you've found your site then you have to take care of all the usual planning problems and you have to learn the local vernacular. For instance, the word 'cabaret' doesn't mean what it does here. It would be easy to fall into the trap of not bothering to apply for a 'cabaret' licence because you don't intend to put on variety shows when, in fact, in New York, 'cabaret' means dancing and a cabaret licence is the equivalent to our Music and Dancing Licence.

"One of my first moves was to appoint an attorney who knows club law inside out. New York is a city of specialists; people who know everything there is to know about one specific area of business, rather than people who know lots about lots of things as you would find here.

"It's important, when you venture into a new town, to use the services of local people who know the way the place runs. I didn't, for instance, need a designer to work out the concept for me but I did need a designer who could work with New York people.

"I'd known Paul Roberts from the days when he was at Bulldog and they did Rockefeller's in Leeds for me. Paul settled in an apartment in New York and I made him design co-ordinator for the club.

"I wanted a whole fresh approach. I didn't want one foot of any other club owner's ideas so I used a New York company called SCR to work with Paul—they've never been involved in a club before.

"I took my own lighting designers out from London with me because they know exactly what I want in a club. I believe in using as many consultants as it takes—it's not exactly a cheap approach but it helps ensure that you get it right. In New York, just as in London, you have to do it 100-per-cent or not at all."

Peter found some particular problems in New York that you wouldn't find in London. In a bid to keep the mobsters out of clubland, the New York Liquor Board insists on a complete financial inspection of the accounts of any company applying for a drinks' licence: "I don't think they've ever seen a set of books as straight as mine!" Peter grinned. "They were impressed with how professional and business-like we are."

Unlike some aspiring club owners who meet formidable opposition from local residents, Peter found positive support for his New York plans: "I went direct to the local residents' associations and told them exactly what I was planning, answered their questions and soothed any qualms they had. I did presentations to their board and then to general meetings. Consequently, when I put in my licence applications they were supported by favourable letters from the residents.

"I'd explained to them the kind of clientele I was seeking to attract—that photo of me with Princess Diana didn't do any harm!"

Stringfellow says he quickly learned the vagaries of the New York system, the hard

Stringfellow At



Large measure of the success of Peter Stringfellow's venues has been their use as up-market venues for product launches and company functions.

Everything from paint, washing machines, vacuum cleaners, computers and sweets to the re-vamped Renault 5 has been launched via receptions at Stringfellow's and The Hippodrome.

Backing up all those lavish lights and the state-of-the-art sound systems, is a catering operation second to none.

At Stringfellow's, people go in to the ground-floor restaurant to eat first then, later in the evening, the crowd moves downstairs when the disco starts up. At the Hippodrome, diners

sit in the balcony and can enjoy the finest French cuisine while they watch the dancers below.

Said catering manager David Miles: "Over the two clubs, we have 15 chefs, 15 waiters and a team of kitchen porters. We do something in excess of 50,000 covers a year, getting through 200 fillet steaks a week for instance.

"The speciality of the house is papillon de boeuf, a butterfly fillet accompanied by a creamy Boursin cheese sauce and garnished with wild woodland mushrooms. In fact, we are now the biggest single outlet for Boursin cheese in London!"

and fast divisions between union and non-union labour, the workings of City Hall and its bureaucracy, and the work habits of the locals: "For instance, you need a permit to carry out building work on a Saturday and then, when you've got it, you find the New York worker's attitude is different to that prevailing here.

"In this country, people will work all hours to get a job done—provided you reward them properly—but in New York they don't know the meaning of the word 'overtime'. The average building worker in New York is affluent, he likes to go home at 4pm.

"We've brainwashed ourselves that British workers are lazy but it simply isn't true. Here you can get people to work night and day to complete the job. Over there it's hard to even get them to work by day!

"New York being such a seemingly go-ahead city, people tend to believe that New Yorkers know it all—but that isn't true either. It's surprising how far behind they are in many things—especially in the disco business.

"When I said I wanted to install a glass dancefloor they wouldn't believe it was possible.

"Not only is the dancefloor glass—only ¼-inch thick—but all the lights are also behind glass. Richard Lons had to re-design speakers to fit behind the glass on the ceiling. He's an Englishman who works out of Miami.

"Since New York is full of all those skyscrapers with all those acres of glass, it amazed me that they just couldn't conceive of a disco with a glass dancefloor and glass ceiling!

"Another thing you learn to do in New York is to throw your budget away. Everything is horrendously expensive—we spent more than five million dollars.

"I have to smile now when I read in the trade papers that a club over here has spent £50,000 on a re-fit. If you announced that over there, people would think you'd just changed all the ashtrays or something!"

Not only are the costs astronomic in New York but, says Peter, it blows people's minds if you want to depart from the norm: "Air conditioning is one thing the Americans really know about, until you tell them that it has to be invisible and go in places they've never put it before—then you run into the headaches. America is permit mad and it's hard to get them to agree to anything which is radically different."

The Hippodrome took Peter Stringfellow into the world of giant discotheques but New York sees him return to the more intimate and sophisticated flavour of the original Stringfellow's, a club which is still prospering after several years as London's number-one up-market night spot.

"Capacity is just short of 1,000 people, as opposed to 750 in London, and the restaurant can cater for 125 at one sitting, against 80," he told me.

"The place is a Mark 2 Stringfellow's rather than a New York version of the Hippodrome. It has the latest in technology where the lighting and sound are concerned but we've gone for quality rather than spectacle.

It's certain that, as in London, Stringfellow's will make a major impact.

Never far from the headlines, Peter Stringfellow himself can ensure that he makes a mark with his new venture but he gives full credit to the team of people behind him: "Everyone has a commitment. My people live for their job. I must be the only club owner who can say that his car valets—we call them runners—have been arrested for doing their job! If you come to Stringfellow's we will park your car for you but it usually

means double-parking for a couple of minutes while you get out and one of my people gets in. Unfortunately, the police don't seem to appreciate that this service helps prevent parking problems and a couple of times my lads have been arrested for causing an obstruction!"

What comes next, once New York Stringfellow's is off and running?

"Well," Peter confided, "I've got long term ambitions to open a casino in London but I reckon it will remain nothing more than a dream because I've probably got more chance of becoming Pope than of getting a licence for such a project!"

"I don't understand why the authorities are so much against the idea of any more casinos, especially if you can show you'll run it properly, above board. The whole licensing situation for entertainment venues in the UK is too much open to the personal whims of people in power. It's all smokescreen stuff and it isn't needed."



Roger St. Pierre talks to Peter Stringfellow.

Stringfellow at the

Hippodrome LONDON

Peter Stringfellow's flagship, the Hippodrome, was the biggest project yet in the disco innovator's colourful career—converting what was once the Talk of the Town cabaret room into an enormous discotheque fun palace.

While Peter himself is always good for a headline, it was the Hippodrome's fantastic lighting rig—the biggest ever at that point in time (and probably still so today)—which really set people talking when the venue opened its doors to the West End public some two-and-a-half years ago.

Designed by Mark Fisher and Jonathan Park and built by Kemp's, the South Wimbledon-based theatrical engineers, the massive centre-piece which goes up, down, opens out, spins and turns, is complemented by lavish sound and full screen video, installed by Greenwich Lighting, and surround lighting put in by Sloane's of Fulham. Latest addition to the effects comprises some 16 Varilites.

The whole thing cost a reputed million pounds plus, and since the centre-piece includes seven £30,000 units and two spacecraft effects valued at £25,000 each, it's easy to believe.

To give some idea of the whole scale of the thing, suffice to say that some 4,509 13-volt × 100 watt lamps are used in the building requiring replacement of around 40 bulbs a day at a purchase price of £8.50p each: "It's



like painting the Forth Bridge," says Peter Stringfellow's production manager Phil Pike. "You get to the end and have to go round again!"

The Stringfellow team have a firm policy of trying to stay one jump ahead of the game, being the first with the latest.

"We've made a big investment in compact disc equipment and the Varilites were also extremely expensive—we rent them—but worth it. The Hippodrome has made its reputation on giving the public sound and light experiences they can't get elsewhere."

The Hippodrome also rings the changes

with its deejays: "We've got five regulars, each used for different audiences, the alternative night, the gay night and so on."

In the past, the place has been used to showcase new acts, using pre-recorded backing tapes—but that is changing now: "We put on live bands now, usually three a week. The biggest problem with it is all the equipment and the necessary sound checks."

A new venture for the Hippodrome is "Star-chase", a means of finding new talent to join Dusty Springfield, Edwin Starr, the Beverley Sisters, Bradley and Business Connection on

the Hippodrome's own record label.

"Thames TV are filming the competition for their new series 'The Bizz' which is about the music industry. We are starting off with four nights, spread over four weeks, during each of which some five acts will perform to backing tapes. There will be two semi-finals during which each act will perform three songs live; then, for the final, two bands will perform for 20 minutes each.

"First prize will consist of a TV special for Yorkshire TV, a promotional video to be specially produced by Thames TV and a recording contract with us," said Phil.



'State of the Art' lighting at the Hippodrome— Amazulu set up on the hydraulic stage ready for the night's performance.

Bright Sparks In Croydon

Roger St. Pierre.

While the Chinese are generally believed to have invented fireworks in the first place, a colourful character by the name of Martin Blake can justly claim most of the credit for having pioneered their safe—and spectacular—use in a theatre and discotheque context.

Martin was the inventor of the unique and highly revolutionary Pyroflash System which, by providing remote electronic ignition, rendered the old catchphrase "Light the blue touch paper and retire immediately" redundant in the field of major firework displays, outdoor and indoor alike.

If you were lucky enough to catch the spectacular Hyde Park concert given by André Previn last summer, or the Edinburgh Festival and marvelled at the tremendous firework displays, then you'll be aware that Martin is a leader in his field. Not only did he provide the ignition but he also designed the display itself, and manufactured the fireworks. He is one of four partners in Le Maitre Lighting and Effects, a company which has become a byword not just in the field of pyrotechnics—fireworks to the lay man—but in a whole range of products, most notably a superb range of smoke machines which find usage not just in discos and on the theatre stage but on movie and TV sets and also with the Royal Navy, the US navy and various fire services who use Le Maitre machines for fire simulation exercises.

Rick Wilson and Mick McManus, two of the other Le Maitre partners, know the demands of discotheques and theatres from first-hand experience since both served a long-time apprenticeship as club deejays, while Mick also played in various bands and even included fire-eating in his stage performances! Fourth partner Hal Berlinski is an extremely successful Croydon businessman whose deep knowledge of industrial production techniques and business administration have particularly complemented Martin Blake's inventiveness and the marketing and sales experience of Rick Wilson and Mick McManus.

Le Maitre may have started off in a shed in Martin Blake's back garden but it has grown from "cottage industry" to a substantial plant employing a staff of nearly 40, split between the Croydon headquarters and effects factory, a purpose-built fireworks factory in Peterborough and a hire shop in Purley Way, just opposite the Croydon HQ.

Le Maitre effects, pyrotechnic and otherwise, have been used extensively by such major rock acts as AC/DC, Deep Purple, Status Quo, Foreigner, Blue Oyster Cult, Motorhead and Tina Turner as well as playing a role in such movies as "Company Of Wolves", "Indy 2,000" and Stephen Spielberg's "Indiana Jones And The Temple Of Doom".

Le Maitre reckon they provide more than 90 per cent of all the pyrotechnic effects used on British theatre stages and a fair percen-



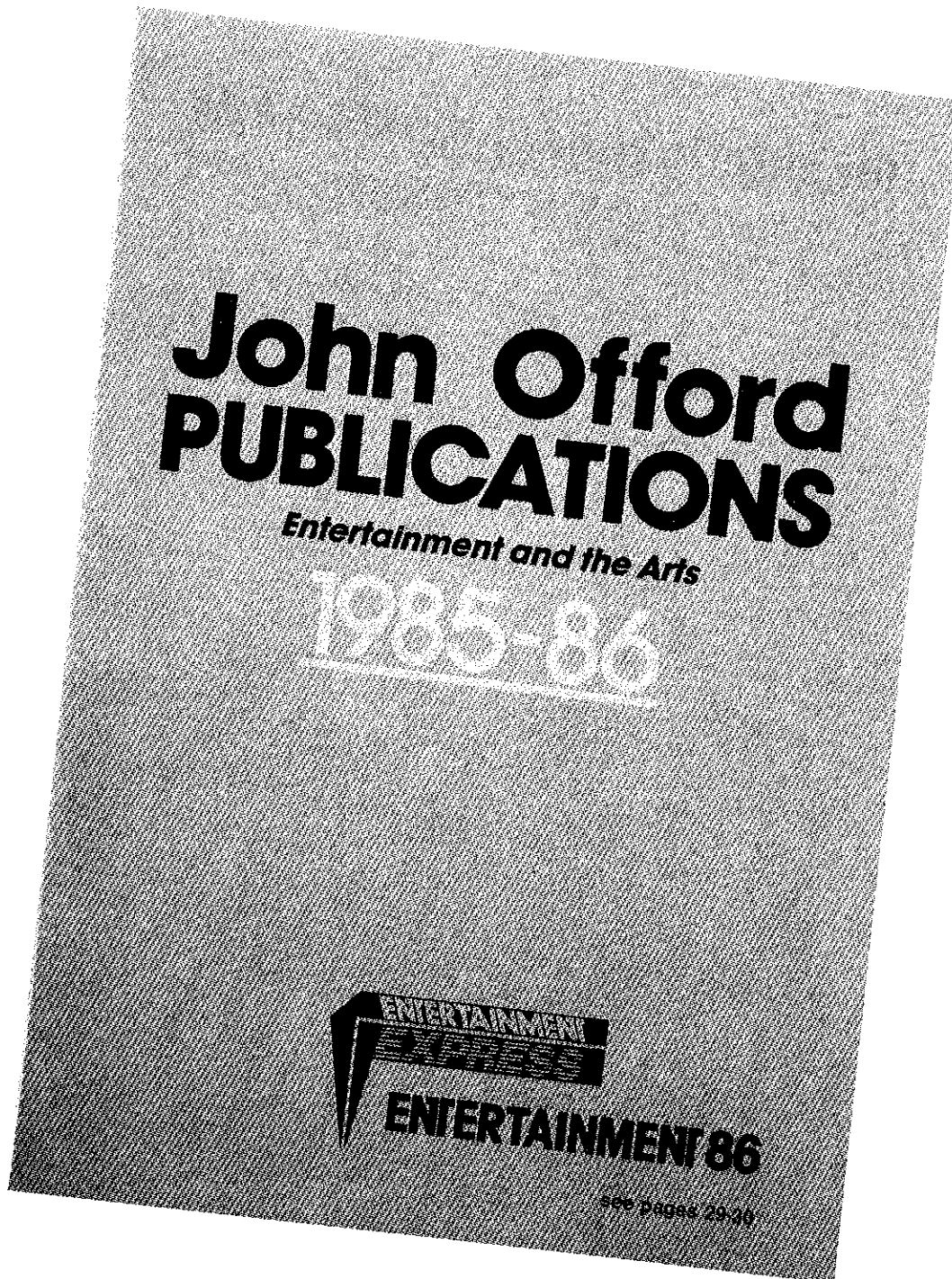
November 5th can come any night of the year—with pyrotechnic effects specially developed for safe indoor use. This picture was taken at the Park Discotheque, Kensington.

tage of those used in Europe. In fact, they've built such a solid reputation that the soon-to-vanish Greater London Council regularly consults Martin Blake when it comes to safety matters.

Said Rick Wilson: "When the Plasmatics came in from America they announced that they were planning to blow up a car on stage as highspot of their show. The GLC immediately said: 'No way, you weirdos' but after Martin paid them a visit they were convinced that it could be done safely."

Le Maitre reckon that the André Previn Royal Fireworks concert was the biggest firework display this country has ever seen: "It was on the same night as the Band Aid concerts but 120,000 people turned up to Hyde Park and watched as we put four tons of fireworks into the air in 18 minutes. There were literally thousands of effects involved," recalls Rick with a glint in his eye. "We staged the whole thing; in fact the only things that we were not responsible for were the five pontoons moored in the middle of the

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Serpentine and which carried about a quarter of the fireworks we had laid on to accompany Handel's 'Water Music'.
"It was the first time such pontoons had been used for a remotely controlled display and we weren't too happy.

"I was sitting watching the show with Mick McManus and suddenly saw some spectacular effects which I hadn't expected. I said to Mick: 'What's that?' then realised that one of the pontoons had caught light!

"They had been made of polysterene. Our technician Wilf Scott had to row out there and put the blaze out—he saved the day!"

Safety is a massive pre-occupation with Le Maitre. If you should visit the Peterborough factory you'll be asked to walk around in stockings feet—a precaution against the potentially disastrous effects of static electricity.

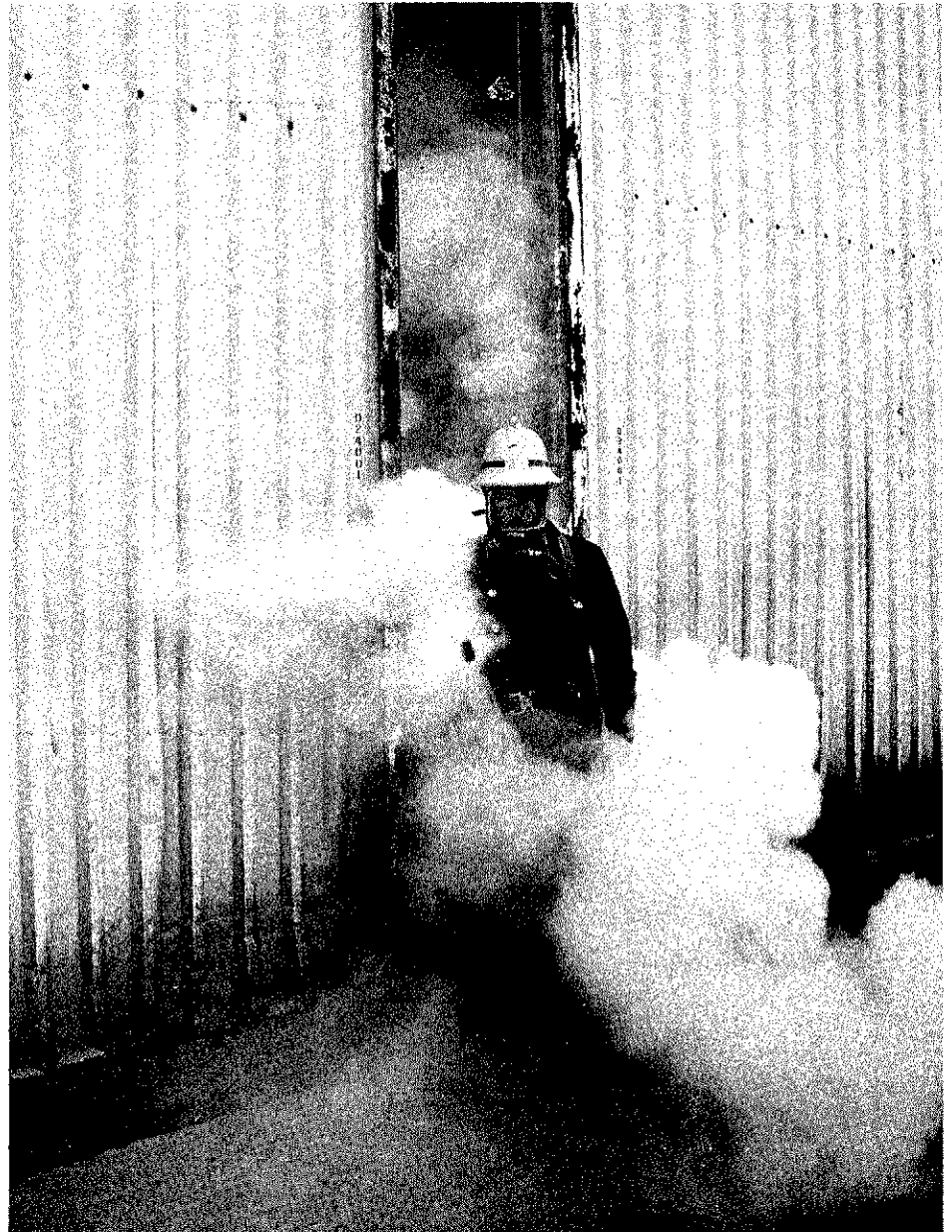
All Le Maitre fireworks are exhaustively tested for safety and strict conditions are applied to their sale and usage: "Our fireworks are only sold for profession usage. They are not available to the general public," said Rick.

The range of effects is stunning, those suitable for indoor use including coloured smoke, golden and silver stars, glitter cartridges, streamer cartridges and theatrical maroons, are all fired from a special box and remotely controlled by the Pyroflash System. Additionally, there is the remarkable confetti cannon, a canister-like device which is packed tight with confetti and when ignited shoots it up to 20 feet in the air—a great effect for wedding parties!

Less stunning, but still remarkably effective is an item which helped build Le Maitre's name in the first place—the familiar mirror-ball which is still the best way to set a romantic mood at those moments when the deejay slows the music down and couples dance close together.

Bullet beams, coloured wheels and the Rota Beam also find a place in the Le Maitre range but the real core of the company's business is fog and smoke machines.

Safety is a major consideration here too: "We spend an enormous amount on research and development," said Rick. "We test samples to destruction, both pre-production and after volume production has begun. We are never satisfied and are



Where there's smoke there's a fireman—Le Maitre's smoke machine under test.

always seeking improvement but, as with everything that's got moving parts, you will never get 100-per-cent reliability—that's why we build in so many fail-safe features, a factor which dramatically lessens the chance of

things going seriously wrong.

"We have made more than 9,000 smoke machines—we sold 980 last month alone—and we reckon on a problem rate of less than one per cent.

"I suppose our sales are running at about 10-to-one against all our competitors combined which means there are far more of our machines out there than anyone else's and I'm sure our reliability record matched and probably surpasses the competition.

"Proof of it is that both the Royal Navy and the American Navy have started to buy large numbers of machines from us—and they didn't do that before exhaustive testing of everything that was on the market.

"Our smoke machines have been widely copied but we've always kept one jump ahead. Piracy of our ideas has become such a problem though that we've had to incorporate anti-plagiarism elements into the machines to make copying of them far more difficult. Yes, it is a case of not just developing a smoke machine but at the same time developing a system to stop people copying it!

"We are very pleased with the machine



Ready for the "off". An impressive line-up of custom-made fireworks for the Knebworth Rock Festival.

which we designed and manufacture for Smoke Processor and we have a radical new machine of our own under development right now for release, we hope, later this year.

"Great attention has also been put into developing totally safe smoke fluids for our machines and these fluids have been exhaustively tested and approved by the Chemistry Department of Brunel University".

It's worth taking a few quotes from the university's report: Of the two constituents of Le Maitre fluid, it was stated: "Chemical A is an allowable constituent in foodstuff and pharmaceutical products. It is contained, for example, in soft drinks and sun-tan lotions. Equally, no ill effects have been noted in man as a result of inhalation.

"Chemical B is also allowed in foodstuffs and pharmaceuticals and is very widely used. Experiments have shown that exposure to saturated atmospheres for up to eighteen months produces no ill effects."

Comments Rick: "It is most important to be sure that any fluid chosen be totally safe, not only if the smoke produced is inhaled but also if anyone should accidentally drink the fluid.

"Diethylene glycol has been widely used in smoke fluids but is known to be potentially lethal if anyone drinks it so inhaling it can't exactly be for the good either.

"All responsible manufacturers, like ourselves, ensure such dangerous substances are no longer used. Since perfect-



Intelligently used smoke helps set the scene.

ly safe alternatives are available any other course is sheer stupidity."

Rick believes it is copping out to rely on the common sense of the end user: "Of course, most people are basically sensible but there's always the temptation to take short

cuts. Even highly intelligent people have been known to poke wires into a plug socket with matchsticks when they haven't got a proper, safe, plug readily to hand. It is our duty as manufacturers to produce products where such dangerous practices are so dif-



Today's rock bands see pyrotechnics as an integral part of their stage impact.



Le Maitre set the Edinburgh sky alight.

difficult as to become impracticable.

"We also make our products in a way which stands up to the roughest of usage. At the pre-production stage we loan prototypes to the biggest, evilest, heaviest groups we know. We try to allow for any abuses any user might subject our products to!"

That Le Maitre smoke machines are not only well-made, safe and reliable but highly effective is proved by an extract from the report made by the US Department of Navy in San Diego, California. A shipboard firefighter commented: "Use of the Le Maitre smoke machine generated a level of smoke which ensured that during a fire simulation exercise I was placed in a real sense of fear, a definite feeling that I needed to don and use the OBA's" (* Artificial respirator).

Le Maitre's machine came tops of all of those who tested and several hundred have been supplied to the US Navy so far, as well as countless more exported to some 40 countries around the world.

Rick Wilson sees constant progression as a vital factor in Le Maitre's success: "The new smoke machine will be an ultimate, something of a definitive machine, and full of patented innovations to increase its output, its reliability, and its safety. But, even when that machine appears we will not stop looking for further improvements."

Rick sees the pyrotechnics side of Le Maitre moving increasingly into the area of major



Rick Wilson.

set-piece displays: "We now make a pyro waterfall which is probably the best in the world, and it is likely we will be engineering a display at the Monaco Grand Prix with a firework waterfall spread right across the harbour in the client's colours.

"We'll be doing the Edinburgh Festival again and the display will be much bigger this time.

"We are introducing a whole range of new pyrotechnic effects including a glitter bomb and giant confetti and streamer cartridges, all fired from our unique streamer pod. We spent 18 months designing these products. We had to design the pins differently so they can only be fired from the latest boxes as the old-style angle flash box wouldn't stand the report."

Currently, Le Maitre can just about keep pace with demand: "Not too many discotheques can use our pyrotechnics as they don't have sufficient ceiling height—but live bands, theatres, pantomime productions and the like produce massive demand, quite apart from the major displays for which many of the effects are custom designed.

"Besides our own products we imported some £100,000 worth of fireworks last year, from places like Spain and Malta. In addition, there are four major manufacturers in this country and there is a lot of inter-change business between us.

"We are very proud that, because of our unique firing system, we are the only people who can really synchronise a firework display to music.

"Our biggest private display was for a party of 60 people at a cost of several thousand pounds, while the Bank of Scotland spent more than £40,000 on the Hyde Park event and this year's is planned to be even more ambitious."

Getlit Down Under

The Aussie's Hottest Disco Show?

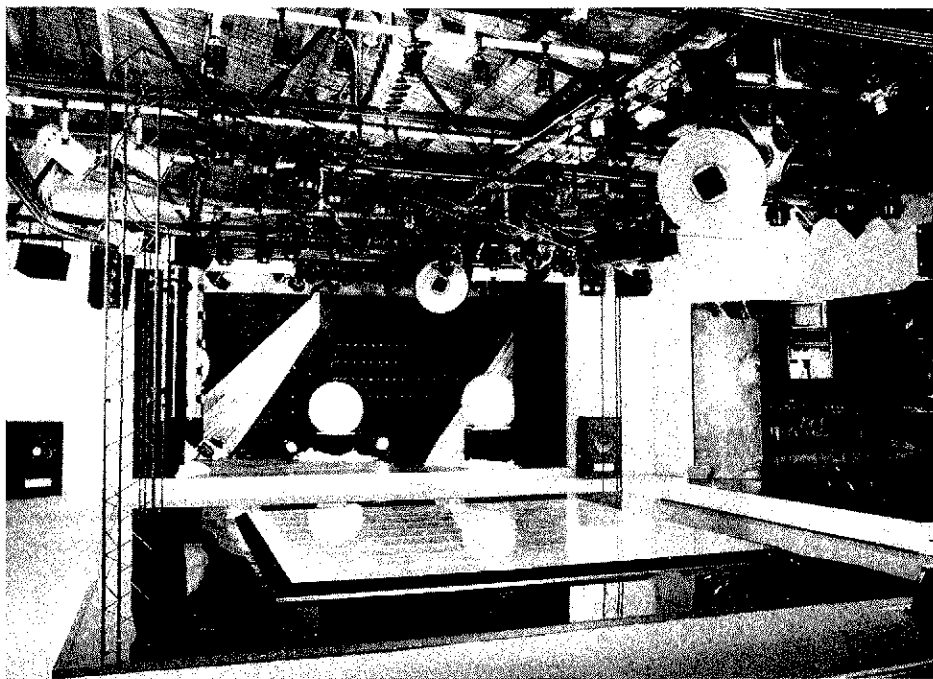
"When it comes to disco, down-under isn't so distant—or different." So says Peter Kemp, who runs Getlit, Australia's "hottest" disco-supply group. "In terms of what the fans want, Melbourne isn't so different from Manchester—or even Miami."

And he ought to know, because with so much of the equipment used in Australia imported, you need to be one step ahead of the paying customers in picking the flavour of the month in sound, light and decor. He spends a lot of his time touring venues around the world, just keeping up on trends.

The way he sees it, he must be doing something right, because in a couple of years he's turned Getlit into the biggest name in the business.

Kemp told **L+SI** that he was a sales engineer with Concord Lighting in Australia until 1980, when he tried to talk managing director Ray Woodward into setting up an entertainment lighting division. "The result was that Concord sent me to the US to investigate the disco scene, and as a result of my findings asked me to set up a new division." It was an immediate success, and Peter was soon appointed a divisional manager. But the special needs of the "disco division" always sat uneasily with Concord's more traditional services.

Eventually, it was spun off as a separate division of Concord and renamed Getlit. Peter Kemp meanwhile had completed a degree in business studies, and his freshly-honed skills in market analysis convinced him that Getlit, though a success, had barely topped its potential.



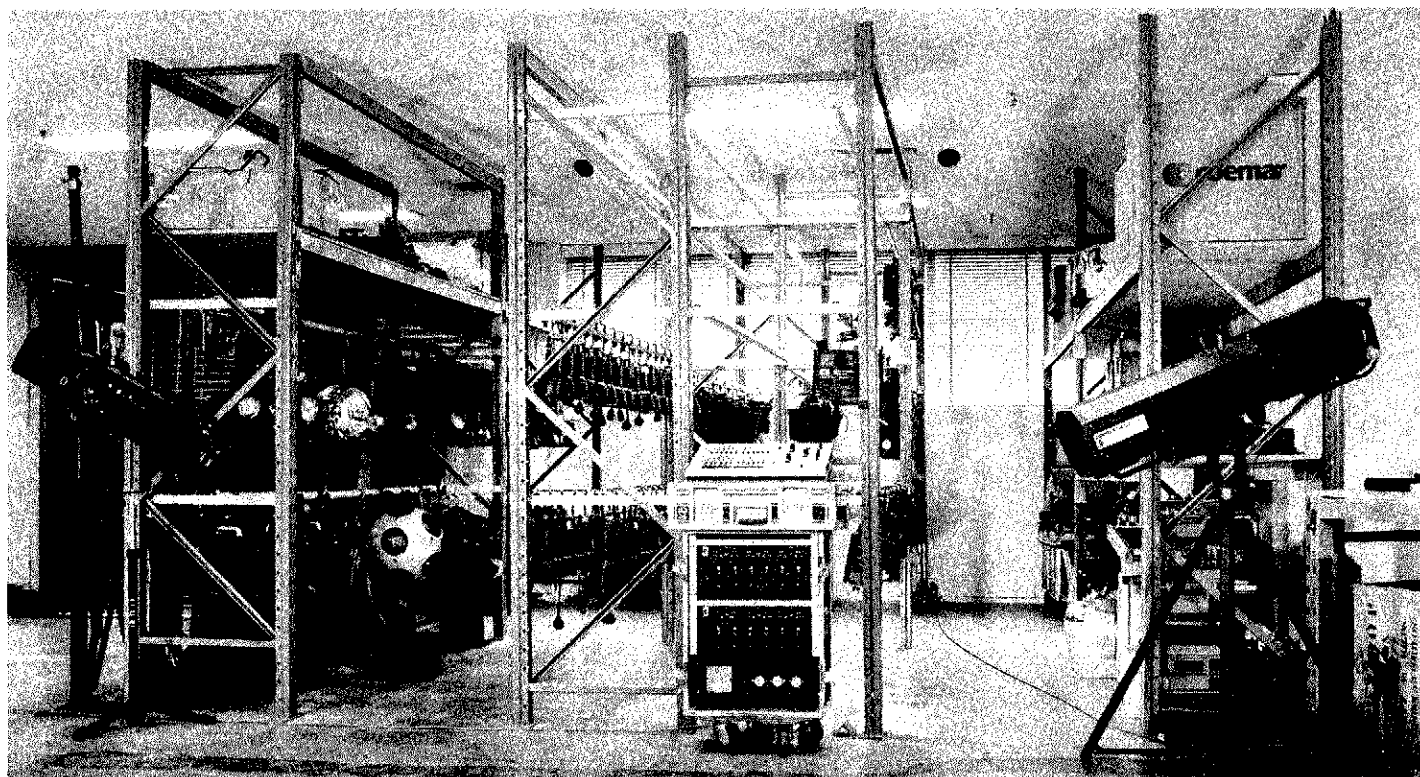
The impressive Showroom—"It looks better in the dark!"

Ultimately, after discussion with Concord's British board of directors, he acquired the company from Concord. It was a big gamble—but one that has proved a masterstroke.

In the 18 months since he became proprietor he has taken Getlit to the top of the tree. "It is **the** name that carries full drum roll and fanfare in the Aussie disco scene," he

confidently told **L+SI**. And, he's branched out into stage and theatre lighting and into the "megabuck" millions of big product launches. "It's called business theatre these days—and (at least in Australia)—people like the car giants have made it the sharp-end of lighting and audio technology," he continued.

Meanwhile, the apparently unending



Part of the hire stock at Getlit's Melbourne establishment.



Peter Kemp.

boom in disco has provided a great bread-and-butter base for Getlit, and Kemp summed up the Aussie market this way: "The fans are very similar to those in the UK, Europe and the US. Disco is a truly international culture. What Aussie discos do is basically affected by their size. The smaller population here means that only a handful can afford to be as lavish as their London or New York counterparts—and most can't afford to update and refurbish as often.

"We realise that all good disco's need to update regularly. What we need to do is keep in mind the budget limitation posed by the small population and use ingenuity and planning to create systems that can be modified to produce changed effects at modest cost."

This approach has earned Getlit a "ton" of business—using ton in the cricket sense; they've equipped more than a hundred venues in the past 18 months or so. But it hasn't stopped them doing the big-budget venues.

"British and European suppliers are the

showpieces of Aussie disco decor, and indeed for theatrical and trade presentations," explained Kemp. "Getlit have found good markets for Coemar lighting in both discos and theatres, for Clay Paky lights, Boffi video projection equipment, LEM professional audio, ICE lighting control equipment, Le Maitre special effects (smoke, fog, etc) RED professional audio, Zero 88 micro-processor control equipment and Thomas live music gear."

This sort of product line-up has allowed Getlit to handle some big stage productions—including internationals like Peter Allen (who is Australian and gets a big reception every time he returns) and Neil Sedaka. And Kemp told L+SI that these—and product launches like the new BMW range—have enabled his engineers and designers to demonstrate their skill with set-price theatrical effects.

Besides the scores of local disco's, clubs and pubs in each capital of Australia, Getlit have also provided the bright lights for some of the nation's internationally known night spots. The new Jupiters Casino Fortunes Disco—one of Australia's tourist showpieces, is lit by Getlit and they've worked on top venues in the big population centres of Sydney and Melbourne. Names like Bombay and Madisons may not mean much in the UK, but they get the fans queuing in Melbourne. The Hilton, of course, is familiar,

and the Surfers Paradise International is another known to those readers who field tans in February.

Actually, one of the best set-up venues in Australia has rarely known the tap of stilleto heels: it's Getlit's own showroom. Apart from a few trade functions, (including a rather spectacular opening night party) it has basically been a showroom for the trade, showing various audio and lighting gear built over and around a 4 metre x 4 metre European glass floor. Litespan trusses allow a range of gear to be demonstrated—backed by 5 metre x 4 metre video screen, snow, fog and pyrotechnics. Controllers on show include FX4, Micro 4, Mercury, 36ch. Eclipse, 1200, ICE 10 way, 2 x ICE keyflashes. Getlit also market their own 4 channel controllers in the lower price range. It just seems a pity Peter can't open it in the evenings!

The company also manufactures its own tubelight, and sea-freights in container loads of Coemar 500w lantern parts which are assembled in its own workshops. A production division makes use of the comprehensive hire stock, and this promotes the company well in addition to providing additional revenue.

In the 18 months he's been on his own, Peter Kemp has quadrupled the turnover and trebled the staff. He's certainly got Getlit hot, and told L+SI that he "aims to keep it that way".



Getlit's Melbourne base covers 15,000 square feet on two floors. The hire department and workshop is downstairs, with offices, store and demonstration showroom on the first floor.



Getlit's main office, with Kathy, Liane and Clem.



Hire manager (Rob) in discussion with Alex (production department).

ON TOUR

Keith Dale

Whilst at the Frankfurt Music Fair, in February, I had the opportunity to see a number of photographs from European lighting designers depicting different shows they had worked on. The overall standard now being achieved is on a par with some of the best lighting offered from both Britain and America, both in terms of equipment used and artistic design. In future issues of 'On Tour', I will therefore be endeavouring to feature some of Europe's best designers and their work.

One of England's top designers, Nick Sholem, is currently working on the 'Sting' Tour. Catriona Forcer caught him, and the show, at the Royal Albert Hall in London where he was interviewed for this month's 'On Tour' column.

Catriona Forcer talks to Nick Sholem Sting Tour, Royal Albert Hall

How did you become a lighting designer?

It was all totally accidental. I was working for a band called Principal Edwards as one of two crew. The other guy did the lighting but one day he ran off with £400 worth of float. The band had a show to do in two days so they simply told me I was to do the lighting! They were managed by Miles Copeland, Sting's manager, as were Renaissance who I worked for over a period of five years.

What other bands have you worked for?

The Kinks, Frankie Valli and the Four Seasons, Jack Bruce and Billy Cotton, and Whitesnake.

Do you enjoy touring?

I'm now on tour 32 of America and, as I've now got a family, I'm beginning to find that I don't want to go on long tours. I've been asked to get involved in the Tasco Moving Light project, which is similar to Varilites, but by no means the same. They will be out in the next few months after two years of research and design at a cost of 1.4 million pounds. But I won't give up touring altogether. I'll design the show, take it out for three or four weeks, make sure it's running smoothly and then hand it over to someone else to control. I know several people who are well qualified to take over a show and perform it correctly every night. On one hand I don't want to sit behind a desk all day, but then I don't want to go on perpetual nine month tours either.

Do your lighting designs have any personal trademarks?

People have been very kind in their comments to me and they say that I, above most people, use Varilites very, very well. Even the people who make them say I use them 'as they would like to see them used'. I hate interviews because it's easy to make yourself look big-headed, but one of my faults is that I



Nick Sholem.

keep in the background and I don't put myself about. I believe that you shouldn't use things just for the sake of using them. I try to think about the audience and how they are going to see it as opposed to us in the business. I'm lucky because I've got a very good sense of timing and I can also adapt from a theatrical type of mode to a more rock 'n' roll show. For example tonight there are a lot of very 'quiet' stage sets



Sting at the Royal Albert Hall.

where the lights don't change very much, then a few livelier numbers and in the last but one number all hell breaks loose. So it's good that I haven't stuck in a rut, and only capable of handling one type of music.

Have you ever seen a show where the lighting has really impressed you?

My all-time favourite show, back in 1974 during one of my early American tours with Renaissance, was 'Yes'. It was designed by a gentleman by the name of Mike Tate who now owns a company called Tate Towers in Pennsylvania. I was absolutely knocked out by the show and since then he has been my hero. Fortunately we have also become very good friends since that time.

Is there any band that you would like to work for?

The band that I would like to light is a band that will never exist! That is Cozy Powell with Led Zeppelin. As to bands around at the moment there is no one I would particularly like to light.

Do you like to be left alone to design the lights or do you welcome help from the artists you are working for?

I've been lucky enough to work for people who have trusted me to do a good show on my own. At the beginning of a new tour I always make a point of asking the sound crew what they thought of the lighting. You can guarantee that every time they say that they know nothing about lighting design, but I like their comments because they are like the punters. Sting has given me a totally free hand, but at the same time he'll comment if he thinks that something is wrong. There is total co-operation.

Are there any other areas of lighting design that you are interested in?

I'm very interested in video. I got involved with that through The Police Synchronicity film which we did in Atlanta. It was directed by Godley and Creme and it was amazing. I had 500 lights on the road with me anyway and they brought in 500 more plus 13 follow spots, 11 cameras and 4 hand helds towards the audience. It was really huge, and very involved, but I really enjoyed it and learned a lot from it.

Sting has done a film in Paris called 'Bring on the Night' which is on general release in America and is soon to come out here.

Where else is the Sting tour going?

Well we've been to America, Europe and most of Great Britain and in April we're hoping to go to Australia and the Far East—but that's still in the pipeline.

What are your plans after this tour?

There is the work with Tasco which I'm looking forward to, but there is also a new project which I am very excited about. Keith Emerson and Greg Lake of Emerson, Lake and Palmer are teaming up with Cozy Powell to do an album—and I should, hopefully, be working with them. I worked with Cozy when he was with Whitesnake and I am thrilled to have the opportunity to work with him again.

Equipment on Tour

College Satalite Network - U.K. Awards

Broadcast live from the Hippodrome 19-20th. February 1986 - Entec.

Tel: (09328) 66777.

Lighting Design: Kieran Healy.

In addition to the Hippodrome's own house rig and Vanilite system Entec used the following:

Trussing:
1 40' Truss.

Lamps:
28 Par 64 6 lamp bars; 3 Par 64 4 lamp bars; 6 Par 64 floor lights; 56 Par 64 ACL's; 12 Par 36's; 6 Berkey 5 degree profile spots.

Desk (Control Board):
1 Avolites 84 way board.

Dimming:
Not specified.

Spots:
7 Pani H.M.I. follow spots.

Ford - Ireland

21 February to 3 March 1986.

Andromeda.

Tel: 0232 772491.

Lighting Design: David Morrell.

Flying: DDT.

Lamps - Trussing:
28 x 20' ladder beams; 64 x Par 64 FFN; 4 x CCT fresnels; 8 x Pancan 2+ colour heads; 8 x 600W ACL; + many effects.

Desks:
1 x Electrosonic 24 way Rock board; 1 x 2 x 30 way matrix extenders; 1 x Custom DEC PDP11/73 minicomputer (Pancans etc.).

Dimmers:
2 x Custom 24 way; 1 x Avolites 28V dimming system; 1 x Avolites 28V 8.5kVA transformer unit.

Generator:
1 x floating 250kVA Cummings turbo (artic mounted); 1 x Custom Avolites floating PSU with 30mA RC, OV, OC protection.

Watney's Conference for the Visual Connection

Cumberland Hotel, Marble Arch, London.

9th.-11th. March 1986.

Theatre Projects.

Tel: 01 622 4272.

Lighting Design: Sandy McRobbie.

Trussing:
118' Telestage Truss - inverted and mounted on two Telestage legs and four Genie Supertowers.

Lamps:
42 Short Nosed Chrome Parcans; 22 Altman 6 x 9 Leko's; 6 Altman 6 x 12 Leko's; 16 Berkey 6" 1kW Fresnels; 8 Strand Patt. 750 Beamlights; 4 CCT 2kW Sil. 15's; 4 Par 36 ACL battens; 3 12 cell, 3 circuit, Par 56 battens.

Effects:
1 LeMaitre Optimist Smoke Gun; 2 12" Mirror Balls; 1 Strand Patt. 252 Projector with Running Water effect.

Desk (Control Board):
1 48 channel Zero 88 Eclipse.

Dimmers:
1 60 way Avolites Dimming System, with remote 12 channel control re-patch system.

Spots:
1 Short throw Pani H.M.I. follow spot.

Jon Martyn

Entec.

Tel: (09328) 66777.

Lighting Design: Derek Hodgeson.

Rigging:
Genies and ladder beams.

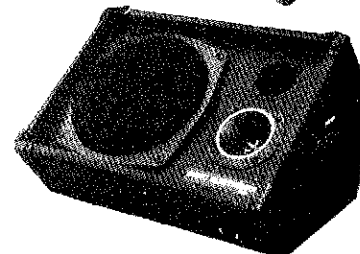
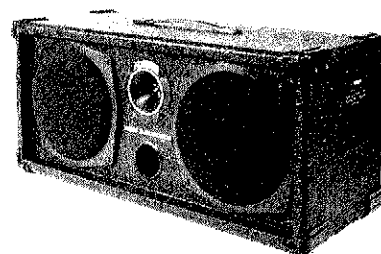
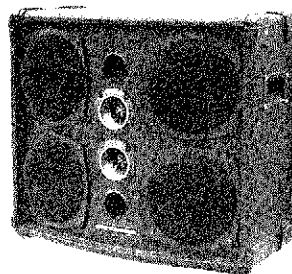
Lamps:
4 Par 64 6 lamp bars; 4 Par 64 floor lights; 13 Leko's; 24 Par 36's; 4 Molefay's c/w Barn doors and colour frames; 4 Groundrows.

Desk (Control Board):
1 48 channel control board.

Dimmers:
Not specified.

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"Call A Lighting Designer"

Entertainment 86 Lighting for Entertainment report.

Our lighting designers, all of whom will be lighting shows in London this spring, were together under the same roof to represent four areas of 'Lighting for Entertainment' at Seminar 5 during **Entertainment 86** at Bournemouth International Centre on Thursday 6th February. Chairman **Richard Pilbrow** introduced the panel who were **Francis Reid** giving the theatre viewpoint, **Tony Gottelier** representing the discotheque industry, and **Andrew Bridge** representing 'industrial theatre'. (Richard Dale, who was unable to appear, was to have discussed the rock industry.)

The discussion centred on the 'state of the art'—today . . . the problems interfaced with the entertainment industry . . . the opportunities, and the future.

Will Lighting Get Any Better?

Francis Reid commenced by asking "will lighting get any better?"—and followed with the answer that "History shows, as has been the case across the board, and in all fields, that the best has got better, and the average has become more turgid . . ."

"The look to the future of the art is not at the top end, but in the middle grinding standard of lighting that's done all over the place, and calls for us to learn a lot more from each other. The theatre can learn from other forms by more effective lighting, which has become blander and blander, being more



The 'Lighting for Entertainment' panel at work in the Tregonwell Hall of Bournemouth International Centre: Tony Gottelier, Richard Pilbrow, Francis Reid, and Andrew Bridge.

like TV studio lighting," he continued.

"In theatre lighting much better use of management techniques in lighting could be learned from the rock industry—the amount of time we take to get in a touring musical is absurd, and we should be able take a massive show in like the rock industry can, and very quickly get it up. We have to learn a lot about rigging techniques from this area.

"A mutual problem is education and training." He talked of the older generation that was able "to discover it, as it did not come at us too quickly. One cannot come into the in-

dustry and learn about lighting now in a constructive way. All sections of the industry share this problem, as the educational system is becoming a total disaster area.

"So as far as effects are concerned he considered "the theatre has had too little and too late. Whereas the average show in the rock industry has been bogged down by too much too soon—having blown the lot in the first ten minutes!—only at the very top end of the theatre industry have they learnt to pace the show."

Andrew Bridge began by explaining the re-



Richard Pilbrow.
38



Francis Reid.

quirements of the industrial theatre world, outlining some of the problems that are around now to understand what is needed in the future.

Having briefly given various examples, he said that reliability of equipment worried him as failures in this area have to be dealt with quickly and adapted with immediate response—there being no failure rate as the show is a one-off and has to succeed.

He said that particularly in the Conference field and encompassing banquets, lunches and cabarets, adapting theatre rental equipment to suit the neatness of a venue can be a great problem. In other areas of the industry such as small clubs over-rigging is a problem where theatre equipment tends to look clumsy in an exhibition environment.

He wanted to see better colour change: "The colour system: the coloursettes, the colour wheels, are very crude. The Varilite systems of wheels etc. could obviously help towards this a great deal.

"The controls in this part of the industry are already quite adequate. I do not like computer boards in this area at all, as there is no time to programme them."

The Future

. . . Spinning and Rotating Mini-Pin Beams to Go . . . More Intelligent Light . . . Abolition of The Ladder . . . Colour Filters To Go? . . . Breakthrough Into Low-Voltage . . . Tribute to Tim Burnham . . .

Speaking of the future **Tony Gottelier** said that in the next couple of years he expected to see the trend of the spinning and rotating mini-pin beams, which require so much maintenance, on the way out. He said that none of the new lamps which have been developed will be of use to this industry.

"Light is not our invention, but we haven't taken it for granted. From total darkness to daylight our lighting control system utilises the infinite potential that lies between."

Richard Pilbrow used this quotation, taken from the new brochure describing Greighallen in Bergen, Norway, to open the seminar 'Lighting for Entertainment' at the Bournemouth International Centre (Greighallen will be the home for the 1986 Eurovision Song Contest).

"However, the micro-processor revolution has unlimited possibilities for flexibility in control systems. With the exception of laser control none have come onto the commercial market tailored to the needs of the disco industry in a way that is satisfactory, which should change if manufacturers got away from channel programming.

"A new gimmick will come along to replace the spinning devices," he said, but was not prepared to speculate what this could be.

Following on from the success of the Pan Can which has taken over in a great way, being a lightweight and an efficient lantern, **Andrew Bridge** thought that "in the next decade we are going to have more intelligent lights being able to be remotely focussed and to be smaller and even lighter units." Lamps could be more efficient and brighter but he still thought that we would use the same quantity.

Not much else will change as a 'blue' light will still be a 'blue' light on the stage; the main improvement being that it will become a lot easier to move the equipment, because it was a lot lighter, with rigging systems becoming more fluid, he concluded.

Peering once again into his 'Crystal Ball' some 25 years later (who then predicted 'Integral Dimming!'), our leading stage lighting philosopher predicted we are to have much more control over the light. "The cloudy bit is just how effective we'll make use in performance of the new wonderful freedom of control that we are going to get," said Richard Pilbrow.

"Looking at the future of lighting control the most wonderful thing I see is the abolition of the ladder and the tallescope, but we will be able to control everything from the 'mission console' position. We'll control the positioning, focus and colour (by having the total spectrum available to us)—which is already happening—more simplified rigging systems, break-through into low voltage—where the future lies, and where we have been held back because of the transformer liberalisation."

At this juncture, **Francis Reid**, on behalf of everyone in attendance at the Seminar, said that he wanted to pay an enormous tribute to Tim Burnham for the way he had taken a big step in this area and added that he wished to mention the lack of imagination of the backing financial company!

We'll Have Brighter Sources

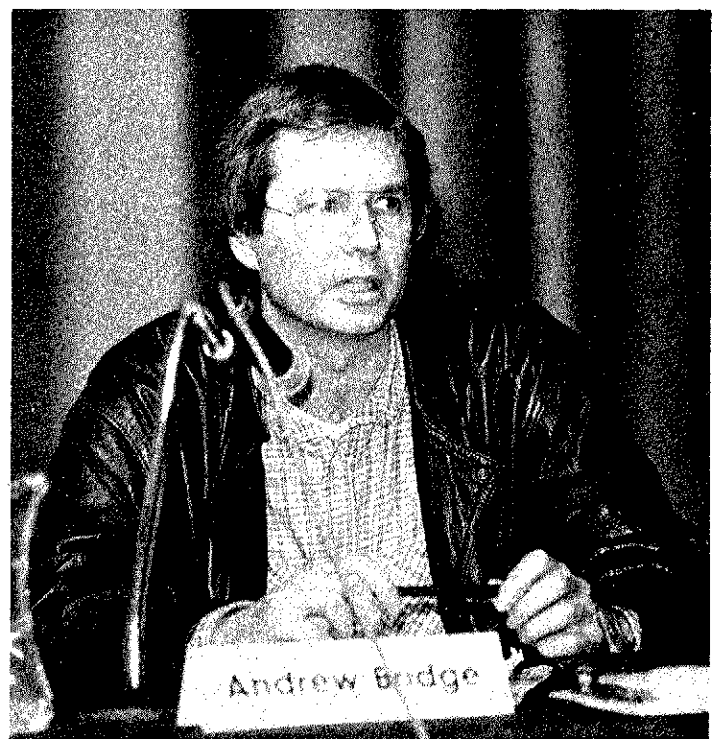
Brighter Sources . . . The Drawing Board To Go . . . The Micro Is In . . . Catalogues To Go . . . Discs In . . . And On To Prestel . . .

"We'll have brighter sources—lots more arc-type sources with mechanical dimmers, and things will get brighter—one of the main problems is how we will use it. It depends on the artistic use we will make of them.

"The design procedure is going to



Tony Gottelier.



Andrew Bridge.

change"—and **Francis Reid** predicted that within the next five years catalogues will not be used. "Instead, using information technology from the VDU beside 'his' drawing board (that's if I am still using it—being the last generation to use a drawing board?) . . .

"The VDU screen will be used to call up all the information from the manufacturers. In 2 years time we'll see discs instead of catalogues being handed out at exhibitions. The year after, discs won't even be necessary, information being available on Prestel or some associated piece of information service facility product, using a Rosco programme to see what a particular piece of equipment will do at a particular angle in the theatre."

The Future—And Lighting Design

Tony Gottelier, also taking a look to the future, thought that "Discotheques will turn more in the future to lighting design than they will to product to solve their problems. There has been a tendency over the years for the average club owner/entrepreneur to reach for his lighting catalogue thinking to himself that if he buys direct from them he gets a free design service, and he will end up with something that's cheaper and just as good as 'the place down the road'. It results in every place ending up looking more or less the same."

He then made an earnest plea for everybody involved in the disco lighting industry to make greater use of design and to rely less on product as he believes this is the way they will solve their problems.

Andrew Bridge wanted to see a lot more discipline with new technology and with the lighting design. "If one does have a 'Varilite' and a computer programme that draws your plan there will be a tendency to put in a good system and say we'll wait to design the show—as there will be a problem in knowing where you're going to put your 'Varilite' or moving light. The discipline of lighting design

will have to be looked at a great deal.

"The lighting design will split into designers backed up with very good technicians. The lighting designer at present is supposed to know the lamp 'numbers', how to operate the computers, and how to operate the lighting desks. It detracts from the actual lighting on the stage, so technicians will be enhanced and designers will be freed from knowing how it all works."

There then followed some discussion from the floor and Roger Straker asked: "Is there a possibility with the ever-increasing size of rigs going into theatres that there is a danger of technology as a whole taking over from the personal aspect of the show itself? . . ."

Andrew Bridge replied: "Whether it's 100 lights up there or not, it's still a 'blue' stage. If technology can overtake, there are so many variations on control desks and so on. He admitted that he doesn't try to keep up with it all any more—saying that when he calls for a basic five seconds fade, whether it's a manual board or a computer it's totally irrelevant, and went on to say that "technology in boards is becoming far too sophisticated for what we have at the end of a cable—a light!

"The size of rigs will come down if administration and management can decide what they want to do before their commitment. The nature of the game is organisation and what 'you' want to achieve."

Richard Pilbrow followed up: "The designer is the interpreter of the central idea—the central concept, be it a script, musical, piece of dance, or presentation of a car. Somebody who appropriately attempts to express the essence of the task at hand. Technology often overweighs things.

"The designer is to come up with newer and fresher ideas, which doesn't necessarily mean new gimmickry of equipment, and is paid not only to produce beautiful and appropriate light but he is also paid to be efficient and deliver it on budget and faster than he is expected to . . ."

Francis Reid then went on to say that "we should remind ourselves that lighting design started in this country in the commercial theatre, being first employed to get the show together more cost-effectively to save time—and overtime!

"The by-product was that the show started to look better. The subsidised theatre then took the lighting designer into their fold as this was the lighting designer's function.

"The number of instruments will come down when they can be focussed without going up a ladder, being justified by the cost savings that would bring this about—as we have seen in the history of switchboards."

In conclusion to the Seminar, **Francis Reid** emphasised that "we are now looking towards the Rock and Commercial Industry to fund 'all this', but we'll get the spin-offs in the theatre. We must all work together in making it happen."

Andrew Bridge said "the intelligent light will obviously be there although he doesn't see it as a 'toy' effect. He called for development of remote controlled colour being the next step to every light being intelligent and moving."

"Don't reach for the latest catalogue—call a lighting designer!" said **Tony Gottelier** . . .

"The world isn't half changing," followed **Richard Pilbrow**. "We haven't seen the beginning of the micro revolution or of unemployment—which is all going to get much worse, and everybody is going to have much more leisure—and since lighting is what allows everyone to see a leisure event, we think that it's important.

"With the homily that it is the use to which it's put, and that the designer is the person who helps you to achieve it's purpose, it's perhaps better to spend money on software than hardware.

"Remember the designer. Let him save your money! The designer gives you better value for money than a lot of equipment . . ."

Julian Williams

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Frankfurt Music Fair

The English version of the closing report from the press office of the Frankfurt Music Fair dubbed the event "Allegro con brio"—a term that will ring true for about half of the event. We haven't yet found the terminology that would bring the same meaning to the huge part of the event that is to do with technology—the part where reproducing sound and effects is achieved by the use of intermediate electronics.

For **Lighting + Sound International** our report only deals with the technological end, and focusses on the British presence in one part of one of the three halls that are used for the Fair. So unfortunately it's away with the Steinways and Bechsteins and wind and strings from all parts of the globe. Other magazines will talk about them only, and totally ignore our uninteresting-looking boxes and rows of controls that are the future life-blood of sound creation.

56,000 visitors from 71 countries, with every third visitor from abroad, speaks for itself, and of the 867 exhibitors, one in eight was a British stand. The relationship between these facts reflects the international standing of the Show, and why British companies have the largest overseas exhibitor presence. And the general comment from most of the exhibitors we talked to was that the Frankfurt Music Fair was this year more international than ever. It is now **the** international show in its field.

Obviously sound equipment was by far the major subject, but with all the world's dealers in one place, and because where there's sound there's usually some light, a handful of our regular lighting and effects companies were around to develop their contacts on a broad front, and kill many more than two birds with one stone.

Andy Briggs of Citronic had received "serious enquiries from every European country several-fold" before the Show was up to its half-way point, with particular strong interest from Spain and Portugal. "We are strong in the States and Canada and in Australia and the Far East, but as far as Europe is concerned we are still learning," he told **L+SI**. "A British group certainly works. It gives us an identity, and people can find you." This was Citronic's first appearance at the Music Fair for four years, and wasn't likely to be their last.

For **Rodney Clarke** of Le Maitre the event was a PR exercise. "Fifty per cent of our dealers come to Frankfurt, so it's a good place to reinforce existing contacts," he said. Even so, he had had a useful clutch of enquiries that may well see them opening up dealerships in two or three more countries. It was Le Maitre's second year. "You've got to come two or three times at least, to see how it works." With European rock tour organisers talking about buying their smoke machines in twenties and thirties at a time, this mid-Europe shop window was obviously important.

Keith Dale wasn't the only one losing his voice on the Celco and Cerebrum stand where the highlight was the launch of the Series 2 Gold board: "What's impressed all of us is that we haven't had to demonstrate the boards as such—people are already aware. The word must have gone around through the touring companies." They also had a lot of interest in the MCS colour change system, and the Series 2 dimmer system. The complete range of control boards was on show in addition to Thomas Trussing, Powerdrive, and Spacewriter. "We had a hunch it was going to be busy," said Keith Dale. And that was probably the understatement of the month.

For **MJL's Mike Latter** Frankfurt saw the official launch of their Rock 18 Control for band use and club installation. This three-year old company,

who plan to spend up to a quarter million pounds on development work over the next year, are "hitting hard on sales wherever they can". It was their first appearance at the event, and it will result in the setting up of several dealerships worldwide.

On display on the Avolites stand was their new QM500 180 channel control, the 60 channel CD 60, the 30 channel C30, and three dimmer systems. For **Kevin Eyres** it was the third Frankfurt appearance, and with half the company's exports going to the European market, a very good place to keep up the image and build up on contracts.

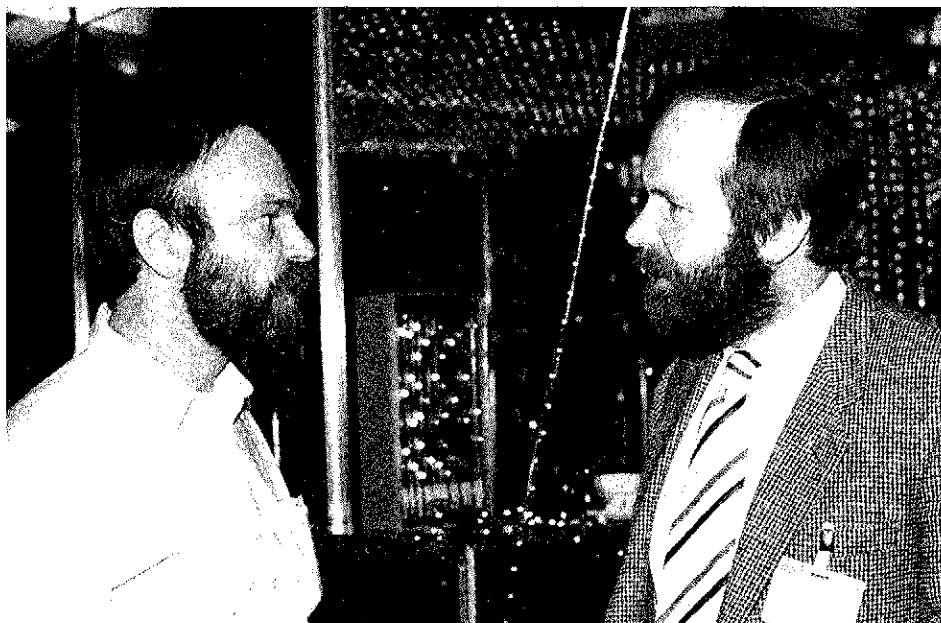
Pulsar have just introduced a new development for their micro computer intelligent interface which enables programmable automatic sequencing, and this will be included as part of the package from now on, **Derrick Saunders** told **L+SI**. Also on show was their new Rainbow Strobe Con-

troller and a new 36 x 10 amp fan-cooled dimmer geared to identify into the touring scene. Backing up Derrick and **Ken Sewell** on stand was **Jürgen Kutzker** of Pulsar GmbH. Pulsar are regulars at Frankfurt, which according to Saunders is a "truly international show" where they meet many of their established customers in addition to making contact with new ones. They hoped to deal with a company in the Argentine that would mean a main dealership in South America.

John Williams of the component specialists Sellmark had received 100 firm enquiries over the first two days of the show alone. Visitors were "surprised to find a components company, and I'll be surprised if we don't get at least £100,000 worth of business immediately direct from the Show," he told **L+SI**. Major interest was in their professional 100mm fader, rushed through for a Frankfurt



Turbosound's managing director Alan Wick (right) with his sales promotion manager Tim Chapman. "Success in major countries is being picked up in the smaller countries." In addition to usual major outlets, Turbosound made sales to Thailand, Turkey, Israel, Cyprus, Poland and Yugoslavia to name a few.



Zero 88's Peter Brooks (right) with Karl Schaich of Neuphone, their German distributors for disco equipment.

launch. Sellmark are the sole suppliers of faders, potentiometers and switches to Studiomaster.

Early in the Show, Bandor had cracked their first order—to a customer in Denmark. For **Doreen Jordan** and her team it was a chance to bring the cottage industry-produced miniature speakers out into the open in a major international Show, and they were certainly making good use of the opportunity. They had received particularly strong interest from the Scandinavian countries.

For Zero 88 Frankfurt was always "a very, very good fact-finding mission," said **Freddy Lloyd**. "Mercury was born out of last year's Show, for instance. We can talk to dealers from all over, and it is one of the truly international shows like Rimini and PLASA. It is the life-line of our business." On stand with Freddy Lloyd and **Peter Brooks** was **Uli Petzold** of LMP, their German agent for live music products.

Another first-timer was **Martin Prescott** of Martin Sound and Light. He was out looking for names and addresses of dealers and distributors, and was gaining considerable success—"at a rate we can handle". Martin's export side has developed from a lowly 1 per cent to 40 per cent of turnover the past year, but he was also out looking for product to import to develop his catalogue. "I am looking to develop a very broad range of products so that we can satisfy all a particular customer's requirements," he said. He had received a particularly good response to the Light Processor range during the Show, and was "certain to be back" next year.

Studiomaster's Series 2 Mixers were officially launched at Frankfurt, and their stand was so continuously busy it was difficult to find a gap to talk to sales director **Mike Wilson**. On the middle day (Monday) he'd personally done over £100,000 worth of business. Even though the company have been regular visitors—this show was their

ninth—though they had noted how Frankfurt was now establishing itself as the most important of the international shows, in preference to the NAMM events in the USA. "Dealers were coming from big distances, and everybody has wanted to place orders," he told **L+SI**. "With our new mixers we're on the up". Studiomaster also launched their Mosfet 2000 amplifier at the Show.

Jake Jackson of ILP Electronics was going to have problems to produce the quantity of products they'd sold at the Show. By the mid-way point he signed up nine countries on a dealership basis—a boost that will see them covering Europe in a big way in the future. They launched their new base combo and 12k stereo amplifier at the Show, and had a guitarist on stand to demonstrate their latest Guitar Combo.

There were "extra flavours" on the Turbosound stand, too. Managing director **Alan Wick** and sales promotions manager **Tim Chapman** reported sales to Thailand, Turkey, Israel, Cyprus, Poland and Yugoslavia—a reflection that success in major countries is being picked up in the smaller ones. "There is disposable income in some of the supposedly smaller countries," said Alan Wick. On show were the TSE Series and the TMW Series of Speakers.

It had to be a very early morning call to find a moment when **Todd Wells**, managing director of Soundtracs, could find a moment to talk to us. "It had been very, very, busy," he said, and was critical of the fact that too many general public spilled into the event, making technical talk difficult. They had had strong interest from the US and the Japanese presence was good. With 50 countries around the world to deal with, Frankfurt was the ideal place "to show the prototype and bounce ideas"—and this was particularly the case with their new monitor console.

Multiform's stand seemed to be a regular

homing-in point for other UK manufacturers and dealers. **Ian Price-Jones** was base-man with his new Light-J controller, and assisting him were his German distributors from Lightronics Licht + Lampen of Hamburg. **Roy Millington** of Cloud Electronics was also in evidence with his Disco Master 900 mixer, and CV1000 and CV600 mosfet power amps.

New at Frankfurt for Southend-based Adam Hall Supplies was their HP1000 dual power amplifier and the 16,8,2 multi-track recording mixer. **John Allondale** told **L+SI** the company had been showing at the Music Fair for 8 years, and has a sister company Adam Hall GmbH in Germany to share the work load. They were out to fill a few gaps in their dealer network for both Adam Hall and associate company 3rd Generation. Around 60% of Adam Hall's output goes for export, and up to 80% of 3rd Generation's.

Peter Lawson of Carlsbro and HH Electronics reported a very good response and "high order level" for both company's products. The new Carlsbro Taurus range had been received particularly well.

RED Professional Sound's **Ken and Mark Reed** were showing their R500A prototype for the first time, with production just 6-8 weeks away. With various redevelopments nearing completion and seven new products almost ready for launch, we will be hearing a lot more from them in the near future. They are in the middle of setting up global distribution, and their first venture into Frankfurt served as the catalyst for their plans. Watch this space for product news.

The Music Fair is the one show **Fred Pearson** of McKenzie Acoustics wouldn't miss, and they've been regular attenders for eight years now. Here was a company who like the idea of general public coming in to "keep a good atmosphere".



Sellmark's John Williams—major interest was in the company's professional 100mm Fader, officially launched at the Show.



Soundtrac's managing director Todd Wells: "Frankfurt is a good place to show the prototype and bounce ideas prior to going into production."



Cerebrum's Colin Whittaker selling Celco Series 2.

Trade representatives tended to visit the stand on Sunday to make the necessary appointments and return during the course of the next few days. New contacts made were "excellent". There were no new products launched, but main interest centred on improvements to their established Studio 7 series of professional loudspeakers.

Tannoy's European sales manager **Derek West** came with the intention of finding a new German distributor and did just that. It was first time for Tannoy, and amongst their range on display were two completely new bass systems, the Cheetah, which will combine with their Lynx or Puma to provide a compact system, and the Lion, which boasts extremely high sensitivity and can be combined to the Panther to produce a full range system with a sensitivity across its full bandwidth of 103 dB/S/M anechoic.

Vox sales manager **Tony Owens** was delighted with the reaction he had received from all their distributors who attended the event—and that was the vast majority. It provided a regular chance to discuss their products with dealers, and

talk through future developments. It was their third year in succession at the event, and a very successful one in export terms. Many new products were on display including amps, guitars and accessories.

A similar story was reported by **Maurice Woolf**, sales director of Marshall whose massive showing reflected their 95% export profile. New products on show included the Model 1518 100 watt 2 x 8 bass cabinet, the 1555 1 x 15 ported bass cabinet, and the 1518 100 watt 2 x 8 bass cabinet.

Martin Audio's **David Martin** had made "lots of new contacts in their best ever show". A smaller stand with the appropriate hospitality room suited their requirements best. On show were the CX2/EX2/BX2/CXW coaxial system components, the VRS 800 sound reinforcement system, and the RS800 and RS1200 systems.

Exhibition co-ordinator for TAC **Julie Woods** reported that the Music Fair was always a good show for them, and on show were examples from the company's range of audio mixing consoles. Additional models to the Scorpion series, which was originally launched at the 1985 Show, include the Scorpion FB—an on-stage foldback mixing console which is available in 2 formats: 18-8 and 30-12. Another addition is a group monitoring module which features a three band equaliser allowing greater control during mix-down. On display for the first time was the TAC TX10 modular electronic crossover system.

Hiwatt's **Eric Dixon** told **L+S** that results had "exceeded all expectations", and distributors for both Japan and Denmark had been confirmed whilst others were in the process of evaluation. Their endeavour, on this first visit to Frankfurt was to "announce clearly that Hiwatt was back in business", and to this end they'd shipped in their sponsored dragster to feature on the stand. The driving and raunchy sound that is associated with Hiwatt and the heavy metal division, was evidently close to the heart of the Japanese. "It may even turn out to be a bigger market than the US," said Dixon.

Our final comment came from **Christina Burkhardt**, who looks after international public relations for AKG Acoustics. For her company the Show had been an immense success, and from a press viewpoint it was important to note that whereas in previous years the majority of editorial personnel in attendance had come from Germany and France, this year there were contingents from as far away as Australia and New Zealand. Her 80 original press packs had been used up mid-way



Avolite's Kevin Eyres selling the QM500.

through the event, and more had to be made up on the spot.

The last word was from the Fair Organisers, and their translators. Along with "Allegro con brio", the majority of exhibitors were "happily animated" at the business achieved as a result of the 1986 Musik Messe Frankfurt.

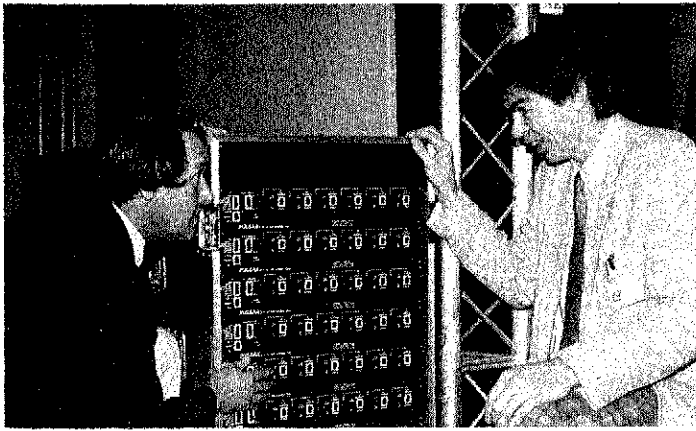
Full ABTT Trade Show Report in next issue



Stuudio's Tony Allen and sales director Mike Wilson (right) with the new 12M monitor console.



CCT Theatre Lighting's David Manners (left) with John Lethbridge of Cerebrum Lighting.



Pulsar's Derrick Saunders (left) with their new 36 x 10 amp fan-cooled dimmer system.



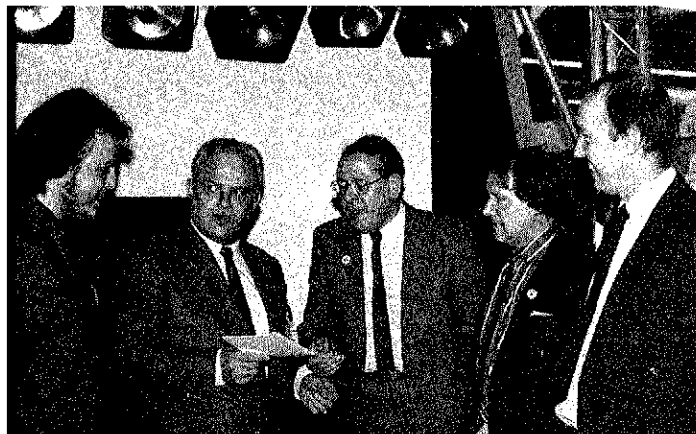
Studiomaster's Series 2 mixers were launched at Frankfurt.



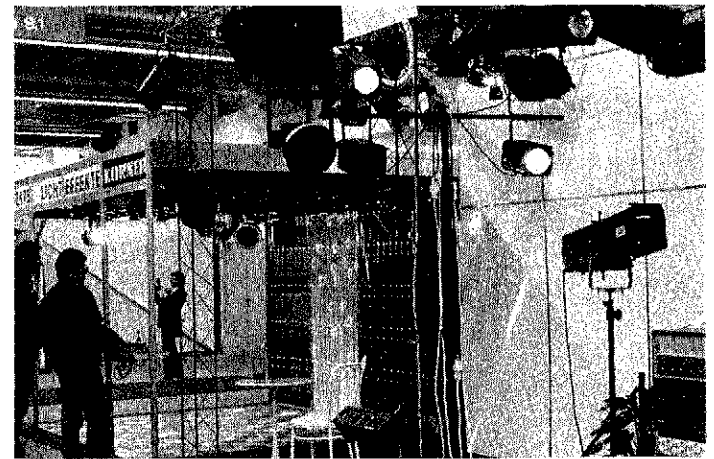
International names on view at the 1986 Frankfurt International Music Fair.



Hiwatt's Eric Dixon with Martin Hill who built the dragster in the background. "The car announced Hiwatt were back in business," said Dixon.



Pulsar's Ken Sewell and Derrick Saunders (right) with Michael and Jurgen Kutzker of Pulsar GmbH (left) and Claud Lanos from Pulsar France.



Lighting effects stand of H. Komer GmbH.



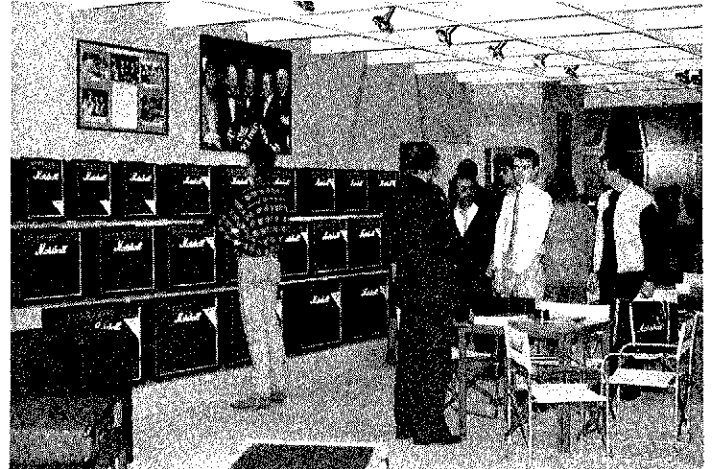
New technology loudspeakers did the business for Volt.



Ken and Mark Reed of RED Professional Sound Ltd. were showing their R500 unit for the first time.



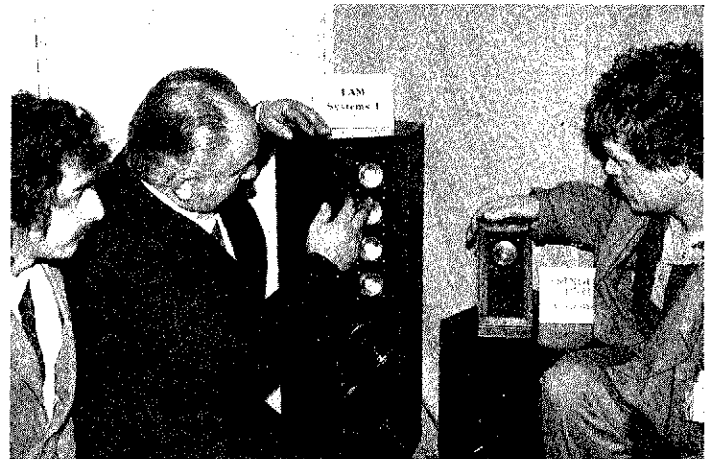
Soundtracs stand was crowded from early morning until the evening close—non-stop.



95% of Marshall products are exported.



MTR of Bushey, Herts, had a major display of sound equipment including the had new MTR Twelve-Two mixer.



Bandor have been developing their miniature speakers for the past 3 years. Adrian Jordan and Geoff Veony (left) describe one of the products.



Martin Prescott (left) of Martin Sound and Light busy image building.



Another big British sound display from HH Electronics.



The huge Roland display would have needed half-a-dozen camera shots to cope with its size.



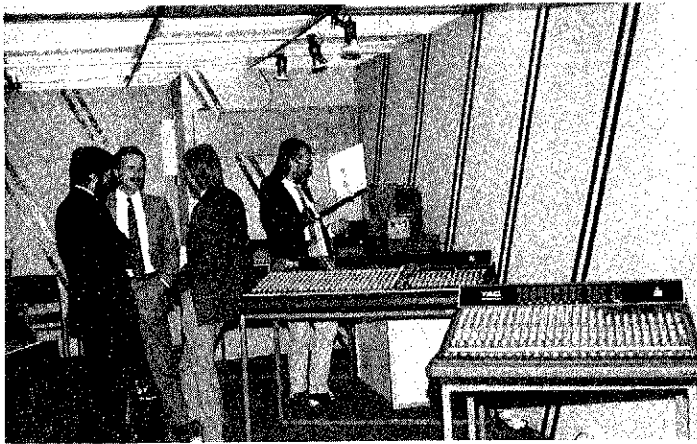
The German mix. Zero 88's Peter Brooks and Freddy Lloyd (left and right) with their German agent for live music products Uli Petzold of LMP and his assistant Beate Hawighorst.



Two well known faces in Avitec's Tony Kingsley (left) and Cloud's Roy Millington (right) drop in on Ian Price-Smith of Multiform Lighting.



Harrison Information Technology had numerous new products on show for the first time at Frankfurt.



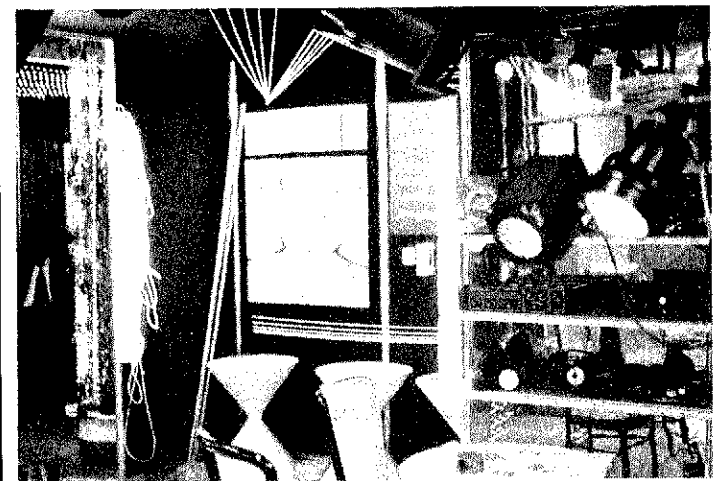
Part of the major line-up from Total Audio Concepts (TAC).



John Allondale (right) of Adam Hall Supplies was out to "fill the gaps in their dealer network".



Mike Latter of MJL with their Rock 18 control system.



Part of the product-loaded stand of SLV and Neophone—a German operation manufacturing and marketing numerous club and disco products.



Carlsbro's new Taurus range featured heavily in their major display space.



Derek West (right), Tannoy's European sales manager—first time at Frankfurt.



ILP Electronics' Jake Jackson (right) was "overwhelmed" at the response from visiting dealers and distributors.



Part of the busy RAMSA stand.



Christina Burk Horat of AKG with L+S's Ann Holland.



For Martin Audio Frankfurt 1986 was their "best ever".



Old hands at Frankfurt, McKenzie Acoustics Ltd have been attending for eight years.



Citronic's Andy Briggs (left) with their new CS3000 turntable introduced into the market in September 1985.



The combined stand of Rose Morris, Vox and Berg Larsen. This was their third Frankfurt appearance.



Le Maitre's Rodney Clarke (left) with the new smoke machine launched by the company in December.

Wrap-Around Cinefoil

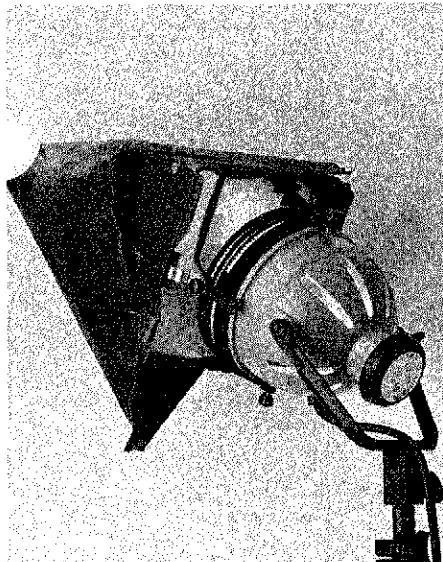
Roscolab Limited have just launched a time-saving, inexpensive solution to light control problems such as masking light leaks, shaping light beams and for general light control.

Called Cinefoil, it is a heavy duty aluminium foil, which is self-supporting and form-holding and can be easily cut and shaped to form barndoors and 'flags'. There are three variations in the range, Mat Black on both sides, Satin Silver both sides and Matt Black/Silver (one side matt black, one side silver).

The Matt Black virtually soaks up light and eliminates unwanted reflections. Its unique embossed surface gives a level of absorption never obtained with smooth black foil. The Satin Silver reflects light softly and evenly and can be shaped to form almost any reflective configuration.

Cinefoil is available in rolls of 12" and 24" widths, both sizes giving a total area of 50 sq. ft. and is supplied in a dispensing box with built-in cutting edge.

For full details contact Roscolab Limited, 69/71 Upper Ground, London SE1 9PQ telephone 01-633 9220.



Rosco's new Cinefoil being used as a wrap-around for lights, making a small aperture.

Speeding Up the Programme

Saturn Sound and Light, who specialise in fun pub, club and disco installation work, have announced the introduction of their Light Robot 16. In-built are many features that will save time and expense when programming.

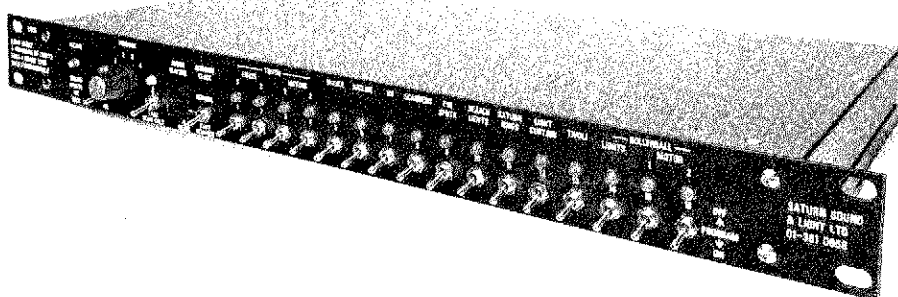
The unit features four different 4-hour programmes made up from sixteen lighting circuits with an automatic lighting change every thirty seconds. The writing of the programme requires a minimum of technical ability and it can be written at eight times the normal play-back speed. Once the programme is stored in the memory it can be used for as long as you wish or rewritten at will—bearing in mind that a four hour programme can be written in half an hour by the disc jockey

or club manager. Programme selection is made by a front mounted rotary switch. During operation there is manual override with LED indicators on all circuits showing which effects are working at any given time.

The LR16 has a fast forward switch, which is very useful for advancing the programme should the need arise. There is also a last hour re-run facility so that if a programme should finish before an extended session, at one 'flick of a switch' the last hour automatically re-runs.

The Light Robot 16 format is a standard 19" rack mounting, is compatible with all popular mains packs, and is run from a 12V supply.

Saturn Sound and Light Ltd. are now fitting as standard the LR16 into all their new installations and for further information contact them at Greyhound House, Greyhound Road, London W6 8NX, telephone 01-381 0868.



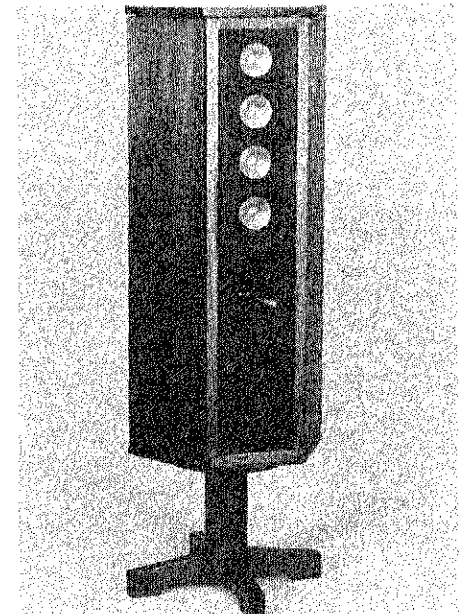
Saturn Sound and Light's new Light Robot 16.

Small is Beautiful

Bandor made a hit at the Frankfurt Music Fair with their range of miniature loudspeakers. This small Bucks-based company hand-makes the units, and have come up with three systems. The range includes kits for self-assembly, as well as complete cabinets in polished mahogany (light, medium, or dark).

System One consists of two cabinets with stand with overall dimensions 950 x 350 x 300mm. System Two has four cabinets, and is suitable for smaller rooms. The two treble cabinets measure 350 x 150 x 175mm and the two bass cabinets 550 x 325 x 324mm. System three is useful as extension loudspeakers (on desks or wall-mounted) and measures 225 x 250 x 125mm.

The cone is only 50mm, and loudspeaker 92mm x 76mm x 40mm. Tweeter and middle speaker are combined, with the unusual bandwidth of 100Hz-22kHz. They have the capacity of reproducing the finest details, however complex the sound, and harmonic distortion figures only one tenth that of conventional units say Bandor.



The cabinet used in Bandor's System One.

The peak power capacity is 50w (25w continuous power) from a single speaker.

For full details and illustrated brochure contact Bandor (Miniature Loudspeakers) Mfg, 1 Sydney Cottages, Cores End Road, Bourne End, Bucks SL8 5HY telephone (06285) 29441.

ELM's new Micro 8

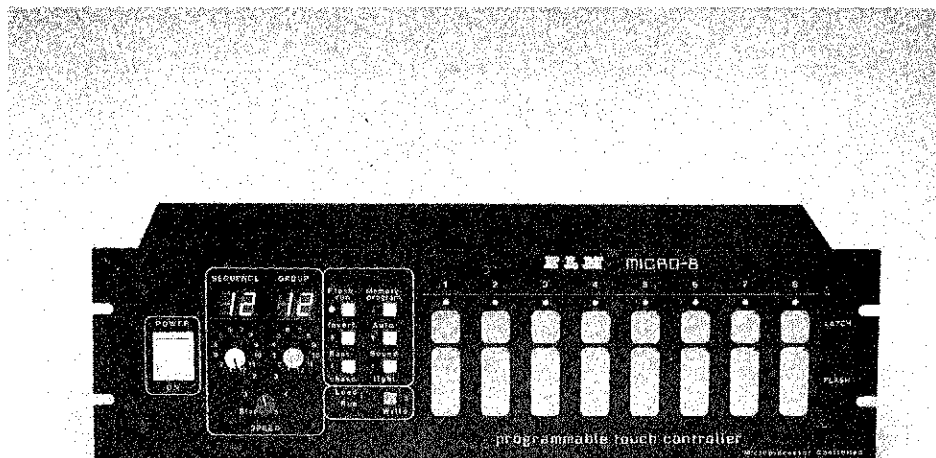
ELM's new programmable touch controller, the Micro 8, offers an eight channel touch sensitive controller with a comprehensive programming capability. Eight 'flash' touch pads provide 'touch-on' for each channel, and eight 'latch' touch pads provide 'latch-on' for each channel. A maximum of 144 separate light pattern sequences can be pre-programmed and changed at any time. Each pattern sequence is individually selected using the 'sequence' and 'group' switches. The programmed pattern sequences are retained in the microcomputer memories by an internal rechargeable battery.

The audio input from the 1/4" jack socket is automatically level controlled by a compressor circuit, and then split into four separate frequency bands. They are then displayed as two separate four-channel blocks, so that all eight channels display sound to light when the 'sound-light' button is pressed. The bass frequency band is also used to modify the 'speed' control setting, so that the rhythm of the pattern sequence displayed, chases the audio input when the 'bass-chase' button is pressed.

The 'invert' button inverts the sequence pattern displayed, thereby doubling the number of programmed pattern sequences. The 'auto' button allows each programmed pattern sequence to run eight times in ascending order from sequence one. When the selected pattern sequence is completed, the 'auto' cycle is repeated. The current pattern sequence running is shown by the two LED numerical displays.

The 'flash-run' button enables the 'flash' touch pads to immediately program a chase sequence of up to sixteen steps, and the 'write' button is used to program your light pattern sequences as you build your display using the 'latch' touch pads with the 'memory-program' switch enabled.

For full details contact Electronic Lighting and Music, Unit 8 Scorrier Workshops, Redruth, Cornwall TR16 5AU telephone (0209) 820599.



The ELM Micro-8 programmable touch controller.

Light Processor 'Rack Packs'

L.S.D. has announced the release of a new range of Light Processor power packs. Designed to be rack mounted the Rack Pack range are all 2u high and comprise: Rack Pack 166 A 6 x 6 channel 1kw matrix pack; Rack Pack 188 AN 8 x 8 channel 1kw matrix pack; Rack Pack 240 A 2 by 4 channel 1kw switch pack; Rack Pack 242 A 2 by 4 channel 2kw dimming pack; and the Rack Pack 244 A 2 by 4 x 4 channel 1kw matrix pack.

In addition to the Rack Packs are two new 4 channel 2kw switching packs, the MP2 and the MP2 APM which is a switch pack with an auto programme generator.

For full details contact Light and Sound Distribution, 316 Purley Way, Croydon CR0 4XJ, telephone 01-681 3266.

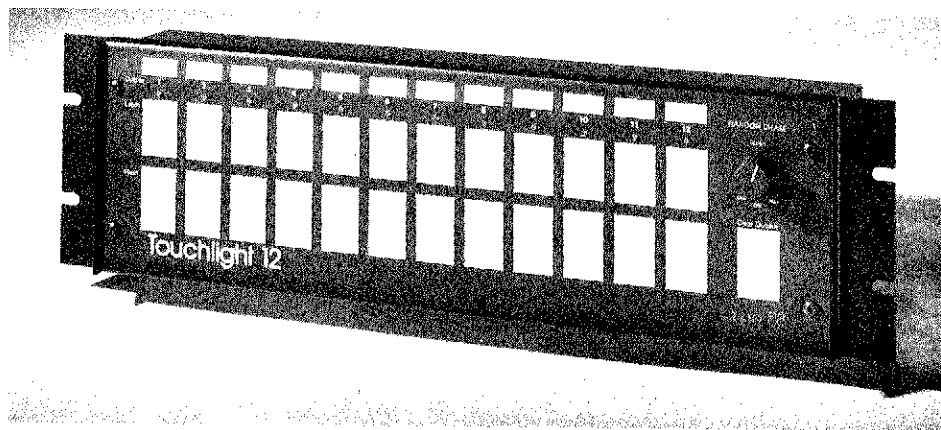
Touchlight 12 both flash and latch and the state of each channel is indicated by an associated LED.

The "extra touches" that have been added include a random chaser as standard which switches 2 channels at a time with the rate of change adjusted by a special control knob. The random chase will also synchronise to the tempo of any music source, and channel sensors are recessed

slightly to give the operator a tactile indication of finger position. To further assist the operator, the unit has write-on labels on the front panel.

Latched channels are instantly cleared by a single touch on a simple 'clear output' sensor.

The price, say Zero 88, is "very competitive". For full details contact Zero 88 at Hart Road, St. Albans, Herts AL1 1NA telephone (0727) 33271.



Zero 88's new Touchlight 12.

Latest Link in Mercury Chain

In common with the majority of touch sensors available in the market place, Zero 88's new

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Exhibition Diary

ABTT Trade Show

March 20-22, 1986.
Riverside Studios, **London**.
Association of British Theatre Technicians,
4 Great Pulteney Street, London W1R 3DF.
Telephone: 01-434 3901.

USITT

March 19-21, 1986.
The Hyatt, **Oakland**, California.
David Hand, c/o The Stage Engineering
International, Box 2699, Colorado Springs,
CO 80901 USA.

Pub, Club and Leisure Show

April 8-10, 1986.
Olympia 2, **London**.
Angex Ltd., Europa House, St. Matthew Street,
London SW1P 2JT.
Telephone: 01-222 9341.

SIEL 86

April 12-16, 1986.
Porte de Versailles, **Paris**.
Bernard Becker Promotion,
161 Boulevard Lefebvre, 75025, Paris.
Telephone: (14) 533 74 50.

NAB (National Association of Broadcasters)

April 13-16, 1986.
Dallas.
Director: L. Gayou.
230 South Beniston, Suite 910/912, St. Louis,
Missouri 63105.
Telephone: (314) 721 7717.

Audio Visual 86

April 14-17, 1986.
Wembley Conference Centre, **London**.
EMAP/MacLaren Exhibitions Ltd.
PO Box 138, Token House, 79-81 High Street,
Croydon CR9 3SS.
Telephone: 01-688 7788.

EXPOMUSICA 86

April 22-26, 1986.
Madrid.
Organised by: IFEMA (Institucion Ferial de
Madrid).
Avda de Portugal, s/n Casa de Campo, 28011
Madrid 11011.
Telephone: (91) 470 10 14.

SIB Rimini

May 6-9, 1986.
Rimini, Italy.
Ente Autonomo Fiera Di Rimini,
PO Box 300, 47037 Rimini, Italy.
Telephone: 0541/773553.
UK enquiries: Disco & Club Trade International.
Telephone: 01-278 3591.

Lighting World 4

May 11-13, 1986.
Los Angeles, California.
Robert Weissman, National Expositions Company
Inc., 14 West 40 Street, New York NY10018 USA.

Showtech 86

May 13-15, 1986.
ICC - **Berlin**.
UK enquiries: Spectrum Communications Ltd.,
183-185 Askew Road, London W12 9AX.
Telephone: 01-749 3061.

Scottish Pub, Club and Leisure Show

June 3-5, 1986.
The Scottish Conference and Exhibition Centre,
Glasgow.
Ian Macfarlane Exhibitions Ltd., 15 Elm Grove,
Didsbury, Manchester M20 0RL.
Telephone: 061-434 5300/0050.

NAMM Exposition

June 14-17, 1986.
McCormick Place, **Chicago**, USA.
Larry R. Linkin, 500 N. Michigan Avenue,
Chicago IL 60611, USA.

1986 Music and Sound Expo

June 14-17, 1986.
Chicago.
Director: John Vincent.
National Association of Music Merchants,
5140 Avenida Encinas, Carlsbad,
California, 92008.
Telephone: (619) 438/8001.

PLASA Light and Sound Show

August 31 - September 3, 1986.
Novotel, **London**.
Enquiries: (exhibition bookings) David Street.
Telephone: 01-994 6477.
Enquiries: (general) PLASA secretariat, c/o Roger
Saunders, 1 West Ruislip Station, Ruislip,
Middlesex.
Telephone: (0895) 630718.

Sonimag 86

September 15-21, 1986.
Barcelona, Spain.
Feria De Barcelona, Avda. Reina M.^a Cristina,
08004 Barcelona.
Telephone: (93) 223 31 01.

Photokina

September 3-9, 1986.
Cologne, West Germany.
UK Representative: Tony Pittman.
12/13 Suffolk Street, London SW1Y 4HG.
Telephone: 01-930 7251.
All UK BPEG and PLASA enquiries to:
Roger Saunders, 1 West Ruislip Station,
Ruislip, Middlesex.
Telephone: (0895) 630718.

National Club, Pub, Hotel + Catering Show

October 7-9, 1986.
G-Mex, **Manchester**.
Ian Macfarlane Exhibitions Ltd., 15 Elm Grove,
Didsbury, Manchester M20 0RL.
Telephone: 061-434 5300/0050.

Discotec/Hogatec

November 24-28, 1986.
Dusseldorf Messe, West Germany.
Dusseldorf Trade Fairs, 6 Albemarle Street,
London W1X 3HF.
Telephone: 01-493 3893.

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SHOW PAGE

Photokina, Cologne

Any information required on the major event for the photographic industry, to be held in Cologne from 3rd - 9th September, should again contact the PLASA secretariat.

ABTT Trade Show

Lighting + Sound International will have its own stand at the ABTT Trade Show at the Riverside Studios in Hammersmith (March 20th - 22nd). It will be manned by John Offord, Ann Holland and Sandra Rowe, and we look forward to meeting readers of this magazine on stand during the event.

Four and One

Siel 86, the fourth international discotheque, entertainment and leisure equipment industry show held in Paris at the Porte de Versailles, will see the creation of the 'First Theatre Fair' organised in conjunction with the main event. It takes place from 12 to 16 of April.

Almost 200 exhibitors took part in the previous show, and the organisers claim

24,000 visitors attended. The stated aim of the 1986 event is to widen the scope of the exhibition and to attract as a result producers, theatre managers, directors, actors, scenic artists and so on.

If it works it will give France an international lead in this type of event, where all branches of the industry can see equipment and discuss services in one place and at one time, without having to make several trips to shows catering for different aspects of the business.

Latin America

All PLASA members have been mailed with details on the Trade Mission to Brazil and Venezuela, with optional visits to Chile and Mexico—departure early/mid May. Government grants are available, and the embassies will prepare full lists of potential representatives/importers in each country, and set up appointments if required.

PLASA members interested in such missions are asked to keep in close touch with Roger Saunders, general secretary of the Association.



Roger Saunders.

Rimini Bound

By the time you read this the flights may all have been booked, but if you are still trying to work out how to get to Rimini for SIB early in May it could be worth your while to give Roger Saunders a call at the PLASA office to see if any spare seats are left on his specially chartered flight and hotel packages from Luton Airport.



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