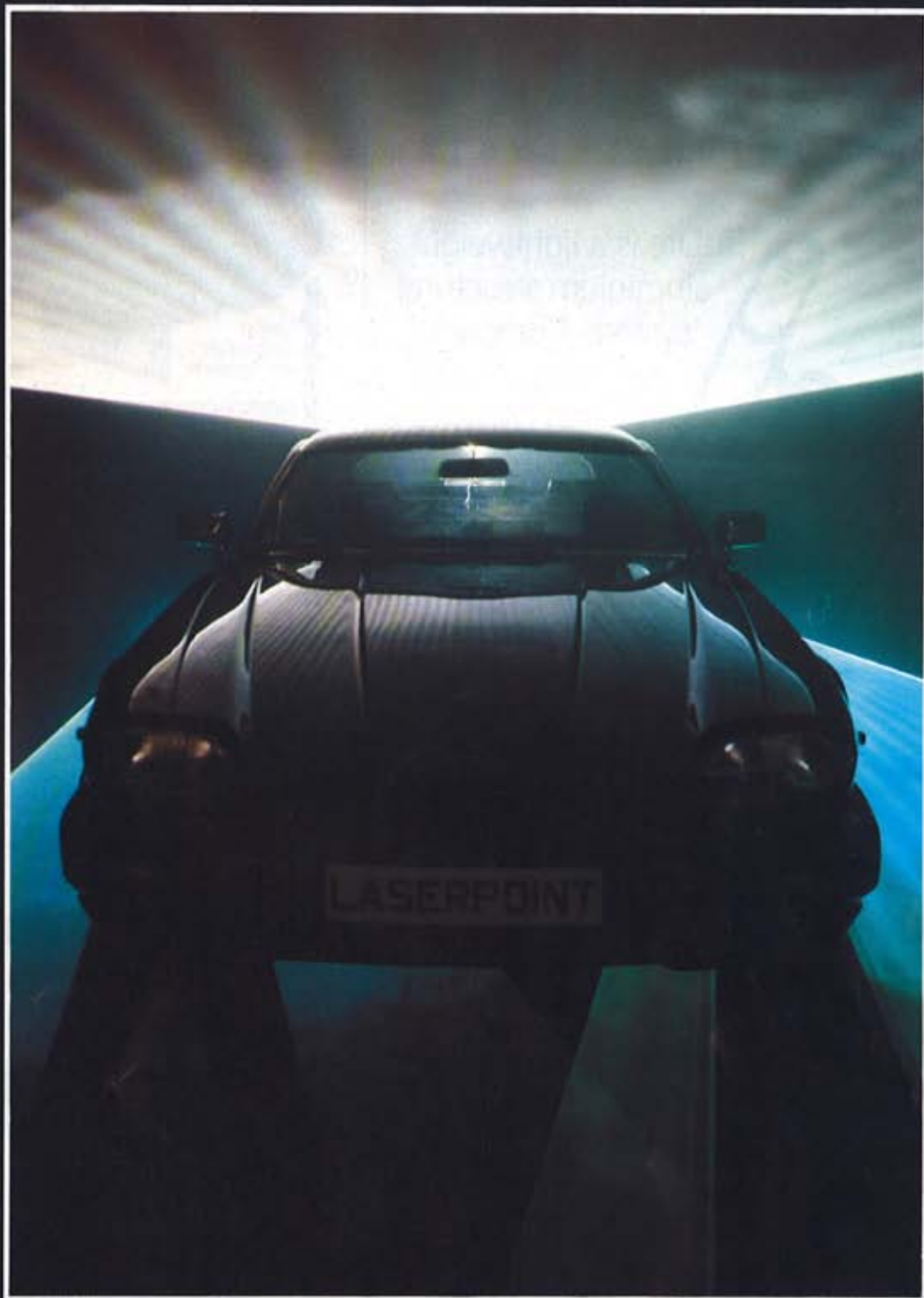


LIGHTING+SOUND *International*



This dramatic cover picture from Laserpoint was produced by using the combined effects of Krypton and Argon lasers to create both white light and full colour. Laserpoint are one of Britain's leaders in the application of laser display equipment for presentations, promotions and entertainment. They will be one of a cast of many UK companies booked to appear at the forthcoming SIB Trade Fair at Rimini in Italy in May (see feature pages 22-23).

PLASA

published in association with the Professional Lighting and Sound Association

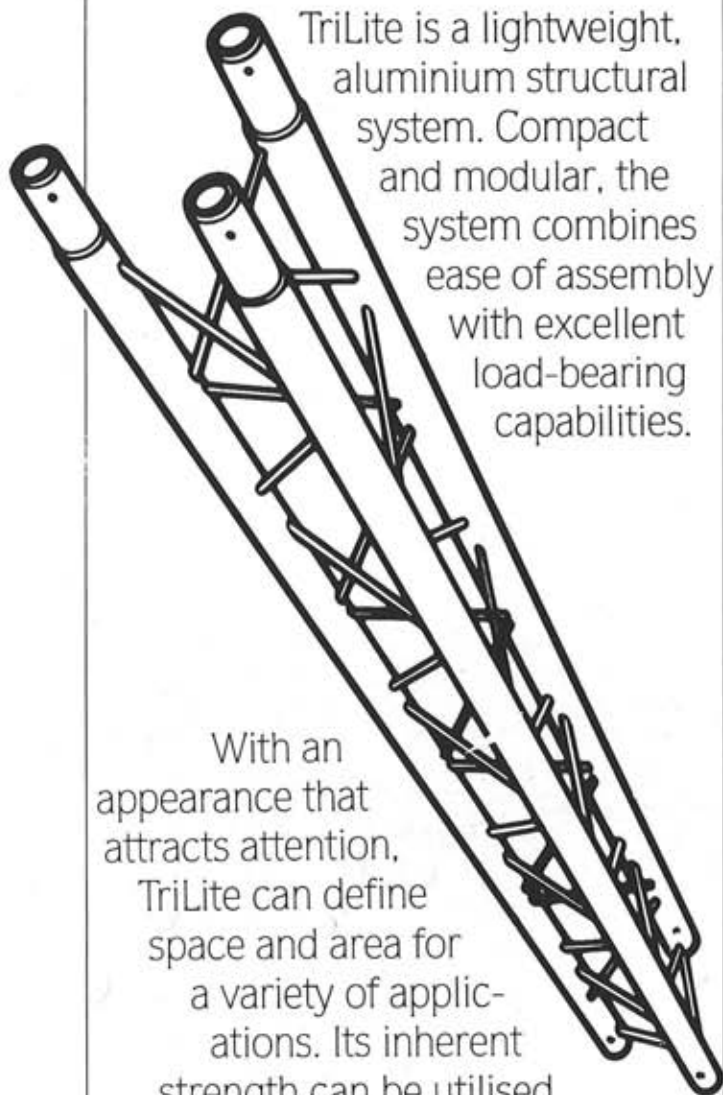
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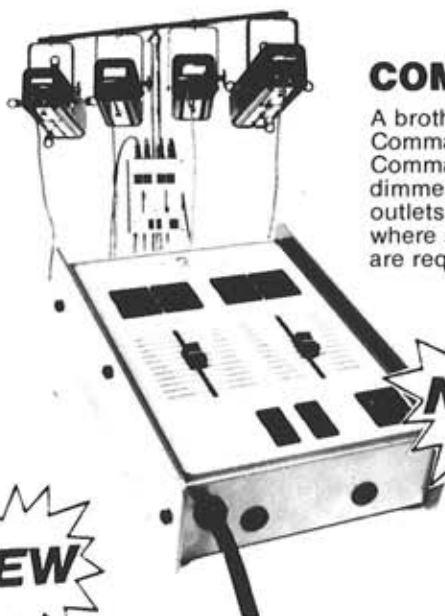


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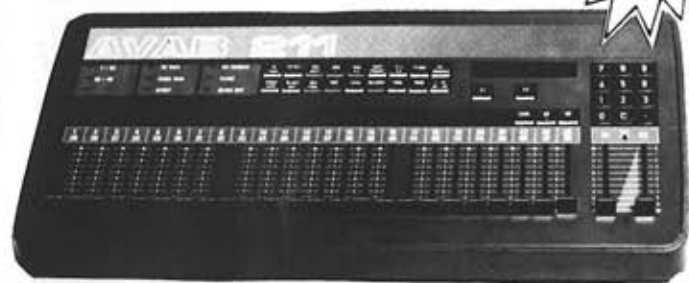
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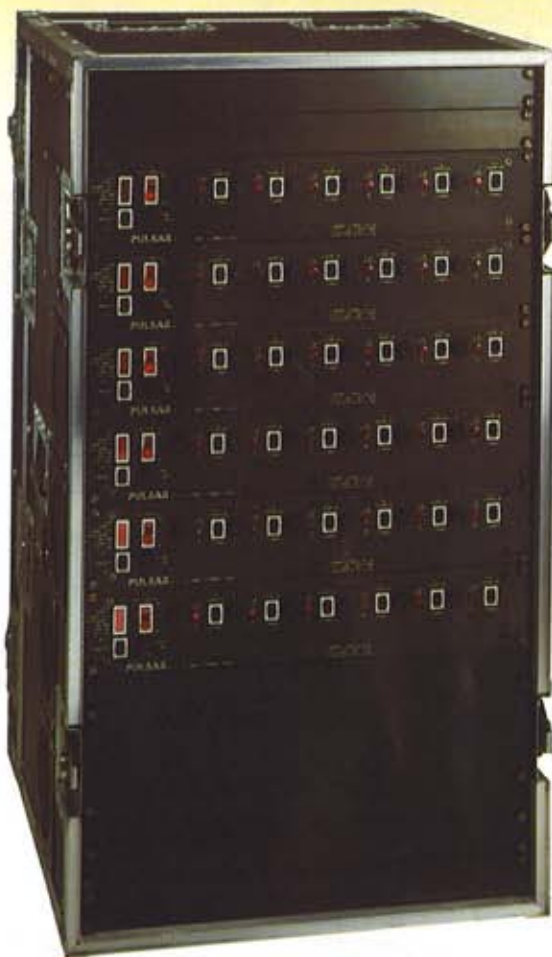
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LIGHTING+SOUND *International*

APRIL 1987

6	NEWS in Lighting + Sound International
13	A Great Day Out Indoors
19	The Frontier Club
22	Looking Italian (SIB)
25	Down by the Riverside (ABTT)
30	Close-Up - Orion from Zero 88
31	Cats in Repertoire
36	Michael Faraday's One-Man Show
38	Profile
40	Show Page
41	On Tour
44	Directory
50	PLASA Members

ABTT Trade Show 1987

More pictures and full report on pages 25/26/27/28/35.



Theatre consultant John Wyckham with David Catterall of Zero 88 Lighting Limited.



John Schwiller of CCT Theatre Lighting with consultant Bob Anderson.



Chris Lievaart of Het Musiektheater Amsterdam with Ken Smalley of the ABTT.



Ray Scott of Sound Electronics of Newcastle with Pulsar's Derrick Saunders.



Jivelight's Dave Winfield with Paul Raymond of Par Opti Products Limited.



David Morgan of Action Lighting with Krister Blom of Oscar Lighting of Stockholm.

LIGHTING+SOUND
International

7 Highlight House, St. Leonards Road,
Eastbourne, Sussex BN21 3UH.

Telephone: (0323) 642639

Telefax (0323) 646905

Editor: John Offord

PLASA

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Low and Dedoro launch major new Company

As a result of a "rare opportunity", Bruno Dedoro, president of Coemar, and Mike Lowe, formerly managing director of Strand Lighting in the UK, have formed a new company - Teatro Srl, to be based at Castel Goffredo, Mantua, Italy.

Coincidentally, in September last year, Lowe resigned from his position as managing director of Strand Lighting, and Dedoro was launching his new Tratto and Acuto profile spots at Photokina in Cologne. A telephone call to London resulted in a meeting between the two men, and the creation of the new company.

Their combined skills and experience looks an exciting match, and will no doubt produce some interesting new products and marketing tactics. We understand some new products have already been tooled up, and will be ready for launch at the SIB exhibition in Rimini in May.

Mike Lowe talked to L+SI's editor John Offord at the recent ABTT Trade Show in London. "As the name suggests, the company will specialise in theatrical lighting product," he said.

"The luminaire range will include all the

spots, floods, follow spots and special purpose lights needed by the amateur and professional theatre. Special consideration is being given to the needs of customers with small budgets who need to be able to light a show with a range of lights from 500w to perhaps 2000w plus.

"For the professional theatre, opera house and multi-purpose hall, innovation and improvements in quality is most probably the direction that will be pursued. We will follow with controls and dimmers - perhaps!"

The successful growth of Coemar and the needs of Teatro have created a demand for increased design and production capacity in Italy. In order to meet this demand a new 3,000 sq. metre factory is being built alongside the existing 1,000 sq. metre Coemar plant. The new factory is scheduled for completion in May, and will also house the offices of Teatro.

Double Gold

Celco Inc. have pulled off a major coup in the States. John Lethbridge reported to L+SI that Alan Branton, lighting director for David Bowie has specified two Celco Series 2 Gold's - to be linked together - for the artist's forthcoming world tour. The order has been placed by Showlites Inc. of Compton in California. The tour commences on May 29th in Rotterdam (where the boards will be delivered), with Bowie's UK performance due at Wembley Stadium on June 6th.

USITT - more Standards

At its forthcoming April conference in Minneapolis, the Engineering Commission of the Institute is organising a working session on the +10 Volt Dimmer Signal Standard. It is urging members to take their ideas to the session on April 24th.

In addition to considering the need for a 10 volt standard, the session will also serve as a forum for questions and discussion on DMX512 and AMX192 (see L+SI December) - the current multiplex standards. The Institute is looking to set in motion the machinery for possible amendments to standards to correct errors and omissions.

Capital Promo Truck

A compact, high performance NEXO and C-Audio sound system, supplied by Paul Farrah Sound, has been installed by Capital Radio in its new mobile promotional vehicle, The Capital Radio Rig. The system uses four PC115 full-range cabinets and a pair of PCSub bins for deep bass reinforcement.

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New LA Showroom for Celco/T.M.B.

On February 18th and 19th Celco Inc. and T.M.B. Associates hosted an open-house for several key figures in the entertainment lighting industry to launch their new joint-venture showroom in Los Angeles.

Among the guests who attended were Chris Dale (Aerolites), Clive Standley and Dick Ollett (Avolites Inc.), Brian Gale (Disneyland consultant), Rick O'Brien and Michael Weisman (Duran Duran's production crew), John Lee (Electrotec Productions Inc.), Billy Heaslip (Imero Fiorentino Associates/Barry Manilow's lighting director), 'Red' McKinnon (Klages Group), Doug Armstrong (Pacific Lighthouse), Tina Miranda (Sacramento Theatrical Lighting Ltd.), Clive Forrester and Michael Zarembski (Showlites Inc.), Rocky Paulsen (Stage Rigging Inc.), George Gray (T.V.I. Lighting Inc.), Tim Murch (Towards 2000), and Joen Cano (Visions in Color Inc.).

Equipment on display included Celco Series 2 Gold and Series 2 60 boards, Celco Series 2 dimmers, Celco Connexions digital softpatch, Thomas trussing and instruments, and Amptown's Posispot computerised moving light system.

T.M.B. Associates is run by Marshall Bissett and Colin Waters, and Celco Inc. were represented by John Lethbridge and Mark Ward. The new base is at 3416 W. Burbank Blvd., Burbank, CA91505 tel (818) 842 9652.



David Sutherland of Town to Town Lighting takes delivery of the first order to go out the door from the new premises, and gets a handshake from John Lethbridge of Celco Inc. Also in picture are Marshall Bissett, Colin Waters, and Mark Ward.



John Lethbridge with Clive Forrester of Showlites Inc.



John Lee (right), of Electrotec Productions' whose clients include Rod Stewart and Queen.



Mark Ward (right) of Celco Inc. discusses Celco's new dimmer system with Brian Gale, consultant to Disneyland.

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IMAGINATION 500

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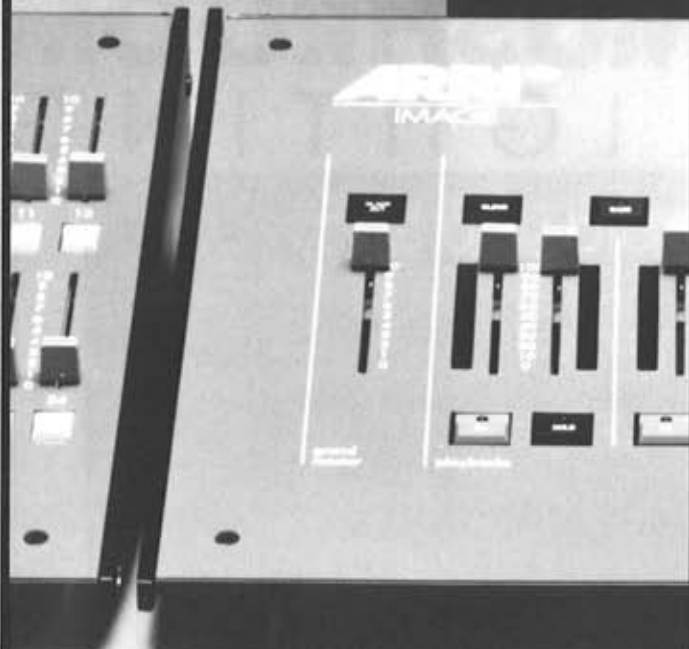
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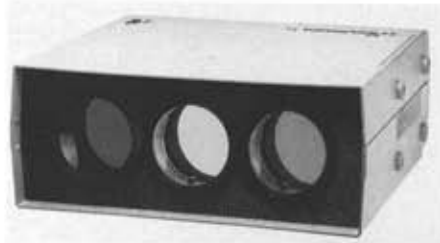
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Latest Thompson Video from Amark

Having recently been appointed the sole UK
importer of Thompson video projection systems,



The new Thompson TVP3000 video projector.

Amark of Cheltenham are using the 1987 Pub
Club and Leisure Show at Olympia (April 7-9) to
introduce the latest model, the TVP3000. This
projector has been re-designed using the latest
tubes and digital circuitry giving high brightness,
ultra sharp images and excellent colour balance
- making it far superior to its predecessor, the
TVP01, say Amark. Picture quality is maintained
after original installation by a simple press-button
hand-held control unit.

Tannoy's Golden Sound

Tannoy Limited has been awarded the Japanese
Golden Sound Award for a second time, and is the
only manufacturer to have won the award from
the Japanese audio industry more than once. In-
itiated in 1982, the award is judged by a panel of
independent reviewers. Tannoy first won in 1982
with their 'Westminster' speaker and was
honoured again with the 1986 award for its RHR
Special loudspeaker.

The company celebrated its 60th anniversary in
1986 and has been successfully exporting high
quality products to Japan for 25 years where they
are the largest European importers of domestic hi-
fi loudspeakers. "It is good to see that British
technology and workmanship can triumph under
the most competitive conditions," said Tannoy
chairman Norman Crocker.



Norman Crocker receives the Golden Sound
Award from the chairman of the panel of judges.



13th Century Video

A recent £100,000 face-lift by Whitbread
Yorkshire at the 13th century stone barn behind
the ancient Docwra Bar of the Gloucester Arms in
Penrith made way for a 120-inch video screen and
accessories with satellite TV providing non-stop
all-day entertainment.

The installers, Big Screen and Satellite TV of
Dorking in Surrey, have since provided Panama
Joe's at Leeds with two screens which they report
have paid for themselves in eight weeks, and at
Cambridge's Route 66 night spot 4 screens have
been put in.

The somewhat smaller Paradise Entertainments
in Reading now sports the 'biggest and brightest
screen in Berkshire', and as pioneers in UK TV pro-
jectors, their first installation at Master Robert in
Newquay Cornwall in 1977 has run from that time
without servicing, the company told L+SI.

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£65,000 Pulsar Investment

A new Shape Beta CNC punch machine has just been installed at Pulsar's Cambridge factory. It enables programming of a complete sequence of holes and tool changes, making panel production both more accurate and efficient. It also gives the facility for very quick production changes, and allows the company to make modifications to product specifications very easily. Pictured above with the machine are director Ken Sewell (left) and production manager John Whittaker, who has been spending all his evenings writing up the necessary programmes!



Bose in Bradford

VIP line-up at Dial Sound and Lighting's recent 'open house' at their Bradford headquarters: (left to right) Barbara Churchill and Tony Cowell (Bose), Andy and Kris Blackwell of Dial, and Barry Turner of Citronic.

Exhibition Diary

Pub, Club and Leisure Show

April 7-9, 1987.
Olympia 2, London.
Anges Ltd., Europa House, St. Matthew Street,
London SW1P 2JF.
Telephone: 01-222 9341.

Nightclub & Bar EXPO

April 11-15, 1987.
Georgia International Convention Center,
Holiday Inn Crown Plaza Hotel, Atlanta, USA.
Nightclub and Bar Magazine,
305 W. Jackson Avenue, Oxford, Mississippi 38655.
Telephone: (601) 236 5510.

USITT Conference/Exhibition

April 22-25, 1987.
Hyatt Regency, Minneapolis.
Show Manager: Richard James, 486 Fuller-ton
Court, San Jose, CA 95111.
Telephone: (408) 225 6236.
National Office: 330 West 42 Street, Suite 1702,
New York NY 10036.
Telephone: (212) 561 5551.

Epo Musica, Madrid

April 22-26, 1987.
Madrid, Spain.
Organised by IFEMA (Institucion Ferial de Madrid), Avda
de Portugal, sin Casa de Campo, 28011 Madrid 11011.
Telephone: Madrid 470 10 14.

AUDIO VISUAL 87

April 27-30, 1987.
Wembley Conference Centre, London.
EMAP/MacLaren Exhibitions Ltd.
PO Box 138, Token House, 79-81 High Street,
Croydon CR9 3SS.
Telephone: 01-688 7788.

SIB Rimini

May 4-8, 1987.
Rimini, Italy.
Ente Autonomo Fiera Di Rimini,
PO Box 300, 47037 Rimini, Italy.
Telephone: 0541/773553.

Lighting World 5

May 11-13, 1987.
New York.
National Expositions Company Inc.
49 West 38 Street, Suite 12A, New York NY 10018.
Telephone: (212) 391 9111.

Sound Comm 87

May 19-21, 1987.
The Business Design Centre, Islington, London.
Organisers: Batsite Publications Ltd.
Pembroke House, Carpsbourne Road, Hornsey, N8 7PE.
Telephone: 01-340 3291.
(Assoc. of Sound and Communications Engineers).

NAMM Exposition

June 27-30, 1987.
McCormick Place, Chicago, USA.
Larry R. Linkin, 500 N. Michigan Avenue,
Chicago IL 60611, USA.

PLASA Light and Sound Show

September 6-9, 1987.
Novotel, Hammersmith, London.
Exhibition Bookings: David Street,
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General Enquiries: PLASA general secretary,
Roger Saunders, 1 West Ruslip Station,
Ruslip, Middlesex.
Telephone: (08956) 10718.

Nightclub & Bar EXPO

November 3-5, 1987.
Atlantic City, USA.
Nightclub and Bar Magazine,
305 W. Jackson Avenue, Oxford, Mississippi 38655.
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Entertainment and the Arts '87

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Electrosonic World

The fourth issue of 'Electrosonic World' has just been published by Electrosonic Limited under the editorship of Robert Simpson. It is not a company newspaper in the conventional sense, but contains news of world-wide applications of sound, lighting and audio visual techniques, and its 16

tabloid pages are full to the brim with an interesting mix of information, amply illustrated.

The publication is intended for the user and specifier of lighting control and audio visual equipment, and the emphasis is on successful applications, with stories from as far afield as Vancouver and Sydney, Hong Kong and Stockholm, Dudley and Dumfries.

Single copies are available, free of charge, from Yvonne Hegarty, Electrosonic Limited, 815 Woolwich Road, London SE7 8LT telephone 01-855 1101.

Another Yamaha for Hardware House

Hardware House (Sound) Limited of London has recently purchased its second Yamaha PM3000 40 channel mixing console. The company bought the first UK PM3000 in March 1986, and since then it has been used continuously on the theatre musical 'Cabaret', both on tour and in the West End. The second console forms part of a control package which the company is supplying for the current Howard Jones tour of Britain and America.

Hardware House engineers have found the VCA grouping and mute controls to be particularly useful in both theatre and concert situations. "Considering the comprehensive facilities they offer, the mixers have proved extremely reliable and surprisingly user-friendly," director Tim Foster told L+S.

Opti's New Catalogue

Always one of the best-looking available, Optikinetics have just published their new, 32-pp,

full-colour catalogue. The Quatrafog professional smoke system, Quasar Xe900 strobe projector, and the MK3 soundscanner system, recently added to the company's range, are all fully illustrated. In addition, Optikinetics' expanded line of strobes and controllers now includes Terrastrobe, Globe strobe, and an 8-channel strobe control unit. Details of their Trilite structural system together with examples of recent projects utilising the system are also shown.

Copies may be obtained from Optikinetics or their dealers and distributors world-wide and they will also be available to visitors at their stand at SIB in Rimini in May.

DOD/Audio Logic in UK

Sound Technology of Letchworth have been appointed UK distributors for the professional audio products from DOD and Audio Logic.

DOD was founded in 1974 and has now become one of the world's major manufacturers of signal processing equipment, Audio Logic being one of the product lines they manufacture. The company's 45,000 sq. foot production facility is highly automated, with computer-aided manufacturing and design, automatic insertion machines, and wave soldering machines, as well as a silk screen facility and two state-of-the-art paint booths.

DOD have a wide range of professional graphic equalisers as well as a broad selection of other signal processors. In the Audio Logic range there are sampling digital delays (up to 7.6 secs at 15kHz), as well as noise gates and compressor limiters.



Lighting (Avitec) and Sound (Turbosound) at the Royal Albert Hall

The Technics World DJ Mixing Championship Finals were held at the Royal Albert Hall in London on March 9th. Avitec's lighting rig, tilted at 15°, used 16 Sun Flower projectors for the basic effects, with added support from Majorbeams, a bank of Kremesa CR56/100 high power spots, 3 Sputniks, and 8 Kremesa CR90 super scanners. Tony Kingsley of Avitec warmly praised the efforts of Chris 'Neon' of Neon Light Associates and his two-man crew who worked non-stop for 18 hours prior to the event to ensure everything was ready for action at 8 p.m. on the night. Turbosound's cluster was the largest of its type ever flown in the venue. It was created from a total of 42 TSE-111 mid/high enclosures and 12 TSE-118 bass enclosures. At stage level a further four TSW-124 sub-bass enclosures and six TMS-4 full-range enclosures were used, with six TMW-212 monitors providing on-stage sound. Full 360° coverage was achieved, with vertical dispersion of 110°. Installation was by Turbosound's London distributor, Electromusic.

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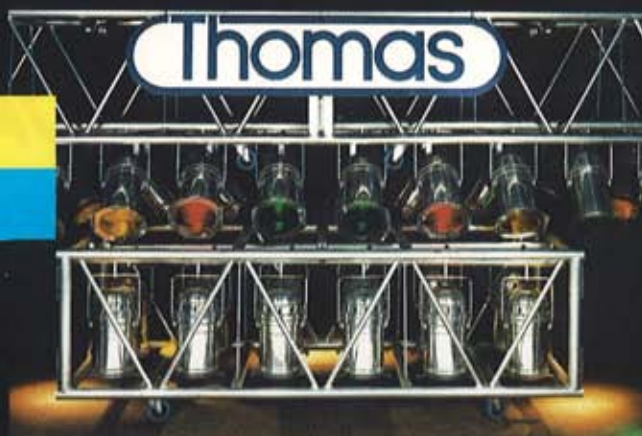


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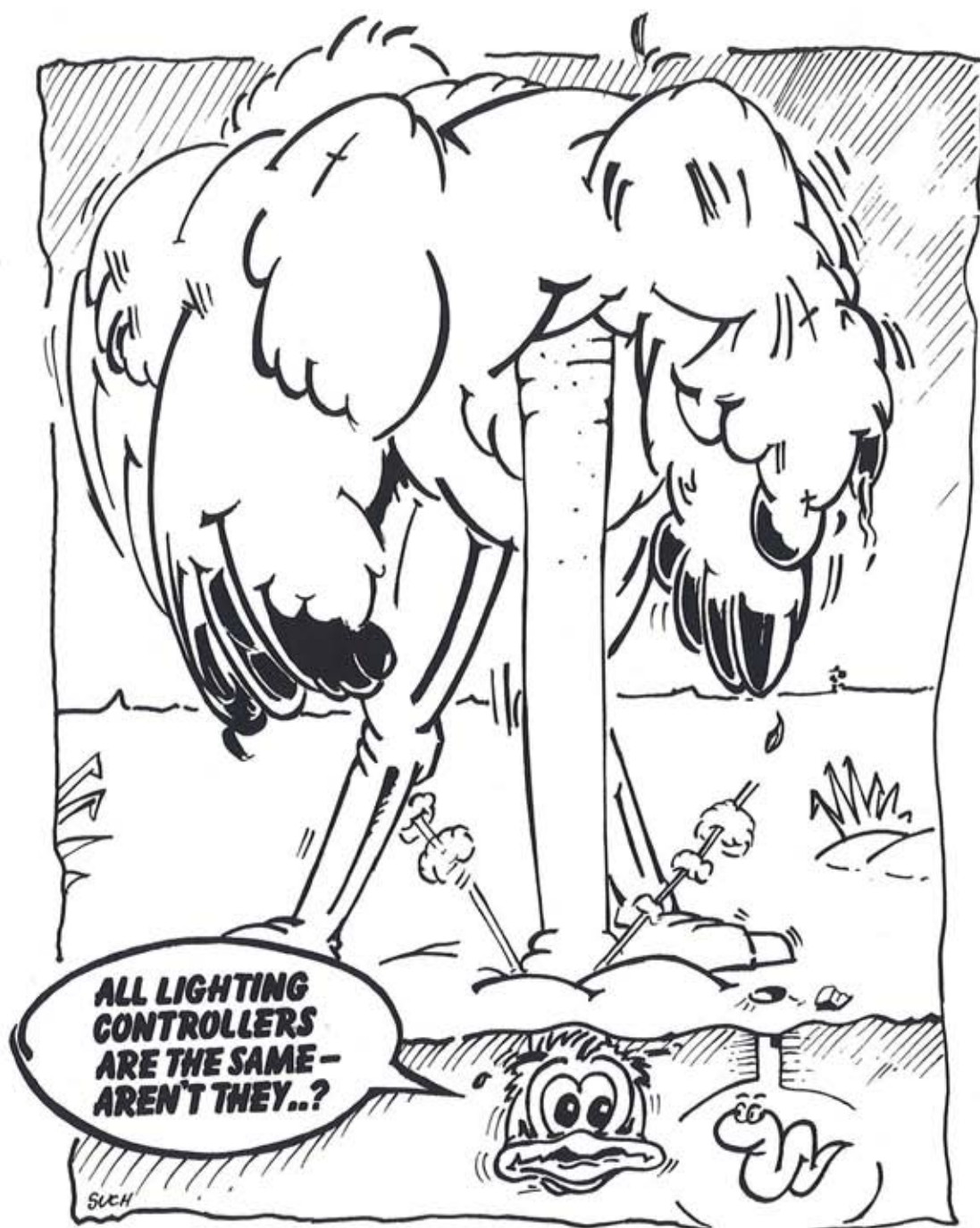
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A Great Day Out Indoors

John Offord visits the new Leisure World complex at Bridlington, where the local authority has installed a major discotheque operation as part of its complete family entertainment package

Bridlington's need for a major new tourist attraction - an all-weather, multi-entertainment complex operating all year round - was recognised by East Yorkshire Borough long before the Leisure World site works began just two years ago. With the market for traditional seaside holidays in long-term decline and with increasingly fierce competition both at home and abroad, the town badly needed a fresh strategy to carry it into the 21st century. Above all it needed a flagship development like Leisure World to become a symbol of the new-look resort.

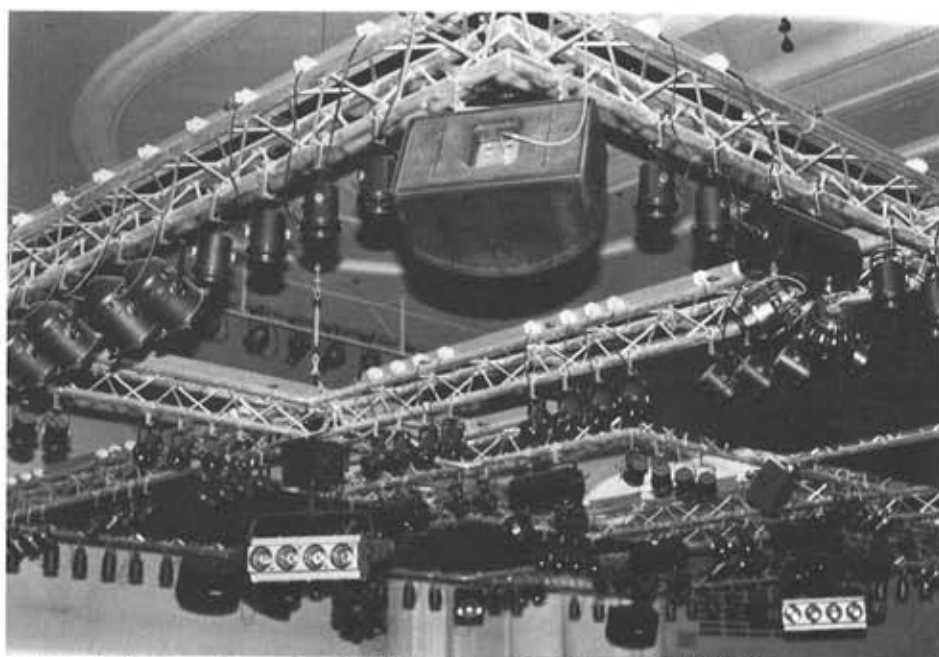
To build a complex of the size, quality and sophistication envisaged, around £10 million would normally have to be found, and few were confident that a local authority of East Yorkshire's status could contemplate raising that kind of money.

A brilliant solution was to emerge. By the beginning of 1983 interest had focused on the idea that the fabric of the two existing Tourism Department buildings, themselves dated in concept, could be incorporated within a new complex more in tune with present-day demands. These were the Three B's Theatre Bar, a relic of the 1930s, and the Indoor Swimming Pool nearby. The site is at the heart of the old established tourist area, and signs were that the project could be completed at less than half the cost of building from scratch.

A long period of study and surveys followed, and the problems of finance came very near to making the project a non-starter. The council had to put its money where its mouth was and give a firm commitment to the £4m scheme before an EEC grant could be considered. With assured support from Humberside County Council, the tourist board for the region, and the Department of the Environment, they decided to go ahead.

March 1985 was a crucial period in the Leisure World story. In that month a council deputation flew to Brussels to argue Bridlington's case, the main building contract was awarded - with site works to begin within weeks - and the county council demonstrated its faith in the scheme by handing over a cheque for £250,000. But it was not until seven months later that news finally came through that the council's determination had paid off in the form of a £2,125,000 grant from the EEC.

Due for a royal opening by the Duchess of Kent on April 4th, the Leisure World complex includes three pools, complete with water chutes and playfloats, a sauna and solarium, a bowls hall that doubles as a



A diagonal view across the newly installed discotheque rig at Leisure World, Bridlington.

children's play area in summer, food bars, amusement areas and viewing terraces. In addition, what was the old Three B's Theatre Bar is now a major entertainment venue that can cater for theatre, family entertainment, variety shows and disco dancing.

Essentially the stage area has remained the same, with little up-grading necessary as a major up-grade of equipment had been carried out three years ago. What is totally different, and totally new, is the installation of a massive disco lighting and sound rig situated over the flat floor area in front of the stage and proscenium arch. And this giant 9m x 10m truss arrangement, which can be moved upwards to the auditorium ceiling to preserve sightlines for theatre-style productions, is the centre part of our story. It is an interesting development that local authorities are prepared to spend big money to provide up-to-the-minute equipment for a light and sound show that can compare favourably with most of the custom-built discotheques in our major towns and cities, and to the high standard visitors will expect.

The discotheque installation was undertaken by Dial Design of Bradford under the direction of Andy Blackwell. Like many local authority projects it had a long time-span from conception to completion - three years, in fact - and far longer than normal for a 'disco-only' job. Equipment had to be carefully chosen, because a large proportion of it was ordered and paid for and put into store for 18 months before it was actually installed, and 'fashions' can change quickly in this area of the entertainment business.

"The consultants, FHB Partnership, came to see me to organise the whole deal on behalf of the council," explained Andy Blackwell. "They'd had word that we knew what we were doing, and we entertained them and impressed them with the equipment in our showroom. From there we visited the Fron-

tier Club at Batley where I'd worked on the original installation. It was an excellent proving exercise. With my assistance they then decided what equipment would be used on the project."

Working on a local authority scheme demands a different approach when compared to the more usual discotheque installation. "We had a 300-page spec to deal with," explained Andy Blackwell, "and the consultants had never done a disco before. I think they understood we knew what we were talking about, and we just took it from there."

continued on page 17



Entrance to Leisure World - the site covers almost 3 acres on Bridlington's seafont.



Chris Brunning is stage manager at Bridlington's new Leisure World.

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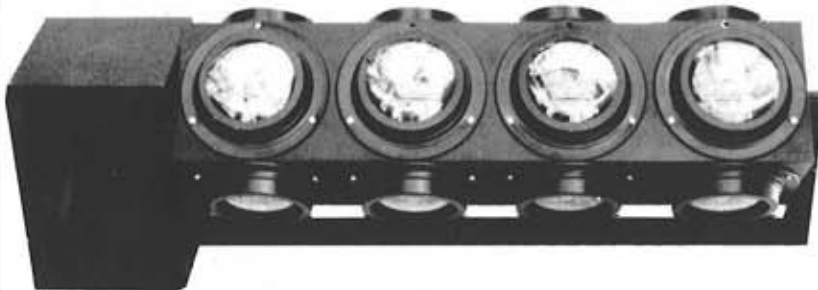


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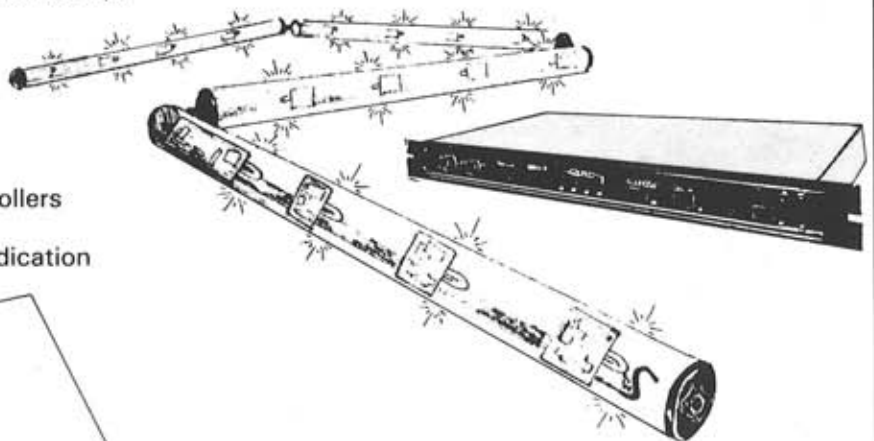
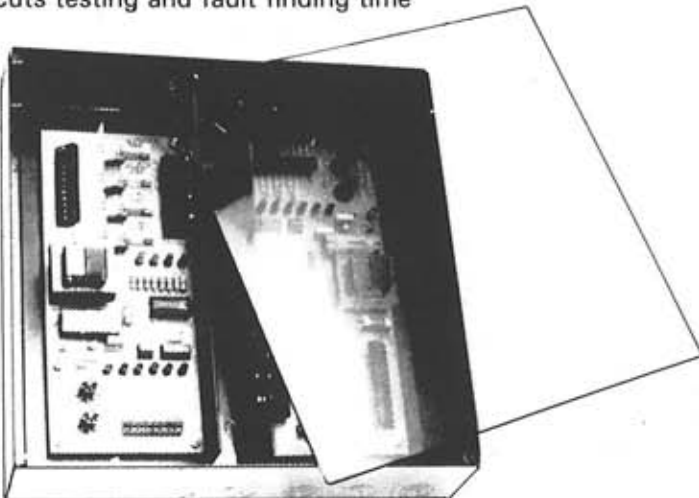


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Added potential - a fully fledged discotheque lighting and sound rig gives extra performance and income options at Bridlington Leisure World.

"We had to install to a very high standard - not that we don't install to a high standard anyway - but down to things like plastic nuts and bolts on plastic trunking so that there was no chance of wires shorting on metal ones. Also, we had to label the wiring every four metres, and it was a very big run, with 64 circuits. It was a long distance from the rig to the powerhouse!"

Leisure World opened its doors to the general public on March 6th, and in the three weeks up to the point where this article went to press over 30,000 people had been through the complex. Two major attractions have proved to be the swimming and leisure complex and the discotheque, and the management are looking to the disco part of the operation to enable the

doors to be kept open into the small hours, with the council-owned bars the main beneficiary.

Summer entertainment in the venue this year will run for over three months, from July 4th to September 11th, with a Family Laughter Show from 7 - 10 p.m. followed by an hour of disco entertainment. For an hour from 11 p.m. to midnight there will be a late show - Follies by Night - followed by disco through to 2 p.m.

"We had to meet all tastes, cater for modern trends, and provide entertainment for the full family," said general manager John Colgan. "The disco is part and parcel of that."

"The reaction to it has been first class, and the discotheque is doing the job it was bought to do. It is very professional, and it was paramount that we installed a top job."

Equipment in the Leisure World Entertainment Centre

The rig is constructed from Optikinetics Trilite

system, and is a rectangle measuring 9m x 10m.

Control equipment includes a Pulsar Modulator 4, Pulsar programmable touch panel, with a Pulsar 6 x 5 amp switching pack, a 6 x 10 amp dimmer pack, and 2 Pulsar 6 x 5 amp dimmer packs.

Equipment on the rig includes 160 Pulsar pin spots, 16 Pulsar Par 56 lanterns, 2 Coemar Comet 16, 8 Coemar Rotamax 2 scanners, 2 Clay Paky Sputniks, 4 Pulsar Jumbo strobes, and a specially constructed fibre optic ceiling display.

Smoke is provided by an Optimist Turbo.

Speakers consist of 8 Bose 802's on the rig, and 4 Bose 302 bass bins in the stage front. There are 2 Citronic PPX900 amplifiers, a Citronic 460 mixer, and a Citronic 220 mic mixer. Turntable is a Technics SL1200, and a Technics compact disc player has been installed.

The DJ console is situated at disco floor level alongside the pros arch stage left.

On-stage PA sound is provided by 4 Bose 802's on the proscenium arches, and a Studiomaster control, a Yamaha 31 band graphic equaliser, and a Teac cassette deck are situated in the side-stage control area.

Movement of the rig is by a hand winch positioned side stage.



Paul Stainton, stage assistant and DJ pictured at the disco controls.

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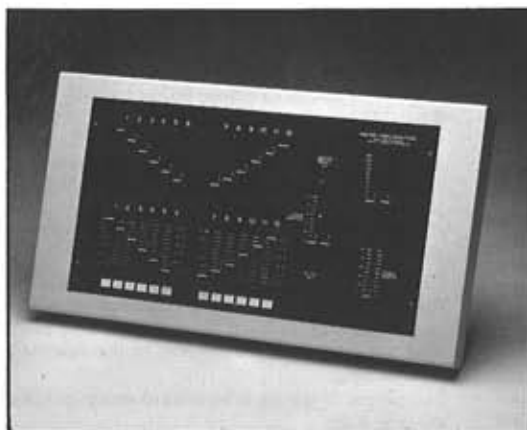
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The Frontier Club

Batley's New Style in Variety

The original and purpose-built Batley Variety Club opened its doors for the first time in 1967, and it was unique. Johnny Mathis, Roy Orbison and Gene Pitney were regular, and exclusive, visitors as were many other big names. But within just a couple of years there were three other major venues working the same format - and all within a half-an-hour drive of Batley.

The hay-day was short-lived, and by the mid-seventies, with massive competition and the ever-rising fees demanded by international stars and their agents and promoters, things became very difficult.

"It had reached a point of utter saturation," explained the Frontier's present owner Derek Smith, who had been involved with the club's entertainment during the first years of its existence. "I got out in 1974. I felt that I just couldn't offer any more."

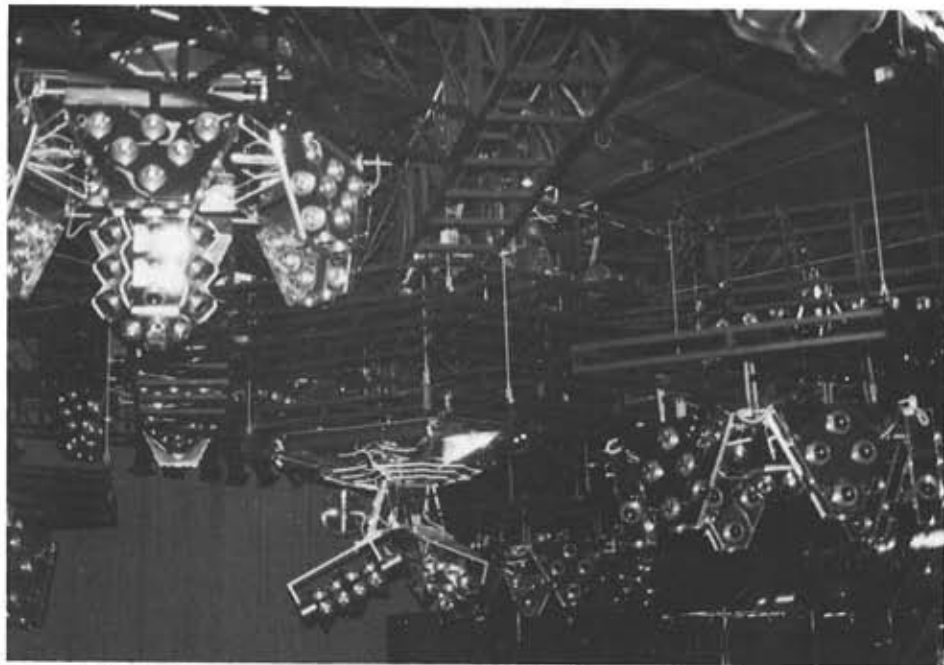
The venue eventually closed in 1977. "The Sheffield Fiesta went first, this went in 1977, and strangely enough, the Wakefield Theatre Club, which was the poorest of the lot, and which had had the shakiest start, managed to last until 1981," said Smith. In large part it was the end of an era for this form of entertainment, and the major acts would remain in concert halls or move on to occupy major leisure centres springing up around the country.

But Derek Smith hadn't forgotten about the venue. It was now in the hands of the Official Receiver, and derelict into the bargain. After a considerable time spent haggling over the price, Smith and his partner bought the Club in 1981, and a new era began - this time as 'The Frontier Club'.

"When I opened it again there was very little seating - it was all drink islands with people standing around talking and then going for a dance. It was just too severe a change, so we put some of the seating back in."

A moving lighting rig had been installed by Peter Kemp with equipment and lighting design by Andy Blackwell of Dial Design in Bradford (see this month's 'Profile', page 38). "I think at that time I was the first man to have a moving rig," he claimed.

Over the past five years the venue has developed its personality in a different and multi-dimensional way. "The beauty of this place is that it is open to other aspects of the



A close-up of the new lighting rig at Batley Frontier Club.

industry - conferences, demonstrations, body building, seminars, fashion shows, and so on. Over the past two years this has developed more and more and we are really making the place work. What is more, we can change all the lighting and it becomes a discotheque."

The disco is a fundamental part of the programme - a two-hander with live entertainment. Instead of spending money on the stars, Derek Smith has put much of it into the lighting and sound equipment, and a major refurbishment took place at the end of 1986.

"Late last year we went a bit more up-market with this Malham gear. It's beautiful stuff!

"We had to take the weight off the roof for safety purposes, and we called in Peter Kemp who devised a lifting system with four vertical screw jacks. The basic rig is split into five units, and we installed it with Malham centre pieces. So I have the effect of everything moving, but with no weight on the roof. I reckon we've now got five years to add things to it - it's 40 feet square - and

we have a bigger dance floor than most discos, with 1600 square feet of moving lights," he enthused.

The floor immediately under the rig is on a hydraulic lift that has two basic positions. At the low level and with the rig lowered, it becomes the disco dance floor. Raised, and with the lighting rig moved up, it provides a thrust extension to the main stage behind.

"We said from the start that the Frontier itself was going to become the attraction, and to that effect I think we've scored," said Derek Smith. Major names are still presented at the venue - Freddie Starr is due for a one-nighter there in April, for instance - but the reliance on big names every week has gone for good.

Ian Hopkinson, sound engineer for the venue, and longest serving member of the technical team, outlined their programming philosophy. "We have developed a format where we play from Wednesday to Saturday on an 8 p.m. to 2 a.m. licence. First of all we put on a 'Disco Spectacular' followed at around 10.30 p.m. by a cabaret spot for



Live entertainment and disco is the staple diet of Batley Frontier Club.



Derek Smith (left) and James Eynon take a look at the light show during a break in commissioning.



Lighting is the 'star' at the Batley Frontier Club.

about an hour or so. The rest of the evening is a straightforward disco show with a 'hi-tec' spectacular around midnight."

The atmosphere at the venue is an excellent one, and it stems through from Derek Smith at the top. On the day I visited the venue he was at work alongside the technical crew polishing and servicing equipment, and making adjustments to the lighting centre-pieces with James Eynon of Malham Limited.

"Everyone mucks in," explained Ian Hopkinson. There are six technical staff in all; three who actually produce shows. I basically direct, because I've been here the longest, but officially I'm the sound engineer. I also cross-over to the lights. We have Darryl Jones who is stage manager and who gets the acts on, and Mark Powell who is our lighting engineer."

The venue has always gone for a Martin sound system, a link with past days, and they have a full range system. "We have six RS1200 cabinets each side, powered by racks of two Crown DC300's - a very standard set up - and we run a sub bass system underneath that which involves four 218's per side. The total power of the system is about 15 kilowatts depending on the night. The mixer is a Midas 32 into 8 into 2 which was originally bought in for Johnny Mathis."

On the lighting rig six Malham Centaurs share the honours with a specially-designed Malham centre-piece, and the venue has three further units in store which will eventually be hung over the stage area itself - in a very similar manner to the rig on 'Time' in London's West End. There are 120 Par Cans surrounding the moving pieces in various configurations.

"We tried to get rid of the idea of 'old hat' helicopters and the like. Everyone's got those," he said.

"The control for lighting is based around



Ian Hopkinson (right) with Mark Powell.

Malham's own controllers with Pulsar units to interface everything together, because the six units are worked off one controller. The rest of the lighting is Pulsar, and all switchable and matrixed with a programmable touch panel. The control is an Electrosonic rock board - a standard 60 channel - and it serves the purpose if you have a good operator. The next phase of up-grading will be on the control side so that our work is not quite so taxing," said Ian.

The two laser units were installed three years ago by Laser Systems, and are controlled by Maestro controllers. "We are just beginning to discuss buying some more," Ian Hopkinson explained.

All control is situated on a balcony area entered from the main offices of the

building, and it is centrally located directly in line with the front of the rig.

* * * *

The Batley Frontier Club is still a family venue, and the visitor range covers all ages, despite being a number one discotheque it has retained its theatrical atmosphere, with human involvement and a 'show must go on' spontaneity. The technicians are craftsmen, and have a broad knowledge of the industry.

In retaining some of those links with the past it has made its place in the future much more assured.

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Looking Italian

An up-front report on SIB Rimini

All systems are go for SIB 87! From the offices of the Rimini Trade Fair Corporation (organisers of this key show in the disco equipment field with the collaboration of the Italian Dance-hall Owners' Syndicate), where the last minute preparations were reaching fever pitch, Fair president Rodolfo Lopes Pegna stated: "For a show which is just about to celebrate its fifth 'birthday', our incredibly successful track record confirms yet again the fact that the exhibition was tailor-made for the requirements of this constantly evolving and growing industry."

Unofficial forecasts in fact put SIB 87 exhibitors at approximately 430, with 130 of those coming from outside Italy. Stand space will obviously rise consequently and is forecast at 24,000 sq.m., a hefty 6,000 sq.m up on the previous show's figures.

Although as always the cross-section of product on show at SIB is inimitably comprehensive, and includes among the many trade sectors furniture and fittings which reflect the Italians' renowned 'style', the biggest share of space (and almost certainly visitors' attention) will doubtless be dedicated to lighting, effects lighting and related product.

It goes without saying that manufacturers such as **Clay Paky** and **Coemar** will be the first on many trade visitors' lists of stands which are a 'must' to visit, but at SIB 86, several other smaller firms such as **King's Sound**, **T.A.S.**, **ProgramSistem**, **Nisel**, **Lampo** and **F.A.L.** proved that they could give the biggies a good run for their money. **King's Sound** of Padova has an interesting line in liquid-repellent controllers for its strobes and lighting effects, **T.A.S.** an impressive range of lighting, motorised effects, special effects and one of the few ranges of trussing manufactured in Italy for concert use. **ProgramSistem** will be showing its Alien effect, launched at the PLASA Show by their UK distributor, **Lightfactor**.

Several Italian companies are principally installers, but also have a range of product of their own. Two of these worth checking out are **Ampilux** and **W.R. Ellettronica**, both of which pulled healthy crowds of trade visitors at SIB 86.

Italian manufacturers of lighting controllers include **Artick** of Milan, with desks aimed predominantly at the theatre and concert market, **SGM** of Colombarone with rack mounting units for club installation, and **Fly** of Castelgoffredo with a stylish range of modular mixers suitable for both theatre and concert use plus the high end of the club market.

Audio equipment will not be relegated to second division status by any means, and as well as all the major names that the rest of the world has to offer, visitors to the **LEM** and **FBT** stands will vouch for the impressive range of products on show. Initially group P.A. manufacturers, both have complete lines of equipment purpose-built for club use.

As of last year, the **MAGIS** Exhibition of Equipment and Technology for Theatres and Cinemas will be held concurrently with SIB 87, but this year **MAGIS** will have a couple of surprises up its sleeve. The first is the fact that even more leading manufacturers have

confirmed their participation after the successful results of last year's first 'edition'. These include industry heavies such as **DeSisti** of Rome, one of the world's leading manufacturers of specialised lighting for theatre, film and television use.

Secondly, some companies with product designed and manufacturers for installation in both clubs and theatres have decided to move to the **MAGIS** pavilion this year. Names of particular interest involved in this move include **Coemar** and **Spotlight** of Milan.



The TAS Tristar.

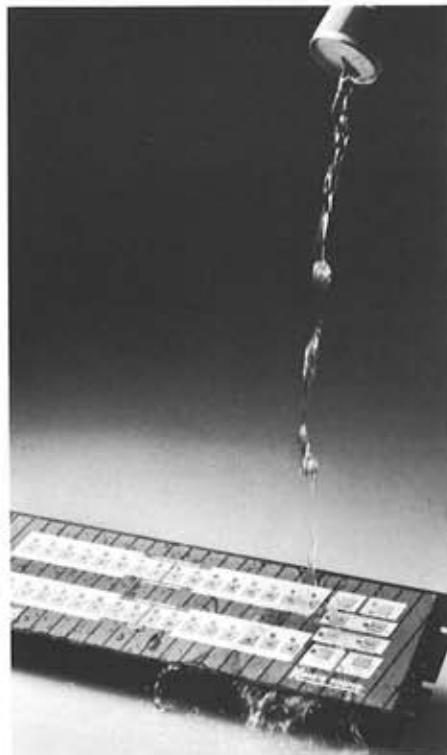
As SIB/MAGIS organisers confirm, this move will further improve crossover probability, particularly in the lighting sector; an added bonus to both exhibitors and visitors to the Adriatic town's expo.

Another person particularly pleased with progress made since SIB 86 is Nicola Ticozzi, president of the Italian Discotheque and Theatre Equipment Manufacturers Association (A.P.I.A.D.) "Our membership has risen, and we now have almost 20 member companies. We shall have an APIAD stand at this year's London Light and Sound Show with a financial contribution from the Italian Overseas Trade Board and at SIB hopefully shall be having informal discussions with



DeSisti Leonardo 2000w fresnel spotlight.

representatives of the other member associations of E.F.E.T., the recently-founded European Federation of Entertainment Technology (PLASA, AITE (Spain), DIN (Holland) and VDDA (West Germany), with a view to holding an official presentation of the Federation," he said.



King Sounds' 'drink proof' control unit.

The fact that the above mentioned representatives are at SIB 87 is only the tip of the 130-strong contingent of foreign (i.e. non-Italian) firms exhibiting at Rimini. Leading manufacturers will converge on SIB from the UK (almost certainly up on last year's figure), Spain, France, USA, West Germany, Holland, Japan, Scandinavia, and more. As the Fair president put it: "All the latest innovations that the world's leading firms have to offer to completely fit and furnish a dance venue - and the same criteria apply for **MAGIS** in the theatre, film and television production sectors."

One last point worth more than a mention is the fact that the Rimini Trade Fair Corporation, as well as organising a busy programme of collateral events (debates, conferences, seminars, etc.) in conjunction with SIB and

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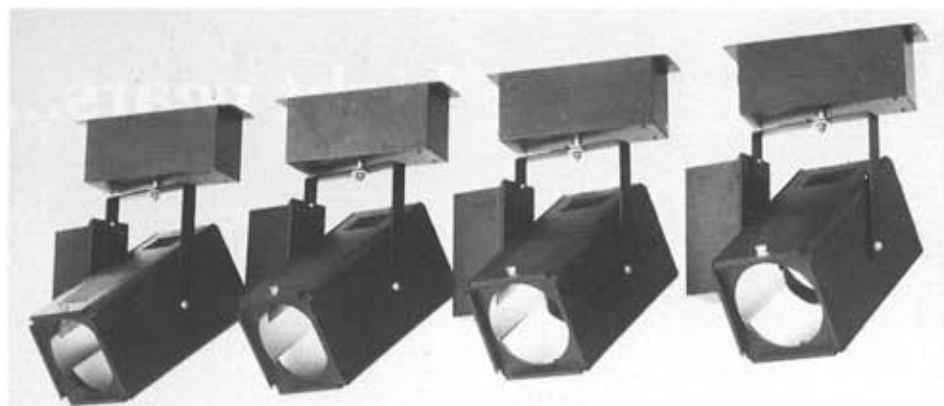
MAGIS and offering absolutely all the facilities visitors could hope to find at an international show, has also confirmed the free coach service launched at SIB 86. This service operates between the Rimini Trade Fair and Bologna airport (the nearest international airport to Rimini) and its 4-5 daily trips to and from Bologna coincide with arrival and departure times of the main Italian and international flights (to and from London, Paris, Munich, Frankfurt as well as Rome, Milan and other Italian centres).



Laser Systems' new Mini Light.

With Britain's input for SIB and MAGIS due to reach record levels, L+SI undertook a quick check-out on some of our exhibitors making preparations to cross the Alps.

For Zero 88 it will be a chance to play their five-



Spotlight's 'Dancer' - motorised Par 64 with pan/tilt.

card hand of club products with Touchlight, Mercury, Sigma, Delta, and the all-new 'Orion' control. "The Zero 88 stand will be something of an eye-opener," said Freddy Lloyd, "with some fruity new products." This year the Eclipse modular memory lighting control will make its appearance on the stand of Coemar, their Italian agent.

Many companies were unable to give us detailed information on new products because they were at the final stages of development, and also wanted to retain an element of surprise. Neil Rice of **Optikinetics**, who will share a major stand area with **Mode** promised some surprises in addition to their latest range of new products, all under cover of a new two-tier Trilite structure. Bob Hall of **Anytronics** promised some more new products, plus additions to their power pack and strobe ranges, with many cross-related products in the line-up.

Laser Systems will be sharing a stand with their agents Asco Italia of Milan, and will be showing their new Mini Light and Giro Light in addition to their usual laser products. **Multiform** will once again share a stand with **Cloud Electronics**, and both are opting for a repeat of their Frankfurt Music Fair performance. **Turbosound** will be on

the stand of their Italian agent, Audio Link of Parma. **Lightning** will again be present - with the Calibri range prominent, with some new innovations - in addition to their own trussing system ranges.

Icelectrics will have a huge range of products of show at Rimini, including new Mosfet amplifiers, a 12-way zero volt switching pack for lighting, and a 12-way dimmer panel. Another regular, **Lightfactor**, will also be showing new product, after their 1986 award for Light Processor as most innovative product.

Two new companies to the SIB scene will be **Cerebrum Lighting**, with Celco and Powerdrive in tow, driving to Italy direct from Expo Musica in Madrid, and **Laserpoint**, who have taken a major show area to announce themselves all in one go.

Pulsar will be in attendance, of course, but this year on their own stand. At previous exhibitions they have appeared on the stand of Clay Paky, their northern Italian distributors. "We had hoped to be right alongside them," Paul Mardon told L+SI, "but stand layouts didn't allow for this."

Needless to say, our June issue will give you a full report of all new product introduced on to the market place at SIB and MAGIS.



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Down by the Riverside



Graham Walne reviews the 1987 ABTT Trade Show

The Trade Show of the Association of British Theatre Technicians began life primarily as a medium for the encouragement of small businesses. Over the years the event has been staged behind the proscenium arch of theatres across London, and Riverside Studios has been its home in recent years. The very theatricality of the venues has often lent an atmosphere to the event that would have been lacking in the more usual exhibition spaces.

However, next year the demand for space will be even greater, and Riverside will be smaller since one hall will by then have become a cinema. It will pose a particular problem for organiser Roger Fox, who is also caught between the crippling regulations of the larger venues and the need to keep down costs. Personally, I think that it is time the larger stands were charged on an even greater pro-rata basis than the smaller ones in order to attract the many skilled freelance individuals who need a market-place, and who are the life-blood of the theatre. Whilst the number of exhibitors has grown over the years the percentage of small stands appears to have reduced, and it was these people who gave the event its *raison d'être*.

Traditionally the event provides an excuse for technicians throughout the theatre world to gather round a glass and discuss their latest trade launch. This year, the good news is that not only was attendance up (to 2500) but that it included a wider variety of people. Many stands reported seeing almost every television company represented, and

serious customers like this are important if the event is to continue, since there is no shortage of exhibitions which the larger companies can now attend.

Out of all proportion to the number of stands they occupy, lights usually manage to attract the lion's share of attention. This year was no exception since not only did they flash and change colour, but also move as predicted in L+SI February issue. No less than 14 different systems were on show, a vast change from the days when the award-winning Pancon stole the show. The **Optikinetics** Spectron from ACR was the only remote pan-and-tilt spotlight to be able to cross-fade from one colour to the next, and cost for 8 units and control is £22,000. The smallest and fastest remote, the Colibri, comes from **Lightning Leisure Marketing** 'The Tube' said it brought a new dimension to pop-tv. Cost for 8 units is under £5000. Lightning's stand also showed curved trussing; the only standard product of this type as far as I am aware.

Whilst theatre people may have taken seriously the concept of remote control, so far nothing has been produced which besides being cost-effective is also silent and accurate enough for their needs. **Light Works** is about to change that. Their add-on remote service can control any 12 functions including focus, zoom, iris, and barndoor setting in addition to the usual pan, tilt and colour, but the motors are also quiet and accurate to one-third of one degree. Cost for 8 1kw spots is £14,000 and there are substan-

tial discounts for quantity. This seems like a lot of money, but think of the alternative cost in all those repertoire houses of refocussing several times each day being carried out by shift crews. I think that the Light Works product now puts within sight the lighting designer's dream - a small rig over which he has complete control, and which he can direct in response to what he sees on stage.

Still on spotlights, but of the more conventional variety, **CCT Theatre Lighting**, in their 21st year, have introduced an improved 2kw Silhouette with a 60% increase in light output, and the Project range has also been upgraded. We do have a few long throws in this country, and CCT have therefore introduced a nice 5 degree profile in 1 or 2kw. Look out also for a fast semaphore colour change which doesn't go to white on the change - ideal for what I still call Variety, and echoing those old special Strand units I used to change on the upper circle at the London Palladium years ago! Across on the **Strand** stand the only new spotlight (I cannot call them luminaires - it's taken me ten years to stop calling them lanterns) is the Punchlite, an improved Par Can. I'm not so sure about applying the word improvement to a device that requires you to spend £5 extra on an optional handle in order to make safer the process of turning the lamp.

The American Leko has achieved cult status in this country, but unlike some cults the attention that this range of profiles has been receiving is deserved. Nice then to see



Jem Wilshere of Triple E with their new curtain track linear motor.



Tim Burnham of Arri explains Imagine 250, launched at the Show.



DTL were showing their Multiset and Chameleon controls and a new effects controller for up to 512 dimmers on 64 channels. In attendance (right) was Steve Southcott, manager lighting sales.



Richard Farthing and Tim Edwards of Light Works - introducing an exciting add-on remote system that can control up to 12 functions including focus, zoom, iris and barndoor setting.



Trade talk - Northern Light and Triple E.



MAC - a leader in sound hire for a decade.



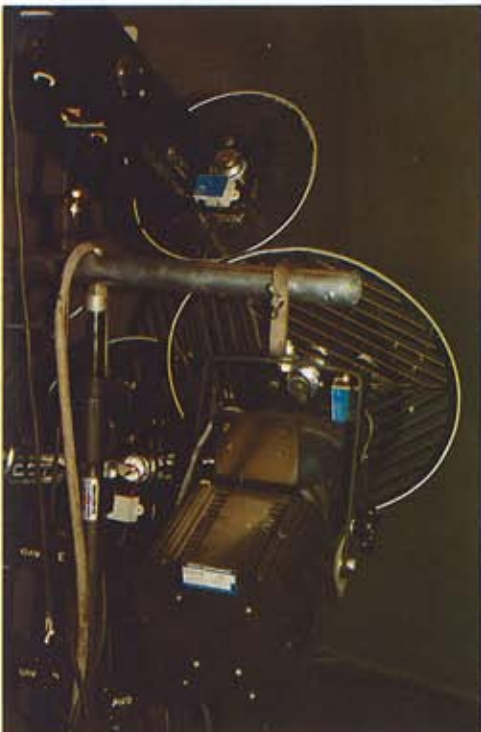
Eurolight - the Green Ginger section.



DeSisti and Coemar from Italy - via Northampton.



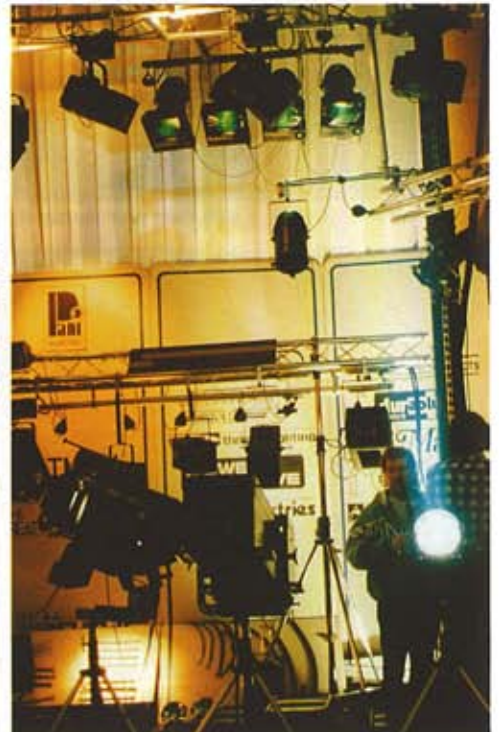
Avolites' full colour QM500 memory lighting control.



An effects duo from DHA Lighting.



'Hands on' with CCT Theatre Lighting.



First time, and big time - AC Lighting of High Wycombe.



White Light - 'best stand' award.



Strand Lighting's red brigade.



Trilite and Spectron from Optikinetics.



First time twosome- Furse and ADB Belgium.



Eclipse - centre of attraction on Zero 88.



Trafalgar Lighting - everything - old or new, sale or hire.



Concord Controls - the Green Ginger revival.



DHA Lighting - the world's gobo masters.



Strand Lighting's new Punchlite Par 64 housing for 1000/500w Par 64 sealed beam halogen lamps.

them more generally available on the Strand and **Trafalgar Lighting** stands. Another cult item now more widely available is the range of animation wheels from **DHA**, reviewed in L+SI last November, and it was good to see the **Green Ginger** name again, a re-release as they say, from **Concord Controls**.

The exhibition offered many people their first close look at two large products often hidden from view, a chain motor from **Entec** and Pani projectors from **AC Lighting** of High Wycombe. It was a big-stand 'first' at an ABTT Trade Show for AC, who were featured in L+SI's December issue. **WB Lighting** introduced the **DeSisti** range of theatre and television lighting as well as the **Coemar Robot**, also much talked about in L+SI back in December. Other major regulars like **Cerebrum Lighting** and **Pulsar** were featured in some detail in the February issue Show Preview.

The proliferation of memory lighting con-

trols (38 different systems on show) reminded me of General de Gaulle's remark concerning the difficulties of governing a country that produced so many types of cheese. If you're counting there are even more systems available, since many US manufacturers were not represented - a relief to those of us who prefer the Strand UK logic.

In this vein **Eurolight** have done some work on their systems, and **Microlite 2** promises to be more user-friendly. Another major omission too was the Strand Galaxy, already missing from the Royal Opera House (see L+SI March) and now coming under competition from Tim Burnham's **Arri** range of controls, of which the **Imagine 250** was launched at the Show, and at which I strongly recommend you take a close look. Regulars **Dynamic Technology** and **Touchstone** appeared to have received their fair share of attention, as did **DEW** with the developments to their dimmer range coupled with a new range of rack-mounted portables and a two-way portable for the educational market.

At the smaller end of the market, say below M24 levels, look at the **Eltec** range (£600 for 24 way) and also at the **Zero 88 Orion** (see 'Close-Up' in this issue). I find this latter control system very promising as a theatre man since I often find a staggering lack of finesse in disco lighting in its relationship to the music. Perhaps this is because the control systems haven't been able to offer speed, access and subtlety until now.

Without the lamps of course all the above remains so much garbage, and so stands from **Action Lighting**, **DC Lighting** and **Valiant** were welcome, as was Jim Laws filling yet another gap in the market with his 700T lampholder, now no longer available from Strand.

So much for lighting, but what of sound? As previewed last month, some of the dif-

ficulties of showing this product were overcome by **Turbosound** in their enclosure, pardon the pun, and the earth literally moved for more than one reviewer. Good to see a British company take and be taken seriously in the loudspeaker field.

Sound systems are very dependent on miriads of tiny components, and many of these were on display on the **Future Film** and **Canford Audio** stands. These two companies also offer some very competitive ring intercom systems. I particularly liked the FF's RTS system which can offer 2 rings down one mic cable - rather helpful on a Monday when I am lighting at the same time as sound levels are being set. Canford now produce the former **Technical Projects** intercom, which almost became the industry standard. Another old friend in **MAC Hire** was there, ten years on, and proving that they're no longer a 'Northern' company with their impressive list of West End musicals.

An established trend is that of suppliers offering advice-cum-equipment packages, and I suspect that this will cause a re-think for the traditional theatre consultants currently working in a dwindling UK market. **Northern Light** have been leaders in this area for many years, and now even more and more of their wares are produced in-house. A company new to me was **Black Light**, essentially lighting suppliers (they are CCT agents for Scotland) and perhaps giving Northern Light some competition north of the border.

Further down the map **ASG** offer similar lighting, sound and engineering packages. **Donmar** are London-based but now offer nationwide cover in sales and service with a considerably wider product range than before. Their award-winning reference manual missed the Show, but a sample page suggests it will be worth waiting for the Autumn launch.

continued on page 35



Eurolight's Nick Mobsby and his new stage management control system with (left) Sam Panchal, Green Ginger's technical engineer.



Peter Wiggins of Eltec and Peter Nesbitt of Ancient Lights with the new Sceptre control.



Jeff Widdison (right) of Crown House Furze with Dirk Van Nieuwenhuysen of ADB of Brussels - a joint presentation.



Specialist Lamp Distributor's Ron Marchant with Andy McGregor of Black Light, Edinburgh.

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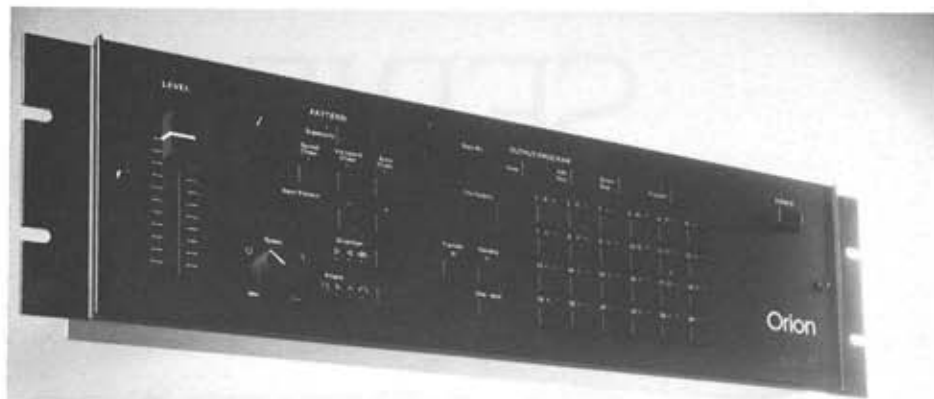
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Orion - from Zero 88

Brian Davies takes a close look at this imaginative new controller



The Orion - 99 available patterns and 1000-step memory.

Zero 88 have opened the prison doors on imagination with their new Orion lighting controller. First shown to the trade at the 1986 PLASA Light and Sound Show as the Superchaser 24, it is now a very different beast. Comments and suggestions from installers, end-users and designers have been carefully sifted, and the result is quite an exceptional instrument.

Yes, it is a 24 channel chaser, and yes, it is microprocessor controlled. But there the similarity with other controllers ends. Until now the lighting designer has had to buy complex mechanical equipment, such as helicopters to provide complex light shows, and his imagination has been limited by the available hardware. The light jockey was similarly restricted. For instance, a helicopter does just one thing: it illuminates to a given level and rotates and possibly rocks as well. Using the facilities of the Orion you can give a good simulation of a helicopter coupled with the ability to dim any one or more of the lamps. Then by changing a sequence these same lamps can be made to provide a completely different effect.

So far I have given the impression that the Orion is an effects controller for the discotheque. Make no mistake - it is much more than that. Although principally designed for club installation use, the Orion has so many features that its use is limited only by the lighting designer's imagination, and I can see many other applications as wide apart as shopping malls or small theatres.

Orion is a low voltage microprocessor-controlled lighting unit using the industry standard 0 to 10 volt output, and when used with suitable power packs, which may be dimmable or not, will switch any type of lamp or motor load from tungsten filament through neon, fluorescent and other inductive loads.

It has a total of 24 channels which can be used on any load. Any channel can be programmed to switch on and off for use with motor loads or as previously indicated any channel can be programmed to be flicker free dimmable from nothing to full on. At any instance any one or more up to the full 24 channels may be on simultaneously.

In order to provide maximum versatility, all outputs from the Orion are diode protected so that other controllers can be paralleled with it, with the feature that the highest voltage wins. This means that Orion can preset the minimum light level whilst another controller, say a Mercury, can be used to provide four channel sound to light, or whatever!

It is intended by Zero 88 that the Orion should be an integral part of a complete system, and it is their recommendation that the unit should ideally be coupled with a Touchlight 12 and a Mercury.

The lightshow possibilities with this combination are quite mind boggling.

For an instrument with such enormous capabilities, the Orion is visually misleading. Neatly divided into two halves, the 19" panel is only 5.25 inches high and 3.5 inches deep - the same size as Mercury. It weighs only 3.5kg.

The left hand side of the panel carries what I call the lightshow modifier controls - these being from left to right, and top to bottom: the slider for light level setting, effects speed control, next pattern number indicator, superauto on/off, vari-speed on/off, next pattern selection buttons up/down, chase direction indicators, chase direction set button, attack indicators (one for fast rise and fall times, one for fast rise and slow decay, one for slow rise slow decay and one for slow rise with hold before slow decay), modifier transfer button, step number indicator, current pattern number indicator, standby on/off, one shot button, preview button, add step button, delete step button, program/operate button, power on/off switch and 24 channel buttons each with red and green indicator LED's - the former being used for preview purposes whilst the latter are used for out-going pattern indication.

The rear panel is quite uncluttered, and presents a 25-pin 'D' connector - these taking the outputs to the power packs. A stereo jack socket is provided for sound input and a multi-pin DIN socket is provided for those who wish to program the Orion from a computer. Also included is an 8-pin



Zero 88's Freddy Lloyd demonstrates the new Orion at the recent ABTT Trade Show.

DIL switch used to preset certain modes and for the installer to use whilst setting up.

When delivered new, the Orion memories are empty and before the controller will control anything the system has to be initiated and patterns installed. Initially, the installer/designer is encouraged to experiment with patterns and front panel controls until he is fully familiar with the operation of each. This will take some time, but it is well worth the effort. The set-up mode switches are then adjusted to suit the requirements after which a secret code should be installed, preventing interference with the lightshow patterns once programmed.

Lightshow patterns are then programmed - there being no less than 1000 steps available between 99 different patterns. Unique light levels for any one or more channels is possible, and if required all 24 channels can have unique levels set.

Pattern modifiers, such as direction changes or sound chase as opposed to auto-chase by internal oscillator, can also be programmed into the patterns, but these modifiers can be overridden by the operator. However, the original modifier settings will be resumed the next time that pattern is replayed.

The one shot button is provided to enable the operator to run a pattern as the name suggests - just once. This would be used in a disco situation for example where the DJ knows a particular piece of music has a special climax and wants to stun the audience with a spectacular lighting effect at the same moment. He selects the pattern on the next pattern indicator, and at the appropriate moment hits the one shot button. The selected pattern runs either just once, or as long as the one shot button is held down and then returns to the original pattern on release.

The overall construction of the Orion is excellent. With the exception of the switch panel where headroom is limited, all integrated circuits have sockets which, should any cease to work, enables them to be replaced without damage to the printed circuit. It is currently undergoing NEMKO approval - one of the most arduous approvals to obtain.

I have just two small criticisms. Firstly as an installer I know that I am going to have to feed sound to more than one piece of equipment, and I would have liked to see two parallel jack sockets fitted to enable daisy chaining. Secondly, I do not like the quality of the DIN socket fitted. It may be that the socket used was the best available, but I have had problems with intermittent connections with this type. However, Zero 88 would probably argue, quite rightly, that the socket is only used infrequently, and only if programming by computer and not at all if programming by hand. I accept this.

As a piece of electronic equipment I rate the Orion excellent value for money, and it will give full rein to the lighting designer's imagination. It is so versatile that it has many applications outside the discotheque and club field, as I've already mentioned.

I could easily envisage its use, for instance, in a shopping arcade where a store has several windows to light, but wishes to highlight certain products on a time rotation basis, possibly even lighting them in a row of windows at approximately the same speed as someone window shopping.

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Cats in Repertoire

John Offord discusses the Helsinki City Theatre production of 'Cats' with lighting designer Ekku Peltomäki

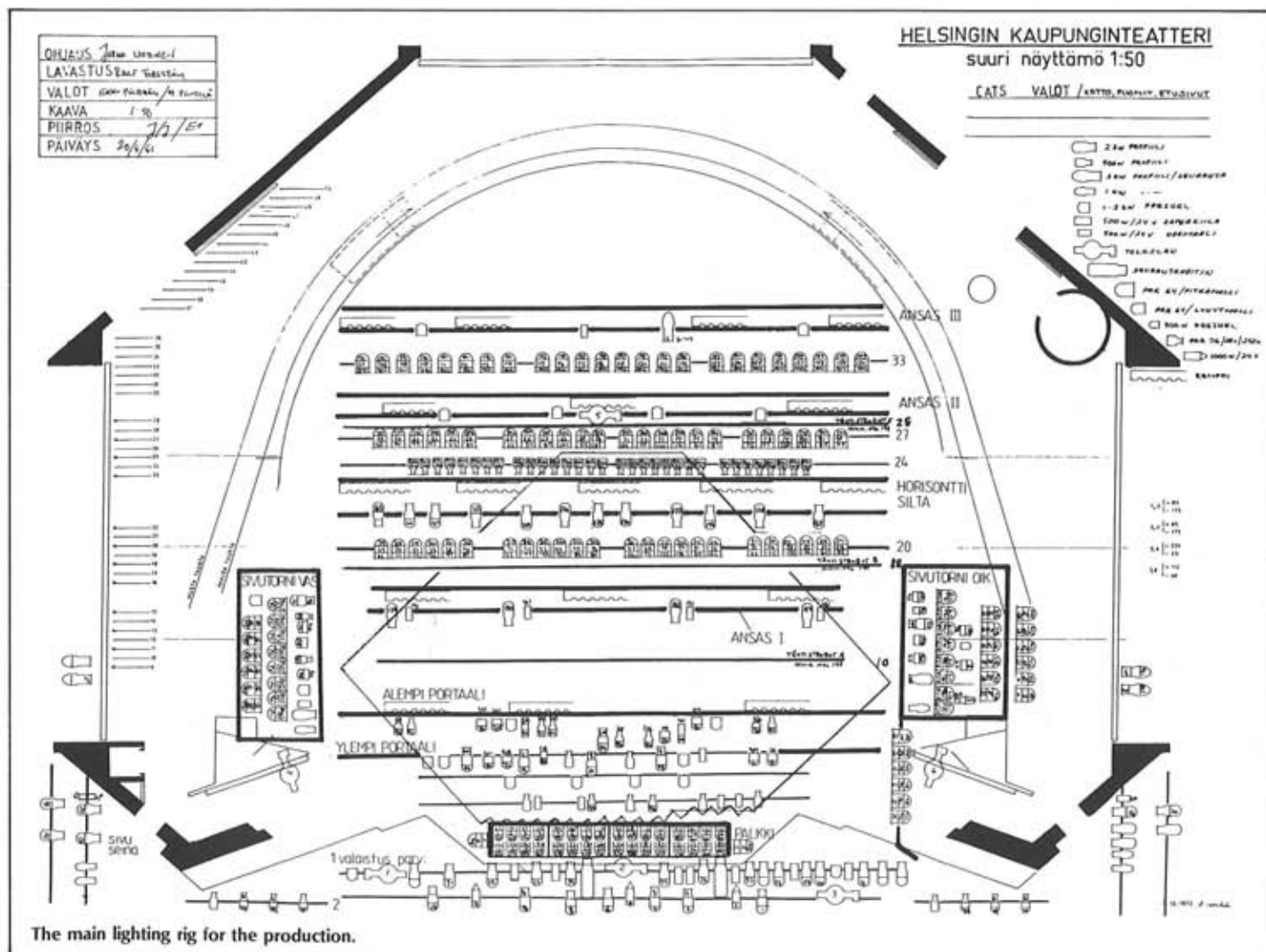
The primary consideration in the planning of the Finnish production of Andrew Lloyd Webber's 'Cats' was that the Helsinki City Theatre had to cope with the show in repertoire with other plays. Changeovers would take place three times a week at least, and with a great deal expected from the production, with a massive reputation running ahead of the show, it posed the designers with a complicated task.

"I knew I was being given a major challenge when Ralf Långbacka, the manager of the theatre, assigned me to design the lighting and effects for the production," explained Ekku Peltomäki. "There were tremendous expectations from the public here, and having already seen the show several times in London, the first time in 1981, I knew the high standard we had to achieve, and at the same time make it possible for the set and lighting to be moved away for other presentations.

"It demanded particular inventiveness from stage designer Ralf Forsström, and obviously made special demands on lighting design. The fact that the first translation of the manuscript was rejected and renewed four times didn't make our task any easier.



Helsinki City Theatre



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Two scenes from the Helsinki City Theatre production of 'Cats' - lighting designer Ekku Peltomäki.





Lighting designer for 'Cats' - Ekku Peltomäki.

"I started work on the project in the middle of March last year and the opening night was planned for the 18th September. The stage design, wardrobe and masks were different in style to the London production, and it is worth noting that although the action happens during the night, every now and then we decided to switch to illusions that broke the night-time image.

"Director Jorma Uotinen emphasised that everything had to be founded on a poem and a poetic image, and I observed these



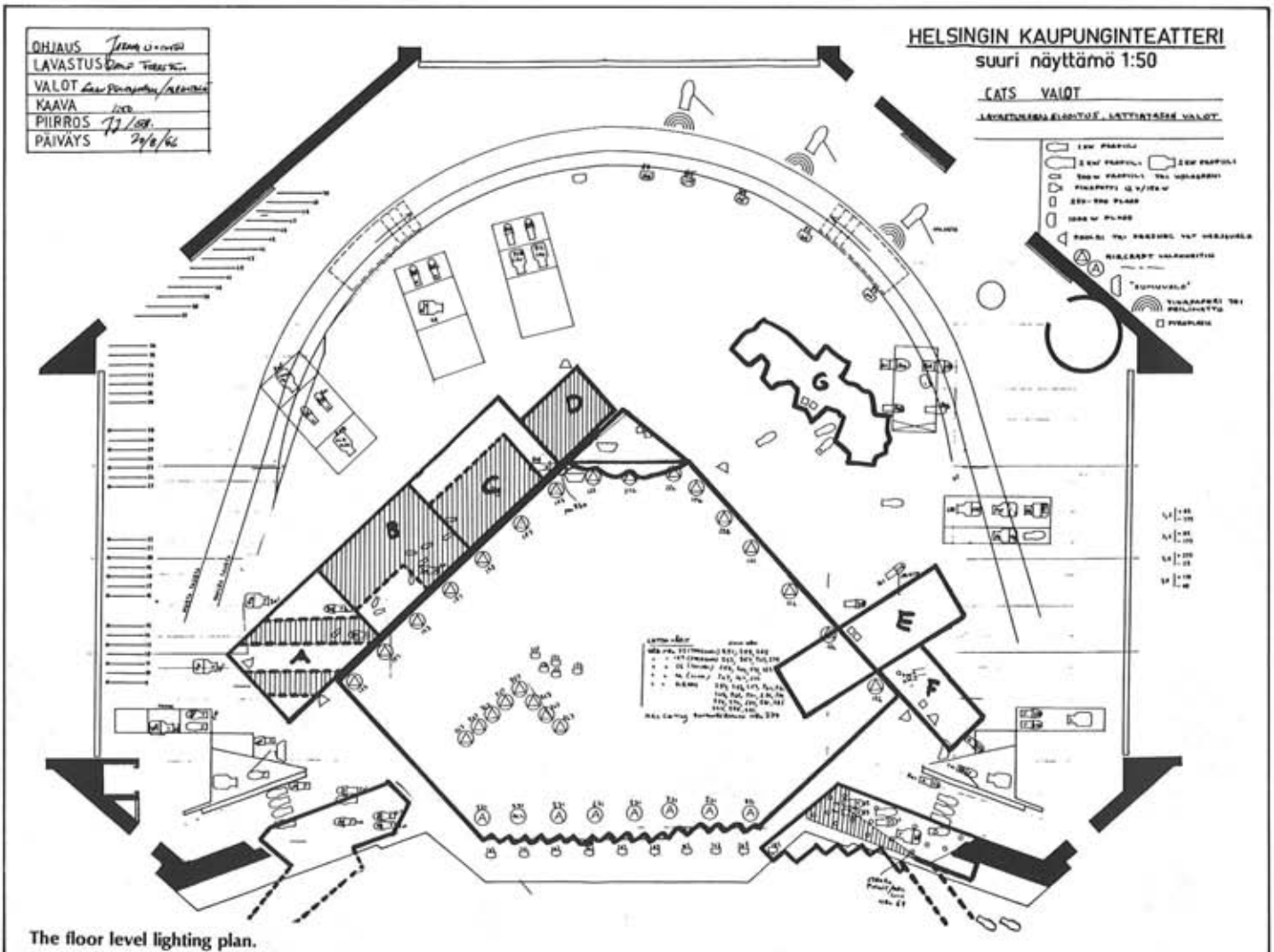
The Swedish-manufactured AVAB memory lighting control as recently installed in the Helsinki City Theatre, and used on the production of 'Cats'.

principles in the lighting design. I used gobos to create the shadows and mysteriousness of night, and ACL lanterns were used to describe the sharpness and vigorousness of cats. Smoke is used a great deal of the time to give an intermediary substance for the lighting to create an atmosphere of the open air."

The set is based on a building part-way through demolition, and the stage floor is a glass "ceiling" under which well over 300 spotlights (ACL's and 500w floods) are

located. A smoke machine is also installed under the floor. In the final scene when Grizabella (in Finland Misabella) is about to ascend, a glass cube rises from inside the floor and the "moon" picks her up from the top of the cube.

"The spotlights under the floor can be coloured with ten different colours," he explained. "The stage sets are on wheeled sections that are transported to a back-stage store area, and the glass floor consists of one undivided unit that can also be wheeled away."



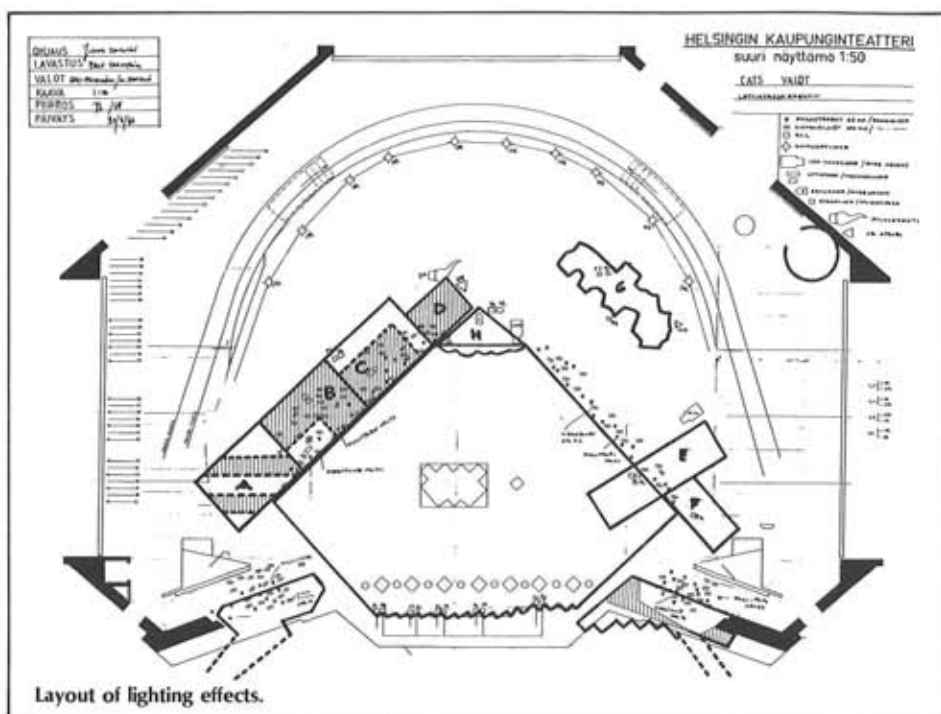
The floor level lighting plan.

Lighting control for the production is provided by an AVAB Viking, which was newly installed in the theatre just a few weeks before the show was due to open. "It was a very good thing to do, and an excellent board, but arranging for its installation at this time caused us considerable pressure during rehearsals. It was only due to the skill of the theatre's lighting director Markku Penttilä, who also represented the theatre on the lighting design group, that we managed this rather daring operation," he explained.

"The theatre also installed some remotely operated Telescan Mark II followspots on which I used the gobos. There were six different gobos and one iris in each Telescan spot, and we used them at different points in the production, focused in many different ways. The feature of remote operation was immensely practical because on average we have to move out the staging and change the lighting, build other sets, and then build Cats again three times a week."

Lighting and Effects Equipment

- 104 Thomas Par 64/ACL 28v/250w
- 106 Thomas Par 1000w CP 60, 61, 62
- 81 Niethammer HPS 217 2000w profile spots or ADB JHS 2000w profiles
- 28 Niethammer HVP 208 fresnels
- 70 ADB JHS 1000w profile spots or Niethammer HPS 117 profile spots
- 28 Pani P5000 or Pani P1000 low voltage beamlight 500w/24v or 1000w/24v
- 348 Floodlight spots 500w inside the lightfloor
 - 1 Strand Patt 252 2000w effect projector plus moving clouds (2423505)
 - 12 Fibre optics source in total approx 4000 lightbeams to create a stary sky
 - 5 Safex remote controlled smoke machines
 - 1 Le Maitre Mini Mist



Layout of lighting effects.

- 2 Safex 150 dry ice machine
- 1 Le Maitre Pea Souper dry ice machine
- 11 Pyroflash pods + firing unit
- 4 Giant strobes and controllers
- 350 Ministrobe
- 6 Strobetube and controller
- 400 Cats eyes
 - 1 Avab Viking lighting control board, 450 channels
 - 1 Telescan Mark II remote controlled follow spot system, 6 lightspots, each with 6 gobos and remote controlled iris, Trichromatic colour changer, HMI 1200w lamp, computer, 200 memories, disc.

Directing and Choreography: Jorma Uotinen
 Staging and Costumes: Ralf Forsström
 Masks and Wig design: Helena Lindgren
 Lighting Design: Ekku Peltomäki and Markku Penttilä
 Sound Engineer: Martin Levan
 Sound Assistant: Michael Saddey

Lighting and Sound Crew

Lighting: Markku Penttilä, Heimo Hiltunen, Kari Leppälä, Markku Kekäläinen, Veijo Lindell, Unto Valjakka.
 Sound: Jyrki Sandell, Seppo Myllyrinne, Keijo Iiskola, Pekka Matsson.



continued from page 28

A quick list of 'nice-to-sees': Hugh Leslie promoting his new company, Hall Stage's improved product range (perhaps the result of competition from Triple E), a cardboard cut-out of Bonnie Langford flying by Foy above us all, and old stalwarts Rat's music stands, Packman's vacuum panels and snow machine, and Harlequin's increasing range of flooring materials.

Each year the ABTT gives several awards in the form of chrome hook clamps. The official winners this year were Douglas Cornelisen for Best Technician, White Light for Best Stand, and ModelBox (of which more in a moment) for Best Product. My personal awards go to Cara Lancaster's book stand for Best Cavern of Delights, and to Theatre Royal Bath Scenery for the Wittiest Stand. A stiff competitor for Best Product would surely be Triple E's linear induction motor - a positive quantum leap in stage engineering. Most Welcome Award goes to Rosco for developing a remote-controllable smoke gun on which the amount of smoke can be preset.

ModelBox is a service offering computer assisted-drawing. Whilst this technique is not new, it is certainly new to theatre, and ModelBox were very astute in displaying work for several customers to enhance their credibility - notably Triple E who haven't put a foot wrong so far. Essentially the service is used for ground plans and construction

drawings which, at a virtual push of a button, become elevations and isometrics. A new lighting programme shows much promise with its ability to calculate and display beam angles and spreads. ModelBox are willing to meet with designers: are we willing to meet them?

A small word of advice to those planning to attend and exhibit at future exhibitions. It took me two whole days to see every stand and I can't honestly say even I then saw every product. Many stands had no

brochures on ready display, so their wares don't come high on my list because I like to collect, have a read, and then go back and ask questions. Since the mornings are usually quieter, this is a good time to catch the one person on each stand who knows how anything works; later in the day, and you've had it.

The technical side of theatre isn't good at selling itself, preferring to let the product do all the talking. I think this year's Show had some very good conversations!



Mark Blaker of Arri shows off their louvred dimmer shutters available for Arri Daylight 575w, 1200w, 2500w and 4000w/6000w.



Trade Show organiser Roger Fox (left) with Brian Downie of Gerriets.



Alan Cohen (left) of A. S. Green with lighting designer Robert Ormbo.



Triple E's David Edelstein (left) with ABTT chairman Richard York.

Michael Faraday's One-Man Show

Alan Russell explains the background to the 1986/87 Faraday Lecture, currently touring the UK

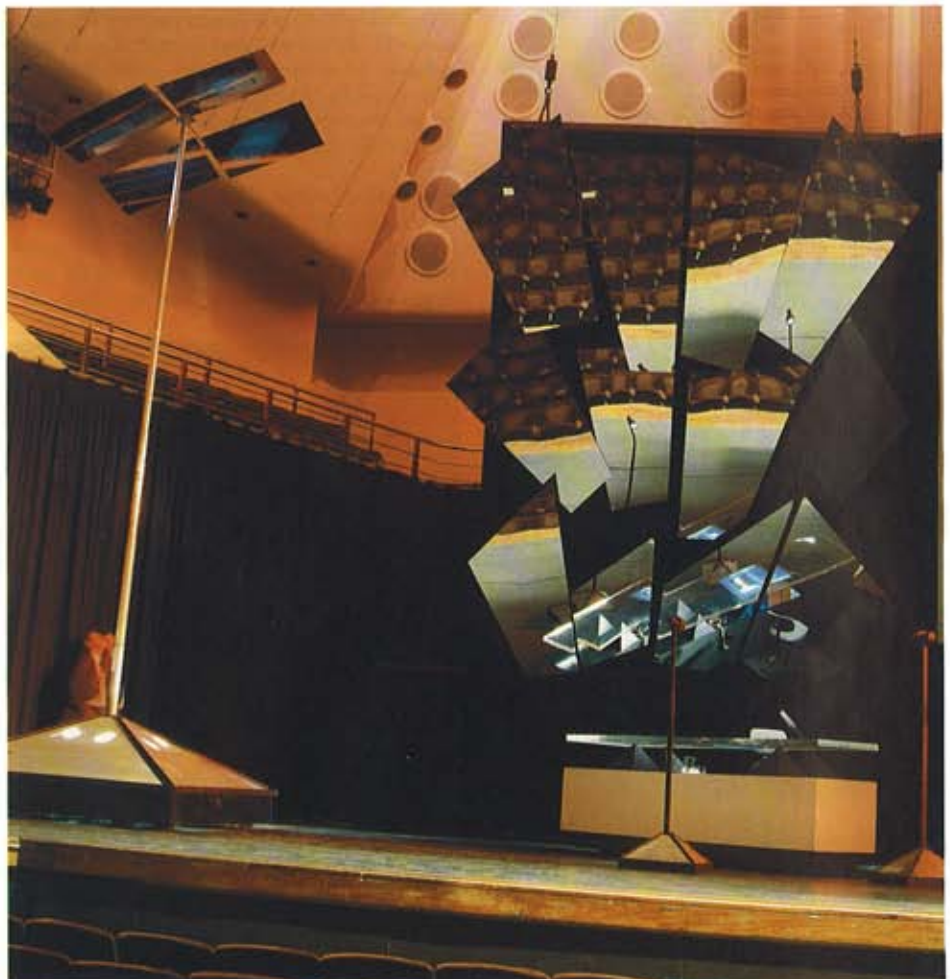


The ICL Faraday set at the Royal Concert Hall Nottingham.

Before Michael Faraday, lighting was all gas, but his discovery of electromagnetic induction in 1831 and thence the dynamo, eventually made gas lamps obsolete. In this first industrial revolution, he was the supreme hi-tech engineer and his lectures at the Royal Institution became famous. In his honour the Institution of Electrical Engineers has since 1924 organised an annual lecture tour of the UK to stimulate interest in a particular topic of engineering. Each year the lecture is sponsored by a major company working in the many different fields of electrical and electronic engineering.

The current tour is the 58th in the series. Titled 'The Opportunity of a Lifetime', it is presented by ICL, Britain's major computer company. The lecture is educating and entertaining audiences of more than 100,000 in 17 different locations throughout Great Britain and Ireland. In recent years the presentations have increasingly taken on all the razzamatazz of a product launch with one big difference. Depressingly often, the low point of a trade show is the MD's spiel. Unaccustomed as he appears to be to public speaking, the intonation of the triumphs of management and marketing over the feeble efforts of the punters to avoid the product, tends to induce deep sleep in the audience and has to be quickly rescued by gratuitous stage machinery, a big light rig and lots of dry ice. In a trade show the problem can be delicately avoided by the astute casting of a fully paid up Equity member.

However, these worries are not to be avoided with a Faraday lecture since by the very nature of the event one person has to stand up and talk to an audience for the best part of an hour and by tradition, the lecturer



The mirrors and lighting tower.

must be a staffer of the sponsoring company - not a professional actor.

So, the technology of the presentation has to be sensitively applied to enhance the script rather than overwhelm it. The producer has a major role in achieving this balance and, with the help of voice training specialists, needs to encourage the best performance from the lecturers.

ICL has an important story to tell. The readers of this magazine probably already know it. It is simply that the computer and information technology industry of tomorrow is going to have an impact upon the world perhaps greater than any since the first industrial revolution of Michael Faraday's time.

It was determined that this lecture, not only for the computer buff, but for a wide segment of young people. The central intention was to get the message across to everybody about the widespread applications and potential that lay within the wider subject of information technology.

Brian Redhead, the noted broadcaster and author was engaged to write the script and Justin Owen to create the audio-visual images, both collaborating with Theatre Projects Consultants as producers and designers. The same team had been involved in 'The Photon Connection' - the Faraday Lecture of 1983.

The team spent three months visiting every part of ICL throughout the United Kingdom, exploring which aspects of information technology should be emphasised and what co-operation from within ICL's ranks would be required. The team quickly came to realise that the central purpose of the lecture was to be applications and uses to which the computer may be put, rather than the computer itself.

In any event, one computer in a metal box looked very like another and was unlikely to hold the young audience's attention or to stimulate their ideas on this new aspect of human technology. It was appreciated that ICL's substantial successes lay in their policy of addressing specific market areas and matching the information technology very specifically to their needs. These were primarily in the fields of retail, office and management systems and manufacture. ICL have also dedicated themselves to supporting open systems networks that will enable all computers to be able to speak the same language and interchange information freely. At the cutting edge of this technology, ICL, in collaboration with Imperial College, London University, are building a first prototype fifth generation parallel processing computer named 'Alice' or the Application Language Idealised Computing Engine.

From these strands Richard Pilbrow created the concept for the presentation. If the lecture were to be not about technological artefacts, but the use of information technology, the stage would not be filled with computer equipment but would be itself an idealised computer engine of the future.

The speakers would give their lecture supported by this new computer. They would give their commands by touch, speech or even thought and it would display its information, to support the lecture, on a giant screen with full stereo sound and large-screen colour moving images.

The lecture was to be a glimpse into the future and acronym 'Alice' provided the last cue to its staging. In order for large audiences to see over the shoulders of the lecturer at his console, the giant screen would at its edges, break up into multi-faceted mir-

ror surfaces, thus allowing the audience to share with the lecturer a glimpse 'through the looking glass' into the information technology of tomorrow.

The lighting required for the show was quite straightforward but it had to be highly controlled to avoid causing problems on the main projection screen, the video projection at the lecturer's desk and the script prompt VDU's. It was also desired to have the light come out of the set, to appear to be a part of the computer, rather than part of the auditorium. Also the setting needed to be as simple and clean as possible and not cluttered with a panoply of trusses, lights and cables.

Mirrors had already emerged as a means of giving a visual impression of 'seeing inside' the computer and so these clearly came to mind for the lighting. If the lights were not to be hung up in the air, why not put mirrors in their place and put the electrical hardware on the floor?

Two clusters of profiles were placed in a floor plinth under a silver coloured mesh. Rigid plastic mirror was supported on a telescopic pole from the centre of each plinth. With the house lights up, the lighting rig was invisible. The mirrors required careful alignment at each venue to 'focus' the lights and would have benefitted from remote servo control, although the avoidance of an overhead rig and major reliance on the host theatre's front of house rig compensated for this inconvenience.

The audio-visual medium was part 35mm slide, part 35mm cine. To obtain the necessary illumination on the large screen, xenon lamped 35mm slide projectors were needed but these were controlled in the usual way, by AVL Dove and Genesis equipment on this occasion. Cine was from a single conventional xenon-powered projector. The noise from all the slide changing mechanisms and assorted blowers and fans was considerable and all this equipment plus operators was accommodated in a purpose-designed sound attenuating booth which had its own sound trapped ventilation system.

In all multi-media shows which try to be as automated as possible there is a significant decision to be made in respect of the control architecture i.e. what controls what. In this case the cine was in command, running throughout the show providing the film inserts, cueing the AVL slide control equipment and providing the locked sound track. Additional cued sound came off a cartridge machine.

In the middle of all this, the lecturer on stage has a very poor view of the screen and there would be little chance of synchronising the live spoken text with the audio-visuals without some form of monitoring device for the lecturer. This was achieved by providing a video projection of the show on the underside of the glass-topped desk from a projector hidden within the furniture, so the lecturer could always see the action out of the

corner of his eye.

A standard head-up display auto-cue was used as a prompt for the early rehearsals, but for the tour, with its already substantial costs, it was decided to dispense with this and its necessary operator. Instead, a simple motorised script roll was used offstage with a video camera. The output from this was played on two small, round, VDU tubes which were put in tungsten spot housings on stands in front of the desk. In practice these were not at all intrusive.

Did it work? At first the audience boisterously received the lecturer in the time-honoured manner of young matinee audiences worldwide. Perhaps they expected a dry and dusty dissertation on an obscure technical subject, but from the moment when the giant images and sounds filled the hall to the end, and hour later, there was not a murmur. The audience were silent and absorbed until they roared their appreciation at the close. They had seen very clearly this was indeed their 'Opportunity of a Lifetime'.

Projection Equipment

15 x Hokushin MDP 360 projectors
5 x AVL Dove cross fade modules
1 x AVL Genesis
1 x Zeiss Emman 12P cine projector
2 x spare Hokushin projectors
1 x spare AVL Dove

Sound Equipment

6 x Turbo speakers and amplifiers
6 x Meyer speakers and amplifiers
3 x graphic equalisers
1 x digital delay unit

Lighting Equipment

12 x 12 degree profiles
1 x M24 control and dimmers

Credits

Script: Brian Redhead
Audio-Visual Production: Justin Owen Productions
Staged, Produced and Directed by: Theatre Projects Consultants Ltd.
Tour Manager: Roger Straker
Designer: Paul Jenkins
Producer: Philip Talbot
Director: Richard Pilbrow
Equipment supplied by: Theatre Projects Services
Rigging by: Unusual Rigging Co. Ltd.
Prompting by: Portaprompt Ltd.
Project Manager for ICL Ltd.: Derek Sharman

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"We are under-valuing our Industry"

John Offord talks to

Andy Blackwell of Dial Sound and Lighting

If you've read through this magazine in an orderly manner, the name Andy Blackwell and his company Dial Design will have been previously noted. His small but professional and well-organised business, based on the Euroway industrial estate just outside Bradford, has played a major role in the creation of two venues featured in this issue - the Leisure World at Bridlington, and the Frontier Club at Batley.

His involvement at Batley was in the earlier stages of the Club's development, but the Bridlington project is a more recent, and of particular interest because of its local authority involvement. And the fact that his company was chosen to take on the Leisure World installation he feels goes a long way to justify his claim that he is a professional operator in the broadest sense.

Andy Blackwell joined the Professional Lighting and Sound Association just over a year ago. "Since I joined PLASA I've very much welcomed the moves towards professionalism, because I'm very serious about the industry I'm in, and I'm glad to see there are people in the industry interested in the development of it. We are still a very new industry, and yet there are cowboys out there - and discount merchants - and they are not the answer to it. We've got to become professional and get paid for our professionalism. We've got to insist on the right price for the right job."

Blackwell is a blunt-speaking Yorkshireman of the nicest possible sort. "I love what I'm doing, but if people aren't going to pay me, then I can't afford to deal with them," he said. "It all weakens the industry if people don't construct deals properly. If the manufacturers don't get paid and incur bad debts then the industry itself is weakened. If the men at the top in the manufacturing sector aren't getting rich they will become disillusioned and wonder whether it's all worth it."

He has been in the industry for 16 years, and has built his operation to a level where he is a main distributor for many of the leading manufacturers in the business. Pulsar, Mode, Zero 88, Optikinetics and Coemar are leaders on the lighting side, whilst Bose, JBL, Ramsa and Citronic take care of sound. In fact his Dial Sound and Lighting operation is one of the UK network of Bose



Soundshops, and much of his well-equipped demonstration showroom is centred around Bose hardware.

The re-opening of the old Batley Variety Club as the Frontier Club, after a long period of darkness, was one of the company's largest installation projects (see feature in this issue). "I first met owner Derek Smith in early 1980 when I promoted a show in Leeds on 'How Electronics can help the Entertainment Business in the Eighties'," explained Andy Blackwell. "He arrived as a guest, and at the time had a small club in Leeds called Upstairs, Downstairs, and he spent a little money with us on a Concord rig. That developed a trust between us, and when he decided to take on the big one at Batley, I was invited to look after the light show for him. I remember him saying - 'well you won't rip me off Andy, will you?'"

"The brief was to have a disco dance floor with a light show, but Derek wanted to preserve facilities for live performance and the ability to maintain the venue for televised events. A motorised rig was the answer, and he fixed up a company to build the necessary rig to suit my requirements for lighting. It was a 20 foot decagon and we put in two 10-way matrix displays of pinspots, helicopters, and a beautiful tivolì chandelier along with many other bits and pieces. The decor tiles around the side walls of the Club were another major feature. The controls and the light show

were at the time quite revolutionary, but I didn't shout about it at the time. I'm sure Derek was pleased with what we'd done, and it was an integral part of the venue's success."

How did he view the present quiet state of the discotheque industry? "The breweries have spent a considerable amount of money on discotheque-style operations, including fun pubs. Unfortunately they haven't had the local entrepreneurial-type of management to follow things through. They've opened venues - some successful, some not - and they have put the problems down to management. Now they are tending to close ranks."

"In addition manufacturers and distributors have got to get their act together, or we'll all be struggling. Ideas will keep on coming, but the right people are the people with a purse, and not the local entrepreneur who borrows a load of money. It's unfortunate, but that same person is often the one who can carry the projects through if only he had the money in the first place."

"Another danger is that many British operators - as opposed to their counterparts in the USA - will say thanks after the first job, and then go on to do the next one themselves to try and save on costs. This is a very big danger, and the way to overcome it is for the industry to promote itself properly to these people and to make them aware that professionalism wins every time. Every disco, bar, brewery or leisure operator has got to get every part of his operation right, from lighting and sound down to bar staff and the cleaners."

"As a company I am proud that we are one of the best payers in the industry, and one of the most conscientious firms. I love what I do, I consider I am professional and above all honest, and I love the industry. I would like to see that reflected more and more across the industry. Also there is no reason why I should prop the industry up. Some people out there are taking manufacturers to the cleaners - particularly in cash-flow terms."

"A lot of the industry is guilty of saying one thing and then going off and doing deals under the counter. We should set standards and keep to them. I enjoyed working with the consultants on the Bridlington Leisure World project because they were setting standards. The job just had to be right."

"The overall installation scene needs a considerable improvement, even if it involves more in the way of costs. In addition, there should be no under-pricing of products. To undervalue a product devalues our industry."

"We are under-valuing our industry to considerable degree. We should be properly paid for what we do."



Part of Dial Sound and Lighting's demonstration showroom.



Andy Blackwell with Barbara Churchill, northern professional sales manager for Bose.

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SHOW PAGE *with PLASA News*

Major Trade Effort by PLASA

The PLASA committee are arranging a BOTB-supported Inward Trade Mission aimed at North American trade buyers, to coincide with the September Light and Sound Show at Novotel in Hammersmith.

"North America in general, and the USA in particular, represent an enormous market for British lighting and sound equipment, but U.S. buyers tend to wait to be sold to, rather than going out and seeking suppliers," said PR sub-committee chairman John Lethbridge.

"Although a huge amount of British products are purchased throughout North America, we see very few visitors from the USA and Canada at our show, or indeed visiting UK suppliers.

"We are therefore inviting each PLASA member company to nominate one or two US or Canadian potential clients to receive an invitation from PLASA/BOTB to visit our trade show, attend an official PLASA reception, and hopefully visit the premises of a few PLASA members whilst in England."

All PLASA members have been notified by secretary Roger Saunders, and given full details of the scheme.

PLASA's first Seminar

The PLASA-organised seminar for local authority leisure officers took place on February 27th at Welwyn Garden City's Campus West complex, where their new discotheque 'West 1' has been

pulling in the crowds, and the money, since it opened last December.

The event was arranged in conjunction with the Institute of Leisure and Amenity Management, and the only problem was that their February magazine publicising the event came out 4 weeks late, and arrived on members' desks after the day itself.

As a result, attending PLASA members outnumbered their guests almost two to one - but it at least provided members with a first-hand look at a local authority operation, and to have close discussion with some of the local authority members present. It also gave the Association a 'dry run' on seminar organisation.

Speakers included Tony Kingsley of Avitec, Martin Bailey of Tannoy, David Bearman of Turbo-sound, Graham Smith of Starlight Design, and Robert Holgate of Campus West. The meeting was chaired by PLASA chairman Peter Brooks.

Prior to luncheon Tony Kingsley put his Campus West lighting and sound installation through its paces.

More Exhibitions

The Rimini Trade Fair Corporation have announced a new exhibition, **Audiovidex**, which will be held in the Adriatic resort's Trade Fair Centre from 27-30 October this year. It will cover technology and facilities for professional audio/video, broadcasting and communications production. Full details are available from Fiera Di Rimini, 47037 Rimini telephone (0541) 773553.

Night Club and Bar magazine have announced two more shows in the States. The first is at Atlantic City from November 3-5, and the next at Las Vegas from April 3-5, 1988. For contact details see Exhibition Diary.

Disco West

Somerset Sound and Light are promoting an exhibition of sound and lighting equipment to take place at the Tor Leisure Centre in Glastonbury on Sunday April 26th. Exhibitors will include Anytronics, Audio Factors, Bose, Coemar, Citronic, Icelectrics, JEM, McKenzie, Mystical, Mode, NJD, SIS, Starlight Design, Jivelight, Optikinetics, Wilmax, ELM, Scott Sound Systems, and Studio One Electronics. The show opens at 11 am and runs to 6.00 pm.

**EXHIBITION DIARY
IS ON PAGE 9**

On Camera at the Campus



PLASA chairman Peter Brooks chairs the Campus West ILAM seminar.



Peter Brooks and Ken Sewell of PLASA with John Wellham (left) of Three Rivers District Council, and Phil Brewin (right) of the Beck Theatre, Hillingdon.



Rob Peck (ICE), John Lethbridge (Cerebrum), and David Bearman (Turbo-sound).



Tony Kingsley (Avitec), with Graham Smith (Starlight Design), Julie Garton (Optikinetics) and Martin Prescott (Martin Sound and Light).

ON TOUR

Keith Dale

Peter Clarke of Supermick has been very busy recently with some diverse shows that include British Fashion Week and the BAFTA Awards. Catriona Forcer took a look at his work on the Fashion Awards, and as a double-hander this month also called in to see Peter Barnes' work for 'The Cult' at the Hammersmith Odeon.

An equipment list for The Cult is included, along with details of equipment used in three recent shows designed by MM Lighting, the London-based conference specialists.

The Cult Hammersmith Odeon

Catriona Forcer talks to lighting designer

Peter Barnes

How did your interest in lighting design start?

When I was at school I used to see many shows at the Brighton Dome, and at that time they didn't have a stage crew so I used to work for free in order to see the shows. I began to get very interested in lighting as a result, and decided to form a company with two friends - Colin Jones and George McDuff. We worked in our respective jobs for about three months and between us sav-

ed £3000 which we used to build our own equipment.

We called the company Chameleon Lighting, and our first long-term contract was in the beginning of 1975 when we worked on a five week tour for Alexis Korner. From there, we gradually built up a reputation in the lighting business, and things began to escalate.

At what stage did you realise your business was going to succeed?

I think it was in 1976 when we were working with Sutherland Brothers and Quiver because that was the first time we got a truss together. The bank were not exactly interested in loaning us any money, but the band were very helpful and put up some money for us to buy the necessary equipment.

Fortunately we've been with bands like Spandau Ballet and The Eurythmics since they started, and as they've grown, so have we.

Which other bands have you worked for?

I spent about around six years with Siouxsie and the Banshees. After that I moved on to Big Country and when they took a year off from touring I did a long tour with King. At the beginning of last year Big Country started a major world tour which I worked on, and now I've moved on to work with The Cult.

How long is The Cult tour?

This present month-long British tour finishes on March 31st at Brixton Academy, which is a Whistle Test live programme. The band are then going to America for an eight-week tour supporting Billy Idol. I'm not going with them because I'm going to look after The Blow Monkeys tour. From a company point of view, it would be good financially if I went with them, but I wouldn't find it very interesting to light a band that were only the support.

Who would you like to do the lighting for?

Peter Gabriel would be an interesting one to do. I like music that has a different feeling to it, rather than bands who play songs at the same tempo all the time. I like bands that have a lot of light and shade in their music, and I also like working with new bands where the atmosphere is vibrant. It's much better to do that than work with a band that's one the way down.

Do you or your company light events other than rock shows?

I did a show for Robin Cousins called 'Electric Ice' which was an ice show set to the music of Vangelis and Mike Oldfield. That was purely on a design basis, and I found it very difficult trying to convince a theatre board operator to keep in time with the music. We've also been doing some advertising projects like Fiat car launches.

Did The Cult have any influence on your lighting design for their show?

The band have been in America recording their album, and whilst they were there they watched a lot of MTV. They decided that they wanted to go for a large scale production like David Lee Roth with thousands of lights. Unfortunately the venues on this tour and the budget wouldn't stretch to that! Billy Duffy is the guitarist with the band, and he has the most ideas on lighting. He gives me an outline of what the band wants and I take it on from there.

What are the future plans for you and your company?

We've always been quite a small outfit, and we prefer it that way because we like to give a personal service. We look after some large acts, but we never go for the really big productions.

Personally, I don't think I would like to keep working as hard as I am on this tour for much longer. I'm 32 now and I've been touring for 13 years. I would like to keep designing and operating the board - but working from 8 a.m. to 1.30 a.m. seven days a week is becoming increasingly difficult.

Peter Clarke Olympia, London Katherine Hamnett 'Hot Couture' Show

In March the British Designer Shows were held at London's Olympia and Peter Clarke of Supermick was responsible for lighting the fashion shows of some of our top designers. These included Alistair Blair, Betty Jackson, John Galliano, Jasper Conran, Richmond/Cornejo and Katherine Hamnett. I ask-

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The Cult at Hammersmith Odeon - lighting designer Peter Barnes.

ed Peter Clarke to explain some of the difficulties of lighting a fashion show.

"Colour is a distraction when you're lighting a fashion show so I always go for a very soft white look. The designers want the colour of their clothes to grab the attention - not the colour of the lights. It is important that the lighting has a certain density and evenness to satisfy the cameras. I have to remember that there are three different types of cameras filming the show which are two forms of video tape and also a movie film.

"The majority of lighting is standard American Pars, but we also use much specialised fashion and television lighting called 2kW Blondes because of their bright yellow colour.

"Because we are working in a tent the lighting has to be ground-supported, and with so many people in the audience you have to spend a lot of time complying to safety regulations. It is important that the rig looks pleasing to the eye when the audience come in, and it has to complement the show. All the cans have a polished aluminium finish to make it look clean and smart, and the stage is pure white. The designers are showing smart new clothes and the rig must also look clean and new.

"I'm doing four shows a day, and there is no time to re-focus or to change anything. Today I had to rush between Jasper Conran's minimalist wood and white showroom, where he was holding a morning and an afternoon show, and this tent in Olympia.

"On this particular show I'm not only the lighting designer but also the production manager which means I'm responsible for the sound, staging, lighting and catwalk movements."

A full profile on the work of Peter Clarke will be included in a future issue of L+SI.

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Equipment on Tour

The Cult

Lighting Designer **Peter Barnes**
Lighting Equipment **Chameleon**
Tel: 01-579 7279

Lamps: 350 Par 64's, ACL's
Desk (control board): Avolites QM500
Dimming: 1 Novalite 72 channel rack, 2 Avolites 36 channel racks
Followspots: 2 on-stage Pani's, 3 front of house
Effects: Smoke machines, custom dropping lamps, 3 moving box trusses c/w 18 motors, pyrotechnics, strobes, rear projection.

Beechams

Lighting Designer **Maurice Martin**
Lighting Equipment **MM Lighting**
Tel: 01-960 0146

Trussing: Thomas mini truss
Lamps: CCT profiles, fresnels, Thomas Par 64's, ACL's, Pin spots
Followspots: Coemar 2kW
Desk (control board): 2 Celco Series 2 Thirty's
Dimming: 60 channels

EMI at the Natural History Museum

Lighting designer **Maurice Martin**
Lighting Equipment **MM Lighting**
Lamps: various theatre lanterns, Thomas ACL's
Desk (control board): Celco Series 2 Thirty
Dimming: 30 channels
Effects: Arcline, LeMaitre Optimist

Britten Norman, Isle of Wight

Lighting designer **Philip Joyce**
Lighting equipment **MM Lighting**
Lamps: 12 Par 64's, 12 Codas, 8 ACL's, various pin spots, 12 1kw fresnels
Desk (control board): Celco Series 2 Thirty
Dimming: 30 channels
Followspots: 3 Coemar 2kW
Effects: LeMaitre Optimist

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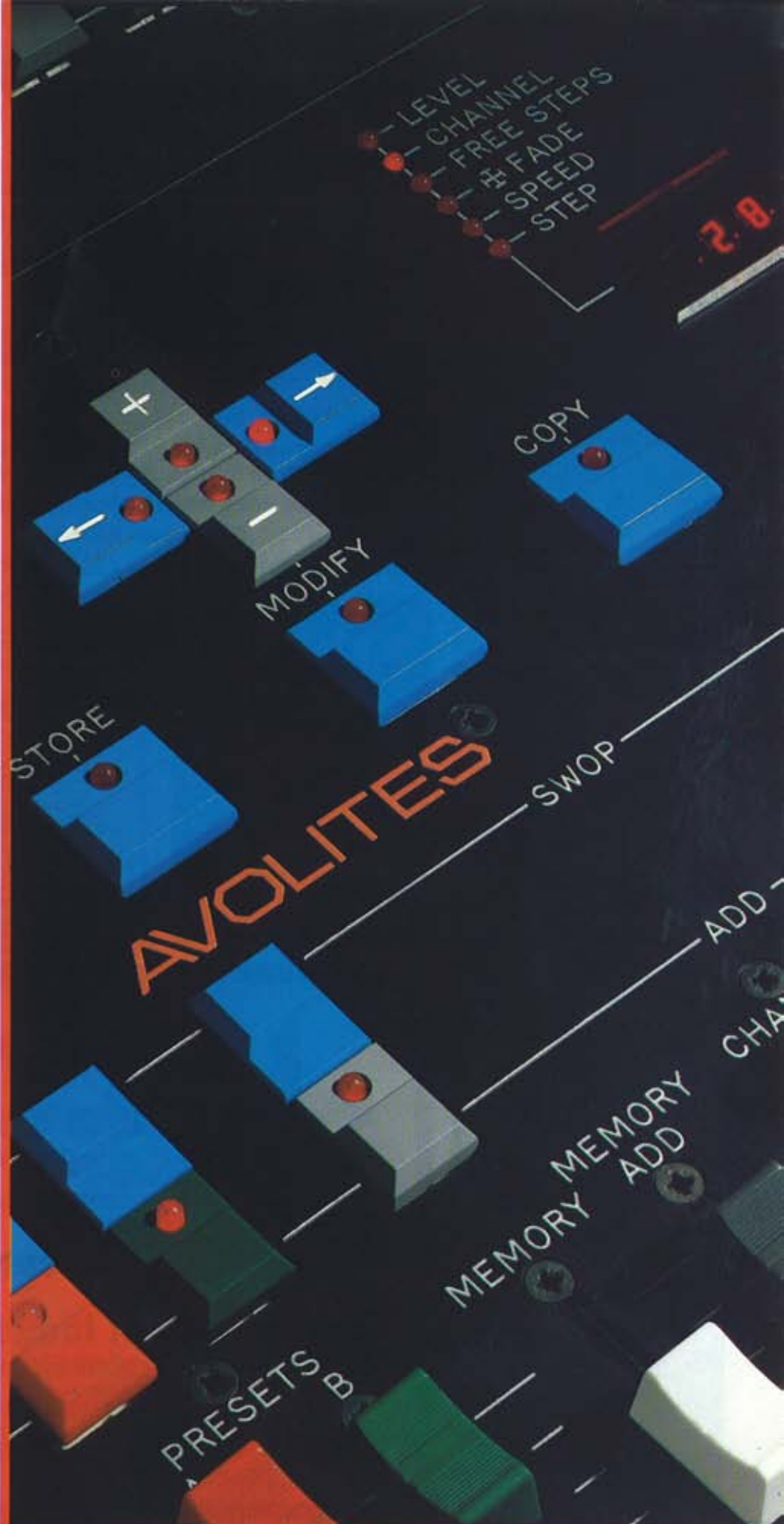
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Tel: 01-520 2336/7.
Contact: Stephen Demeza, General Manager; Neil Prem, UK Sales Rep.
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LIGHT SYSTEMS
Unit 3, Bartlett Court, Lynx Trading Estate, Yeovil, Somerset BA20 2PT.
Tel: (0935) 26743.

LIGHTFACTOR LTD.
11 Fairway Drive, Fairway Industrial Estate, Greenford, Middlesex UB6 8PW.
Tel: 01-575 5566.

LUTON SOUND & LIGHTING LTD.
75 & 82-88 Wellington Street, Luton, Bedfordshire LU1 5AA.
Tel: (0582) 411733 (5 lines).
Contact: Mike Henden, Sales Director; Eamon Hailes, Sales Manager.

Supply and service of sound, lighting and special effects equipment to all areas of leisure, entertainment and the arts, UK and worldwide.
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LYNX LIGHTING LIMITED
9 Bartlett Court, Lynx Trading Estate, Yeovil, Somerset BA20 2NZ.
Tel: (0935) 29290.

McCORMACK ELECTRONICS LTD.
Units 2D, E & F, Wavertree Boulevard South, Wavertree Technology Park, Liverpool L7 9PF.
Tel: 051-220 2943.

MALHAM LTD.
65-67 Malham Road, London SE26 1AJ.
Tel: 01-699 0917.

MANHATTAN SOUND & LIGHT
Unit L1, Multi-store, 49 Atlanta Street, London SE6.
Tel: 01-385 2487.

MARTIN SOUND & LIGHT
70a Blackstock Road, London N4 2DR.
Tel: 01-354 2254.

METEORITES PRODUCTIONS LTD.
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MODE ELECTRONICS LIMITED
Chelsing Lodge, Tonwell, Nr. Ware, Herts.
Tel: (0920) 2121.
Contact: Richard Stewart, Technical Director; John Bradbrook, Commercial Manager.
Manufacturers of discotheque lighting control equipment, dimmers and effects.

MULTIFORM LIGHTING
Bell Lane, Uckfield, East Sussex.
Tel: 0825 3348.
Contact: Iain Price-Smith, Managing Director.
Designers and manufacturers of electronic lighting control equipment. Trade distributors of parcans, spotlamps, cables, etc.

MUSHROOM LIGHTING SERVICES LIMITED
30 Tenter Road, Moulton Park Ind. Est., Northampton NN3 1PZ.
Tel: (0604) 494866.

MUSICRAFT LTD
Light & Sound,
303 Edgware Road, London W2 1BN.
Tel: 01-402 2898/9729.
Contact: Jack or Amru.
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Tel: 0524 62634.
Contact: Ray Wilkinson, Partner.

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Telex: 825920.

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Contact: Alastair Jack, Area Sales Manager; Patricia Carvell, Product Manager.

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Tel: 031-556 1300.

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Henley Road, Cambridge CB1 3EA.
Tel: (0223) 66798.
Contact: Derrick Saunders, Director; Ken Sewell, Director.

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TURBOSOUND LIMITED

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Contact: Roman Walanta, Director. Suppliers of lighting to the entertainment industry.

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