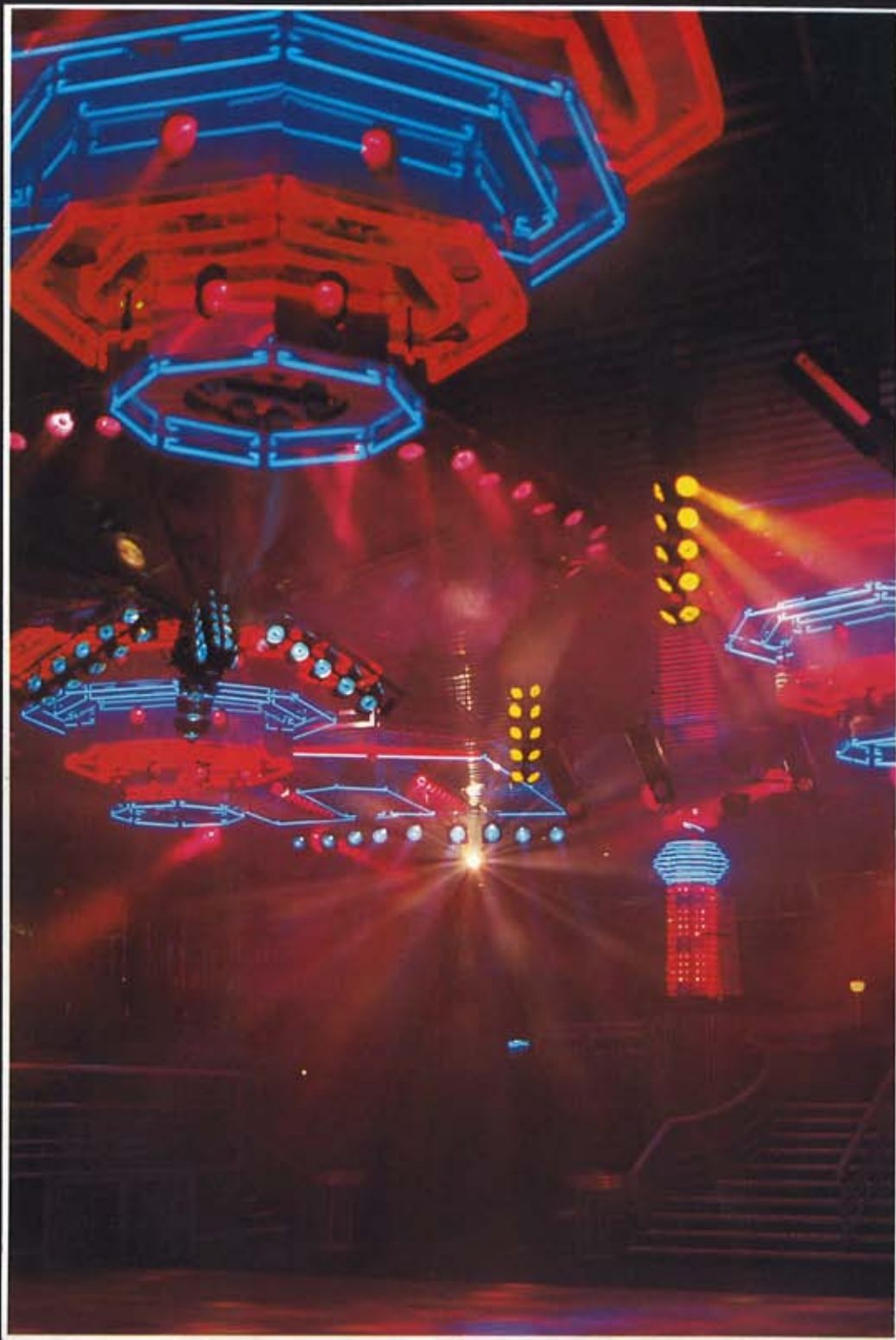


LIGHTING+*Sound* International



Le Palais - see special feature this issue

PLASA

Published by the Professional Lighting and Sound Association

July 1987

Volume 2 No.7

£1.50

THE FIRST NAME IN LIGHTING FOR ENTERTAINMENT.

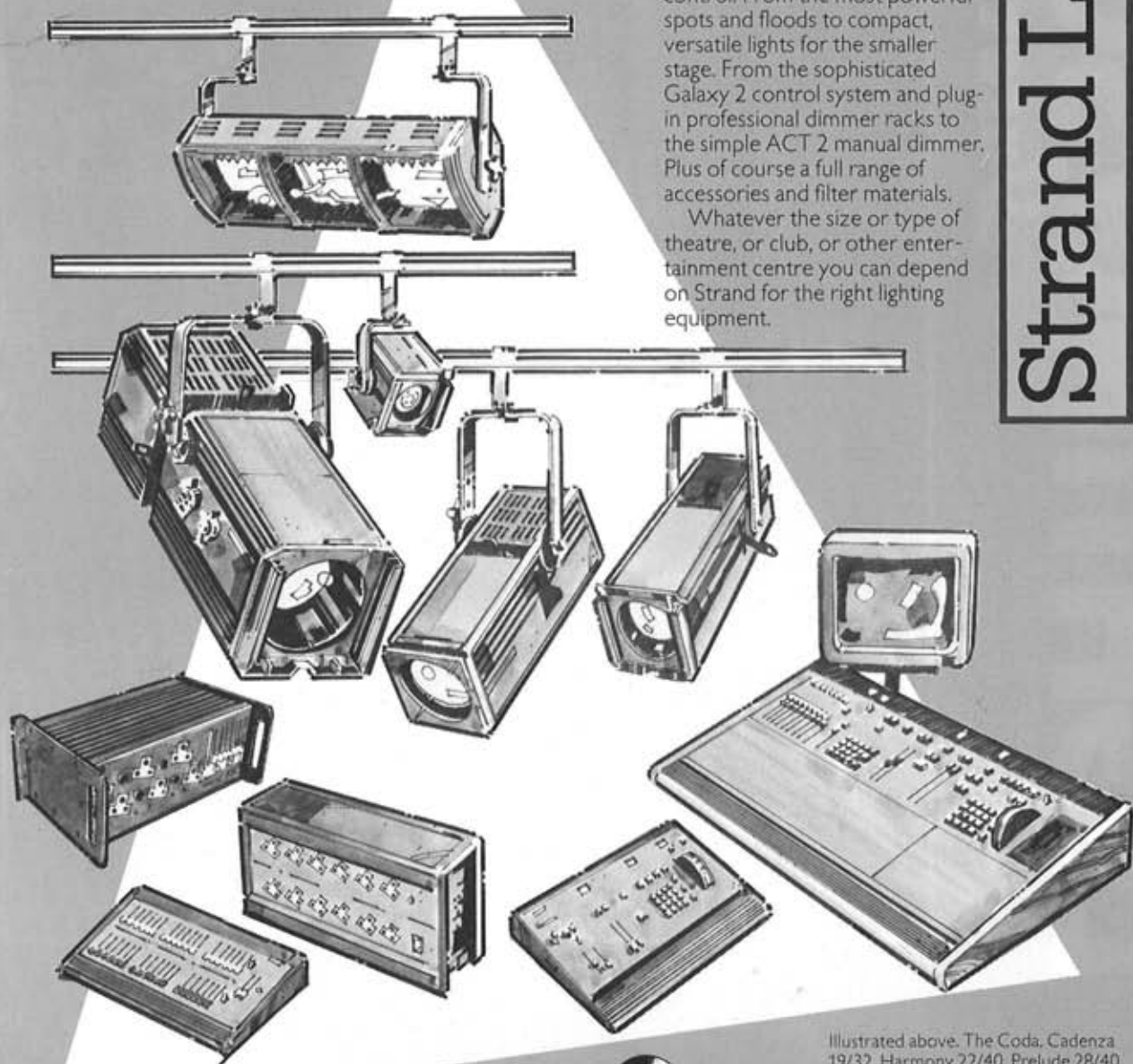
For outstanding performance and versatility in stage lighting equipment, specify Strand every time!

It's the first and best name in the business, and continuous developments in products and manufacturing techniques helps to ensure it stays that way.

In the comprehensive Strand line-up, there is an answer to every requirement in lighting and control. From the most powerful spots and floods to compact, versatile lights for the smaller stage. From the sophisticated Galaxy 2 control system and plug-in professional dimmer racks to the simple ACT 2 manual dimmer. Plus of course a full range of accessories and filter materials.

Whatever the size or type of theatre, or club, or other entertainment centre you can depend on Strand for the right lighting equipment.

Strand Lighting



Illustrated above. The Coda, Cadenza 19/32, Harmony 22/40, Prelude 28/40 and Minim 23 luminaires. The Act 6 and Tempus dimmers. The Tempus 2G manual control desk and the M24 and Gemini memory control desks.

Strand Lighting Limited, PO Box 51, Great West Road, Brentford, Middlesex TW8 9HR, United Kingdom
Telephone: 01 560 3171 Telex: 27976

LOS ANGELES: 18111 South Santa Fe Avenue, PO Box 9004 Rancho Dominguez, California, 90224 U.S.A.

TORONTO: 6490 Viscount Road, Mississauga, Ontario L4V 1H3, Canada.

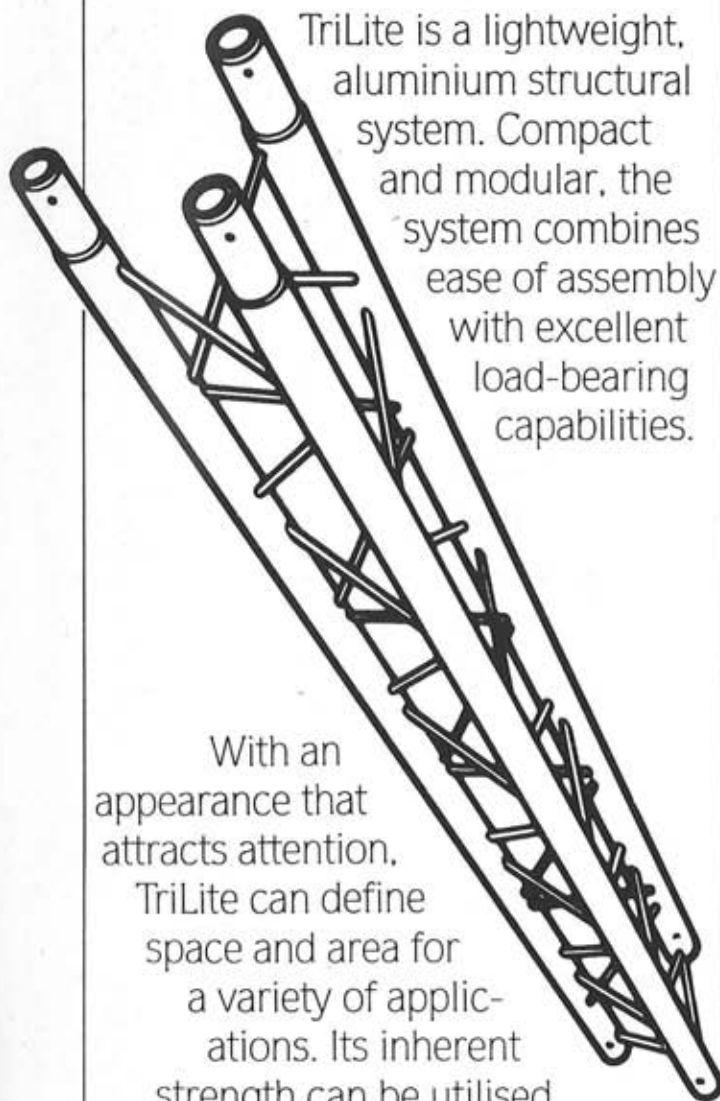
BRAUNSCHWEIG: 3340 Wolfenbüttel 16, Salzdahlum, West Germany.

HONG KONG: 802 Houston Centre, 63 Mody Road, Tsimshatsui East, Kowloon.

OFFICES: PARIS, NEW YORK, ROME, MELBOURNE.

TriLite

STRUCTURAL SYSTEM



TriLite is a lightweight, aluminium structural system. Compact and modular, the system combines ease of assembly with excellent load-bearing capabilities.

With an appearance that attracts attention, TriLite can define space and area for a variety of applications. Its inherent strength can be utilised to mount lighting, sound, video or other display equipment.

For Further Information Contact:

OPTIKINETICS

38 Cromwell Road
Luton LU3 1DN England
Telephone (0582) 411413
Telex 825920 OPTI S G

LOW COST Moveable Light?



"Now YOU can buy a system to retrofit your existing luminaires"

Managing Director Fergus Veich holding one of PANCAN's Compact System 3 "Moving Light" Units

Low Price

For example, to turn a simple PAR 64 into an intelligent spotlight with fully programmable position and colour change, controlled from your existing lighting desk you need only fit a PANCAN System 3, costing as little as £395 (ex. VAT)

Highest Quality

The new high speed PANCAN System 3 is made from aircraft quality aluminium with Swiss precision motors and MIL spec. transducers. Unbeatable for low price, highest quality and ease of installation

PANCAN

"MOVE THE LIGHT
NOT THE LUMINAIRE."
Pancan, 25 Powis Terrace
London W11 1JJ
Tel: (01) 221 1455 Telex: 268 141 METMAC G (Attn PANCAN)

**PHONE NOW
(01) 221 1455**



Telephone our technical department for advice and your **FREE** information kit.

Entertainment and the Arts '87 Exhibition and Conference 16-18 November 1987

OPENING TIMES

10.30am - 6pm Monday
10.00am - 6pm Tuesday
10.00am - 4pm Wednesday
at

The Harrogate Exhibition Centre

Britain's major national exhibition for the entertainment industry and the arts. Organised in cooperation with The Stage and Television Today. A great opportunity to promote your lighting, sound or video products and services to a host of visitors from the industry at large.

For further details on exhibiting or visiting contact Peter Scull, Brintex Ltd, 178-202 Great Portland Street, London W1N 6NH. Tel: 01-637 2400

State of the Art
in
Lighting Control

lighting systems

ADB

n.v. A.D.B. s.a. • Leuvensesteenweg 585 • B - 1930 Zaventem
Tel.: 02/722.17.11 - Telex: 22154



CROWN HOUSE
FURSE

ADB sole UK distributors

Crown House Furse, Theatre Products, Wilford Road, Nottingham, NG2 1EB. Tel: (0602) 863471. Telex: 377065. FAX Gp.3 (0602) 860538.

LIGHTING+SOUND *International*

JULY 1987

- | | |
|----|--|
| 6 | NEWS in Lighting + Sound International |
| 11 | Starvision in the Piazza |
| 13 | ICE Expand South |
| 15 | "Wind of Change" in Hampstead |
| 16 | Le Palais de Danse |
| 22 | Equipment News |
| 27 | From Palace to Academy |
| 32 | Circumnavigating for Stage Lighting |
| 36 | On Tour |
| 39 | Directory |
| 46 | PLASA Members |



Looking after the lights at London's latest venue: Anna-Lisa Barnes, resident lighting controller at Le Palais.

LIGHTING+SOUND
International

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

Telephone: (0323) 642639

Telefax (0323) 646905

Editor: John Offord

PLASA

published by the
Professional Lighting and Sound Association

© Copyright Professional Lighting and Sound Association

No part of this magazine may be reproduced without the permission of the Editor.

Annual Subscriptions: UK £20.00; Europe £25.00; airmail £40.00; US \$70.00.

Manhattan Sells Manufacturing Rights

Rohirrim Limited have announced that they have acquired the manufacturing rights to the Manhattan range of products. This includes the Micro Elite and Fogger Elite smoke machines and the complete range of dancing mirror effects including a substantial quantity of new designs soon to be announced. Rohirrim will also take over the support of the products, including any outstanding repairs, we are told.

William Allen who co-founded Manhattan eight years ago has been appointed managing director, and Rohirrim will trade as Manhattan Sound and Light from new premises at Unit A6, Alladin Workspaces, 426 Long Drive, Greenford, Middlesex UB6 8UH.

Piccadilly Radio Buys Squire Light and Sound

Piccadilly Radio of Manchester has announced the purchase of Squire Light and Sound - an acquisition in line with their stated policy of diversification. It also gives Piccadilly a national presence.

Squire, which trades through four shops in London, Birmingham, Manchester and Glasgow, had an audited turnover of £1.9 million for the year ended 31st March 1987, and the net assets which are being acquired amount to £350,000 and include two freehold premises in London and Glasgow.

The Piccadilly board stated that the acquisition will complement their present activities in the sector carried on through the Group's subsidiary, Piccadilly Sound and Light Limited, which has traded profitably since its inception 20 months ago.

A leading voice in the industry, Roger Squire will be staying on for a year as joint managing director with Timothy Jury, after which time options will remain open on both sides as to future developments.

Pancan Goes Shopping

Sixteen Pancan System 1 heads have been purchased for the amazing atrium in St. Anne's Centre at Harrow - London's most advanced high-tech shopping centre.

The architects needed a lighting system to cover a variety of events in different areas of the centre without having to fill the entire place with spotlights. The solution was 16 System 1 heads fitted to Par 64's mounted way up in the atrium structure, with control at floor level. It allows the lighting manager (or even the janitor) to take easy finger-tip control of each light beam, re-directing it to precise locations whenever and wherever necessary.

Water Wonderland

J.Lyons Catering Ltd are planning to open a whole new market for lighting companies with ambitious fun-pool based leisure facilities currently under development and which will heavily feature state-of-the-art effects lighting.

Best known as caterers at such major events as Wimbledon, the Farnborough Air Show, Gatcombe Horse Trials and the Knebworth music festivals and at Gatwick Airport, Beaulieu, Woburn Abbey and Blackpool Zoo, J.Lyons Catering already operate 10 restaurants - each run autonomously rather than as a chain - including the sole surviving Lyons Corner House at Charing Cross.

Now, in partnership with Clifford Barnett Developments Ltd. and various local councils, they are embarking on a major capital investment

programme which kicks off with an £8½ million spend at The Portsmouth Pyramids on the seafloor at Southsea.

The fun pool there will feature flumes, water fountains, cannon and a great emphasis will be placed on lighting. There will also be a multi-purpose conference facility capable of accommodating 400 in cinema-style seating, and complete with a stage for presentations, small concerts, summer show, exhibitions and the like.

Also included in the development, in which Portsmouth City Council is participating and which is due to open next summer, is a 100 capacity pub with food facilities.

Due to open in early 1988, at a cost of £2 million is a leisure pool at Sherringham, Norfolk, which will come totally under J.Lyons Catering management, while the first of these new facilities to open will be a £7 million venture at Keswick, which is being developed jointly with Clifford Barnett Developments and Allerdale District Council. In this case, the old Keswick railway station is being re-furnished as a bistro-style restaurant and pub along with 76 time-share holiday units of various sizes.

More Arri Controls

Donmar Sales have just announced the sale of an Arri 'Image' memory lighting control system to the Thorndike Theatre at Leatherhead in Surrey. A unit was given to the theatre on a trial basis, and when the time came for its collection, cries of "don't take it away" resulted in an official order following.

Watch this space for details of an Imagine 250 due for installation "somewhere in Glasgow" in the near future.

New York's Apollo Goes Turbo

Turbosound Inc. of New York was recently awarded the contract to supply a new sound reinforcement system for one of the City's most famous theatres - The Apollo.

As part of a comprehensive refurbishment which when completed in September this year will see the Apollo transformed into a top-level audio/video/TV centre for live performance broadcast, the venue required a high quality sound reinforcement system.

The Apollo decided on a system comprising 16 TMS-4 enclosures. After a year-long test programme where every type of modular loudspeaker system was auditioned, the Apollo management decided on a system comprising 16 Turbosound TMS-4 enclosures (one manufacturer even offered a system completely FREE, we are told).

New York's Thunder and Lighting were responsible for the installation. They reported that Jerry Kupfer and Neil Blaydon of the Apollo staff are delighted with the radical improvement in sound quality over their previous processor-based system.

Dial's 'Open House'

Dial Sound and Lighting of Bradford are holding an 'Open House' at their premises on July 16, 17 and 18. Your editor can vouch for the fact that the hospitality will be exceptional. For full details ring Andy or Kris Blackwell on (0274) 687605.

Message of the Month
"Watch out for Oska"

Lee Colortran at RTE

Lee Colortran has installed a fully automated lighting system at RTE Dublin which they claim is the most up-to-date luminaire system of its type anywhere. This system comprises monopole telescopes, dual-source luminaires and control desks. Dermot O'Riordan, manager of electrical services at RTE, commissioned the system following investigative research in West Germany and Denmark, and discussions with a number of luminaire manufacturers.

The system employed uses a saturated lighting rig with 70 Lee Colortran dual-source luminaires and telescopes hanging from the grid. Both are fully automated and remotely activated either from a desk on the studio floor or from the vision control room.

The heads are motorised to control all key operational functions: raise/lower monopole, pan, tilt, focus, barndoors (4) rotate open and close. Choice of hard or soft mode, and full (5kW) or half (2.5kW) power can also be selected remotely.

The operator simply selects the number and position of luminaires required using a conventional keypad. Each head carries a flashing lamp to identify the unit selected and most information is also displayed at the control desk. Commands are despatched in digital form and are multiplexed along a single co-ax cable to each decoder/drive station. The system can hold all pre-set selections to protect against power failure, or in case a production runs into a number of days.

During the installation of this major scheme Lee Colortran also commissioned the design of a new compact dimmer for RTE. Known as the Intelligent Dimming System, or IDS, the design will be capable of giving remote diagnostic and mimic indication of card fail, overheat, car power MCB tripped, trigger card output mimic, and load mimic.

IDS has since been launched by Lee Colortran as part of its standard product range. A full rack may carry 54 modules which are dual in 2.5kW and 5kW ratings or single 10kW ratings so that 108 5kW circuits may be contained in one rack. Designed in modular form for studio, theatre, film and TV use, IDS plug-in modules may also be contained in portable 'dimmer' packs for location use.

Elliott at Image Co

Elliott Bros. have recently completed installation and wiring at the Image Co. in Leeds. The contract was completed in association with Windmill Munroe Associates and included connection of audio tape recorders and video post production equipment including a complete edit suite with computer editing.

Amongst the video equipment were four 1 inch Ampex VTR machines, a complete video copying bay and audio overdub booth. In addition, these new and other existing facilities were all linked to the master control room.

Electrotec in UK

Electrotec Productions Inc of Los Angeles has announced the opening of new offices and production facilities in London. Electrotec Productions UK Limited has been created due to a rising demand for the company's sound services in the United Kingdom and throughout Europe.

While touring with Rod Stewart last summer, utilising its 'LAB-Q' system brought over from the U.S., the company received numerous inquiries as to the system's availability. As a result, Electrotec is currently on tour with Spandau Ballet. "Until now, many of our clients have had to say goodbye to Electrotec when they crossed the Atlantic, but now we can serve these clients in Europe as well," said Electrotec president Rikki Farr. "We are building and maintaining several



PLASA People

PLASA's new 'Secretary to the Association' is **Tony Andrew**, 42, who joined the recently established Eastbourne office on June 1st, and was formerly appointed at the Association's Executive Committee meeting on June 15th, when he took over from outgoing general secretary, Roger Saunders.

Born and bred in the North East, Tony attended Stainsby Grammar School and Redcar Technical College before moving South for the first time, and spending four years at the Borough Technical College in London. He then moved across to Harlow Technical College where he attained a Diploma in Works Management.

Starting his working life as a management trainee with Harris Lebus Limited, he decided midway through the training programme to concentrate on Production Engineering, and he then quickly moved on to new posts in this field, culminating in setting up as a freelance Management Consultant, supplying a management consultancy/production engineering service mainly to the light engineering and electronics sector.

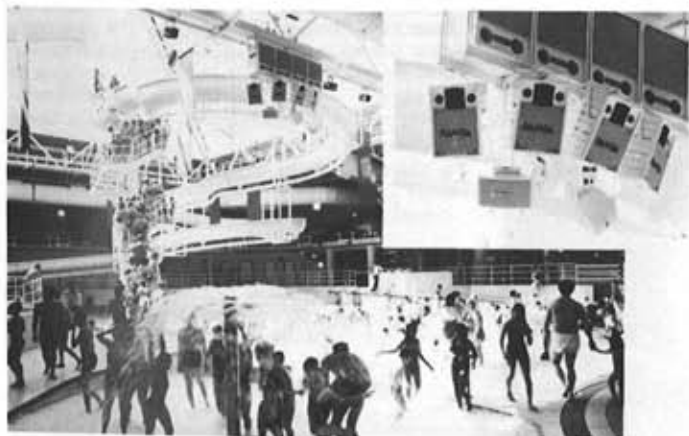
In 1978 as the oil industry was taking off in the North East, Tony moved back to Teeside and joined Redpath Dorman Long as the administrations and systems manager. He progressed within this organisation over the next five to six years ending up as the general manager of an R.D.L. subsidiary based in Darlington, Co. Durham. During this period he spent a large degree of his time involved in projects in Scandinavia, Western Europe, The Middle East and Central America.

In 1984, Tony took over as managing director of C.M.I. (Engineering Holdings) Ltd., a group of companies involved in the oil and gas business in Europe and the Middle East.

During 1985 when the oil and gas industry started to contract, this, plus concern with employment prospects for his children in the North East convinced Tony that in the long term a move back to the South East offered a more settled future. Consequently, in January 1986 he and his family moved to Sussex. During this transition period he worked as a project director in France and Norway.

Married with two children, until the magical age of 40 Tony was heavily involved with Round Table and to compensate he is now a leading member of the local Ladies Circle. His hobbies include caravanning, DIY, squash, badminton and gardening, and he lives in the village of Horsebridge, 10 miles north of Eastbourne.

Working alongside Tony in the Eastbourne office of PLASA is **Sandra Scott**, who assists both Tony and magazine editor John Offord. Sandra, 21, was born in Tunbridge Wells and has lived in and around the Eastbourne area all her life. She left Hailsham Comprehensive School at the tender age of 16 and has been working non-stop ever since! Being very unconventional, Sandra got married three years ago instead of having children first like everybody else. Tony and John think she's a great Scott, just as long as she doesn't make any plans for a little Scott just yet.



RAMSA in the Pool

An atmosphere of 60% humidity is no problem for 12 RAMSA speakers in use at the new Windsor Leisure Pool. Built to withstand 92% humidity at 35°C, six A200s, four A250s and two A70s are the first RAMSA speakers to be installed in such a comprehensive entertainment venue. Opened by H.M. the Queen and H.R.H. Prince Philip, the pool has been designed as a fun-pool where the whole family can be entertained.

ARRI

makes
lighting
control
make
sense

IMAGE

IMAGINE 250

IMAGINATION 500

CONNEXION PLUS

CONNEXION

GRAND MASTER
0 NOT RECORDED
01 02 03 04
50 50 50 50

26 27 28 29

51 52 53 54

76 77 78 79

SELECT CHW

CUE 2 UP

A FADER
00:00 100%
CUE



ARRI

ARRI (GB) is at your service

ARRI (GB) LIMITED, 2-3 AIRLINKS
SPITFIRE WAY, HESTON TW5 9NR ENGLAND
TELEPHONE 01-848 8881 TELEX 916075 ARRI GB FAX 01-561 1312

systems for a wide variety of concert sound needs."

Managing director at the London office is Lars Brogaard, and office manager is Cheryl Robson, formerly with Derek Block Concert Promotions.

Carnegie Refit

Carnegie Hall in New York, recently reopened after undergoing a comprehensive refurbishment, the aim being to return the hall to its original 19th century condition without diminishing the acoustic quality. Almost every aspect of the Hall received attention during the seven month closure including the sound reinforcement system.

After three years experience with their original Turbosound installation, Carnegie Hall wanted to improve and expand the system's capability. Bernard Branigan, facility manager, takes up the story. "Undertaking such a major refit meant that we really needed the best equipment possible to replace our existing installation. We were very happy with the sound quality that we had already achieved, so the only way to improve the system was to upgrade with new Turbosound enclosures."

Pete-Erskine of Theatre Technology was called in to provide the system: a centre cluster of 3 Active Turbosound TMS-2's (replacing the pair of passive models fitted previously), and 2 TMS-1's combined to cover the main floor area; the Parquet being served by a further 2 Active TMS-2's.

New for Tours/Events

Formed by John Denby and Jan Goodwin, new outfit **Sound and Light Productions** offers a full range of services to anyone planning a tour, event or festival. "We can provide the very best sound and lighting systems, band equipment, staging and generators. We also advance venues, recruit and supervise tour personnel including the very best technicians and tour and production managers, arrange freighting, trucking, bussing and hotel and flight reservations, provide tour itineraries and laminates and deal with foreign customs and formalities including visas," said John Denby. "No job is too large or too small for us to handle."

For ten years, John and Jan were the management team of ENTEC, the Shepperton based sound and lighting company, and they told L+SI that **Sound and Light Productions** is not tied to any particular hire company or system and has already built a very strong reputation for its high level of service, expertly putting together the right package for each production. The company has its own stock of lights, however, under the independent company **Big City Lights**.

"We have a roster of top rate lighting designers who will advise the best equipment for our clients regardless of what we might have in the warehouse. But the **Big City Lights stock** means that we can keep our lighting prices competitive and ensure that our designers are never limited by a short supply of lamps," said Denby.

Work so far undertaken includes such diverse projects as a tour of Zaire for reggae star Jimmy Cliff and Guadeloupe "zouk" stars Kassav and production services for The Damned and The Men they Couldn't Hang Spring tours of Europe. They have recently supplied the full technical production for the successful Aids Week concert at The Academy Brixton and organised the 'quad' speaker system for the current Prince tour of Europe at the request of dB Sound of Chicago. The company is currently concentrating on a number of productions including Tammy Wynette's U.K. tour and the Co-op Superstores/British Heart Foundation 'Jump Rope for Heart' country-wide promotion.

John Denby stressed that although having previously specialised in large tours and festivals the company is now equally committed to helping small bands with their first tour. "We have a genuine enthusiasm for up and coming bands," he said. "We feel we can use our experience to make touring both a financial and organisational success within their particular range of budgets."

Sound and Light Productions and Big City Lights are both based at 53 Northfield Road, London W13 9SY telephone 01-570 2748.

Exhibition Diary

PLASA Light and Sound Show

September 6-9, 1987.
Novotel, Hammersmith, London.
Exhibition Bookings: David Street,
Telephone: 01-994 6477.
General Enquiries: PLASA general secretary,
Tony Andrew, 7 Highlight House, St. Leonards Road,
Eastbourne, East Sussex BN21 3UH.
Telephone: (0323) 410335.

Nightclub & Bar EXPO

November 4-6, 1987.
Atlantic City, USA.
Nightclub and Bar Magazine,
305 W. Jackson Avenue, Oxford, Mississippi 38655.
Telephone: (601) 236 5510.

ABTT North Trade Show

October 29-31, 1987.
Grange Arts Centre, Oldham
Telephone: Geoff Joyce at Manchester Palace Theatre on
061-228 6255

Entertainment and the Arts '87

Exhibition & Conference
November 16-18, 1987.
Harrogate Conference Centre, Yorkshire.
Organised by Brintex Limited.
178-202 Great Portland Street,
London W1N 6NH.
Telephone: 01-637 2400.

ShowFair 1988

February 2-4, 1988.
Windsor Hall, Bourne International Centre,
Bournemouth.
Telephone: Anne Trapnell, Exhibitions Officer on
(0202) 22122 extn. 209/292.

Frankfurt Music Fair

March 9-13, 1988.
Frankfurt Fair Centre, Frankfurt, West Germany.
UK Representatives: Collins and Endres,
18 Golden Square, London W1R 3AG.
Telephone: 01-734 0543.

SIB Rimini

March 22-25, 1988.
Rimini, Italy.
Ente Autonomo Fiera Di Rimini,
PO Box 300, 47037 Rimini, Italy.
Telephone: 0541/773553.
UK enquiries: Disco & Club Trade International.
Telephone: 01-278 3591.

SIEL '88

April 10-13, 1988.
Porte de Versailles, Paris, France.
Organisation: Bernard Becker Promotion,
161 Boulevard Lefebvre, 75025 Paris.
Telephone: (14) 533 74 50.

Pub, Club and Leisure Show

April 12-14, 1988.
Olympia 2, London.
Angex Ltd., Europa House, St. Matthew Street,
London SW1P 2JT.
Telephone: 01-222 9341.

Expo Musica, Madrid

April 20-24, 1988.
Madrid, Spain.
Organised by IFEMA (Institution Ferial de Madrid).
Avda de Portugal, s/n Casa de Campo, 28011 Madrid
1101.
Telephone: Madrid 470 10 14.

Light+Sound Show '88

September 11-14, 1988.
Olympia 2, London.
Exhibition bookings: David Street,
Telephone: 01-994 6477.
General Enquiries: PLASA general secretary,
Tony Andrew, 7 Highlight House, St. Leonards Road,
Eastbourne, East Sussex BN21 3UH.
Telephone: (0323) 410335.

Photokina

October 5-11, 1988.
Cologne, West Germany.
UK Representatives: Tony Pittman.
12/13 Suffolk Street, London SW1Y 4HG.
Telephone: 01-930 7251.

Business

● The recent merger between **Martin Audio** and **Midas** has produced a powerful pro-audio partnership which links recognised leadership in loudspeaker system technology with the complementary disciplines of advanced mixing console and electronics design and manufacture. The companies had a joint stand at the recent APRS show, one devoted to product display and the other for meetings.

● Audio Fidelity, parent company of **Fane Acoustics Ltd.**, has completed the acquisition of Fanfare Group Ltd. and the disposal of two subsidiary companies, Linear Products Ltd. and Audio Equipment Ltd. Fanfare is achieving rapid market growth in such diverse areas as recorded music, popular artists, books and the world famous and unique X-changer and calorie counter devices. Meantime, Fane have also announced the open-

ing of a London sales and marketing office at 65 Duke Street, Mayfair W1M 5DH.

● Due to the expansion of operations on their manufacturing side, **Studio 1 Electronics** have moved to larger premises to provide better service for both local customers and speedier service for trade clients throughout the UK. All future communications should be addressed to The Gatehouse, Foley Trading Estate, Foley Street, Hereford HR1 2SF. Telephone number remains the same.

● **Night Flight**, the Glasgow-based sound and lighting installation firm, has recently completed impressive installations in four VideoPlex Clubs for Lanton Leisure, part of the Ladbrokes Group. The installations, masterminded by Bill Smith, senior partner of Night Flight, cost a total of £250,000 and were completed in video nightclubs in Glasgow (two), Aberdeen, and Paisley. Night Flight took charge of all aspects of video, sound, and lighting installation and in each club used the **Bose 802/302** sound system with 301 infill.

● **Lasergrafix Ltd** has announced the formation of **Laser Party Planners & Promotions**. The new company will offer party and special event organisation services and Laser Video, sister company to Lasergrafix, will provide large screen entertainment, with a three-camera mobile studio being available for large events.

● **Martin Sound and Light Ltd.** of London have been appointed by loudspeaker manufacturers **Celestion International** as distributors of their new SR System.

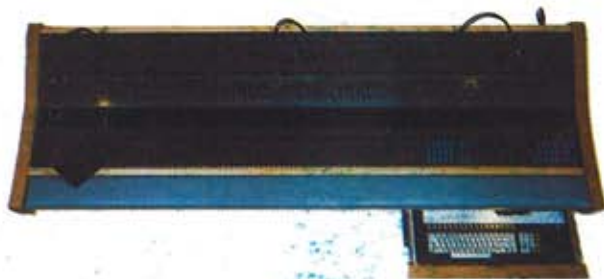
● As from Wednesday 1st July, **JBE Stage Lighting & Equipment Company** moved to larger premises at 7 Rose Way, Purdeys, Rochford, Essex SS4 1LY. Telephone number remains the same.

● A rig of over forty **Crest Audio** power amps was assembled in Montreux recently to drive the concert system put together for the Rock Festival. The same system was then used for a Genesis gig in the town on the following night. Crest Audio's Swiss distributor Electrovoice S.A. supplied six stacks of EV's MT-4 manifold speaker system for the shows. Powering each stack were two Crest model 4001 on sub-bass (each bridged into a 4 ohm section, and jointly developing over 4kW), two bridged model 3001 on mid-bass, and one 3001 split between mid and high sections.



Iain Burton (left) and Stephen Goldberg, joint managing directors of Fanfare.

CELCO. SERIES 2 GOLD



look beyond the future

The Series 2 Range of lighting control systems are designed and manufactured by Celco Ltd. For further information please contact our distributors, **Worldwide Distribution** Cerebrum Lighting Ltd, 168 Chiltern Drive, Surbiton, Surrey KT5 8LS tel (01) 390-0051/4841 tlx 892337 Celco G **US Distribution** Celco Inc, 30 B Banfil Plaza North, Farmingdale, New York 11735 tel (516) 249-3662 **dialcom** IMC 1286 **West Coast Sales Office** TMB Associates, 3416 West Burbank Blvd, Burbank, California 91505 tel (818) 842-9652 tlx 4900007659 TMB-UI **dialcom** IMC 2141 **Canada** Ontario, Christie Lits Ltd tel (416) 926-8985, Quebec, Performance Lighting Ltd tel (514) 526-7721 tlx 05562232 **England** A C Lighting Ltd tel (0494) 39076, Ancient Lights tel (0953) 452210 **Finland** MS Auditron tel (0) 5664644 tlx 125778 **France** Pulsar (France) S A R L tel (31) 741001 **Germany** Amptown Lichttechnik GmbH tel (40) 64600440 tlx 94577 **Hong Kong and China** New Sounds Studio tel (3) 313820 **Italy** Arri Italia S R L tel (6) 7970797 tlx 620339 **Japan** H Ito & Company Ltd tel (3) 667-3289 tlx 2523827 **Spain** Sadepra S A tel (1) 246-1594 tlx 43802 **Switzerland** PowerLight Handels A G tel (061) 728228 tlx 964782 SHOWCH fax 061 728338

People . . .

● Tannoy Limited have appointed **Janet Lee** to the position of European sales manager, with responsibility for all loudspeaker sales. Janet has been with Tannoy for seven years, previously as export sales co-ordinator, and succeeds Derek West who is leaving the Company in May. Tannoy has a very strong export sales turnover, accounting for around 80% of the Company's total sales.

● Cerebrum Lighting have announced the appointment of **Derek Sparrow** as general manager.

Derek has moved from the T.V. Commercial/Sound side of the recording industry where he started life with the Radio Corporation of America at their London based sound studios in 1962. He later joined De Lane Lea Limited in 1968, a company specialising in T.V. commercial recording and foreign dubbing and rose to the position of chief engineer working on the design of equipment and new studios. In 1971 he teamed up with John Wood Studios Limited, a very successful sound facilities recording company.

As technical director of JWS he was constantly involved in the day to day financial management and long-term investment of the company. Derek has known Cerebrum's John Lethbridge for some time, and when he told him he had sold his financial interest in the Studios after some 17 years with the company, John asked if he would like to bring his expertise in management and finance and join the team at Cerebrum Lighting. Derek accepted the offer and commenced his new position as general manager on June 2nd.

● In a major bid to create even more favourable relations with its growing dealer base, Toa has appointed for the first time a customer liaison manager. **Tony Stote**, previously manager of the Systems and CCTV division, now takes on the responsibility for training and customer liaison for all of Toa's products.

● Lighting designers are among the most peripatetic members of the profession and **Graham Walne** is no exception. When he return-



Janet Lee, Tannoy's new European sales manager.

ed recently from America, TWA presented him with a free bottle of champagne to celebrate his 50th transatlantic trip in as many months. Graham was returning from Boston where he has just completed his sixteenth lighting design for the legendary Sarah Caldwell, a record number of shows for her Opera Company unequalled by any other lighting designer in its history.

Back home, Graham achieves another record in July by working simultaneously for three Royal Academies: the Royal Academy's of Music, of Dramatic Art, and of Arts where he is lighting the Summer Ball - a massive operation involving nineteen galleries.

Later in July he continues his seven year association with the record-breaking Vanessa Ford company. In the last two years of this association Graham calculates that he has lit 74 shows for Vanessa in 42 regional theatres, often lighting two shows in one day in two different towns. All this has given him a rare insight into lack of trained staff in regional theatre, something he intends to tackle in an article later this year. Next on the list for Vanessa is the first ever authorised stage play of 'Winnie the Pooh', adapted by Glyn Robbins, and followed by Vanessa's three Christmas shows in the West End. Indeed Christmas is likely to be a busy time since it will also include two pantomimes and return visits to Boston.

● AJS Theatre Lighting & Stage Supplies Ltd has announced the appointment of **Simon Sketchley** as general manager. He has been manager for the

AJS London Theatre Centre for the past three years and will be relocating to Bournemouth as from the 1st August 1987. Simon has been involved with amateur theatre both on stage and behind the scenes for 20 years, and his connection with AJS is almost as long. For a short time he was a partner in 1975.

● **Peter Child** has been appointed southern area sales manager for BOSE professional products. The appointment also means that **John Dodson**, based in the South until now, will be free to move to the Midlands.

● **Marie Cochrane** of Mystical Lighting Limited has been appointed sales director of the company. Marie started with Mystical two years ago as a secretary, and within a year she wiggled her way into sales, reports managing director John Shiers.

Cerebrum's Derby Day Out



Cerebrum Lighting's Derby Day outing brought out cheer leader Mick McManus (above) and two first-time winners in Neil Rice and Derrick Saunders (below).



ASTRALITE

A big name in lighting rigs.

Since its launch in '83 Astralite has evolved into the most complete trussing system available.

Nothing else can match its range of modular components – lengths, corners, angles . . . and now even curves.

All from stock **(0253) 302565**
or as part of an installation package for moving rigs
(0532) 465331.

ASTRALLOY

Starvision in the Piazza

La Bohème, complete with Placido Domingo, was as everyone knows, screened 'live' from the Royal Opera House stage to thousands standing for free in the nearby Covent Garden Piazza.

L+SI took a look behind the scenes . . .

'Starvision' was the centre of attraction in the Covent Garden Piazza on the nights of June 9th and 12th when the Royal Opera House production of *Le Bohème* was relayed live to rain-dampened crowds.

Reputed to be the best matrix display system in the world, it is certainly the largest fully-mobile system of its kind. British made by EEV, a member of the GEC Group, the Starvision screen measured 20 feet high by 26½ feet wide and can operate in all weather conditions.

Mounted on a single self-contained trailer unit, the screen was erected in the north-east corner of the Piazza in front of the Floral Hall portico. It was the first use of simultaneous relay for opera in this country.

The event was directed by Humphrey Burton, formerly BBC Television head of music and arts, and the Royal Opera House commissioned Ventures Limited, the international event management consultants, to co-ordinate the whole project. Independent Producers, a sister company, then hired the screen from Fineplane Limited, the large screen display specialists.

Sound equipment was provided by R. G. Jones Limited and L+SI discussed the project with general manager Bob Caple.

"We were contracted by Visions Mobiles to provide a high quality replay system to cover the Piazza at the Bow Street end of Covent Garden. Initial discussions took place between myself and Geoff Davies and later with Joe French, both of Visions Mobiles," he explained.

"One problem put to us after talks with Independent Producers was that the sound pressure level within the Piazza and surrounding area should be no more than 10dBA above ambient noise level. This was a specification given by the local authority, who although sympathetic to the event did not want it to disturb local residents. After consultation with the authority, measurements were taken before and during the performance to keep within this requirement."



A close-up of the 20' x 26½' Starvision screen.

The sound system had the following inputs: a stereo mix provided by the Stones Mobile who had miked up within the opera house; a local feed from VTR for playing commercials and promos prior to the concert; and four local microphones on the platform in front of the Starvision screen.

Equipment employed consisted of a 4kW Renkus-Heinz system comprising 4 x SR1 and 2 x LR2 loudspeakers and 2 x X3 processors, driven by C-Audio SR404 amplifiers. (The speaker system was positioned on two scaffolding towers one on either side of the screen.) Mixer was a Soundcraft

200B 16:4:2, and graphic a Yamaha Q2031.

And the response? The audience was reported to have loved it - despite the weather - and Placido Domingo obviously felt he'd done his duty in bringing opera to the masses.

Technically, good picture quality is difficult to achieve by the technique used, and it wasn't helped by the overall darkness of the production itself. Sub-titles in particular were difficult to read.

But the sound was highly praised. As one commentator put it: "The sound was superb, and remarkably uninterrupted by extraneous noise."



La Bohème in the Piazza was presented by the Royal Opera House in association with the Midland Bank and Westminster City Council. The event was sponsored by The London Daily News.

ROLACUE SERIES MEMORY CONSOLES

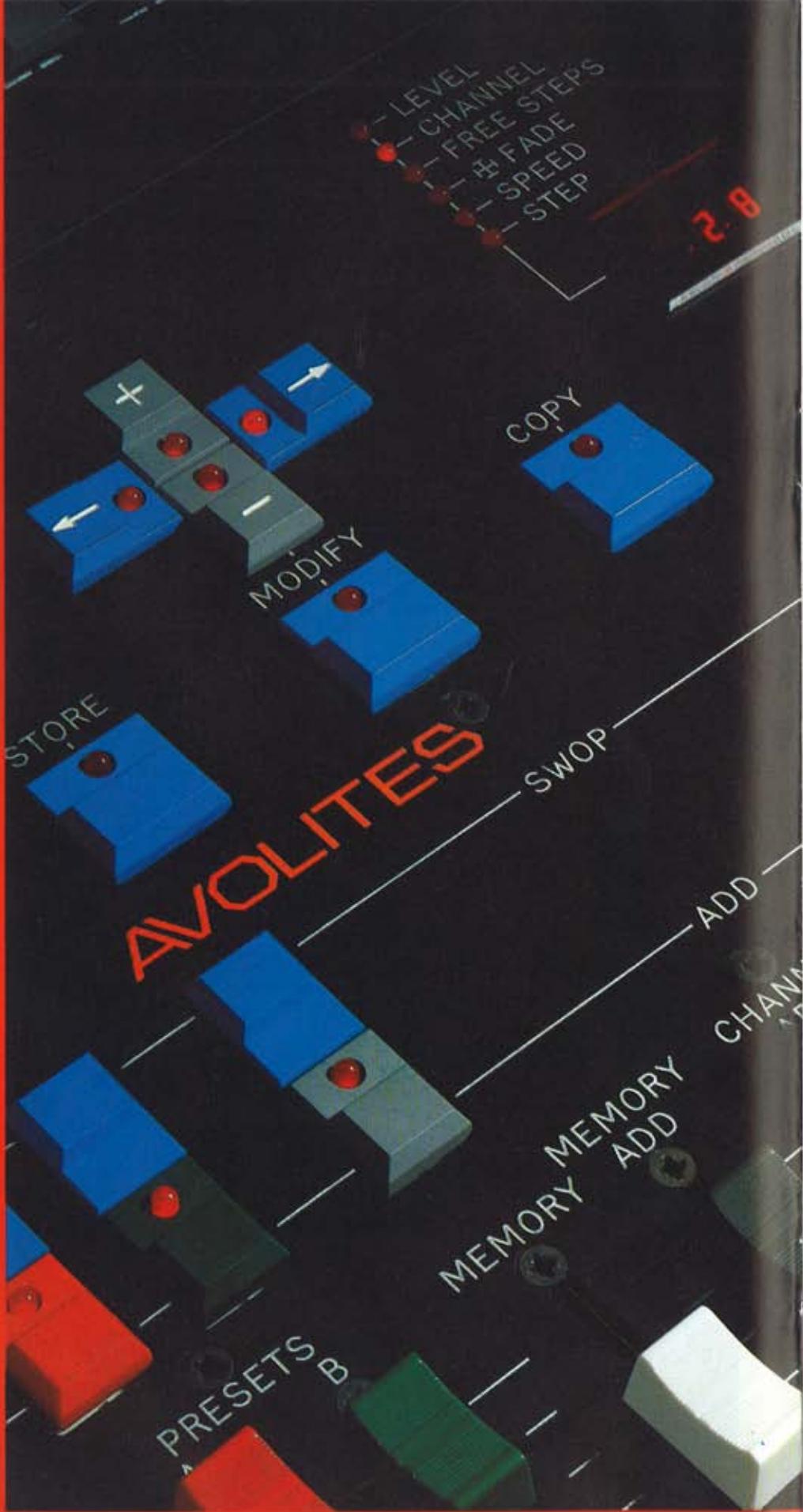
The Rolacue series has been designed to meet the demand for sophisticated control of light in small to medium applications. Easy to program and operate, Rolacues offer large memory capacity, rapid memory and chase programming and modification, memory lock and comprehensive preview facilities in an attractive compact format.

Rolacue series consoles are completely linkable. Instant loading and saving of information is achieved via a 3.5 inch Disk Drive.

The Rolacue series is part of a wide range of quality lighting consoles and dimming systems, a range designed for use in every conceivable lighting control application.

Avolites also manufacture computerised and manual hoist controllers and flight cased multicore drum reels. We carry comprehensive stocks of cables, connectors and components including the widely used Socapex SL 61 Series — this complete range of ancillary items complements our lighting control equipment . . .

MAKING LIGHT WORK



AVOLITES PRODUCTION COMPANY LTD.
184 PARK AVENUE LONDON NW10 7XL TELEPHONE: 01 965 8522
TELEX: 24652 SPOTON G. E MAIL: DGS 1398 AVOLITES-UK

AVOLITES INC.
9700 OWENSMOUTH AVENUE UNIT B CHATSWORTH CA 91311
TELEPHONE: (818) 709 1116
TELEX: 705035 AVOLITES E MAIL: IMC 506 OLLETT-US



ICE Expand South

Icelectrics have moved their base and commenced an expansion programme. Roger St. Pierre talked to Rob Peck.

Moving into larger, more modern premises is allowing Icelectrics to re-think their strategy and plan an expanded and more comprehensive model range.

"We've always covered both sound and light, but now we want to strengthen our image in each area separately. If you don't do that then there's a danger of people thinking that you are only dabbling," said managing director Rob Peck. "In future we will have quite separate development programmes for sound and light."

"In expanding our range we are diversifying into areas of the entertainment business which we have not been in before. Small drama-lighting and environmental-lighting will now be among our offerings - we are keen on moving further into the professional lighting market and want to develop a good stage-lighting range."

The new factory, at Bordon in Hampshire is some nine miles from Icelectrics' former home base in Haslemere in Surrey. "Our previous building was very old - it previously belonged to the Admiralty. It was a sprawling place with no height and didn't lend itself to the electronics industry. This new place is a modern factory, just five years old, and gives us 3,200 square feet - a lot more usable space than we had before," explained Rob Peck. "The move was a long time coming. We started talking about it as long ago as 1985 but we had a real problem in finding suitable premises locally."

Now employing a dozen people, Icelectrics was set up some 16 years ago, in April 1971. Rob Peck joined on the sales side in 1975 and Frank Jones, the technical director and now half-owner with Rob, came on the scene about four years later. "I'd been a sound engineer in the hi-fi business from its early days and for a while I was in the pro-audio scene, working with bands, mixing and so on," said Rob. "Frank is a musician, in fact he still plays in bands when he can."

Icelectric was actually set up by Paul Woodhead and, in its early days became



Icelectrics' new base at Bordon in Hampshire.

something of a catalyst. For instance, much of the work on the early Ice consoles was sub-contracted to Dick Wadman who used it as his springboard to launch Citronic.

"Paul eventually decided he wanted to sell Icelectrics. Several quite big companies were interested in taking over but we managed to persuade Paul to let us put together a management buy-out package," said Rob. "These days, Paul Woodhead and Dick Wadman live about 15 miles away from each other down in Cornwall - they both own and operate small farms there."

Over the years, Icelectrics has grown organically rather than in great leaps and bounds, though Rob does suggest, intriguingly, that the move will facilitate a major step forward in the near future but would not be drawn further (for details, watch this space!)

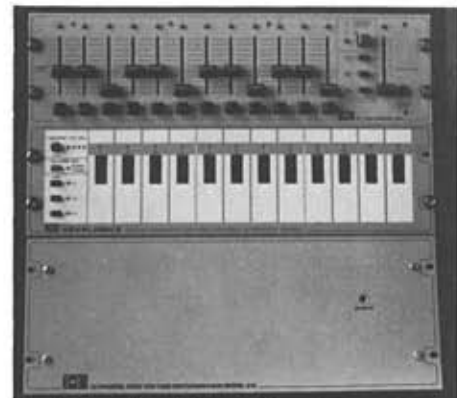
Expected turnover for 1987/1988 is £350,000: "Management and personnel changes, plus the periodic recessions which the disco industry has suffered over the years, all helped to hold back growth in the past but our new, wider base will make expansion much easier in the future," said Rob. "Having moved into other areas, we will find it less of a problem to ride out the peaks and troughs of the disco business in which, I suppose, we are currently number two or three in the market when it comes to disco consoles. Our export business continues to grow - we now ship goods to 23 countries rather than just 10, as was the case in the late seventies."

Among the factors which will help accelerate growth is the launch of a new range of advanced Mosfet amplifiers which promise outstanding performance at a good value price. Retailing at a list price of £300.00 plus VAT, the DPA 300 produces 150 watts per channel while the DPA 600 is rated at 300 watts per channel. Due out in time for

the Light and Sound Show 87 will be the DPA 1200, a 600 watt per channel unit. "We will also be introducing a 1000 watt mono amp at the same time," said Rob, adding: "One important feature which we claim for these new amps is a very high dynamic power level. For example, the DPA 300 produces about 410 watts of music power."

Rob predicts considerable movements in market trends. "The years between 1982 and 1985 saw a tremendous emphasis on permanent club installations. Of course, though much diminished, the mobile discotheque market continued throughout that period but everyone had to mount a major push into the installation market in order to survive."

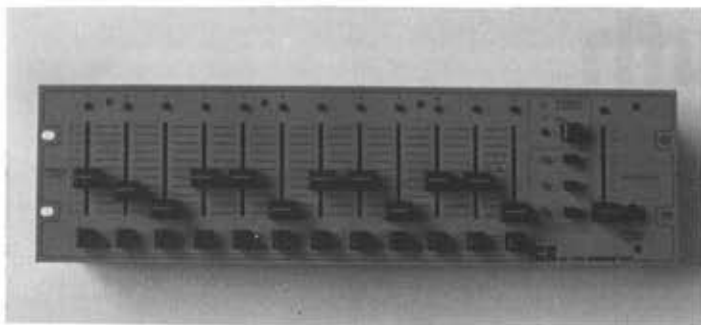
"I remember that back in 1980-'81 a couple of now hugely successful companies were being set up and they predicted, quite rightly, that there would be a big boom in installation work because up to that time, Britain had not caught up with Germany, Holland, France, Spain and Italy. Lots of new clubs were opened and old ones were revamped."



The Ice rack cabinet system incorporates an SD1202 dimmer panel, a Keyflash II, and a model 512 12-way switching pack.



Rob Peck: "Our new, wider base will make expansion easier in the future."



SD 1202 dimmer panel.



DPA 300 dual channel Mosfet amplifier.



Model 512 zero voltage 12-way switching pack.



The new low voltage switch panel introduced at SIB Rimini in May this year.

"Recently though, we've seen something of a resurgence in the mobile market. Whether it is due to such sociological things as the drink/driving laws and the shortage of expendable income among a large segment of this country's young people, I don't know, but there seems to be an increasing demand for mobile deejays playing at private parties, at small halls, youth clubs and the like.

"It isn't like the old mobiles' boom of the mid seventies though. In those days, owning a mobile rig was a fad thing - like CB radio or computer games. A lot of people bought rigs and never ever did a gig. Today, people buy-

ing mobile units are serious deejays with a professional approach. There's far more acceptance now for more expensive, better designed units. Our Interceptor console, at £949.00 retail is our most expensive unit but it is also now our biggest seller.

"People have gone through the powerhouse extravaganza age in which mobile operators could not really compete. Now they'll listen to good music programmed competently, without demanding outrageous effects to go with it.

"We are now upgrading our popular lower models, the Harrier and Concorde, which

are not 'cheapo' affairs in any case, and are planning to bring in a new budget range beneath them, which will be launched at the PLASA Show. The mobile market is not big enough to provide a total market for a company like ours and it does suffer from inconsistent sales patterns but it is now able to provide a solid base to our business. The UK and France plus California are the only places in the world to have a mobile discotheque market of any significance but it is a phenomena with a strong traditional base".

Strand Lighting

Rigid stirrup
locked by heat
resistant tilt knob.

Strong mounting
clips to retain
lightweight colour frame.

Integral 25mm
mesh wire
safety guard.

Oval beam
adjustment by a lamp
rotation cap accessory.

Aluminium body
with a reinforced
spun steel front.

PUNCHLITE MORE
THAN A PARCAN

Snap Action,
rear
hinged access.

Simple relamping
operation. No loose
circlips used.



No Parcan measures up to the new high intensity narrow beam PAR 64 Punchlite from Strand. 70 years of experience in lighting for entertainment means that the robust Punchlite comes packed with features for production, hire companies and lighting designers.

Just write or phone now and we'll send you full details by return.



Strand Lighting Limited, PO Box 51, Great West Road, Brentford, Middlesex TW8 9HR, United Kingdom Telephone: 01 560 3171 Telex: 27976

LOS ANGELES: 18111 South Santa Fe Avenue, PO Box 9004 Rancho Dominguez, California, 90224 U.S.A.
 TORONTO: 6490 Viscount Road, Mississauga, Ontario L4V 1H3, Canada.
 BRAUNSCHWEIG: 3340 Wolfenbützel 16, Salzdahlum, West Germany.
 HONG KONG: 802 Houston Centre, 63 Mody Road, Tsimshatsui East, Kowloon.
 OFFICES: PARIS, NEW YORK, ROME, MELBOURNE.

"Wind of Change" in Hampstead

Graham Waile looks at the new 'Image' at Hamstead Theatre Club

Some actors begin with the voice, others with the walk, and whilst I would not compare my scribbles with the creativity of an Olivier or a Guinness, I can't begin to write until the title flashes into my head.

Credit for the catalyst this time goes to Ian Albery of Donmar and supplier of the new Arri Imagine board to the Hampstead Theatre Club. As I watched chief electrician Nick Weeks put it through its paces, Ian remarked: "this is part of a wind of change blowing through the theatre."

This wind threatens to sweep away Strand's dominance in the control market. It is a tribute to both Strand's designers and to their salesmen that the production and purchase of a rival switchboard is deemed such an achievement that the event is worthy of special mention.

Competition is good for the customer, and theatre customers have long benefitted from healthy stimuli in luminaire and switchboard design. Consider for example the bold step Strand took with their new 'Symphony of Light' range, born out of the success of the rival Silhouettes; and consider the legendary MMS born out of the impact of the Thorn Q-file. So, whilst it might produce a few headaches in Brentford, the apparent success of the Arri range is not only good for Tim Burnham, but good for all of us.

What we must surely guard against is the dilution and variation in standards that competition often produces. In the sound market, where no one supplier is dominant, and where there is a high degree of imported product, the screeds on the choice of loudspeaker connector promise to rival 'War and Peace', with about the same result. Contrast this with lighting, where one massive advantage of Strand's dominance is that we all use the same plugs, sockets and rigging. Sad therefore that it has long been fashionable to knock Strand; familiarity breeding not perhaps contempt, but a short memory.

A short memory is just what one does not want in a lighting control system and herein lies the clue to the success of the Arri boards nationwide, and to the choice at Hampstead in particular - reliability. Again, Ian Albery provides the touchstone: "A performance is ephemeral: once it is lost, you can't sell it tomorrow."

Since the Arri system is disc-based, it is easy to keep the show if the desk has to be exchanged, but the Arri range is born out of the Tim Burnham generation of switch-boards and therefore possesses several years of proven software. Moreover, there is a guarantee that parts will be available for at least 10 years; one generation to the accountants who will write off the cost, but three generations to the software designers. One final impressive fact on reliability - the 'Image' board from the burnt-out Tricycle theatre promises to be back in action soon despite being badly damaged by smoke and foam. Could Image's sealed keyboard be the first one to pass the 'spilled Coke' test?

I don't propose to review the 'Image' in detail since I think that the only way to appreciate a switchboard is to work it. Suffice to say that I found the 'Image' solid and compact. It lacks the 'cash-register' appearance that Mr Benthams once found in US imported systems and operation is simpler, more logical (and therefore faster) than on many boards based on US software. 60 channels have been connected in Hampstead although the board offers 100 channels which can be proportionally patched to 192 dimmers, a colour monitor and printer complete the package.



Hampstead Theatre Club's chief electrician Nick Weeks (left) with Graham Waile (centre) and James Bishop and Ian Albery of Donmar. Also in picture - the new Arri 'Image', recently installed at the theatre.

This system is interesting because it is the first installation of 'Connexion plus', a unique interface between the control system and its dimmers. The system's ability to talk to the dimmers at any voltage between plus or minus 12.5 volts is very useful in Hampstead which has three different types of dimmer in use, and when they are ultimately replaced 'Connexion plus' will talk to the new installation too. The multiplex output enables the traditionally expensive multicores to be replaced by a lightweight data cable which in turn makes the desk more portable if desired and the digital signal provides a faster response especially on chases. The sheer simplicity of connection also means that demonstration desks can be installed in the theatre rather than the showroom.

'Connexion plus' is also a back-up system via 24 faders to which channels may be proportionally patched; and since up to five 'pages' of patch are available this means that up to 120 back-up

groups can be prepared. Connexion plus is therefore a memory system in its own right, and ideal for one-night-stands. This has to be a step in the right direction. It has always seemed ridiculous to me that when the computer-age control fails, the back-up is little better than a miniature Junior-8. There is also a remote control unit which doubles both as a designer's desk, since it can access and set memories, and as a riggers control - and folks, this one works!

Arri's pedigree is excellent and enhanced by coming out of the Donmar stable, which is now free to offer any system which it considers the most suitable for the job. It looks as though we are entering a new period of stimulating competition in control systems, with reliability being the buzzword. My hope is that this doesn't mean a diversion of effort from luminaire design which in recent years has shown signs of breaking out of the mould.



Arri's new 'Connexion plus'.

Le Palais de Danse

Hammersmith Palais reopened on June 6th as 'Le Palais', London's largest and latest discotheque. Avitec have made a habit of creating landmark venues in lighting design, and John Offord visited the venue in the company of Tony Kingsley to see how one of the music business's most historical venues had faced up to its most recent change.

London now has what most of our other cities have had for some time - a straightforward big and classy discotheque that will appeal to 'normal' clientele rather than become a tourist attraction. 'Le Palais' is now what the famed Hammersmith Palais has been for most of its life: a lead venue that will reflect what is happening on the popular culture front.

The building was originally a tramshed and was transformed into the 'Hammersmith Palais de Danse' immediately after the First World War when it boasted Europe's first custom-built sprung-floored ballroom. During the depression it was converted to an ice-rink but it reverted to a dance hall again in 1933, and then began a golden age that followed right through the wartime period.

It was sold to the Mecca Organisation in 1960, a year after Joe Loss had taken up residency, and during the sixties and seventies it witnessed the coming of Be-Bop, Jiving, the Jitterbug and Rock 'n' Roll.

On June 6th this year it re-opened after its biggest change since the club first opened in 1919. Over £2m has been spent by Mecca to turn it into 'Le Palais' in a style that couples art deco with the futuristic. Bulldog Design of Leeds looked after the decor, while Avitec - both British and German elements - took care of the visible essentials of effects lighting.

Lighting designers Peter Danne and Paul Dodd have employed a mass of German-manufactured neon, giving clean sharp colour lines to the various set-piece elements of the design. Ceiling mounted features include one static centre-piece with four Harvesters below surrounded by four identical telescopic 'wedding cake' structures, themselves revealed as neon-lit 'covers' slide away on tracking with the aid of linear motors. (The brief from Mecca had been to produce "hidden things that emerge" - an in-



Le Palais, Hammersmith - London's latest discotheque.

spiration from the Avitec-designed Stardust Club at Wolfsburg in Germany.)

Sixteen Coemar Robot units, four Gamma Sunflowers, Par Cans and floodlights fitted with aircraft landing lights provide a powerful light source for the dance and stage area, and other effects include items from Kremesa, Clay Paky and Nisel. To say the least, the design is highly individual and cleverly and symmetrically balanced. The overall cost of the complete lighting installation was around £250,000.

Like all new venues these days a video-wall seems to be a necessity. Le Palais has two

identical banks of 5 x 5 screen monitors from Cameron Videowalls to fulfill the need.

Avitec were also responsible for the sound system, designed by David Martin and Tony Kingsley. The 8kW Martin Audio rig combines outstanding sound quality and power (SPLs of 110dBA-plus on the dance floor) with 180° horizontal dispersion and a good vertical spread - characteristics essential in a venue where the layout is broad rather than long, and which includes balcony areas.

The designers' preferred location for the four Martin S2 hyperbolic bass bins was centre of the main stage to give point source bass, but this was impossible with the up and down movement of this stage - a feature for

Uni-Track at Le Palais

The four sliding panels at Le Palais measure 5.6 metres x 4 metres and move radially out from the centre of the ceiling above the dance floor. The 'slide' 6 metres in a straight line revealing 4 lighting rigs which descend from the void above the ceiling once the moving panels have reached their outer limits.

Each panel weighs 500kgs and is suspended on standard Triple-E Uni-Track fitted with reaction plates for their newly introduced linear motors. Two motors and one control box are used for each panel, and the command button for all four panels is incorporated into the D.J.'s control desk. When the command is given all four panels move simultaneously.

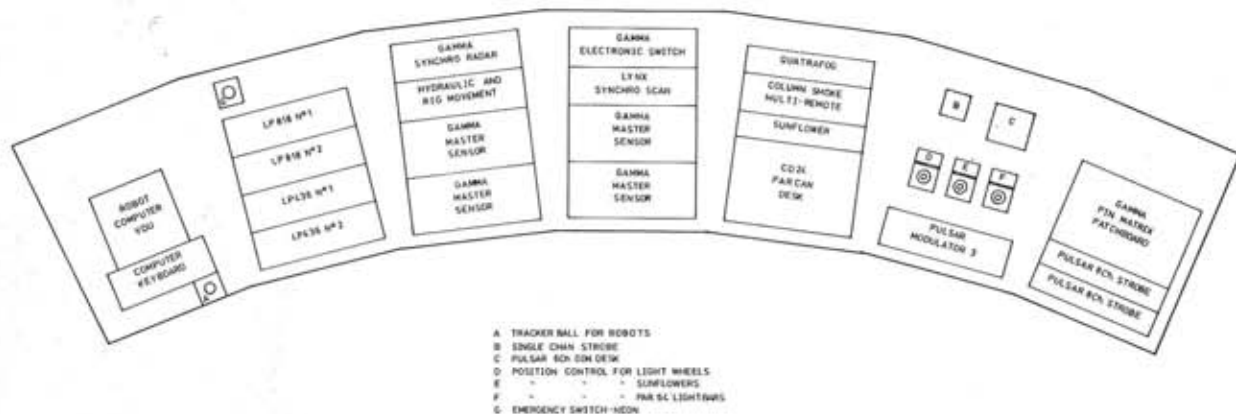
Almost all the equipment used is standard Uni-Track, and the installation was carried out by Neon Lite Associates of Biggleswade.



Prince Charles receives a cheque for £75,000 for the Prince's Trust Fund from the chairman of Mecca Leisure Group plc G. M. Guthrie on the special pre-opening party night of Le Palais.



The left-side flown cluster of Martin Audio RS-1203D mid/high cabinets with VRS-800 at rear for stage audience coverage.



LIGHTING CONTROL EQUIPMENT LAYOUT
 'LE PALAIS' HAMMERSMITH
 AVITEC

AVITEC Electronics (UK) Limited 20-22 Gower Street, London WC1E 6BT Tel: 01-253 5100, 5101 Telex: 930033 AVITEC G		AVITEC	
DESIGN	DRAWN	APPROVED	DATE
			SCALE
DRWG NO.			

Controlling 'Le Palais'

The innovative and complex lighting installation designed by Avitec Limited required a new generation of control equipment. At the heart of the system are four new Gamma Master Sensors. This is the first installation in the UK that has used this versatile, easy to operate 16 channel touch sensor, which allows the operator to have full manual access to all other controllers used. Because Le Palais required a high degree of synchronised movement and colour change effects some individual products were supplied with their own controller, for example the Lynx Synchro Scans, the Gamma Sunflowers and some custom positionable effects. The key to the successful operation of these and also the more standard 4 and 8 channel lighting is the ability to access them instantly via the Gamma Master Sensors.

One of the most disappointing aspects of some lighting schemes is that there has always been a tendency not to utilise the full potential of even the most standard controllers available. At Le Palais even the multi-channel effects such as the golf ball lamps installed on the columns, the high powered pinspots and the neon located on the mov-

ing 'pyramids' are wired for impressive matrix operation allowing the operator even more variety for added interest. Once again the operator had access to this flexibility through the Gamma Master Sensors. Of the many interesting lighting design concepts, one is the ability to rotate and accurately position some of the lighting effects, such as the Sunflowers, and direct them to different parts of the venue, which in normal installations has not been achieved.

With a venue such as Le Palais it is always possible that several operators will be employed over a given period of time and it may even play host to visiting light jockeys. Every lighting operator has their own personal preferences regarding the location of effects on the touch panels, for example a left handed operator may prefer the strobes to be found on the far left, whereas others may choose centre or far right positions. In the past the only way around this problem has been a total rewiring of the controller output cabling. At Le Palais a 48 x 48 way Gamma Pin Matrix has been installed allowing the operator to alter the complete layout of the sensors without needing to rewire anything.

This, together with the flexibility of the programmable key change on the Master Sensors, means any new or visiting lighting operator can arrange the key layout to suit themselves.

As mentioned, the heart of the lighting system is the new **Gamma Master Sensor**. This new panel has taken the art of touch control one step further by introducing several unique facilities which were not previously available. These include not only the four banks of different key changes and a monitor that permits pre-viewing of any programmed sequence irrespective of whatever function the Master Sensor is running, but also Real Time. This feature allows an operator to record a light show in real time (which means not only the steps but also the spaces between them as well) into the Master Sensor's own memory for instant recall. The light show can also be recorded on tape alongside the music tracks thus giving synchronisation of sound and light on playback.

The power and versatility of the Gamma Master Sensor has the ability to give an operator simple, clear, and immediate access and control over a large and complex lighting system such as Le Palais, and also over the standard control equipment and lighting in any venue.





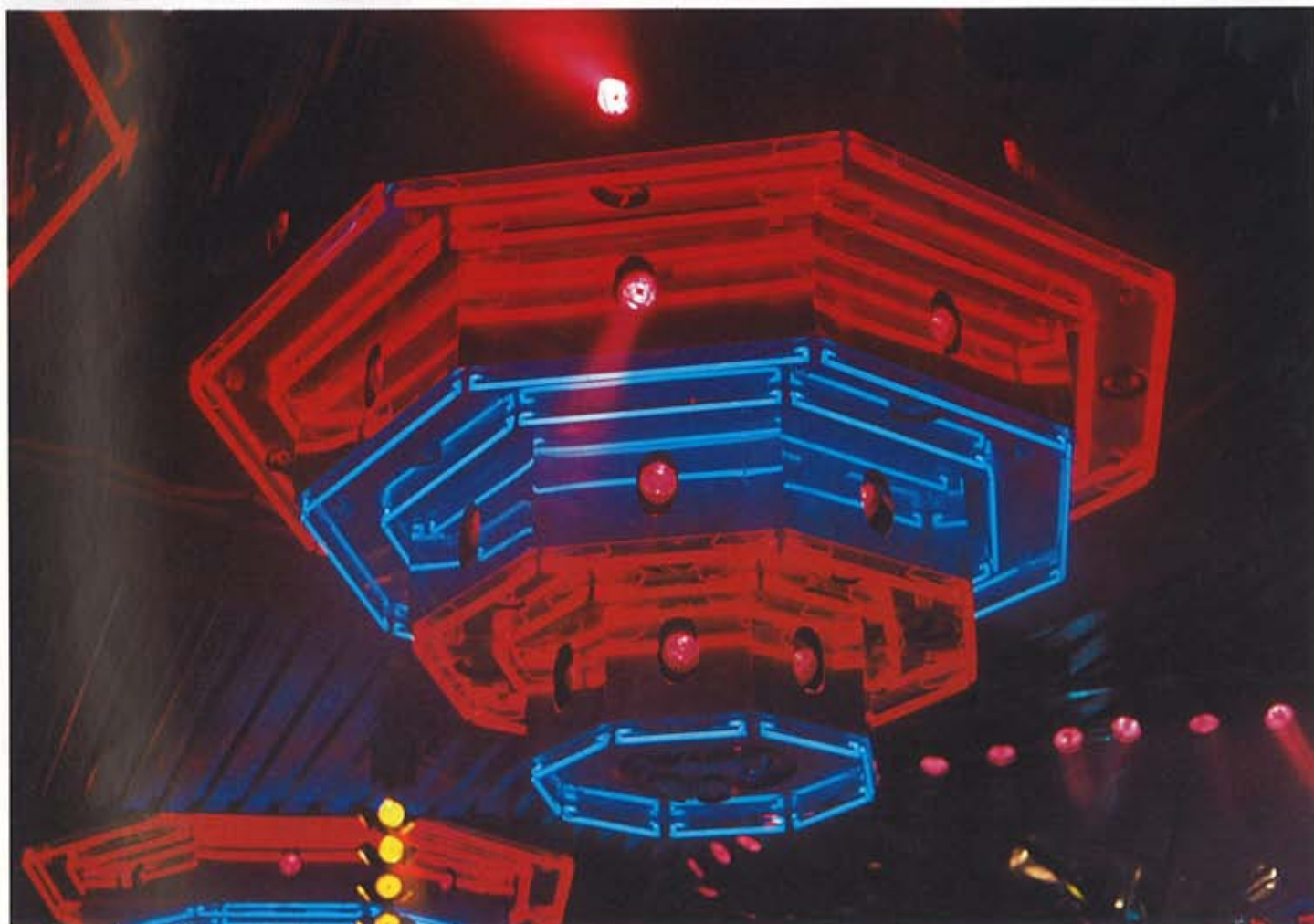
Le Palais, Hammersmith: the centre-piece over the dance floor lit in green neon. The picture also shows one telescopic unit and one 'slide-away' cover.



A view across the full length of the dance floor showing all four telescopic units.



The covers are removed and the hidden telescopic units are ready to descend from the ceiling.



A close-up of one of the four 'wedding cake' neon effect units.

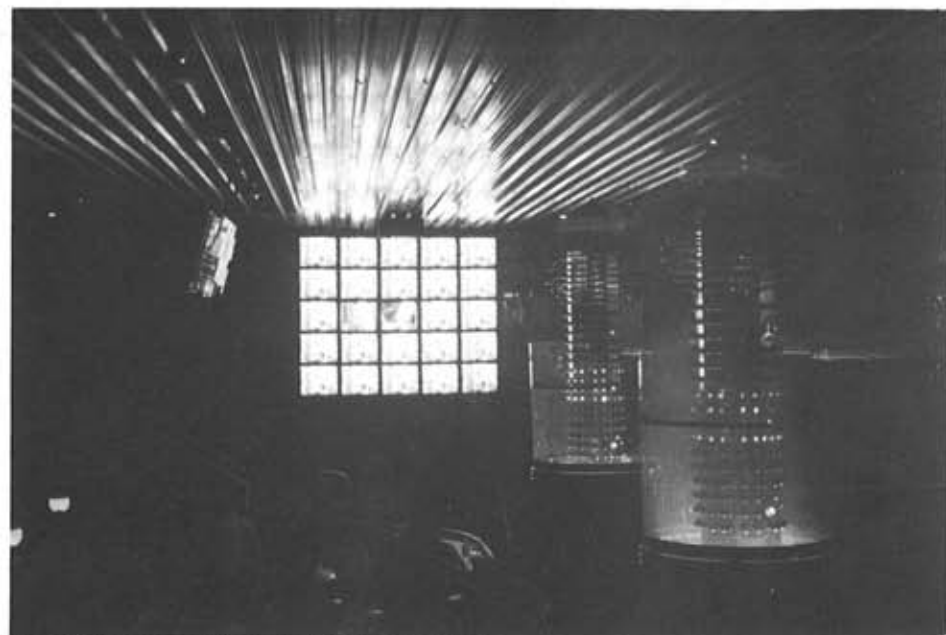


Live entertainment will still be a major part of the venue's programming.

live concerts at Le Palais. Two cabinets were therefore sited each side of the stage, conveniently housed in the stage wings. Certainly, the result did not reflect compromise, with clean punchy bass right down to 28Hz evenly covering the venue.

The rig's remaining components are flown in a curved array above the stage. They comprise two trapezoidal clusters of Martin RS-1203D Mid/Hi cabinets plus a pair of Martin VRS-800 three-way bins specifically for full-range and upper bass projection (above 70Hz) to the rear of the speaker clusters, where a bar and seating area are sited on the main stage area for normal disco nights.

The RS-1203D is a three-way, disco-dedicated derivative of the RS-1200 full-range system, and carries additional JBL 2425 compression drivers through constant directivity horns to supplement the JBL 2445 drivers normally used for the complete high end. This achieves a much smoother top end response which is a requirement for accurate



Two 5 x 5 Cameron Videowalls have been installed.

and pleasing reproduction of recorded music playback. The system is however additionally used for live band playback for Mecca's in-house bands and has proved equally successful for this use as well.

A Soundtracs M Series 24 input sound reinforcement console feeds the Martin System front of house, and an FMX Series 12-2 with mono mic and stereo line/RIAA inputs is utilised as a sub-mixer for the discotheque. Power amplifiers are C-Audio SR-808 and SR-606.

Le Palais is very much a 'live' venue in every sense. Fridays and Saturdays are dance nights hosted by popular radio D.J.'s, while Sundays and Mondays are given over to concert nights with chart-topping acts. On Tuesday a 'Style Night' features leaders from the world of music, fashion, film and art. The best of new talent has its chance on the regular Wednesday 'Showcase Night' and Thursday is 'Party Night', giving you any reason (or none) to sample free bubbly and



Le Palais' lighting controllers prepare to get the show on the road.



Tony Kingsley - another major project completed.

UNI-TRACK

Triple E's Linear Motors and Uni-Track Move the Ceilings at Le Palais

Our highly acclaimed Uni-Track system is the strongest and simplest track available. Using standard parts we power 4 ceiling panels at Le Palais - each weighing 500 Kgs.

Straight or curved, manual or motorised Uni-Track can be used for curtains, scenery, walls, ceilings, lights, video cameras and projectors, etc.

If you have something to move we have the solution

HIRE TRACK IN A BOX

Our unique flight-cased track hire system comes complete with fittings to fit any venue and even includes assembly tools.

Call for our complete information package on 01-237 6354



TRIPLE E LTD.
Unit 16b, Tower Works, Riley Road,
London SE1 3DG.

Telephone: 01-237 6354
Fascimile: 01-237 7650

discounted admission if you book a party in advance. What a pity the PLASA Light and Sound Show round the corner at Novotel doesn't cover a Thursday!

With Le Palais having such unique roots in the modern music business, you have to ask the question as to how long it will keep up with the times in its new format. It's an unanswerable question, of course.

But although it's been a long time coming, it's my hunch Le Palais is one of the few places in the country that will give early notice of new trends in the entertainment business as they are about to happen.

Le Palais, Hammersmith Technical Credits

Effects lighting design: Peter Danne and Paul Dodd
Sound system design: Dave Martin and Tony Kingsley
Effects lighting, Sound, Cameron Videowall, supplied and installed by Avitec Electronics (UK) Limited
Lighting installation: Jasco Light and Sound Limited, with assistance from P.S.D. Electronics and T.K. Nightclub Installations Limited
Rig movement and installation: Neonlite Associates.

**FOR SPEEDY INFORMATION
TO LIGHTING + SOUND
INTERNATIONAL
Telefax (0323) 646905**

Le Palais London's New West End

**NIGHTCLUB BY MECCA
ATMOSPHERE CREATION BY AVITEC**



Effects lighting design: Peter Danne/Paul Dodd

Sound system design: Dave Martin/Tony Kingsley

Effects lighting, Sound, Cameron Vidiwall, supplied and installed by Avitec.

Lighting installation: Jasco Light and Sound Ltd., with assistance from P.S.D. Electronics and T.K. Nightclub Installations Ltd.

Rig movement and installation: Neolite Associates.

AVITEC
THE ATMOSPHERE CREATORS

AVITEC ELECTRONICS (UK) LTD, 80/81 WALSWORTH ROAD, HITCHIN, HERTS. TELEX 825682 TEL 0462 58961

EQUIPMENT *News*

N/D Series from Electro-Voice

Introduced in our June news performance advantages contained in each of the four vocal and two instrument dynamics which make up the new N/D series are detailed below.

The top-of-the-line **N/D757** offers studio-class performance in a road-tough dynamic design. The 757 provides exceptional sound quality for the most demanding vocal applications, from intimate ballads to explosive rock 'n' roll. A built-in rolloff switch gives the freedom to choose extended bass response or reduce low frequencies to minimize 'boominess' in close-up situations. Extended response and a very fast transient ability make the N/D757 ideal for reinforcement or piano, cymbals, strings and percussion. And with an outstanding signal-to-noise ratio, it is perfectly at home in the studio where accurate reproduction is essential.

Designed as the world's premier concert microphone, the **N/D457** is specially tuned to deliver exceptional off-axis rejection and gain-before-feedback, reducing the chance of monitor squeal. Optimized for close-up handheld use, it is also well suited for close-proximity reinforcement applications such as guitar cabinet pick-up, and a constant hypercardioid pattern offers excellent separation for individual toms and horns in reinforcement applications.

Frequency response: 25 to 21,000 Hz
Polar pattern: hypercardioid
Sensitivity: -50dB
Dynamic range: 144dB

The **N/D357** has performance features ideally suited to a wide variety of recording and sound reinforcement needs. On stage, it delivers crisp lead and background vocals with minimal handling noise and feedback problems. And doubling as a general-purpose reinforcement microphone, the 357 reproduces drums, guitar cabinets and horns with clean, well defined accuracy. In the studio, its rising presence peak keeps vocal track from being buried in the mix and makes the 357 appropriate for recording and sampling snare drum, guitar amplifiers, congas and other percussive instruments.

Frequency response: 25 to 20,000 Hz
Polar response: supercardioid
Sensitivity: -53dB
Dynamic range: 141dB

The **N/D257** provides an easy-on-the-wallet means to step up to the superior performance of D/DYm design, say Electro-Voice. "It delivers 3dB more output - two times more power - than competitive microphones in its class." The frequency response of the N/D257 is specifically tailored to deliver highly intelligible lead and background vocals without the need for excessive equalization. The wider acceptance angle of the cardioid pattern is especially useful for background vocals when several singers are grouped around one microphone or instrumental setups when players share a microphone. In the studio, the 257's cardioid pattern is useful for overhead drum applications where ambience is desired and also provides bass boost appropriate for internal bass drum applications.

Frequency response: 35 to 19,000 Hz
Polar response: cardioid
Sensitivity: -53dB
Dynamic range: 141dB

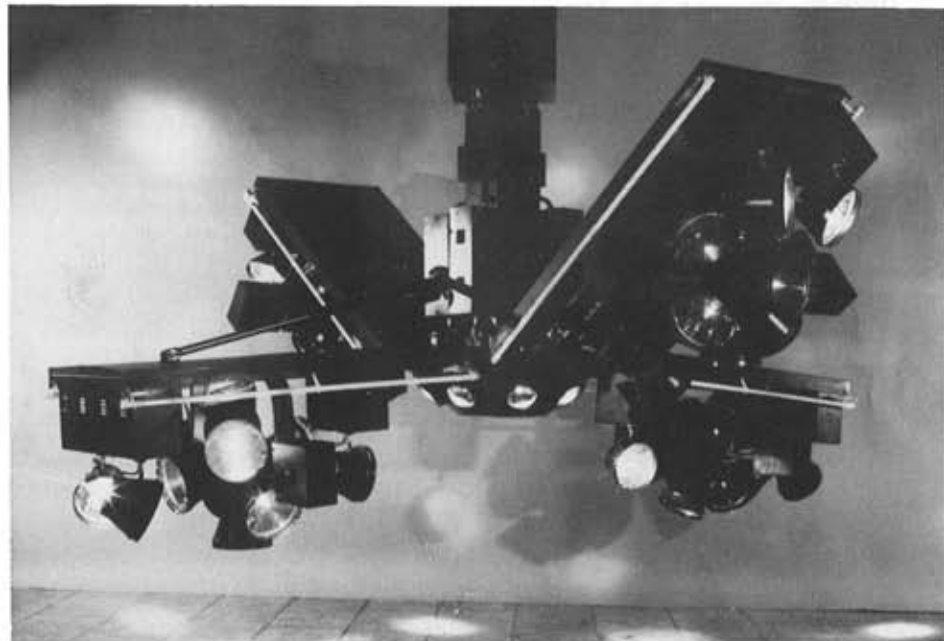
The **N/D408** and **N/D308** represent a radical departure from conventional instrument microphone designs. To solve the problem of microphone placement, these mics offer a pivoting yoke configuration for maximum flexibility in positioning the microphone near a sound source. Both the 408 and 308 are ideal for live



The Electro-Voice N/D Series.

sound reinforcement of instruments. The 408's extremely wide frequency response reproduces everything from floor toms to splash cymbals with smooth, natural accuracy, while its supercardioid pattern defines and separates individual tom toms. The limited use of resonators gives both models an open, transparent top end for outstanding results with brass and woodwind applications. In the studio, the N/D408 and N/D308 work well for percussion, guitar amps and horns. The superior rejection of the 408 can be used to achieve outstanding separation in multi-track recording. The 308 works best for internal kick drum and applications in which several musicians share one microphone. Both units can also be stand mounted for vocal use with excellent results.

Frequency response: N/D408: 30 to 22,000 Hz
N/D308: 40 to 20,000 Hz
Polar Pattern: N/D408: supercardioid
N/D308: cardioid
Sensitivity: N/D408: -50dB
N/D308: -53dB
Dynamic range: N/D408: 144dB
N/D308: 141dB



The 'Challenger' from Coperluz.

Coperluz from Jivelight

Featured at Rimini in May, and now available from Jivelight, are three new lighting tools from Coperluz of Spain.

The 'Challenger' features 5 independent light circuits for 6000w of moving light. The wings of the Challenger open and close 0-90 degrees in synchrony and are outlined with 8 one metre lengths of high-powered red neon. The top motor enables the whole structure to rotate 0-7 r.p.m. creating an astounding central effect.

The 'Wattscope' is a lifting arm mechanism for either ceiling or wall mounting and is available in either 60kg or 90kg versions. It gives a lifting movement across 90 degrees.

Last, but certainly not least, the Turbo-Nova lighting effect has a cylinder length of one metre and a diameter of 30cms. It has two motors. One moves the lamp across inside the effect, whilst the other is a 0-60 variable speed that turns the unit. Lamp is either a 575 or 1200 watt mercury Wotan, and the price including controller is under £2,000.

For full details contact Jivelight Limited, 16-18 Greyhound Road, London W6 8NX telephone 01-381 0868.



The 'Turbo-Nova'.

Celestion's New SR Series

The new Celestion SR series is a compact, full range sound reinforcement system capable of reproducing music at exceptionally high volume levels - with audio fidelity and deep low frequency impact. It also features an 'intelligent' electronic controller for total protection from thermal and mechanical breakdown.

At the heart of the SR system is a unique single driver design that produces full-range frequency response. Two of these 8" integrated dome/cone drivers are mounted side by side in the compact and rigid SR1 enclosure. Able to reproduce the full frequency range from 50 Hz to 20,000 Hz and handle up to a true 500 watts their simple, 'single driver' design solves a variety of problems before any begin, say Celestion.

Without separate tweeters, compression drivers and cross-over the problems of phase-and-time coherence are reduced. High frequency colouration caused by coaxial designs is also a thing of the past. Using laser technology research, the Celestion driver produces uniform dispersion across the entire frequency band.

For total protection, the 'intelligent' SRC1 electronic controller monitors voice coil temperature and cone excursion. Special circuitry detects the leading edge of potentially harmful low frequency transients and inaudibly compresses them before instantly restoring complete low end power. Low frequency sound is delivered with its full physical impact, yet the speakers are totally protected from thermal or mechanical failure, even at their maximum power rating.

When more low frequency power is needed, the modular SR2 system subwoofer, equipped with a single Celestion 18" driver, can handle a massive 1000 watts and accurately reproduce ultra low frequencies from 40-150 Hz.

Small and transportable, the SR series cabinets are virtually indestructible, made of an injection moulded reinforced polymer, capable of



SR Series - multi-use and virtually indestructible.

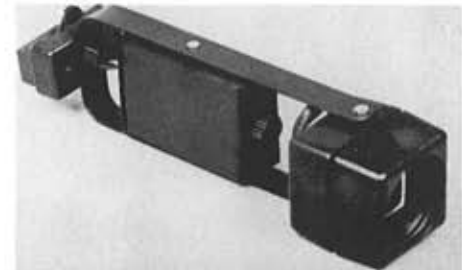
withstanding any amount of rough handling without damage. In addition, the cabinet material has been specially formulated so that it can be easily coloured - no complicated surface priming is required - enabling it to be adapted to all colour co-ordinated 'designer' installations. The cabinets are fitted with flexible mounting options allowing them to be easily integrated into systems for clubs, discos, restaurants, small theatres or near field/monitor systems for musical and sound reinforcement systems.

For full details contact Celestion International Limited, Ipswich IP3 8JP telephone (0473) 723131.

Low Voltage Display Lighting

A comprehensive new range of low voltage display lighting, available from Euroelectric, the Wellingborough-based importers of modern design lighting from Italy, offers a choice of 14 models suitable for low voltage track, mains track and ceiling mounting, with or without electronic transformers.

Supplied in both die cast aluminium and pressed steel, in black or white, these Kosmo/Galaxy fittings are designed to meet the requirements of every sector of the UK market.



The range, complete with electronic transformers and Eurolite track, is competitively priced and Euroelectric believe it will play a significant role in the development of the rapidly expanding UK display lighting market.

For full details contact Euroelectric (UK) Ltd., Brunel Close, Park Farm Industrial Estate, Wellingborough, Northants NN8 3QX telephone (0933) 673144.

ASL from Beyer

Beyer Dynamic has announced that it is now the sole UK distributor for A.S.L. Intercom Systems.

The range includes master stations with the ability to run up to 20 beltpacks, sub stations/beltpacks with single or double channel, speaker stations which may be desk or wall mounted, and



matrix switchboard for the larger installations. It is suitable for theatres, camera and lighting operators, hire companies, studios and all types of audio visual applications.

For full details contact Beyer Dynamic, Unit 14, Cliffe Industrial Estate, Lewes, Sussex BN8 6JL telephone (0273) 479411.



TOA for AV

The new AV range from Toa Electronics responds to a growing demand from the UK music market for reference monitors designed for use with audio visual equipment. The 3-way 312-ME-AV (135 watts), and 280-ME-AV (90 watts) and the 2-way 265-ME-AV (75 watts) near field reference monitors, incorporate magnetically shielded speaker components to eliminate interference on nearby video screens. At the top of the range 312-ME-AV features a vented bass reflex enclosure housing a 20cm cone woofer with a 12cm cone mid-range speaker and 3cm titanium

dome tweeter with diffuser to expand the high frequency range.

Amongst other new products launched by Toa at the APRS Show, the new D3 mixer designed for electronic music features 4 stereo inputs that may be split to provide 8 input channels, one balanced XLR mic input with phantom powering option and stereo/mono outputs. The D3 can be mounted in one standard 19" rack space and is finished in an attractive grey enamel.

For further information contact Toa Electronics Limited, Tallon Road, Hutton Industrial Estate, Brentwood, Essex CM13 1TG telephone (0423) 61317.



LIGHTING

**HIRE
DESIGN
ENGINEERS**

Unit 3 St. Margarets Business Centre
Drummond Place Moor Mead Road
Twickenham Middlesex TW1 1JN

01-891 4755

INSTALL A TURBO AND WE'LL GUARANTEE

MEISTRUP PRODUCTIONS KARLSLUNDE (03) 151300 ■ FINLAND: MS AUDIOTRIN LAITILANTI (0) 366-4644 ■ FRANCE: REGIS/ENE PARIS (01) 4396-5050 ■ GREECE: ALPHA SOUND ATHENS (01) 363-8317 ■ HOLLAND: AMPCO MAARSSENBROEK (0) 433134 ■ HONG KONG: CH...



AUSTRIA: A.T.T. AUDIO CENTRES PTY LTD MELBOURNE (03) 379-1511 ■ AUSTRIA: AUDIOSALES MOEDLING (0226) 38123 ■ BELGIUM: T.E.M. DEBREEK (03) 369-1823 ■ CANADA: QVANTUM MEDIA CORP. QUÉBEC (514) 636-9971 ■ DENMARK: PER...
 SPAIN: LEXON BARCELONA (03) 203-4804 ■ SWEDEN: SOUNDTECH TULLINGE (08) 770 8177 ■ SWITZERLAND: SINEC SCHONENWERD (04) 413747 ■ TAIPEI: MUSIC SHOP PAPERTE (080) 428-563 ■ THAILAND: BANGKOK CINEMAGRAPHIC CENTRE BANGKOK (02)...

If your venue's sound system is restricting your options, rest assured you're in good company. Thousands of 'house systems' have been installed over the years. But few are capable of doing justice to today's breadth of material. So if attracting a wider audience is your objective, we suggest you join the enlightened venues that are changing to Turbosound. Because among conventional house systems, ours comes like a bolt from the blue.

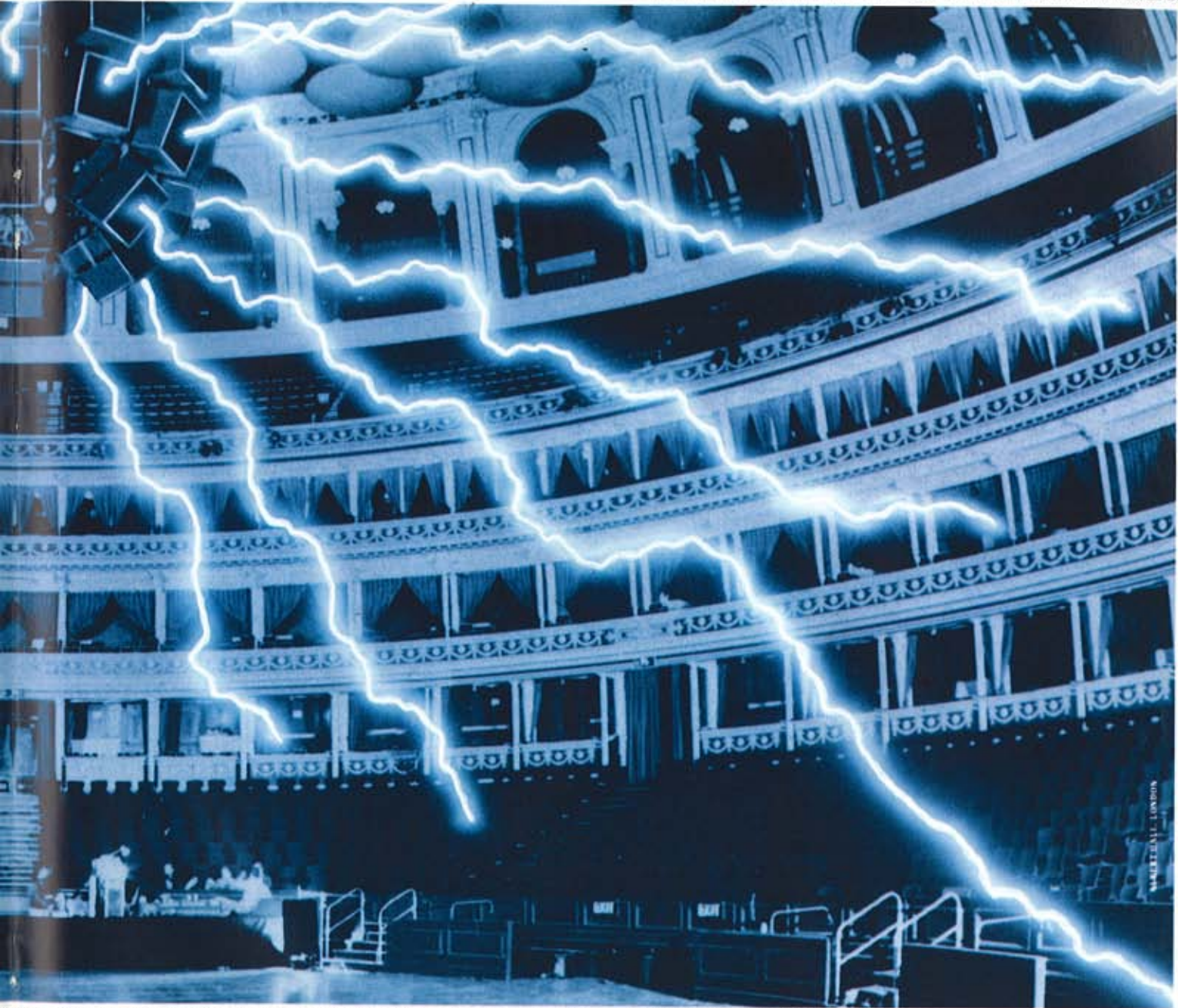
A combination of low distortion, tightly controlled dispersion and high efficiency means it's as dynamic at disco as it is confident with conferences. Unique Turbosound loading principles help convey the clarity and vocal performance of a top quality hi-fi system. With the controlled power to project right into your venue's farthest corners. Directing front-row sound quality to every seat in the house. The benefits don't end there though. Our 'natural technology' enclosures (almost every



UK DISTRIBUTORS: SOUTH-EAST: BODLEY KNOSE LTD. UNIT 2, THE PINES TRADING ESTATE, BROAD STREET, GUILDFORD GU3 3BH. TEL: (0483) 504868. CONTACT: SIMON CURRY. SOUTH-WEST: DRV, THE MAWES, LOWER TREGENNA. ST. THE MUSIC COMPANY, UNIT K, HALLAM ROAD INDUSTRIAL ESTATE, CANAL ROAD, BRADFORD, TEL: (0274) 370966. CONTACT: PAUL SMITH

TURBOSOUND SYSTEM GIVES YOU A WIDER AUDIENCE.

CHINA: TOM LEE MUSIC CO HONG KONG (0) 722-3098 ■ INDONESIA: PT AUVINDO MERSEN PRIMA JAKARTA (01) 323029 ■ ISRAEL: BAKKAI RAMAT-GAN (03) 735178 ■ ITALY: AUDIO LINK PARMA (0521) 598723/4 ■ JAPAN: EDGETECH (GAPANO) LTD TOKYO (03) 295-4731



(01) 314-35710/K.C.M. BANGKOK (02) 222-4712 ■ TURKEY: NEFAN ISTANBUL (01) 100-4514 ■ U.K.: TURBOSOUND LTD LONDON (01) 226-0099 ■ U.S.A.: TURBOSOUND, INC NEW YORK (212) 400-9940 ■ WEST GERMANY: ADAM HALL USINGEN (0681) 10231

component of which we design and build ourselves) require no 'black box' electronics, no external trickery, to produce their optimum performance.

So as well as being straightforward to operate, their inherent reliability means faultless operation year after year.

As you're probably beginning to appreciate, this is no ordinary sound system.

Installations from the Grand Ole Opry in Nashville to Blackpool Winter Gardens, from the Sydney Entertainment Centre to the Portsmouth Guildhall, testify to that.

To give your ears a chance to judge for themselves, call one of the official distributors listed below or our Head Office, to arrange a personal demonstration and details of our comprehensive installation service.

We guarantee you'll reach a wider audience than you'd ever thought possible.

**Turbosound**
ONCE HEARD NEVER FORGOTTEN

TURBOSOUND LTD., 202-208 NEW NORTH RD.,

LONDON N1 7BL. TELEPHONE: (01) 226 0099. TELEX: 265612. FAX: (01) 354 4940 IMC: TURBO-UK.



ST. COLUMB MINOR, NR. NEWQUAY, CORNWALL, TR8 4HS. TEL: (0637) 875824. CONTACT: ROGER VINTON. LONDON: ELECTROMUSIC, 89-97 ST JOHN STREET, LONDON, EC1M 4AB. TEL: (01) 253 9079. CONTACT: MIKE NOVAK. NORTH SCOTLAND: THE WAREHOUSE, UNIT 14, 50 WEST HARBOUR ROAD, EDINBURGH, EH5 1PU. TEL: (031) 552 8194. CONTACT: NEIL HUTTON.

an  **EdgeTech** company
LONDON • NEW YORK • TOKYO

Digital Delays from Audio Digital

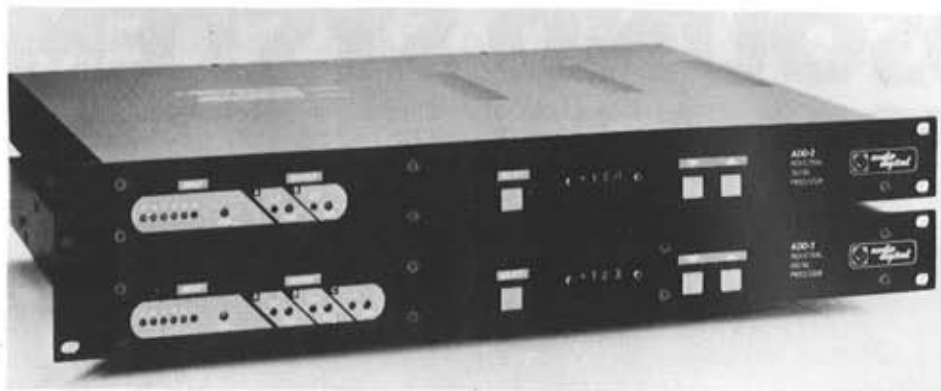
Shuttlesound have added yet another line to their growing stable of professional audio products.

Audio Digital, a small but fast expanding company based in Oregon U.S.A. are dedicated to developing practical, affordable digital audio products aimed at the sound reinforcement and pro-audio markets.

The ADD-2 and ADD-3 are respectively 1 in 2 and 1 in 3 out digital delays offering long delay settings, ultra low noise operation and complete set-up security. Both are attractive one unit packages with minimal front panel controls and are excellent value for money. 490MS delay range is standard and can be stepped in 15 microsecond increments up to 10MS then 1MS increments to maximum.

At the top of the range is a fully modular delay system, the ADX 2000 with RS 232 interface which in a single frame configuration offers up to 6 inputs routed to 40 outputs via optional digital gain control resulting in an extremely simple solution to complex delay requirements. Additional frames can be interfaced for an almost unlimited permutation of inputs and outputs.

For further information on Audio Digital contact Shuttlesound Ltd., Unit 15, Osiers Estate, Osiers Road, London SW18 1EJ telephone 01-871 0966.



The ADD-2 and ADD-3 digital delays from Audio Digital via Shuttlesound.

New from Dateq

Dateq of Holland have announced a complete new series of audio products. The HPA-1000 high performance power amplifier for studio, theatre, P.A. and discotheque use many new features including a front panel that allows for an immediate survey of the operating condition, it has a special construction to avoid transport damage.

The SCL-102 is a stereo compressor/limiter/peak limiter, again boasting many new features, and the EC-235/34M is a new electronic cross-over. For the discotheque scene, Dateq's new GPM-8.2 stereo mixer has all possible technical facilities - and it's expandable. Another new mixer in the low budget range is the DPM-6.



The Dateq HPA-1000 high performance amplifier.

On the lighting side the new D-11 is a slider dimmer with a maximum load of 1000 watts. It is ideal for tube-light control, and in theatres and schools.

For full details contact Dateq V.O.F., De Steiger 193, 1351 AV Almere, Holland telephone 03240-12376.

**FOR SPEEDY INFORMATION
TO LIGHTING + SOUND
INTERNATIONAL
Telefax (0323) 646905**

Fantasia Controls

Fantasia Sound and Lighting are about to launch a new range of lighting controls and multi-way plug boxes. Manufactured with the mobile disco in mind, the cases are made from robust plastic with 0.1uf 1000v capacitors. Bulgin multiway boxes are made X2 to X10 to customer requirements.



Fantasia's new range of lighting controls and multi-way plug boxes.

Prices are competitive, and the units are ideal for controlling scanners, helicopters, strobes etc.

For full details contact Fantasia at 16 Chalons Hill, Steeple Claydon, Buckinghamshire MK18 2PE telephone (0296) 738255.

Sound Equipment Rental and Sales

including the 'Hackney Cab' speaker system and Yamaha PM 3000 mixing desk

Sound Design and Engineering

Specialist Radio Mic Applications

West Works Telephone: 01-986 6111
Chalgrave Road Telex: 265871 Attn: DGS 2220
London E9 6PB E-Mail: Hardware-UK



Hardware House

MODERNWORLD
LIGHTING LTD
ENTERTAINMENT SALES
UNIT 1 • BABBAGE ROAD • STEVENAGE • HERTS • SG1 2ED • ENGLAND
TELEPHONE: (0438) 317200 • TELEX: 265871 REF DGS1518 MONREF G • E-MAIL: DGS 1517

New Galatrek Voltsafe

The new Galatrek Voltsafe power conditioners range from 300VA up to 60kVA and have been developed to cover the power requirements of telephone switchboards, computers and point of sale terminals through to full office, factory or stores coverage of factory voltage sensitive equipment. The quiet, low weight, high efficiency and



cool units are specifically designed to accommodate loads incorporating switch mode power supplies, without introducing unacceptable distortion. They are user friendly and are computer room compatible in cream. All Voltsafes are warranted for five years.

For more information contact Galatrek International Ltd., Scotland Street, Llanrwst, Gwynedd, North Wales LL26 OAL telephone (0492) 640311.

Battery Back-up for ART Proverb

Applied Research & Technology, the Rochester New York based electronic digital signal processing equipment manufacturer has launched an important update to its Proverb digital reverb and effects unit.



Memory back-up in the form of a five-year lifespan lithium battery means the Proverb can now be programmed with and memorise up to 100 MIDI assignable pre-sets without the user having to constantly reset the unit. Battery back-up can be retro fitted to any Proverb unit at the ART factory and in future will be installed in Proverbs as an optional extra.

For further information contact Bandive, Brent View Road, London NW9 7EL telephone 01-202 4366.

From Palace to Academy

After struggling as a theatre for many years, Plymouth's Palace Theatre became a discotheque in 1985. Last month it had its first up-grade, and John Offord took a look.

If ever a difficult venue made good it's Plymouth's Palace Theatre - at least while its current high employment as a 'theatre' discotheque continues, and despite a total clash of styles - both outside and in.

The building started life as a large variety theatre in 1898, and its elaborate Flemish Renaissance style facade in terracotta is highly imposing - the end bays on the first floor level incorporate delicate semi-circular panels of coloured tiles depicting scenes of the Spanish Armada.

These days the front of the 'Academy', as it has been known for the past three years or

so, carries an unfortunate amount of clutter on its impressive facade, mainly in the form of a canopy dissecting the lines of the first story, and not, I hasten to add, the fault of the present owners. At least it has the very useful function of keeping the disco queues dry and comfortable.

On entering the building, a fine ballustraded staircase leads up to a lovely and spacious saloon, but the auditorium itself is something of a let down in theatre architecture terms. The building suffered a major fire a few months after its original opening, and presumably someone different

got their hands at work on the decoration.

The City's link with the sea is more than adequately shown, with captain's braid-work on the circle fronts, and the boxes flanking each side of the proscenium arch at first circle level have massive and horrible ship's lanterns projecting from them, alongside other uninteresting seafaring paraphernalia. It may be Listed Grade Two, but that's presumably for the good bits.

Last month, as if to call everyone's bluff, the owners, Academy Enterprises, installed a large and elaborate lighting rig that is suspended over the main auditorium. With the lights up the place becomes a contrast of extremes - the heaviest of the late Victorian against the latest in out-front discotheque rigs.

But who ever sees it in broad houselight anyway? When the music starts and the disco lighting plays, the antique corners and crevices, circles and saloons become an interesting maze of inter-connecting elements that suits Plymouth's young people to the hilt, and the whole place swings like the ship's just come home.

The people responsible for getting the venue on its feet are R. Kelly Kalyan (technical and entertainments director), Dudley Winter (operations director) and David Read (development director). Together they make up Academy Enterprises, the Bournemouth-based leisure group from the highly successful venue of the same name in Boscombe.

"Our first step into the business was in Bournemouth, which opened in 1982. It was a success from day one, and the basis of the whole thing," said Kelly Kalyan. Originally a 110-year old circus building, they took over the Bournemouth venue in its Mecca Tiffany's form. It now runs as a very successful multi-use venue for live gigs and discotheque, as well as for fashion shows and the like. They wanted to try out a similar format for Plymouth.

Academy Enterprises bought the freehold of the Palace Theatre. "It took us a year to buy, and get established with a 1 a.m. licence. Everybody loves the old theatre, and it has now been running for 2½ years. It is not the easiest place to make work, and although it has been successful, it has not been as good as the Bournemouth Academy."

The company has spent around £130,000 on the recent refurbishment - about half going on the new rig and lighting equipment. "Already it is highly successful," said Kelly Kalyan. "Now we've got it right. It is the most unique room in the street (Union Street is Plymouth's night life area) and its got the technology to go with it."

Astralloy International of Leeds, headed by Adrian Brooks, were the people who put the equipment in and designed and manufactured the rig. The concept was first discussed at the ABTT Trade Show in March this year, and within two weeks Adrian Brooks had put the plans in front of Academy Enterprises. "They turned the whole lot round in six weeks from order," said Kelly Kalyan. "It was



The Academy, Plymouth - formerly the Palace Theatre.

THE NEW PORTAPAK 3

ON THE ROAD RELIABILITY

The new Portapak 3 touring dimmer system is designed for life on the road. With all the capability you need, the reliability you need, the reliability you demand and the quality you'd expect from Pulsar, the dimmer professionals. When your reputation depends on it — the Portapak 3 won't let you down.

Specification

- 36 Channels — 10 amps per channel. Each channel fitted with fuse, fuse-blown indicator and manual test switch.
- Fan fitted for every 6 channels to eliminate overheating worries.
- Mains patching — either serial for 110 volt lamps or parallel for 240V lamps. Makes it possible to pair any two lamps together onto any dimmer channel. Standard Socapex outlets.
- Signal patching — from standard 30 channel Socapex signal input or twin BICC sockets, via a banana plug patch to DIN outlets for each dimmer module.
- Camlok 3 phase mains inlets.
- Compatible with Celco and Avolites lighting boards.
- Wired, tested and ready for use.



AND THE PERFORMANCE YOU'D EXPECT FROM PULSAR

A professional touring system from Pulsar, one of Europe's largest dimmer manufacturers.

PULSAR
Lighting for Effect.

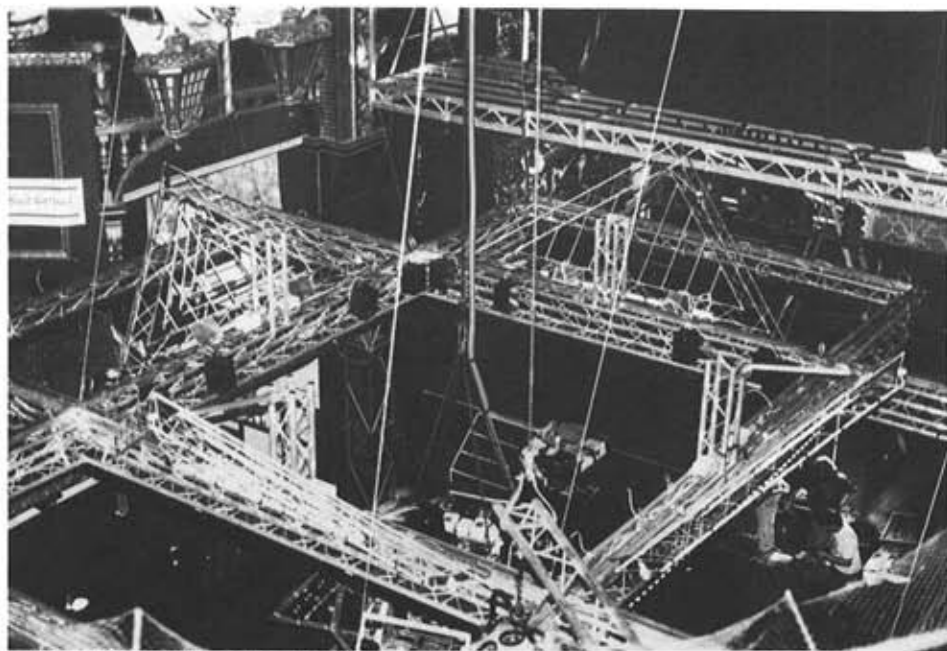
Pulsar France Sarl,
10 Avenue du Fresne,
14760 Bretteville sur Odon, France.
Tel: 31 741001 Telex 171237

Pulsar Light of Cambridge Ltd.,
Henley Road, Cambridge CB1 3EA.
Tel: 0223 66798 Telex 81697 PULSARG

Pulsar GmbH,
AM Vorort 23,
D-4630 Bochum 7, West Germany.
Tel: 0234 28171 Telex 825593



A close-up of the transformer centre-piece.



Looking down on the new rig from upper circle level.

good clean workmanship, and they were an excellent and enjoyable team to work with". Astralloy had just 10 clear working days to complete the installation, which was supervised by Graham Thomas, technical manager.

Basically the rig comprises an outer trussing of two overlapping rectangles of Astralite with triangular panels of Structuralite carrying mesh and neon which move through 90 degrees. Four probes of Astralite are fitted to the proscenium arch and the rear walls of the auditorium - each 5 metres long and loaded with 16 par 64 cans and a moving effect on the end. These raise and lower through 90 degrees giving floods of light around the auditorium.

The outer rig contains four lines of golf ball displays - 700 lamps in total - running in red and white the length of the rig. Pinpoint curtains shoulder to shoulder surrounding the rig are joined by Par 56 Searcher pinspots and various scanning and strobe effects.

The large centre-piece which lowers centrally through the main Astralite rig, com-



Kelly Kalyan of Academy Enterprises (second from right) with Graham Thomas, Mark Reed and Adrian Brooks of Astralloy International.

LIGHTING SOUND
International

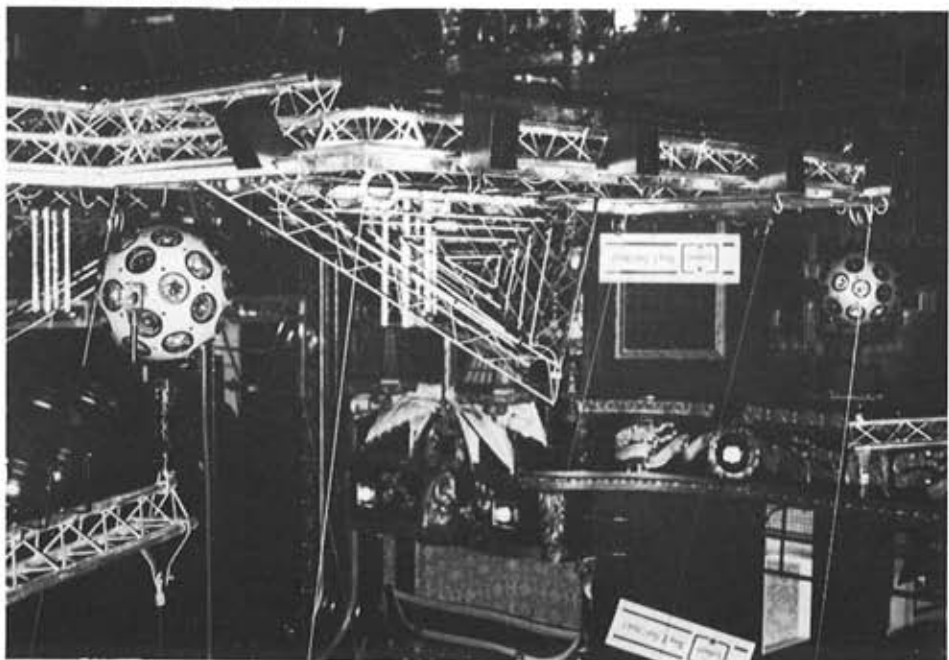
our new
address
is

**7 Highlight House
St Leonards Road
Eastbourne
East Sussex
BN21 3UH**

Telephone is
unchanged

(0323) 642639

Telefax: (0323) 646905



Clash of styles. New technology against a Victorian background.



DLD 6502



- * 180 channel matrix memory desk.
- * Advanced computer control.
- * Integral 3½" disc storage.
- * 36 fully programmable matrix masters.
- * 5-channel sound-to-light control.
- * 8 simultaneous 255 step sequencers with independent and comprehensive triggering options:
 - Clock.
 - Tap.
 - Sound-to-light.
 - External TTL.
- * Multiplexed output system with remote 19" output pack and single multi-core control cable.
- * Convenient flightcased construction.
- * Software based, thus user defined customisation welcomed.
For example:
 - Timed/automatic cues with real-level memory option for theatre work.
 - On-screen rig schematics and mimic displays for club installations etc.
 - Specialised control of FX motors and suitable moving light systems. [eg. Lightning's Colibri system]
- * Stored information on disc may be permanently 'blown' onto ROM.

Available from June.
Please telephone now for more information.

The Digital Lighting Desk Company

NO 85, Eastbourne Mews, Paddington, London W2
Telephone: London (01) ≈ 262 ≈ 7631
N.E. Archdale, S.J. England.



The transformer comes into its own.



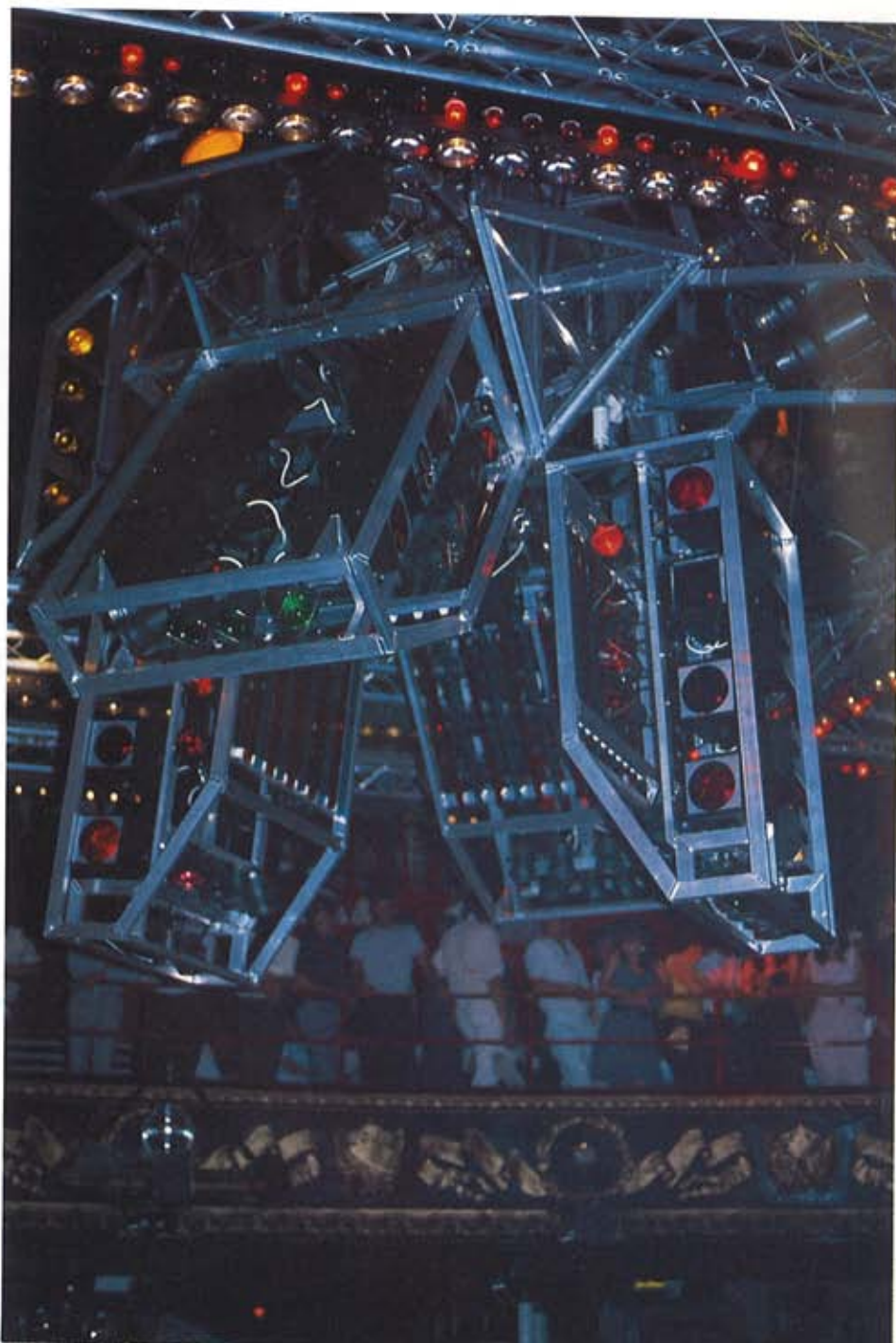
plete with folding panels, is a custom-designed and built 'transformer' which changes its shape by means of actuators - a new concept in rig design. The transformer has an on-board smoke machine and mounted Antorchero strobes behind mirrored perspex. It is edged in single channel decor tube and contains a veritable barrage of pinspots and Par 56 pinspots.

Lighting control and the DJ position is situated in front of the stage, and includes add-ons to the existing equipment. Stage lighting is courtesy of a Pulsar 18 channel Rock desk and dimmers, and rig lighting is by Mode Electronics, utilising their new 16TS system, with wall packs mounted on the rig.

Academy Enterprises are highly confident that the venue has a good and profitable future, and are already looking for other areas of expansion. They are seriously searching for another major venue, and to keep the current ones ticking are talking with Astralloy about an up-grade for the Bournemouth Academy. In addition, with their growing in-house expertise, they are going for expansion in a big way on the international front, having recently completed projects in both Israel and Norway.

Certainly they seem to have a 'feel' for what will bring the punters in. And to keep any sort of venue alive, that's exactly what you've got to have.

And there is a bonus too. Just as bingo saved much of our theatrical heritage by keeping the buildings intact, so, to some degree, has disco. Most particularly at The Academy in Plymouth.



A £130,000 spend has transformed The Academy - and the crowds await a light show presentation.



On stage at The Academy.

widely known in middle America. But, explanations accepted, I am offered a plethora of impressive sounding cars. A Mercury Grand Marquis or an Oldsmobile Royal Brougham were available. I was hoping for a local type name 'The Pioneer' or even 'The Sod Buster' would have sold me. But a Ford Escort sounded cheaper, and so it proved.

As it was Saturday, I had a day and a half of tourism open to me. I know of no overseas pleasure so great as dropping down into a spot on the earth where I know nothing of the sights in any direction of the compass. Each road will have its surprises to offer. Consulting my map I decide on the Dwight D. Eisenhower Memorial Highway. This leads South East from Salt Lake into the Rocky Mountains. Now, we have fine mountain roads at home. My own favourite leads from Lochcarron to Applecross in Ross and Cromarty. Just wide enough for one car, and a steep drop to one side to punish any driving errors. But it only rises from sea level to about 1500 feet, while my present route rose, in only eight miles, from four to eleven thousand feet, with wonderful mountain views. Incidentally, it has four lanes in each direction.

Sunday was a pilgrimage to Promontary Point, where, over a hundred and twenty years ago the Southern Pacific from San Francisco finally met the Union Pacific from Chicago. I arrived in the evening, practically the only visitor to this truly dramatic spot. Once a year on the anniversary, the locals dress up in suitable gear and two locos with bells and big chimneys come cow catcher to cow catcher to recreate the historic moments. The golden spike was, however, removed immediately after the original ceremony.

Monday took me to Salt Lake's Capital Theatre, a delightful building about a century old, with a deep decorated overhanging cornice and two rows of Venetian windows above a glazed ground floor - the auditorium very rococo in white and gold.

Control was by an Electro Celebrity, with a typical Electro patching system controlled by sliding contacts instead of the cord plugs which Strand used. Dimmer patching has lasted in America because, I think, everyone got used to allocating particular dimmers to particular circuits in the days when the cost of dimmers meant that they were rationed. We broke away from this in Europe simply because a 240 volt dimmer is half the size, and thus effectively half the cost, of a 120 volt dimmer.

I spent a few days looking at other Electro jobs, getting to know something of their product range, which will be marketed by Strand all round the world, except in America itself.

Before leaving the home of the Mormons, a visit to Temple Square and the Tabernacle was a must. This latter building can seat 6,000. It is the home of the Mormon Tabernacle Choir who are, I am sure, along with the Vienna boys, the world's most famous choral group. The Tabernacle was built a hundred and twenty years ago, but is incredibly modern looking. The ceiling is a completely plain plaster dome, and when lit by Strand floods, controlled by a Light Palette, constitutes what must have been one of the world's first cycloramas.

The acoustics are superb, and visitors are invited to actually hear a pin drop - which one can.

Remote control Showchangers have recently been installed. any building whose lighting positions are hard to reach is becoming an obvious candidate for these increasingly popular units.

Canadian Capers

Thursday evening came and it was time to be off to Calgary, home of the Mounties, the Stampede, and now the Calgary Centre for the Performing Arts.

Built about two years ago, with the advice of Theatre Projects Consultants, this whole complex must be voted a great success (see L+S November 1985). There are three auditoriums. The largest is the Jack Singer Concert Hall with 1,800 seats. This is intended for concerts, films, opera or dance. Really anything that doesn't need a flying system. It has an acoustic system of large baffles hung from the ceiling which can be adjusted to various pre-set positions, depending on whether there is a full orchestra or a solo performer. I suppose these devices are necessary, but I kept thinking of that pin dropping. There are lifts and motorised hoists for lighting bars in the ceiling and just about everything seems to have been thought of.

The middle-sized space is the Max Bell Theatre, at 750 seats. This is a conventional theatre with a very good if unconventional system for altering the size of the proscenium. Electric side and top panels can make up any proportion selected, and two towers of stage boxes, which although weighing ten tonnes each can be easily moved on air castors by a couple of stage hands. Lloyd Fitzsimmonds, the production co-ordinator, who took me round, was very enthusiastic about how well this system worked.

Finally to the four hundred seat Martha Cohen Theatre - my own favourite. This has something of the feel of the delightful new Swan Theatre at Stratford, being a 'walls papered with people' set-up, with three shallow galleries in a horseshoe but with the option of theatre-in-the-round seat arrangement. It was one of those theatres that as soon as I saw it, I wanted to test it by seeing a play. Unfortunately I was leaving on a 7.00 p.m. flight for L.A. so the treat had to be deferred.

Before setting off I gave myself the pleasure of a civilized tray of tea in the adjoining hotel lounge. After two weeks south of the border it was good to have saucers under cups again. I suppose saucers are known in America, but I don't seem to have ever been given one, and I can't get used to putting down a wet teaspoon on the table.

The Calgary Centres' lighting is by Strand Lekos, with Electro Control Memory Systems fitted with an Electro dimmer per circuit.

To the City of the Angels

I had the pleasure for this trip of being on the inaugural flight of a new service from Calgary to Los Angeles. I suppose this was the reason our 200 seat Boeing 737 had only eight passengers on board - a dream of a flight.

Every time I fly into Los Angeles at night I am impressed by its lights. As far as the eye can see

brilliant avenues bisect the lighting of twelve million homes, with the irregular dark shapes of the hills breaking up the pattern. I don't like the place, but one has to be impressed.

Early next morning, and in another rented car I was off to Torrance to look at the latest Electro dimming installation in the Marriott Hotel. Pre-set buttons in the ballroom give six lighting states and cleaner lights. It is so simple that the rawest Mexican waiter can produce as smooth a cross-fade as an experienced West End electrician could manage a few years ago, and there was a similar set up in the bar.

The evening was spent with colleagues from Strand L.A. How I wish author's discretion could be temporarily lifted to reveal some of the stories that flowed around that table. But that's what happens whenever theatre of T.V. people gather. Straight humour in television circles spiced with malice when theatre is involved. I suppose the greater economic difficulties of working in theatre cause the acid - T.V. is much more relaxed, at least for the technical staff.

9.00 p.m. to LAX, which, as every schoolboy knows, is the luggage tag code for Los Angeles International Airport, to catch the Qantas flight for Sydney and Melbourne. The advent of the 747 SP means that the old refuelling stop in Honolulu is now a thing of the past, just as Anchorage is no longer an inevitable part of the Tokyo trip. There are few things worse than spending an enforced hour in a shopping arcade with nowhere to sit at three o'clock in the morning.

Dinner, Robert Redford in 'Legal Eagles', coffee and a currant bun, Anthony Hopkins in '84 Charing Cross Road', orange juice, and then the Sydney Opera House appears, looking, as the man said, "like a washing-up rack full of plates", below the port wing.

Then the curse of internal Australian air travel. Because it is a land as big as America air travel is the only practical way to get about. But because the population is only fifteen million, every plane, like a seaside boat trip, has to maximise its load factor. This means you touch down everywhere and wait for a connection. So, after nine hours airborne I have an hour of queuing and waiting, and seventy minutes of flying to finally get to Melbourne, where Strand Australia has its headquarters.

Cheltenham plus Trams

This is my first impression of the Capital of the State of Victoria. It is very English in atmosphere and, judging by the papers, plenty of strikes to make one feel at home. Australia is suffering from over-full employment, with a real labour shortage. It takes one back.

Theatre-wise the main event in Melbourne must be the Victoria Arts Centre. Opened about three years ago the three theatres and various foyers, bars etc. are magnificent - truly rich decor without any touch of Las Vegas Vulgar. John Truscott, who designed for Saddlers Wells in the seventies was the man in charge of decor and he has done a superb job. Deep red carpet swarms half-way up the walls to meet brilliant aboriginal paintings. The copper ceiling absolutely knocked my eye



School uniforms are not universal in America. A member of the Salt Lake Murray High School stage crew, with Electro Control panel in front corner.



The author wrestles with new thinking. An Electro Celebrity system at Murray High School.



The view from Sydney Opera House.



Eight Brisbane ladies admire a giant organ - at the Arts Centre.

out in one foyer, while the State Theatre has a ceiling of seventy five thousand small brass domes strung on rods - the whole glittering under the houselights. Unfortunately our own National and Barbican were built at the fag end of New Brutalism, so concrete is the main impression. One has to look overseas to see what modern design, plus adequate funds, can really achieve. Let no one complain that modern theatres are dull until they have seen Orange County, Calgary and Melbourne. On a small scale, of course, our own Swan is super.

A few Victorian Arts Centre facts: 2010 trams pass its doors every week-day; the theatres have 25,000 square metres of carpet (a normal suburban house has 100 square metres); there are 830 separate rooms in the complex and 1710 doors. John Truscott wore out 41 pairs of shoes during the project; all stage lighting is by Strand, control by Galaxies.

To Tropical Queensland

After zooming around Melbourne for a few days a side trip to Brisbane the capital city of Queensland was in order. Here one enters the tropics. Verandahs shade the pavements outside the shops, and bungalows, the universal dwelling, are raised on stilts to promote breezes below the floors. The local inhabitants have a very relaxed attitude to life. They also enjoy, as do all Australians, some very good draught beer. I recommend one called Carlton - almost worth the trip on its own. Regrettably my own capacity has declined most sadly.

The Brisbane Entertainment Centre is a vast 14,000 capacity auditorium-come-sports hall which was housing 'Disney on Parade', a touring ice show, at the time of my visit. The Brisbane Performing Arts Complex is another three-theatre project, recently opened and again to a very high standard. For a city of less than a million this is an extraordinary investment in live entertainment. I

give you one guess about the lighting in both buildings. Here is a clue - The city of Brisbane is home to four Galaxies.

Sydney Surprises

I had now come to the home of the two most famous sights in Australia - the Sydney Harbour Bridge, copied from Newcastle, and the Opera House.

Too much has been written about this architectural masterpiece for me to add anything, except that its three auditoria must be just about the hardest places in the world to put on shows. The architecture is as magnificent, in this age, as Blenheim Palace in 1725 and just about as practical. No wing space in the first, and a quarter mile trip from kitchen to dining room in the second.

But as a symbol of the city it adorns, it is matchless.

I had the pleasure of a conducted tour by Peter Marshall, the head of lighting, and shook the hand of ex-Palladium chief Keith Yates who is technical supreme.

Three facts. They run at about 85% capacity audiences, with a far from 'safe' range of productions. The famous 'shells' are not, as I assumed, concrete surfaces, but are covered in cream faience tiles, like a thirties Odeon. Within are a galaxy of Galaxies - plus lanterns by you know who.

My hotel, in the oldest part of Sydney, known as 'The Rocks', featured atrium lighting by about 30 Harmonys. Now I know why it has become Strand's Sydney caravanserai. Walking round the city on a Saturday morning I was delighted to find a large department store that is actually called Grace Brothers, and to mark the occasion a pair of elegant Argyle socks entered by wardrobe. But having since examined them in cold daylight, I suspect that's where they will remain. The Rocks also has a fine selection of pubs, featuring drag

queens and similar intellectual delights.

Sunday, and by now a break seemed in order. This took the form of a ferry ride to a seaside resort across the harbour that could have been anywhere on our own south coast. And very pleasant, too. Fish and chips and another couple of pints of Carlton. The day was spent in the company of Ian Baseby, who is the Rosco man down under. No treason here - in Australia Strand are the Rosco distributors.

China Bound

8.00 a.m. and I am off by Qantas again to Hong Kong.

Savoury croissant and home-made cookies, 'Children of a Lesser God', Beef Terriyaki and Passion Fruit Pavlova, 'Gunggho', carrot cake and tea, and a steep descent on to the world's only major airport runway that ends in the harbour. It keeps pilots on their toes, no doubt.

Stepping out of the airport building (air conditioned to 18 degrees) into the humid 30 degrees Hong Kong evening instantly steamed up my glasses, so there were a few moments of confusion before I found a taxi. I gave the driver my hotel name and sat back while he zoomed among the lorries and buses covered in completely unknowable writing. After a few minutes he leaned back and thrust a microphone into my hand. For once the brain works. I give my destination in English to the taxi controller who repeats it in Cantonese to my jehu. And then another moment of embarrassment on arrival. An Australian dollar is worth about fifty pence, and a Hong Kong dollar about four pence - so tips need re-thinking.

Up to my room, I draw back the curtains and there is Hong Kong harbour one of the world's great views.

Everything one has heard about Hong Kong is probably true. The first impression is of the incredible industry of its population. Any empty shop in a cheap area becomes a small workshop filled with lathes and presses, with work in progress overflowing on to the pavement. Partly finished goods constantly circulate by van or porter from factory to factory. The shops are bursting with goods and the road's full of new Jaguars and Mercedes as well as humbler Toyotas and Nissans.

The contrast with mainland China must be overwhelming. But I have doubts this prosperity will last after 1997. Nearly everyone I spoke to - i.e. those who knew English - were planning to leave before the appointed day, Australia and Canada being the favourite destinations. Some men had already sent their families ahead, and were making monthly or quarterly visits to see them.

One of the incredible sights are the newer office buildings in Kowloon. About ten storeys, with three or four basement levels, the first three levels above ground as well as those below being given over to shopping arcades. Cameras, clothes, shoes, luggage and jewellery abound in such profusion one cannot imagine who buys it all. And everything is sparkling clean. Cleaning ladies, for example, constantly travel the hundreds of escalators, between floors, wiping down all the surfaces. (London Transport please note.) As soon as one enters one's hotel and lets go of the door the designated person polishes it. No unemployment in Hong Kong!



Within a forest of scaffolding rises Hong Kong's Tsim Sha Tsiu Cultural Centre.

An incredible sight is the Tsim Sha Tsui Cultural Centre. A giant two-auditorium concrete structure, growing up in a forest of bamboo scaffolding. This monumental edifice gave rise to a typical Hong Kong incident. I managed to lose my reading glasses somewhere on the site. I visited an optician about noon, had my eyes tested and collected my glasses at six that evening. (If, John Wyckham, during one of your consultant visits to Tsim Sha Tsui you find a pair of horn-rims in a case with a Bookham optician's name on them - please bring them home!)

I also visited the Academy for Performing Arts, The Hong Kong Coliseum and a very nice theatre in the Sha Tin Town Hall, out in the new territories. Mahogany and marble are the finishing materials: Harmonys, Coda and the near inevitable Galaxy the stage lighting.

Hong Kong television has a diet of Dallas and similar, plus local programming and some BBC. But glamour is conferred by the station names: Jade, Pearl, Gold and Diamond.

The end of the week, and I am once again in the embrace of British Airways. Dinner, 'Three Amigos', an hour's wait to Bahrain, orange juice, breakfast and, at last, Heathrow. 7.00 a.m., wet, and about 7 degrees - but I was glad to see it!

And the Result?

I am now completely confirmed in my belief that entertainment equipment, including lighting, is now as much a world market as cars or washing machines. Basically, a manufacturer either plays on the world stage or doesn't play at all.

I am pleased to say the industry has been a great success for Britain. Wherever one goes in the world one finds theatre and television technical equipment that is made or designed in this country.

If not, it is frequently supplied by companies that are managed in Britain, even if the actual manufacturing is done elsewhere. For many, many years we have had great playwrights, composers and actors. Nowadays we also have the greatest technical equipment to back-up their achievements.

LIGHTING SOUND International

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

Telephone: (0323) 642639
Telefax: (0323) 646905

**THEATRE
PROJECTS**

**A PROFESSIONAL SERVICE
FOR THE PROFESSIONALS**

LIGHTING HIRE · SOUND & VISION
Theatre Projects Services Limited
8-34 Blundell Street
London N7 9BW
Telephone: 01-609 2121
(+44 1-609 2121 International)
Telex: 885659 YODEL G
Fax: 01-609 8897



Clear-Com
Intercom Systems

introduce the new

SERIES 500 BELTPACKS



FEATURES . . .

- Momentary or Latching microphone on/off button.
- "Remote Mic Kill" feature.
- Exceptionally light weight and small size.
- Rugged case constructed of extruded aluminium and advanced HDS composite material.
- All controls and indicators protected from damage.
- Ergonomically designed controls for ease of operation.
- High audio output power.
- Special belt clip and surface mounting adapter.
- Colour coded models.
- Auto-shutoff of beltpack microphone circuit when intercom line disconnected.
- Dynamic, Electret, or Carbon microphone capability.

Full technical brochures and price lists on these and all other Clear-Com intercom systems equipment available from the . . .

UNITED KINGDOM
DISTRIBUTORS



67 Drury Lane, London WC2B 5SP
Phone: 01-836 7877/8 Fax: 01-836 7879

Theatre Sound & Lighting (Services) Ltd

ON TOUR

Keith Dale

Prince's Sign of the Times Tour, presently travelling through Europe with lighting designer Roy Bennett and equipment from Birmingham's Light and Sound Design, was recently seen by Catriona Forcer in Milan.

As one of the top international lighting designers, Roy Bennett has a wealth of experience from which to draw when designing a show, and this Prince Concert proved to be no exception - according to Catriona - who could not speak highly enough about it.

Light and Sound Design's own engineering capabilities are clearly evident if one reads the equipment list, which includes trussing, colour changers and parcans designed and manufactured at their own facilities in Birmingham along with the aptly named Terra Strobe (nice one Simon!). Of particular interest to many readers is the sheer amount of colour changers used on this production, not just on the parcans either, as LSD have designed units for Molefays and cyclorama lights as well.

Whilst on the subject of Light and Sound Design I must mention the hospitality extended to Catriona on her visit to Milan, organised by LSD's Simon Austin, for which she was most grateful.

All in all it looks like a spectacular show and I for one am looking forward to its Wembley debut.

Equipment List

Prince - Sign of the Times Tour, Palatrussardi, Milan.

Lighting Designer Roy Bennett
Lighting Equipment Light and Sound Design
Tel: 021-632 5663

Trussing and Rigging: 36 x 8' Sections D3 Trussing (28" Square), 10 x 4' Sections D3 Trussing (28" Square), 12 x 90 degree Sections D3 Trussing (28" Square), 8 x 8' Sections E-Type Trussing (9" triangular), 8 x 10' Sections A-Type Trussing (18" Square), 12 x LSD Spot Chairs, 1 x 32 Channel Custom Computer Motor Control, 1 x 32 Channel Rack Motor Control System, 1 x 24 Channel Wire Motor Control Rack, 36 x 1/2 ton Verlinde Motors, 36 x 1 ton Verlinde Motors, 12 x 1 ton wire Motors (Warm), 6 x 6' Hexagons, 4 x Hinge Adaptors

Lamps: 220 x LSD Par 64 lamps c/w Rays, No 1's, No 2's etc., 24 x LSD 8 cell Molefays c/w ACL's, 8 x LSD



Roy Bennett in Milan.

8 cell Molefays c/w FAY's, 16 x LSD single cell Cyc lights (1300 watt), 6 x LSD Terra Strobe Pods (4 strobes each), 80' x Festoon Lighting, 22 x Neon Lighting c/w individual memory control, 214 x LSD Colormag colour changers for parcans, cycs and molefays, 60 x VL2 Vari-Lites

Followspots: 12 x Lycian Mk 400 on stage spots, 8 x Supertroupers (carbon arc)

Control Boards: 1 x Avo QM500 (180 channels), 1 x Celco Series 2 Sixty, 1 x Computer keyboard Motor Controller, 1 x LSD Terramag Controller, 4 x LSD Colormag 400 Channel desks, 2 x Vari-Lite VL2 Consoles
Dimming: 1 x Avo 60ch System (2kW per channel), 1 x Avo 72ch System (5kW per channel), 1 x Avo 36ch System (5kW per channel), 60 x 20A Relays, 1 x Fan controller

Effects: 10 x LeMaitre Smoke Processors, 10 x LSD Wind Machines c/w ducting, 3 x 3' Concave Mirror Dishes, 2 x 24" 1/2 Mirror balls, 1 x 40 station Chaos Intercom

Crew: Steve 'Dak' Harris, (crew chief), Pete Currier, Dave Lights, Steve Rusling, Milan Rakic, Billy Adie, John Wyer and Gary Massey

Prince

Palatrussardi, Milan

Catriona Forcer talks to lighting designer

Roy Bennett

How did you become a Lighting Designer?

I guess I started like a lot of people by working with local bands in the States. Eventually I started working with a lighting company in Rhode Island which is where I am from. My first tour, as bottom man on the lighting crew, was Boston's last tour in 1978. I knew that I wanted to be a designer so I used to watch other designers work and I learnt a lot that way. At the same time I'd think about how I would approach the same project compared to the work that they did. Starting off at the bottom was very good for me because I learnt all about the limitations of the instruments. I've always thought that there are no rules. Schooling was never any good for me because I have always had to teach myself.

I worked as a technician for this company for a couple of years and then I went to work for Zenith doing a couple of tours for them. Zenith got the

first Prince tour but they had no designer for it so the director of Zenith in America at the time gave me my first chance.

How did your first tour go?

It was a little tough and awkward at first working with Prince. He knew what he wanted to do, but there had to be a little adjustment. We were both very new and nervous but by the end of the tour we ended up getting along so well that Prince said that he never wanted to do another tour without me.

So I left Zenith to work nearly full time for Prince although I enjoy working for other people and I believe that it's good for me. I love the work I do and I love music. To me music is a visual and very emotional thing, and because I'm not a musician this is my way of expressing my feelings about music.

What other bands have you designed for?

Last year I designed the Black Sabbath and Queen tours. This year I've done the American Bon Jovi tour, the Duran Duran tour and this Prince tour. I've looked after Luther Vandross and even a show for Raquel Welch which was fun because it was something quite different.

I was approached by Duran Duran's production manager (who I had worked with on the Queen tour) because the band had expressed interest in me doing their lights. I basically had a free range to do what I wanted lighting wise. We went through the songs together and I asked what their particular imagery was for each one.

Both Duran Duran and Prince are very style conscious bands. Do you relate to this?

I am a very image conscious person and I enjoy it in music. I enjoyed working with Duran Duran because we have a lot of similarities in the way we think about style. We're both big Deco fans and so there were times in the show when I used typical Deco pastel colours and then there were times when I used typical rock 'n' roll hard primary colours. I always try to mix many different things and I try to make every song a different picture. I don't like to repeat myself in a show because I believe that every song is different and so the lighting should be too.

In Prince's show I try to mix Broadway theatrics with rock 'n' roll, using both separately and sometimes combined. It's good because Prince works with the light. He can make certain lighting images even stronger by how he works within it. He knows how to work everything to its fullest ability, including people!

Prince's music is very varied and eclectic. Does this make designing his lights easier?

Yes, and also because his music is so personal. It has so many different styles and layers which is fun for me because I've got so many things going on. So if there are little subtle things going on in the background musically then I will do subtle background things visually. I try to get a lot of different patterns and emotions within the entire picture of the show.

Tell me about your design for tonight's show

I wanted to be able to use a lot of colour changers and Vari-Lites so that I would have a very flexible system. There aren't actually many lamps but then I only like to use as many lamps as it takes. I believe that this gives me the ability to do a lot more, especially with the motors moving the ladder beams and the Vari-Lites up and down. I don't always move things when they are on because I think that it is sometimes more dramatic and striking to bring a scene in from darkness.

I wanted to incorporate all my floor lights into the set because I don't really like to see the instruments or have them stand out. I'd rather see the end result than the hardware. There was a

**PAUL FARRAH
SOUND**

**PRO-SOUND
RENTAL**

**PRO-SOUND
SALES**

**PRO-SOUND
SERVICE**

Paul Farrah Sound Limited,
Unit 7, St. Georges Industrial Estate,
Richmond Road, Kingston, Surrey KT2 5BQ.

Telex: 945114 FARRAH G.

01-549 1787



Prince's 'Sign of the Times' Tour - lighting designer Roy Bennett.

time when it was interesting to see the equipment but I like to look at the set as another lighting instrument in itself and that's how I use it.

I started working on designing the show last November. The album cover for 'Sign of the Times' has a city-scape on it and the original concept was to have the same city-scape on a backdrop. I took it one stage further by building a city set rather than painting a backdrop. I use an incredible amount of neon as a prop and also as a lighting instrument. Some of them move in and out of the truss where there are something like 70 motors!

I like to get as much depth and dimension out of the stage which is another reason for using the buildings as well as the painted backdrop. So I've got the forward buildings which have the actual lighting instruments in them and then the backdrop which gives depth.

Prince wanted to use ramps this year and his original concept was to have a ramp from stage right out into the audience. We use it from time to time but because of the limitations of some of the halls we can't always. So I thought that we could have a curved ramp from the back so that the band look like they are entering the stage from a distance. It was Prince's idea to make the ramp an actual heart shape. It takes a lot of people to make this show happen and they all work very hard.

Whenever I go out with Prince I always light the opening act because it is always part of the Prince Organisation or Family. I guess that I am the visual director for the whole Prince Organisation and not just Prince himself.

Tonight's support band is Madhouse and I've used the backdrop as a big projection screen because Prince uses much sixties imagery. I've basically done an electronic version of the old oil and water projection on to a backdrop. It's very simple but interesting, and I really enjoyed doing it. It's only spotlights and Vari-Lites on a backdrop but it's a very different look especially as most opening acts have a limited use of lights which I've never thought was fair. Fortunately in this situation with the band being part of the Family they get a lot of treatment. I think that it is important because kids pay a great deal of money to see a show from the first note of whatever band starts right through until the end. All of Madhouse, ex-

cept for the drummer play in Prince's band.

How long is this tour?

We started rehearsing in Birmingham in April. I did my last show for Duran Duran on the 14th and went straight on to Prince on the 15th. We rehearsed there for about nine days and then in Stockholm for a week-and-a-half where we also did the first four gigs. We'll be in Europe until about July 1st although the schedule is constantly changing. Then we have ten days off before going to Prince's new complex in Minneapolis to do two weeks of videos. We're not sure where the American tour will start but it lasts until November.

Have you done much video work?

With Prince I've done 70-80% of his video lighting and I worked on Purple Rain which was my first experience of film. I've actually done quite a bit of video work and I would eventually like to get more into film work although I don't think that I'll ever want to leave the music industry completely. I like movies, but there isn't the energy level that you get with live shows and it can get boring after a while.

What will you be doing when this tour finishes?

Prince is working on another movie, and I will be working very closely with the director of photography. I guess I'll be doing more of what a



METEORLITES

CONCERT, TV, AND STAGE LIGHTING AND PRODUCTION

U.K. TEL: (0438) 317200 TELEX: 265871 REF. DGS1518 MONREF G E-MAIL: DGS1518

U.S.A. TEL: (301) 733 3855 TELEX: 4900001631 MET UI E-MAIL: IMC 1796

director of photography does but without actually doing the camera work. It'll be fun because I like doing things which are different and challenging, no matter how hard or complicated they are. There's also another movie in the pipe-line which is good because I like to see every angle and side of the lighting industry. There's also some more tour work being arranged.

Are there any bands which you would like to light?

I'd love to light Kate Bush or Peter Gabriel although my very good friend Jonathan Smeeton is designing for him, and I certainly don't want to push myself into someone else's territory! I find their music very emotionally inspiring and very visual. Simple Minds also create heavy images in my head. I guess I'm a big romantic when it comes down to it.

You say that you don't like to use a lot of lights. Are there any other things that you don't like to incorporate in your designs?

I say I don't like a lot of lights and then people say 'well what about the Queen show?'. It's kind of contradictory but it depends on the type of band that I'm working for. I don't use a lot of lights just for the sake of it because more isn't always better. Queen have always had a large lighting rig and that's their image. I don't find anything wrong with that and I enjoyed designing the show as I do the

Scorpion shows which are very big. I design to fit the band and not every band needs a large rig. I believe that you can't have brightness without darkness so I always try to use the lighting dynamics. If you start doing that you don't always need a lot of light. If you come from very little it doesn't take much to make it brighter. The less that I have the more I can push everything and try to make it interesting.

This is a very expensive lighting system - there are not a lot of instruments but there is a great deal of technology. I would rather spend my money this way and have more flexibility than have an enormous lighting rig.

Would you say that you have made a name for yourself in the lighting industry quite quickly?

My name, or rather my art, got spread around quite fast and I grew at quite a rapid rate in the industry - but I was very lucky and fortunate. When I started with Prince we were both fairly unknown, which was good because we grew together. We have a mutual understanding and love for each other. We know that we both helped each other get where we are today.

Your girl-friend is also working on this tour. Does that make touring easier?

Yes, my girl-friend is one of the make-up artists on the tour. There are about 120 people on this tour and it's a very family-orientated organisation but



THE UNUSUAL
RIGGING
CO LTD

**RIGGING FOR CONCERT THEATRE
COMMERCIAL FILM T.V. & VIDEO
PRESENTATION.**

Unit 9, Ferrier Industrial Estate,
Ferrier Street, London SW18

01-871 1124

Telex 945470 Riggin G

everybody knows their place, and the job that they've got to do. It makes a good atmosphere because people know that they can have someone that they care about with them. Everyone needs to feel good about their work out here because it's a very stressful and unnatural way of living and the happier people are the more you're going to get out of them. The atmosphere on a tour affects the way that the show is going to run and how the audience are going to react to the show. People can tell when there is a negative vibe running through the crew and the band. It is important that everyone enjoys their job - like I do.

**FOR SPEEDY INFORMATION
TO LIGHTING + SOUND
INTERNATIONAL
Telefax (0323) 646905**

NEV-A-JAM TAB TRACK SYSTEMS

**THE ONLY 100% MODULAR
TOURING TAB TRACK SYSTEM**

THIS ALUMINIUM TRACK GUARANTEES
TO SOLVE THE MANY PROBLEMS
EXPERIENCED WITH OTHER TYPES.
EXTENSIVELY ROAD TESTED OVER THE
PAST TWO YEARS, THIS PRODUCT IS
ONLY NOW BEING MADE AVAILABLE.

**CALL KEVIN PETIT
FOR FULL
INFORMATION**

MODERNWORLD
LIGHTING LTD
ENTERTAINMENT SALES

UNIT 1 • BABBAGE ROAD • STEVENAGE • HERTS • SG1 2ED • ENGLAND

TELEPHONE: (0438) 317200 • TELEX: 265871 REF DGS1518 MONREF G • E-MAIL: DGS 1517



For hire, sale, and service.

Strand and Quartzcolor lighting
Environ architectural dimming
Colour filters, gobos, and effects
Bose, Harrison, Soundcraft,
Yamaha, AKG and Shure etc.

36-38 Gautrey Road, Nunhead, London SE15 2JQ.

01-639 6911 HIRE
01-639 7705 SALES

Service either number or Vodaphone
0836 231125.



Strand Lighting **BOSE**

Main Distributors

DIRECTORY

Lighting + Sound
Equipment Sale/Hire
Installation and Design

Concord Controls 

THEATRE LIGHTING

- Good Design
- Reliability
- Systems Designed Free of Charge
- National Distributorship

Phone us for
Further Information

Unit 3, Dawson Road, Mount Farm
Bletchley, MK1 1LH (0908) 644366

SOUTH WEST LIGHTING

Manufacturers and
Suppliers of Effects
Lighting to the Trade

Pinspots from £6.00
4-head Helicopters
from £55.00
ALL GUARANTEED

Paul and Jane Goody
SOUTH WEST LIGHTING
2 Staplake Road, Starcross, Exeter.
Starcross (0626) 890806
AREA DEALERS REQUIRED

MUSICRAFT
LTD.

LIGHT AND SOUND

LEADING STOCKISTS OF ALL
LEADING BRANDS INCLUDING:
CITRONIC - FAL - PULSAR
OPTIKINETICS - ICE - BOSE - SHURE
MCKENZIE - CELESTION

RSC Franchise dealer

Manufacturers of sound to light units,
pre-amps, high voltage amplifiers,
speakers and cabinets.

OVERSEAS ORDERS TAKEN —
303 Edgware Road, London W2 1BS.
Tel: 01-402 9729/01-402 2898.

*Fibre Optic
Lighting*

We are specialist manufacturers and
suppliers of the very widest range of
fibre optics including glass and
polymer fibre, harnesses, lenses,
washers, bullets and light sources.
We also manufacture signs, displays,
starcloths and effects from subtle
backgrounds to fibre optic fireworks.

Our lighting range includes
MR16 fittings, stair nosings, tubular
lighting, controllers and many minia-
ture lighting components.

Trade & Export call PAUL RAYMOND
Par Opti Projects Ltd.
Unit 9 The Bell Ind. Est.
Cunnington St.

Chiswick Park
London W4 5EP
Tel: 01-995 5179 Tlx: 933718 PAROP G



**ARRI -
IMAGE AND IMAGINE**
The successful and **RELIABLE**
LIGHTING CONTROL SYSTEMS

STOP PRESS - Hampstead Theatre -
Image installed 6/87

DONMAR 

Donmar Ltd 22 Shorts Gardens Covent Garden
London WC2H 9AU Telephone 01 240 3527 Telex 264892

J.S.G

104-108 MAIN STREET, BINGLEY BD16 2JH
WEST YORKSHIRE

Tel: Bradford (0274) 567268-564389
561044 - 568843

Sound Consultants
to the
Entertainment Industry

TURBOSOUND DISTRIBUTOR
(North and Midlands)

MARTIN AUDIO - JBL - ELECTROVOICE - H/H
BOSE - TANNOY - MATAMP - C.AUDIO
TECHNICS - TOA - SOUNDCRAFT - TRIDENT

RELAX . . . LX

THE FAST, ONE STOP SUPPLIER
FOR ALL YOUR LIGHTING NEEDS

 **Action Lighting**

LAMPS - CABLES - TRANSFORMERS
ELECTRONIC FLICKER CANDLE
RAYLIGHTS - PAR 36, PAR 56, PAR 64
PAR CANS - LANTERNS
HOOK CLAMPS - SAFETY CHAINS
LENSES - LAMP HOLDERS - PLUGS
SOCKETS - LOW VOLT MINIATURE
LIGHTING - EFFECTS
TECHNICAL ADVICE

If you have a problem - or an order
phone ACTION

TELEPHONE (01) 993 1684/3260

Stores and Trade Counter open 9-6 Mon-Fri
367 Uxbridge Road, Acton, London W3 9RH

**LIGHTING
HIRE
SALES
SPECIAL FX**

STAGE CONTROL LTD.

STATION PARADE,
WHITCHURCH LANE,
EDGWARE, MIDD. HA8 6RW

TEL: 01 952 8982

TELEX: 924896

Northern Light
Lighting Equipment Hire & Supply

Technical equipment for the leisure and entertainment industry
Sale * Installation * Hire

Stockists for Strand, Hall Stage, Fire Marshall Board, Roscolab,
Cima Electronic and Theatrescene Effect Edinburgh 031-553 2383

Glasgow 041-440 1771

**NORTHERN
LIGHTS**

Sound & Lighting
Distributors

Trade representation for

OPTIKINETICS
POWERDRIVE
ANYTRONICS
LE MAITRE
TEXTLITE
ZERO 88
PULSAR
CLOUD
SHURE
SATEL
MODE
EDC
ICE

89 Scotforth Road, Lancaster.
Tel: 0524 62634.

NIGHT FLIGHT

Sound and Lighting

**THE BIG ONE IN
SCOTLAND**

Installation, Design,
Hire, Repair and Service
0389-79261

LIGHTING HIRE & SALES

Philip L. Edwards
(Theatre Lighting)

5 Highwood Close, Glossop,
Derbyshire SK13 9PH.
Telephone: 04574 62811.

**SPOT ON
FOR QUALITY**



Sound, Lighting and special
effects for leisure, promotion,
entertainment and the arts.

- First class technical back-up.
- In-depth stocking at the best prices.
- Speedy mail order and export service.
- Instant credit to qualifying customers.
- Also suppliers to trade.

Brochure on request.

LUTON SOUND & LIGHTING

75 & 82-88 Wellington Street,
Luton, LU1 5AA, England.

Telephone: 0582 411733 (5 lines)
Telex: 825353/825582 CHACOM G LITECO

Sights and Sounds of Success

A Unique Trade Show and International Conference

The Show
Of The Year

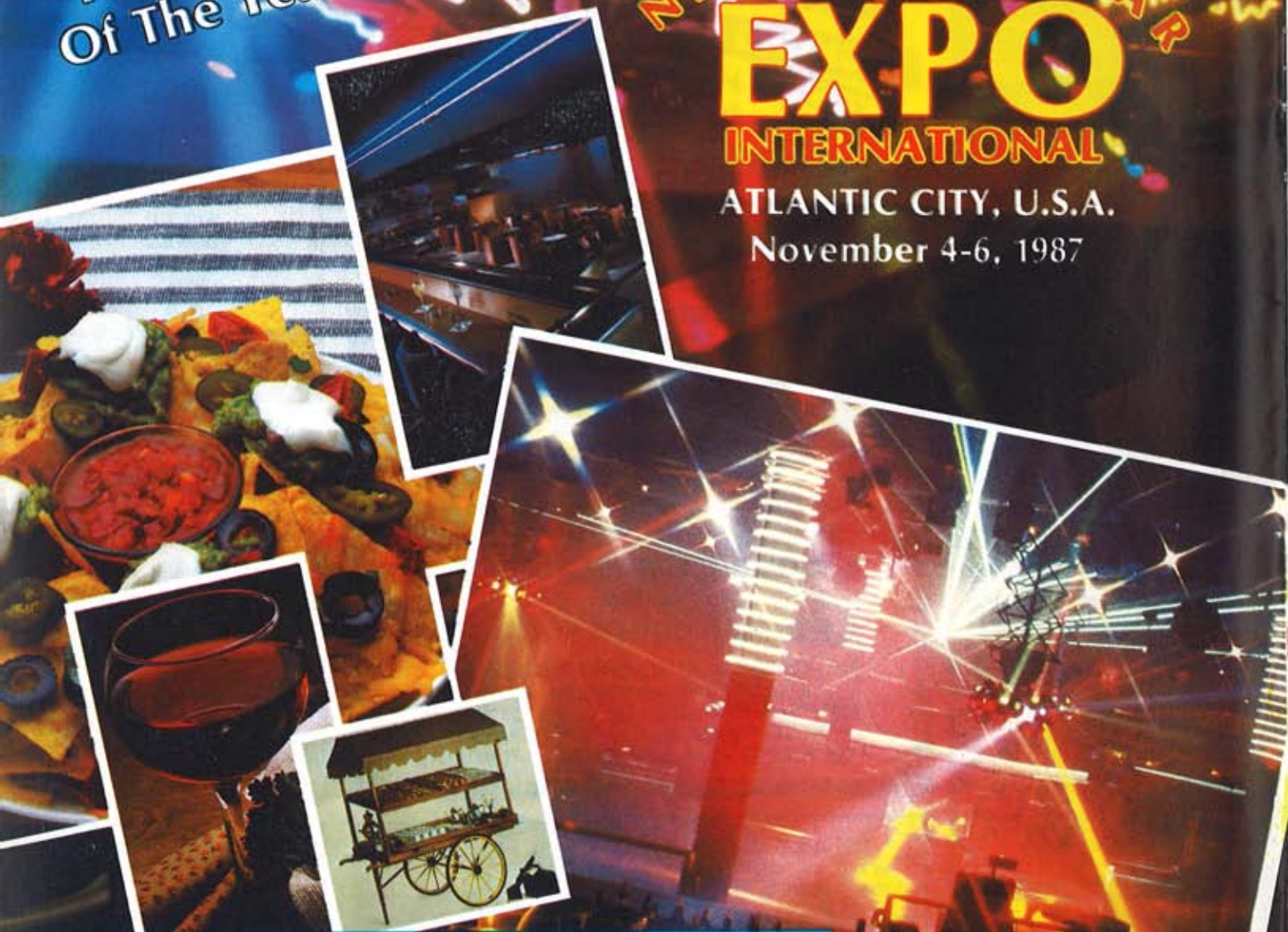
NIGHTCLUB & BAR

EXPO

INTERNATIONAL

ATLANTIC CITY, U.S.A.

November 4-6, 1987



OVER 600 EXHIBITS. . . MORE THAN 10,000 ATTENDEES!

Three days of Seminars/Demos/Exhibits for Nightclubs, Bars, Restaurants, Motels, Hotels, Private Clubs, Military Clubs and Suppliers to the Hospitality Industry.

- Lighting
- Sound
- Video
- Beverage
- Food
- Design
- Marketing/Management
- Furnishings
- Coin-Op Equipment

Sponsored by:

Night Club
&
BAR
MAGAZINE

Area Code 601
Phone 236-5510

TELEX 9102408314
NIGHTCLUB-BAR

305 West Jackson Avenue / Oxford, MS 38655 U.S.A.

Select Your
Stand Early...

STAGE LIGHTING SALE HIRE

- 500W FLOODS
- 1000W FLOODS
- VARIABLE BEAM PROFILE SPOTS
- FRESNEL SPOTS
- PEBBLE CONVEX SPOTS
- DIMMING AND CONTROL
- COLOUR CHANGE
- EFFECTS
- RIGGING EQUIPMENT



Export Sales - Trade Shows

Mon-Fri. 9.30 am - 5.30 pm.

CCT theatre lighting limited

WINDSOR HOUSE, 26 WILLOW LANE, MITCHAM, SURREY, CR4 4NA TEL: 01 640 3366 TELEX: 946648

DESIGNERS & PRODUCERS
OF STAGE LIGHTING
EQUIPMENT & CONTROL
Great West Lighting
TEL: (0703) 222667

MUSHROOM LIGHTING

The professional people.

Specialists in supplying all your sound and lighting requirements.

For Hire or Sales
phone 0604 494866
or 494991.



MICO LIGHTING

The specialist for LAMPS used in the THEATRE and ENTERTAINMENT industries.

U.K. Distributor for Philips/Westinghouse, U.S.A

Excellent Trade terms available.

Mico Lighting Ltd.
Troydale Lane, Pudsey,
Leeds, West Yorkshire.

Telephone: (0532) 567113
Telex: 556469 (MICO G)

TRAFALGAR LIGHTING LTD.

01-360 0936
LIGHTING
SALES-HIRE
SECONDHAND KIT
BOUGHT & SOLD
01-360 0936

METEORLITES

● THE MOST EXTENSIVE WORLDWIDE STOCK OF THOMAS TRUSSING AND GROUND SUPPORT SYSTEMS AND ACCESSORIES.

● COMPREHENSIVE RANGE OF MOTORS, HOISTS, LIFTS AND RIGGING HARDWARE.

● FULL RANGE OF STAGE AND T.V. LIGHTS, INCLUDING: PROFILES, FRESNELS, FOLLOW SPOTS, GROUNDROWS, CYC LIGHTS, 8-LITES, 2, 5 AND 10 KW HEADS.

● VARIED SELECTION OF PRODUCTION EQUIPMENT, INCLUDING: SCISSOR LIFTS, WORK PLATFORMS, PROJECTORS, SCREENS, RISERS, STAGE FLOORS, SCENERY AND DRAPES.

● LARGE STOCKS OF AVOLITES DIMMERS, DESKS AND MOTOR CONTROL SYSTEMS.

● CELCO DESKS AND COLOUR CHANGERS.

● UNIQUE MODULAR ALUMINIUM TAB TRACK SYSTEMS.

● SPECIAL EFFECTS SERVICE FOR PYROTECHNICS, SMOKE AND DRI-ICE MACHINES.

● COMPLETE TOURING SYSTEMS WITH DESIGN AND CREW, OR STRAIGHT EQUIPMENT HIRE.

● WORLDWIDE SERVICE AND BACK-UP.

● MODULAR TRUCK PACK GUARANTEES ECONOMIC TRUCKING.

IN THE U.K. AND EUROPE CONTACT:

TONY PANICO — Equipment hire and support services.

NICK DODDS — TV, theatre and commercial productions.

RONAN WILLSON — Rock and Roll touring productions.

AT:
METEORLITES PRODUCTIONS LTD.
UNIT 1, BABBAGE ROAD, STEVENAGE, HERTS
SG1 2ED, ENGLAND. TELEPHONE: (0438) 317200
TELEX: 265871 REF. DGS1518 MONREF G.
E-MAIL: DGS1518

IN THE AMERICAS AND THE PACIFIC CONTACT:

BILLY JONES — Equipment hire and support services.

DIZZY GOSNELL — Touring productions.

RONAN WILLSON — Touring productions.

AT:
METEORLITES PRODUCTIONS INC.,
20 NORTH MULBERRY STREET,
HAGERSTOWN, MARYLAND 21740 U.S.A.
TELEPHONE: (301) 733 3855
TELEX: 4900001631 MET UI
E-MAIL: IMC1796

TSL

SOUND & LIGHTING,
A.V. and VIDEO HIRE
MOVING OPTICAL EFFECTS
MANUFACTURERS
CLEAR-COM INTERCOM
SYSTEMS - UK Distributors
Over-the-Counter Sales of
CCT Lanterns, Lamps, Colour,
Gobos, etc.
67 DRURY LANE, LONDON WC2B 5JF
Telephones:
01-836 6902
01-379 5433

Fantasia

SOUND & LIGHTING
INSTALLATIONS

- ★ Large Showroom/Pop Video Filming Facility
- ★ Agents for SATEL + most other makes of motorised lighting sold
- ★ Full repair, and 24-hour Breakdown Service
- ★ Hire Service available on most special effects - telephone for Catalogue

- ★ New and Second-hand Equipment bought and sold
- ★ Installation work undertaken

Show Room 10 Chaloners Hill
Office 16 Chaloners Hill
Steeple Claydon, Buckinghamshire.
Telephone (029673) 8255



MODERNWORLD

LIGHTING LTD ENTERTAINMENT SALES

UNIT 1 • BABBAGE ROAD • STEVENAGE • HERTS • SG1 2ED • ENGLAND
TELEPHONE: (0438) 317200 • TELEX: 265871 REF DGS1518 MONREF G • E-MAIL: DGS 1517

CONTACT KEVIN PETIT FOR ALL YOUR ENQUIRIES OR CALL ON US

BY ROAD—OFF THE A1(M) JUNCTION 8 OR 7 (BY KNEBworth HOUSE).
CENTRAL LONDON—1 HOUR; M25—15 MINUTES; HEATHROW—45 MINUTES.
BY RAIL—STEVENAGE STATION ON THE KINGS CROSS TO EDINBURGH LINE;
35 MINUTES FROM KINGS CROSS.

black light
Scotland's lighting company
THE OLD CUSTOM HOUSE, WEST HARBOUR ROAD
GLANTHURGH, EDINBURGH EH1 1TW

031 - 551 - 2337
24 HOUR 7 DAY
031 - 229 - 1426
RADIO UNIT 492

HIRES AND SALES

DEALER FOR

CCT
ARRI
ROSCO
ZERO 88
COEMAR
LE MAITRE
DURAPLUG
POWERDRIVE

Strand Lighting

- Stage & TV Lighting
- Lighting Control Equipment
- Effects Projectors
- Colour Filters
- Dealers throughout the UK

P.O. Box 51, Great West Road,
Brentford, Middlesex TW8 9HR,
015603171

W.I.S.

LIGHTING
Lighting Design
Equipment Rental
Lighting Engineers
London 01-891 4755

ANYtronics
manufacturers of high quality:

- ★ Strobes
- ★ Lighting Control Equipment
- ★ Amplification

trade & export enquiries most welcome

Anytronics Limited
6 Hillside Ind. Estate
London Rd., Horndean
Hants. PO8 0BL, England
Tel: (0705) 599410
Telex: 869185

UPDATE

- ★ Sound and lighting equipment hire
- ★ Le Maitre special effects stockist
- ★ Installation service and one night stands available
- ★ Special promotions
- ★ Competitive rates and efficient service

Call us for colour brochure and price lists

STAGE TWO LTD
197 Watford Road, Croxley Green,
Herts WD3 3EH
Watford (0923) 30789

FOR ALL THEATRICAL PRODUCTIONS

STAGE LIGHTING EQUIPMENT &
FULL RANGE OF LAMPS, CINEMOID & SPECIAL EFFECTS
FOR HIRE and FOR SALE

FUTURIST THEATRICAL HIRE LTD
HOYLE HEAD MILLS, NEW ST,
EARLSHEATON, DEWSBURY,
W YORKS WF12 8JJ
Tel: (0924) 468183
Strand Lighting Main Dealer and Service Agent

MJL
45 Wortley Rd. W. Croydon
Surrey CR0 3EB England

**COMPLETE RANGE OF STAGE LIGHTING EQUIPMENT FOR:
BAND/DISCO/THEATRE**

Suppliers of various luminaires
Worldwide Sales:
01-689 4138

Starlight Design

Supply and Installation of Lighting and Sound for Clubs and Discotheques

FULL DESIGN SERVICE
Trade/Export Enquiries Welcomed

Starlight Design, 9 Alms Hill,
Bourn, Cambs. CB3 7SH
Tel: (09544) 8841

WL

WHITE LIGHT
57 Filmer Road - London SW6
Tel: 01-731 3291
Telex: 295811

THEATRE LIGHTING HIRE AND SALES

Our prices are competitive
please ring for price list or quote

NORTHERN BRANCH:
SAW HILL FARM TRANGLE NR HALIFAX
WEST YORKSHIRE TEL: HALIFAX (0472) 827016

Light Projects

Low Voltage Lighting Fittings and Accessories

Design Sale/Hire

23 Jacob Street
London SE1 2BG
☎ 01-231 8282

eurolight

Lighting Controls
Stage Management Systems
Patching Systems
Paging and Relay Systems
Full Installation Service

Eurolight Ltd.
Unit 8, Maple Industrial Estate
Maple Way,
Feltham TW13 7AW
England
Telephone: 01-751 8400
Telex: 888941 LCCI LITESYM

FOR ALL YOUR CONTROL REQUIREMENTS

Dial Sound & Lighting

Wholesale Distribution for

CITRONIC BOSE SOUNDSHOP RAMSA
OPTIKINETICS zero 88
ROSCO coemar PULSAR
POWER DRIVE TECHNICS JBL Le Maitre
MODE ELECTRONICS

and other leading brand names

Specialist supplier of Mini Light Tube
INSTALLATION DIVISION — SHIPLEY DIAL LTD.

DIAL SOUND AND LIGHTING
Unit 4G Wharfedale Road, Euroway Industrial Estate,
Bradford BD4 6SG.
Telephone: (0274) 687605

The Gloucester Arms, Penrith, report re-furbishment increased takings by £150,000 with our installation of 24 hour SATELLITE TV plus VIDEO SCREEN (Lease from £31 per week/3 years) (Est. 1976)



SATELLITE TV & VIDEO SCREEN
0306-887772 04024-47610

NIGHT FLIGHT
Sound and Lighting
THE BIG ONE IN SCOTLAND
Installation, Design, Hire, Repair and Service
0389-79261

LHS
Leslie Hire & Sale
For
Stage and TV Lighting and Stage Equipment,
phone
01 871 5132

L.H.S. Limited, The Business Village, Broomhill Road, Wandsworth, London SW18 4JQ. Telex 917003 LPCO

Elliott Bros.
▶ **Audio**
▶ **Video**
▶ **Comms**
Installation & Supply
0865 249259

S.A.V.
SOUND + LIGHTING DISTRIBUTORS
SALES & HIRE
Optikinetics
Powerdrive
Le Maitre
Zero 88
Pulsar
Bose
AKG
CCT
Tannoy
Coemar
System Freestyle etc.
STARDREAM AUDIO VISUAL
Party House, Mowbray Drive, Blackpool, Lancs.
Telephone: (0253) 302602
Telex: 67426 PARTY G

LIGHTING SOUND International



BACK NUMBERS of Lighting+Sound International are available @ £1.50 each (inc. p & p)

Ring (0323) 642639 for details

DHA

- Library and Custom made Gobos and Slides.
- Screen Printing onto various Materials.
- Standard and Custom Fibre-Optic Effects and Equipment.

For further information Contact:
DHA Lighting Ltd., 7 Bishops Terrace, Kennington, London SE11 4UE.
Tel: 01-582 3600 Telex: 935639 Goboco G

NIGHT FLIGHT
Sound and Lighting
THE BIG ONE IN SCOTLAND
Installation, Design, Hire, Repair and Service
0389-79261

Creative lighting starts here



Look to Strand for versatility and reliability in Stage Lighting equipment. The range answers every need - from professional productions to amateur and educational requirements from civic centres to discos and small clubs. For more information contact your nearest Distributor.

A.S. Green & Company Ltd. Stage Products
Winchester Road, Haydock Lane Industrial Estate, Haydock, Merseyside WA11 9XQ. Telephone: Ashton-in-Makerfield (0942) 718347

Caithness Stage & Lighting Limited
22 New Street, Weighhouse Close, Paisley PA1 1YB, Strathclyde. Telephone: 041-887 0949

Commerical Electronics
Jersey International House, 5 Columbus Street, St. Helier, Jersey, Channel Islands. Telephone: Jersey Central (0534) 35348

Futurist Theatrical Hire Ltd.
Hoyle Head Mills, New Street, Earlsheaton, Dewsbury, W. Yorkshire WF12 8JJ. Telephone: Dewsbury (0924) 468183

General Engineering Products Limited
8 Lorne Street, Belfast BT9 7DU. Telephone: Belfast (0232) 664411

J.B.E. Stage Lighting & Equipment Co.
Union Lane, Rochford, Essex SS4 1BAP. Telephone: Southend-on-Sea (0702) 545826.

Light Relief
Ellar House, Alexandra Industrial Estate, Wentloog Road, Rumney, Cardiff, South Glamorgan. Telephone: Cardiff (0222) 779555.

L.H.S. Limited
The Business Village, Broomhill Road, Wandsworth, LONDON SW18 4JQ. Telephone: 01-871 5132.

Luff Light & Sound
36-38 Gautrey Road, Nunhead, LONDON SE15 2JQ. Telephone: 01-639 7705

Midland Theatre Services Ltd.
Chapel Street, Handsworth, Birmingham B21 0PA. Telephone: 021 554 2131

Northern Light
39-41 Assembly Street, Leith, Edinburgh EH6 7RG. Telephone: 031-553 2383

Northern Light
79 Loanbank Quadrant, Govan, Glasgow G51 3HZ. Telephone: 041-440 1771

Sound Electronics, (Newcastle) Ltd.
201-215 Jesmond Road, Newcastle upon Tyne, Tyne & Wear NE2 1LA. Telephone: (091) 281 4248

Stage Electrics
Colton Road, Marsh Barton, Exeter EX2 9QW. Telephone: Exeter (0392) 55868

Stage Electrics
Unit 9 Victoria Rd, Avonmouth, Bristol BS11 9DB. Telephone: Bristol (0272) 827282

Stage Electrics
29 Holly Court, St. Modwen Road, Parkway, Plymouth, Devon PL6 8LG. Telephone: (0752) 269444

Stage Lighting Centre
Glansvern House, 108 Pearse Street, Dublin 2. Telephone: Dublin (0001) 770680 or 710414 or 770397



PO Box 51, Great West Road, Brentford, Middlesex TW8 9HR, United Kingdom
Telephone: 01 560 3171 Telex: 27976

LOS ANGELES: 18111 South Santa Fe Avenue, PO Box 9004 Rancho Dominguez, California, 90224 U.S.A.
TORONTO: 6490 Viscount Road, Mississauga, Ontario L4V 1H3, Canada.
BRAUNSCHWEIG: 3340 Wolfenbüttel 16, Salzdahlum, West Germany.
HONG KONG: 802 Houston Centre, 63 Mody Road, 'i simshatsui East, Kowloon.
OFFICES: PARIS, NEW YORK, ROME, MELBOURNE.



**Specialist Technical Equipment and Services
for the Entertainment and Allied Industries**

FILTERS BIGGEST STOCK & WIDEST RANGE IN THE COUNTRY!

Including ROSCO SUPERGEL, ROSCOLENE, CINECOLOR, CINEGEL, LEE FILTERS, CHRIS JAMES FILTERS

- Always in stock over 10,000 sheets of filter.
- Four hour delivery service within the city of London

ORDER ON OUR SPECIAL FILTERLINE No.....

0800 282726
PHONE FREE!



MIKE SWEETLAND LIGHTING (SALES) LTD
10-16 Mercer St., London WC2 9QE.
FAX: 01-240 0033
44 Higher Ardwick, Manchester M12 6DA.
FAX: 061-273 3640



SPECIALISTS IN FLIGHT CASES FOR THE MUSIC INDUSTRY, AUDIO, VIDEO, PHOTOGRAPHIC & COMPUTERS

SOLENT BUSINESS CENTRE
UNIT 001
MILLBROOK ROAD WEST
MILLBROOK
SOUTHAMPTON SO1 0HW

Tel: (0703) 780333



Hall Stage Products

Limited

offer a complete range of Stage and Scenery Hardware Rigging Gear, Pulleys & Curtain Tracks for the discerning designer

For the latest literature write or telephone:

Chris Hitchens
HALL STAGE PRODUCTS
The Gate Studios, Station Road, Borehamwood, Herts WD6 1DQ.
Telex: 8955602 PERLUX-G
Telephone: 01-953 9371/2.

LIGHT & SOUND SHOW 87
6-9 September 1987 - Novotel, London



- Library and Custom made Gobos and Slides.
- Screen Printing onto various Materials.
- Standard and Custom Fibre-Optic Effects and Equipment.

For further information Contact:

DHA Lighting Ltd., 7 Bishops Terrace, Kennington, London SE11 4UE.
Tel: 01-582 3600 Telex: 935639 Goboco G

get on the right tack

Printed Tapes + Labels.
Anti-Slip Flooring.
Electrical + Double Sided Tapes.
T.V. 'Studio Vinyl' Flooring.
Genuine American 'Gaffer' Tape and much, much, more

Call us for Brochure and Price List

le mark self-adhesives Ltd.
34 north road, alconbury weston, cambridgeshire pe17 5ju
tel: huntingdon (0480) 890775

NIGHT FLIGHT

Sound and Lighting

THE BIG ONE IN SCOTLAND

Installation, Design, Hire, Repair and Service
0389-79261

Designer Structures

Aluminium Trusses built to your specification at our factory Lightweight, Standard or Heavyduty Structures and Ground Supported Systems for Sale or Hire

Phone Pam (0752) 663777 or write
UPSTART COMPANY
PO Box 88, Plymouth PL1 1SZ

THE ZODIAC
WINCHED EQUIPMENT STAND

A **Challenge** PRODUCT
The lightweight stand with a sliding triplex mast designed to support anything from lighting trusses to speaker systems. Lifting capacity 200kg to a height of 5.1M. Operated with ease by one person.

AVAILABLE FROM:



8 Sway Park Industrial Estate, Station Road, Sway, Lymington, Hants. SO41 6BA. Tel. (0590) 682622.

THE CERTAIN CURTAIN

From simple open/shut to multi-function computer controlled operation. Computer linked cross fades, flying, accelerating with instant stops, and silent too. We can move anything with the Linear-Motor-Driven

UNI-TRACK

We are Light Years Ahead

TRIPLE E LTD.
Precision Stage Hardware
London
01-237 6354

Linear Motor Tracks in Flight Cases will shortly be available for hire.

FOR SPEEDY INFORMATION TO LIGHTING + SOUND INTERNATIONAL
Telefax (0323) 646905

The Best Of British

Filled Cloth and Sharktooth Gauze

IN STOCK NOW

Gennets

Unit 19b
Tower Workshops
Riley Road
London SE1 3DG
Tel: 01-237-0041



73 ways to help you express yourself.

With the Supergel system there are no restrictions on your creative freedom.

You can get the exact effect you want on any light in your theatre, club or television studio. What's more, Supergel stands up better and lasts longer than any other colour filter. And if that weren't enough it's also the first truly 'self-extinguishing' gel.

Unfortunately we didn't have room to show you the entire Supergel range.

But if you fill in the coupon we will send you a free colour poster version of all 73 faces.

Roscolab Limited, 69/71 Upper Ground, London SE1 9PQ
Tel: 01-633 9220 · Telex 8953352 · Roslab G ·

Name _____

Company _____

Address _____

Tel _____

ROSCO

LONDON
HOLLYWOOD • NEW YORK
MADRID • TOKYO



PROFESSIONAL LIGHTING AND SOUND ASSOCIATION

Members

ADDA SUPER CASES LTD

26 Mead View, Oakington, Cambridge CB4 5BH. Tel: (022 023) 3101.

Contact: Monica Saunders (Managing Director).

A.D.D.A. Limited produce fibre cases for many purposes such as make-up cases for lighting consoles and records. Literature available.

ANYTRONICS LIMITED

Unit 6, Hillside Industrial Estate, London Road, Horndean, Hants PO8 0BL. Tel: (0705) 599410.

Manufacturers of high quality electronic equipment and wound components.

ASTRON

Unit 2, Barrowmore Estate, Great Barrow, Cheshire CH3 7JS. Tel: (0829) 41262.

AUDILEC LIMITED

6 Hornsby Square, Southfield Industrial Park, Laindon, Essex SS15 6SD. Tel: (0268) 419198/9.

Contact: Phil Price, Sales Director. UK distributors for Audio-Technica Microphones. Main distributors for TOA professional sound equipment.

AVITEC ELECTRONICS (UK) LTD.

80/81 Walsworth Road, Hitchin, Herts SG4 9SX. Tel: (0462) 58961.

AVOLITES PRODUCTION CO. LTD.

184 Park Avenue, London NW10 7XL. Tel: 01-965 8522. Manufacturers of Lighting Controls and Dimming Systems.

BATMINK LTD.

The Glastonbury Warehouse, Silver Street, Glastonbury, Somerset. Tel: (0458) 33186.

BEAM ELECTRONICS LTD.

Burrell Road, St. Ives, Huntingdon PE17 4LE. Tel: (0480) 65983.

BOSE (UK) LTD.

Unit G2, Trinity Trading Estate, Sittingbourne, Kent ME10 2PD. Tel: (0795) 75341/5.

CALNE CABINET MAKERS LTD.

64B Anchor Road, Calne, Wiltshire SN11 8DX. Tel: (0249) 812656.

CCT THEATRE LIGHTING LTD.

Windsor House, 26 Willow Lane, Mitcham, Surrey CR4 4NA. Tel: 01-640 3366.

CELCO LTD.

3 Bellingham Road, London SE6 2PN. Tel: 01-698 1027. Manufacturers of Lighting Control equipment. Also hire department.

CELESTION INTERNATIONAL LTD.

Ditton Works, Foxhall Road, Ipswich, Suffolk IP3 8JP. Tel: (0473) 73131. Telex: 98365

CEREBRUM LIGHTING (SALES AND HIRE) LTD.

The Stage and Effects Lighting Centre, 168 Chiltem Drive, Surbiton, Surrey KT5 8LS. Tel: 01-390 0051/01-390 4841. Telex: 892337 CELCO G.

Contact: Colin Whittaker, Sales Director; John Lethbridge, Managing Director. Distributors and exporters of most leading brands of entertainment lighting products. Worldwide distributors for 'Celco Ltd.' and 'Powerdrive' equipment stands.

CITRONIC LIMITED

Halifax Road, Bowerhill Estate, Melksham, Wiltshire SN12 6UB. Tel: (0225) 705600.

Contact: Mr. A. Briggs, Sales Manager; Mr. M. Gerrish, Sales and Marketing Director. Manufacturers and designers of electronic audio equipment.

CLOUD ELECTRONICS LIMITED

511-515 Staniforth Road, Sheffield S9 4RA. Tel: 447051.

Contact: R. Millington, Director. Cloud Electronics produce a range of high quality sound reinforcement equipment for the discotheque industry; consoles, mixers, amplifiers, loudspeakers, etc.

COURT ACOUSTIC SALES LTD.

29 Beethoven Street, London W10 4LG. Tel: 01-960 8178.

DISCO & CLUB TRADE INTERNATIONAL

410 St. John Street, London ECTV 4NJ. Tel: 01-278 3591

DISCOMIX CLUB LTD.

PO Box 89, Slough, Berks SL1 8NA. Tel: (06286) 67276.

DONMAR LIMITED

22 Shorts Gardens, Covent Garden, London WC2H 9AU. Tel: 01-240 3527.

FANTASIA SOUND & LIGHTING

16 Chaloners Hill, Steeple Claydon, Bucks. Tel: (029 673) 8255.

FORMULA SOUND LTD.

Stuart Road, Ashton Road, Bredbury, Stockport, Cheshire SK6 2SR. Tel: 061-494 5650.

GENERAL ELECTRIC USA

10 Prospect Way, Royal Oak Industrial Estate, Daventry, Northants NN11 5PL. Tel: (0327) 77683.

HILL AUDIO LTD.

Hollingbourne House, Hollingbourne, Maidstone, Kent ME17 1QJ. Tel: (062 780) 555.

ICELECTRICS LTD.

22 Woolmer Way, Bordon, Hants GU35 9QF. Tel: (04203) 87128.

ILP ELECTRONICS LTD.

Unit 2, Cotton Road, Wincheap Industrial Estate, Canterbury, Kent CT1 3RB. Tel: (0227) 454778.

JAMES THOMAS ENGINEERING LTD.

Station Approach, Pershore Trading Estate, Worcestershire WR10 2DB. Tel: (0386) 553002.

J.E.M. SMOKE MACHINE CO. LTD.

Maltby House, London Road, Louth, Lincolnshire LN11 9QP. Tel: (0507) 607835.

R.G.JONES SOUND ENGINEERING

Beulah Road, Wimbledon, London SW19 3SB. Tel: 01-540 9881.

LASER CREATIONS LTD.

55 Merthyr Terrace, Barnes, London SW13 9DL. Tel: 01-741 5747. Contact: Patti de Vaux, Sales. Lasers for lighting displays and installations featuring the series 9 state of the art controller as featured in the Hippodrome.

LASERPOINT LTD.

44/45 Clifton Road, Cambridge CB1 4FD. Tel: (0223) 212331. Laser display systems and controllers for purchase or hire.

LASER SYSTEMS LTD.

Unit 11, Llanterham Park, Cwmbran, Gwent NP44 3AX. Tel: (06333) 62500/73222.

LE MAITRE LIGHTING & EFFECTS

316 Purley Way, Croydon CR0 4XJ. Tel: 01-686 9258. Telex: 883220.

Contact: Mick McManus, Partner; Rodney Clark, Sales Manager. Manufacturers of pyrotechnics, smoke machines, lighting and other related products for the entertainment industries.

LEAMINGTON SIGHT & SOUND

Unit 17, Rigby Close, Heathcote Ind. Estate, Leamington Spa, Warwick. Tel: (0926) 833617.

LIGHT ENGINEERING LTD.

64a Eden Road, Walthamstow, London E17 9JY. Tel: 01-520 2336/7.

Contact: Stephen Demeza, General Manager; Neil Prem, UK Sales Representative.

Manufacture, supply and distribution to the trade of: Sound, Lighting and special effects. Specialists in installation and design.

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.

Also: **Hendy Distribution:** Supply and distribution to the trade of: Sound, lighting and special effects for entertainment, leisure and promotion UK and worldwide.

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, Wavertree, 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, Multistore, 49 Atlanta Street, London SE6. Tel: 01-385 2487.

MARTIN SOUND & LIGHT

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

METEORLITES PRODUCTIONS LTD.

Unit 1, Babbage Road, Stevenage, Herts SG1 2ED. Tel: (0438) 317200.

MICO LIGHTING LTD.

Troydale Lane, Pudsey, Leeds LS28 9LD. Tel: (0532) 567113.

MJL SYSTEMS

45 Wortley Road, West Croydon, Surrey CR0 3EB. Tel: 01-689 4138.

MODE ELECTRONICS LIMITED

Chelsing Lodge, Tonwell, Nr. Ware, Herts. Tel: (0920) 2121.

Contact: Richard Steward, 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. Manufacturers of discotheque and lighting equipment, specialising in worldwide export.

MYSTICAL LIGHTING

23 Low Farm Place, Moulton Park Industrial Estate, Northampton, Northants. Tel: (0604) 491737.

NIGHT FLIGHT SOUND & LIGHTING

Torwood, Bowling, Strathclyde, Glasgow G60 5AB. Tel: (0389) 79261.

Contact: Bill Smith, Senior Partner; Nik Fraser, Office Manager.

Design, installations, repairs and hire with full time experienced staff on call 24 hours. Agents for most manufacturers. Large stocks.

N.J.D. ELECTRONICS LIMITED

10 Ascot Industrial Estate, Lewton Street, Sandiacre, Nottingham. Tel: (0602) 394122.

NORTHERN LIGHTS

89 Scotforth Road, Lancaster LA1 4SD. Tel: 0524 62634.

Contact: Ray Wilkinson, Partner. Sales, hire and wholesale distribution of sound, lighting and special effects products.

OPTIKINETICS LTD.

38 Cromwell Road, Luton LU3 1DN. Tel: (0582) 411413. Telex: 825920.

ORTOFON (UK) LIMITED

Denmark House, Tavistock Industrial Estate, Ruscombe, Twyford, Berks RG10 9NJ. Tel: 0734 343621.

Contact: Alastair Jack, Area Sales Manager; Patricia Carvell, Product Manager. Distributors of high quality domestic and professional pick-up cartridges.

P.A. INSTALLATIONS

Enterprise House, Inkerman Street, Lanwell, Dyfed. Tel: (0554) 752490.

PANSCAN LTD.

25 Powis Terrace, London W11 1JJ. Tel: 01-221 1455.

Manufacturer of light moving systems. Control is either direct with joystick, via computer for preset positioning or from a lighting board.

PAR OPTI PROJECTS LTD.

Unit 9, The Bell Industrial Estate, Cunnington Street, Chiswick, London W4 5EP. Tel: 01-995 5179.

Telex: 933718 PAROP G

PEGASUS SOUND & LIGHT

44 Rodney Street, Edinburgh EH7 4DX. Tel: 031-556 1300.

PICKERING (UK) DISTRIBUTION

24 Gillygate, York YO3 7EQ. Tel: (0904) 642463.

POWERDRIVE DRUM CO. LTD.

Unit M1, Cherrycourt Way, Stanbridge Road, Leighton Buzzard, Bedfordshire LU7 8UH. Tel: (0525) 370292.

PULSAR LIGHT OF CAMBRIDGE LTD.

Henley Road, Cambridge CB1 3EA. Tel: (0223) 66798.

Contact: Derrick Saunders, Director; Ken Sewell, Director. Manufacturers of lighting equipment for stage, discotheques. Products include dimmers, control desks, effects controllers, strobes, stage lanterns, disco spots, etc.

R.K. LIGHTING LTD.

4 Steep Hill, London SW16 1UL. Tel: 01-769 5714.

RAINBOW DISCOQUES

247 Oakleigh Road North, Whetstone, London N20 0TX. Tel: 01-361 1144.

ROSSULA LTD.

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

SATEL (UK) LIMITED

Unit 2, Merseyton Road, Ellesmere Port, South Wirral L65 2HQ. Tel: 051-355 6494.

SCOTT SOUND SYSTEMS

78 Sheffield Road, Bamsley, South Yorkshire S70 1HX. Tel: (0226) 290264.

SHIPLEY DIAL LIMITED

Unit 4G, Wharfedale Road, Euroway
Industrial Estate, Bradford BD4 6SC.
Tel: (0274) 687605.

Contact: Andy Blackwell (managing direc-
tor) or Kris Blackwell (company secretary).

SIS LTD.

15/33 Gray Street, Northampton
NN1 3QQ.
Tel: (0604) 250025.

Contact: D.P. Mitchell, Managing Director.
Manufacturers and Wholesalers of Quality
Discotheque Equipment to the Trade.

SLICK SYSTEMS

Portland Street North, Leek,
Staffs. ST13 6LA.
Tel: (0538) 381315.

SOFISCODISC SOUND & LIGHTING

1212 Leeds Road, Bradford, West Yorks
BD3 8JL.
Tel: (0274) 661406.

SOUND CREATIONS

Disco Power (1980) Ltd.
8 Britannia Road, Worcester WR1 5BQ.
Tel: (0905) 21707.

SOUND ELECTRONICS LTD.

124 Junction Road, London N19 5LB.
Tel: 01-272 6044.

SQUIRE LIGHT & SOUND LTD.

Knight House, 29/31 East Barnet Road,
Barnet, Herts EN4 8RN.
Tel: 01-449 5169.
Branches in London, Birmingham, Glasgow
and Manchester.

STAGE TWO LTD.

197 Watford Road, Croxley Green,
Herts WD3 3EH.
Tel: (0923) 30789

STARLIGHT DESIGN

9 Alms Hill, Bourn, Cambs CB3 7SH.
Tel: (09544) 8841.

STRAND LIGHTING

PO Box 51, Great West Road, Brentford,
Middlesex TW8 9HR.
Tel: 01-560 3171.

SUPERMICK LIGHTS LIMITED

119 Preston Road, Holland Park,
London W11 4BD.
Tel: 01-221 2322.

TANNOY LIMITED

The Bilton Centre, Coronation Road,
Cressex Industrial Estate, High Wycombe,
Bucks.

Tel: (0494) 450606.
Contact: Martin Bailey, U.K. Sales Manager;
Martin Kelly, Area Sales Manager - Music
P.A.

Design and manufacture of studio
monitors, hi-fi loudspeakers and live music
PA loudspeakers.

TEC LIMITED

1 St. Paul's Square, Birmingham,
West Midlands B3 1QU.
Tel: 021-233 4262.

TK LIGHT & SOUND LTD.

18 Douglas Road, Coylton, Ayr KA6 6JJ.
Tel: (0292) 281655.

TOBY SOUND LTD.

137 High Street, Burton-on-Trent, Staffs
DE14 1JZ.
Tel: (0283) 45301.

TURBOSOUND LIMITED

202 New North Road, London N1 7BL.
Tel: 01-226 0099.

W.B. LIGHTING LIMITED T/A COEMAR (UK)

4 Tenter Road, Moulton Park Industrial
Estate, Northampton NN3 1PZ.
Tel: (0604) 499331.

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

WATKINS ELECTRIC MUSIC LTD.

Unit 119, 62 Tritton Road,
London SE21 8DE.
Tel: 01-735 6565.
Cables: MUTELTRIC, LONDON.
Contact: C. Watkins, Managing Director; B.
McLaren, Chief Engineer; A. Watkins,
Manager.
Manufacturer of loudspeakers,
Loudspeaker cabinets. Amplifiers.

WHARFDALE LIMITED

Sandreas Way, Crossgates, Leeds,
West Yorks. LS15 8AL.
Tel: (0532) 601222.

WILMEX LTD.

Compton House, 35 High Street, New
Malden, Surrey.
Tel: 01-949 2545.

Contact: Peter Merrick, Managing Director;
Clive Lincoln, Sales Manager.
Distribution - Stanton pro-disco cartridges
+ styli. Ramsa professional loudspeakers.
Monster professional loudspeaker cable
and connectors.

ZERO 88 LIGHTING LTD.

Hart Road, St. Albans, Herts AL1 1NA.
Tel: (0727) 33271.

Contact: David Catterall, UK Sales Ex-
ecutive; Freddy Lloyd, Sales Director.
Specialist manufacturers of advanced
technology lighting controllers for both the
club and theatre market.

NO ADMISSION
UNDER 16

**Light & Sound Show****6-9 September 1987****11am - 6pm Sun/Mon/Tue****11am - 5pm Wed****NOVOTEL Hammersmith
London W6 8DR**

Britains top professional trade show

Professional lighting · sound · laser systems
audio-video systems · special effectsAn exhilarating display of the latest innovations
in lighting, sound and video equipment available from
Britain's leading manufacturers and suppliersFor further information contact David Street
10 Barley Mow PassageFor annual advertising rates
in the DIRECTORY section of**LIGHTING SOUND**
International

telephone

(0323) 642639our new
address
is**LIGHTING SOUND**
*International***7 Highlight House
St Leonards Road
Eastbourne
East Sussex
BN21 3UH**Please send me more
information about the
88 Light & Sound Show.

name

address

.....

.....

.....

To David Street
10 Barley Mow Passage
Chiswick, London W4 4PH
Telephone 01-994 6477
International +44 1 994 6477

Sponsored by

**Light &
Sound
Show****Olympia 2****11-14 September**

**WOULD YOU TURN UP FOR
ROYALTY IN SECOND GEAR?**

Le Palais



When Princess Diana and Prince Charles attended the opening of Le Palais we didn't break sweat.

And when over 2,000 filled the club the following night we still made sure there was plenty of headroom.

In short, we haven't driven our system in top gear yet.

Our system has been designed to give maximum auditorium coverage for the minimum of enclosures.

It's taken just four of our famous S2 bass bins to do a job that in other circumstances would require twice as many, whilst the clarity of sound in the mid/upper registers is provided by flown clusters of Martin mid/high packs, modified to suit the acoustic and design characteristics of the building. London's latest nightspot is where two worlds collide: the world's greatest discotheque and the world's greatest sound system.

Hear the result any night of the week. You'll be amazed.



**Martin Audio Ltd, Cressex Industrial Estate, 19 Lincoln Road, High Wycombe,
Bucks HP12 3RD Tel: 0494 35312 Telex: 838048 MAUDIO G Fax: 0494 38669**

