

but masks have to be inserted to vary the beam, and to use said masks, the top lid must be removed. Hardly *simple to train and adjust* specially on top of a ladder. With the entire top section off, there must be a chance of hitting the lamp whilst finding the locating tabs to slide the mask into. With no top slot there is also no possibility of using an iris, so the *flexibility* extends only to a limited variation of soft edge and hard edge beam and use for gobo work.

All this talk of hard edges brings us onto Profiles, Mini, 1980's for the use of. Four snappy new lights have the ageing Pattern 23 truly at bay. Already it has conceded its 'N' qualities to the Models 823 and 813, both good for 650 watts in the same lamp-house which stunned the world in the 50's - initially 500 watts was considered too hot for such a small back end. The Rank Strand 823 has a stepped lens for a slightly soft beam of 11° and the 813 has a twin lens system to zoom between 15.5° - 19.5° hard edge. Both these units are in a higher price bracket than any lanterns mentioned so far.

Parallel with the Mini - Fresnel development is the R&D work which has recently created the Mini-Ellipse (Berkey) and the Minuette Profile (C.C.T.). The Berkey has wide angles-variable from 50° to 30° in 3 fixed slots within the lens barrel. This wide angle would make it very useful for Gobo work and the Mini-can screw-base lamp certainly produces a lot of useful light. When the long-life version of the lamp arrives in 240 volt rating, this should indeed

be a good shuttered profile for *short throw applications*.

The C.C.T. Minuette profile is in fact a marriage of the Minuette Fresnel body and the 1kw Silhouette optics, and it is designed for longer throws with its 11° - 30° zoom which is continuously variable and adjustable without removing the lens tube, unlike the Mini-Ellipse. Trials against a freshly polished Pattern 23 and 23N with T17 lamp revealed it to be brighter for the same beam width, and of course the beam of a 23 nearly-N (23 NW?) of your choice could be readily set up. The only niggles were small ones and they seem to have been thought about by the manufacturer - the pre-production model which we tested was not balanced, otherwise it could have been used as a small followspot, but we understand that a heavy rear handle will be available to suit this application. The lamp peaking knob had to be set to one end of its travel for the lamp to be inserted and removed from the reflector interior. The lamp-tray securing button is easy to undo but on all the Minuette range the lack of a finger grip makes it sometimes difficult to snap the assembly back together. Ironically this lack of finger grip is due to the demands of the European market. C.C.T. are also marketing a novel 'Pebble-convex' Minuette, this will have beam angles variable from 12° to 65° with the characteristics of a severely coloured Fresnel. Barndoors may be used.

This has been a long review of a lot of

small luminaires, most of them fairly new and very British. We hope that the opportunity we have taken of comparing them will be useful to those who will buy or, more important, to the lucky people who will use them. In the meantime the Pattern 123 lives on in our Theatres, as the Morris 1000 does in our streets.

Silent Tipping

It is high time that we had an interval, or at least made an attempt to woo you non-technocrats back from the . . . wherever you go between CUES. So what better than to consider the seating? Race Furniture Limited have supplied the tip-up pedestal chairs for the Sir Jack Lyons Theatre at the Royal Academy of Music in London. They leave plenty of leg-room between their ten rows in an auditorium seating nearly 300. As the theatre is used primarily for opera performances by the R.A.M.'s students, the silent tipping action should be a conductor's dream. They are covered in red velvet to match the house tabs; we are sure that the audience will feel a sense of occasion in the Sir Jack Lyon's Theatre Auditorium.

A star is shortly to be born

E.D.C. of Wareham, Dorset, are manufacturers of the Cygnus & Minkom radio microphones. They are shortly to add to their range with the Sirius system, which utilises the Shure R97 microphone element in a hand held transmitter section, with an audio compressor and internal aerial. There is no trailing antenna. A range of coloured sleeves and windshields is available.



The receiver section is similar to the Cygnus receiver, but it is smaller and lighter and can be contained in a shoulder pack. Output is switchable between 300-200 ohms balanced, 600 ohms balanced, ODB at 600 ohms unbalanced and 260 mv into 47K ohm load. A diversity system is available which will take some of the headaches out of live mixing and indicates that the system is likely to sell in the broadcasting field as well as the cabaret and rock music markets. Available as an optional extra, the diversity system monitors the output of the individual microphone receivers and selects the strongest signal to the audio output. The basic system is likely to start at below £500 per unit and delivery time will shorten from the present 18-20 weeks once production gets underway. Details of the EDC Cygnus Radio Microphone System were given in Hugh Ford's review in the July 1979 issue of Studio Sound, pages 94-98.

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