



We took our own lanterns and suitcase control with memory.

in a small rugged package. There were a number of motorised lines in the ceiling, and from these were hung bars, on which our lamps were rigged. Once again the staff were very impressed by their first experience of Berkey Ellipsoids, Mini Ellipses and Fresnel. The results we achieved, particularly the gobos and other effects, created a tremendous reaction from the international audience. A frequent comment was 'we have nothing like this in our country'. As Herr Dörnemann, the technical controller of the Messecenter said: 'It was a terrific show, but without your lightening business - nothing'. The result was that we are now to make regular visits to the Messecenter to light two shows at each of the spring and

autumn collections, and are discussing the installation of a new permanent rig.

There is help available in communication if you are contemplating 'lightening business', or any other technical theatre work in Europe. Called Teaterword, it is a book which lists 924 terms in eight languages, and has 28 pages of illustrations, covering all aspects of stage and electrical work. It costs about £3, and is available from Nordiska Teaterunion, Birger Jarlsgatan 53, S-111 45, Stockholm, Sweden. It can turn an ordinary Chief Electrician into a Beleuchtungsbrigadier, and a Fresnel into a Steppenlinsenscheinwerfe.

A week in Paris, at a fashion fair in the Port de Versailles exhibition centre, gave



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me a chance to see what the French had to offer. There were some half a dozen shows besides ours, so I was able to compare production, equipment and design. Once again our show was very well received. There was always a queue of people afterwards wanting to talk about equipment and techniques. As in Germany it was the 'theatricality' which so impressed them. The other shows tended to be a succession of disco numbers, with the whole rig chasing continuously. Incidentally, the high spot for me was the roller disco, where the men were all done up in elbow and knee pads and helmets, while the girls wore no protective clothing at all, and they were the ones that fell over. These shows were operated on a range of sophisticated, neatly packaged, portable controls and dimmers, comparable to the 40 way Green Ginger system we used. Their lanterns were the problem. All the rigs were made up solely of the hybrid lamp, which a number of British manufacturers are now trying to palm off on us. That is, a fresnel body, with a planoconvex lens. These seem to me to be a 'two for the price of one' idea, dreamed up by a marketing man to appeal to a budgeting committee - no one with any knowledge or experience being involved! The results in Paris spoke for themselves. There is just no way that those lamps could have given the coverage we achieved, in a deep colour, on a 7m wide stage, with just four Berkey fresnels. Nor, of course, the gobo projection either.

The overall conclusion I have arrived at is this. The more that trade shows borrow from the theatre, the more successful they are. The more that the theatre is prepared to offer trade shows, the more financially secure it can become.

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