

PRODUCT NEWS

the overstage lighting. The sound, AV and lighting installations in an empty space were substantial. Ironically two of the most irksome problems were the hangar windows and getting rid of bright Gibraltar sun with miles of black polythene and . . . have you ever tried to get large quantities of dry ice in Gibraltar?

Finally, did it work? Well, I'm sure I saw that Tiger smiling.

I'll close on one review: 'makes most pop groups seem insignificant. The atmosphere was electric and I vaguely remembered a Cape Kennedy rocket launch which was a non-event compared to this magnificent Leyland show.'

Thank you *The Coachmart*. How would you like to review the old fashioned sort of theatre?

Client: Leyland Bus

Producers: Commercial Presentations (Steve Batiste, Bob Scott, Robin Pritchard)

Lighting, Sound and AV: Theatre Projects. (Richard Pilbrow (Lighting) Mark Huffington (Audio Visual) Richard Rogers (Sound) Phil Hughes (Electrician))

Making ourselves heard in a hangar

Total 6.4 Kw. system used for taped sound in 2 stereo pairs at each end of the auditorium to fill 800,000 cubic feet of aircraft hangar.

8 BOSE 802 loudspeakers in two arrays fed from lectern mics and radio mics to cover the audience from both directions during 180° revolve. Each array was individually equalised using a Court stereo 30-band graphic equaliser to minimise feedback and boominess in the far from perfect acoustics.

The mixer was Soundcraft 400 18-4-2 with 9 individually adjustable outputs to the two stereo stacks (4 inputs of the desk were inserted in subgroup outputs to utilise the comprehensive equalisation of the Soundcraft in eliminating a tricky 300 Hz. 'boom' in the hangar and 'liven up' one pair of speakers partially obscured by the set) - the other five subgroups and auxiliary sends being used (a) to feed each BOSE array individually, (b) to feed programme to the 16 substation TP intercom system, (c) to feed a Revox B77 recording each dress rehearsal and show and (d) to feed 8 Auratone loudspeakers surrounding the Reception area via D60 amplifiers to provide 'wallpaper' (background) music from cassette and pre-show announcements.

The main problems encountered were high ambient noise levels - RAF fighters arrived and departed regularly 400 yards from hangar doors - and indigenous inhabitants of the hangar - several hundred birds - whose excitement at bus commercials was evident.

Contrary to expectations, the enormous amount of radar and communications systems blanketing the Rock caused no interference to radio mics or sound system. However, the conviction of local service personnel that World War III was imminent provided much amusement for the crew held up by commandos with high velocity rifles, and WRAFS waving pick-axe handles'.

Richard Rogers

50th Anniversary Conference

BKSTS '81 marks the 50th anniversary of the Society. It would be a mistake however to assume that the exhibition and particularly the conference is exclusively about film and T.V. technology. The scheduled list of papers include much on sound, front projection and audio visual techniques which are likely to be relevant to anyone involved in technically sophisticated productions in any medium, especially trade shows. We hope to carry a report on the event in our next issue but for anyone wishing to attend, BKSTS '81 is from 29th June to 3rd July (just before Showlight '81) at the Royal Lancaster Hotel near Paddington Station. Details from BKSTS 110-112 Victoria House, Vernon Place, London WC1B 4DV. Telephone: 01 242 8400.

Treading the boards

The Alex '81 (Aluminium Extruders Association) competition produced a design for a lightweight modular staging system winning a certificate of commendation for its designer, Anthony Hill Designs Ltd.

The stage uses structural aluminium alloy extrusions originally developed for the tough job of freight carrying. Anthony Hill's design adapts the same principles and existing shapes to satisfy all the parameters and standards of theatre stage construction. The system is easy to handle, transport and erect in schools and local halls for temporary or semi-permanent use. Floor sections neatly interlock to form a continuous, flush surface and is claimed to be up to one third the weight of any competitive product. Further information from Anthony Hill, PO Box 9, Shepshed, Leicestershire.

The Prospect of Faster Rigging

Theatre Projects have taken over the stock, staff and premises of the 'rock and roll' sound and lighting company, T.F.A. Electro-sound.

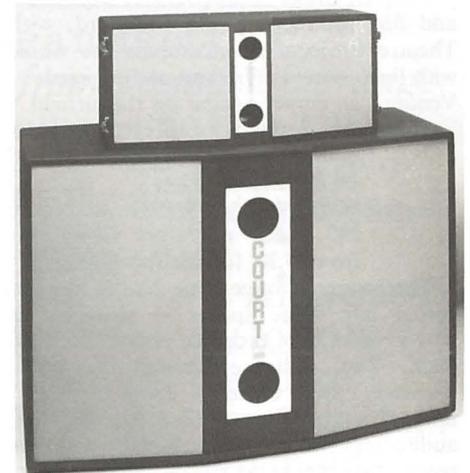
The new company, trading as T.F.A., will continue to operate under its Managing Director, Brian Croft, as an independent unit within the Theatre Projects Group.

Richard Pilbrow, Chairman, of the group says 'The acquisition of T.F.A. Electro-sound equipment and know how by Theatre Projects is of significance to the theatre, conference and music industries. It has long been apparent that the fast rigging techniques common to lighting and sound of one night touring rock and roll shows could greatly benefit the theatre and conferences in their striving for greater efficiency and cost effectiveness. Conversely

rock and roll lighting has developed to a point where many feel the need for greater subtlety and theatricality in its design and execution. This Theatre Projects can provide.

These factors, together with the benefits of scale throughout the joint operation, should ensure both a superior and more competitive service to both company's clients.'

Full range PA/Music loudspeaker systems



Compactness and high quality are the key-notes of the new Proflex loudspeaker systems marketed by Court Acoustics Ltd. Proflex 200 has a highly efficient low frequency response from two high power 12" drivers. The mid range and high frequencies are handled by horn loaded compression drivers with the response of most professional studio monitors. A very wide and even distribution is achieved with a pleasing spacial effect in place of the usual beam of energy experienced with many reinforcement systems.

The proflex 200 can be run by a single amplifier or augmented with the Proflex 400 system when explosive bass is required for club, discotheque and live performances.

The little American Gooseneck

CAE inc. manufacturers of the 'Littlite' gooseneck lamps announce three handy new mounting accessories. They include an adjustable clip to go on music stands and console sideplates for providing local lighting; a free standing arrangement with weighted base where the lamp is not required to be fixed to the equipment, and a plastic snap mount for semi-permanent attachment to equipment but which can be easily removed for storage or when travelling the equipment.