

PRODUCT NEWS

New Power Amplifier from Spectrum

Spectrum Audio Limited announce a new power amplifier in their professional FT range. The new FT100 is the low output impedance companion to the already highly successful 100V line transformerless output FTL100.

The FT100 is 2 units high and fits a standard 19" rack. In terms of power output the FT100 will deliver 120 watts RMS continuous into an 8 ohm load or 200 watts into a 4 ohm load.

John Oliver the designer of the amplifier has included a unique power integration circuit which protects the output circuitry during load fault conditions without degrading the normal distortion characteristics.

The FT100 includes a number of additional features normally associated with more expensive units, for example: delayed turn on to reduce loudspeaker 'thump'; excess LF and DC protection of the loudspeakers; and thermal overload protection.

Spectrum Audio Limited are confident that this very comprehensive package will find its way during the coming year into a large number of systems and may even outsell the FTL100.

Spectrum Audio Limited have combined a careful blend of standard proven circuit design with a degree of innovation to produce a reliable comprehensive, no-nonsense power amplifier that should find favour with designers and end users alike.

Further information from Vic W Dobbs, Spectrum Audio Limited, Leaside Industrial Estate, Garman Road, London N17 0QP. Telephone 01 801 7461

Samuelson Communications acquire Theatravisual

Following on their 1.6m stake in Theatre Projects Services the Samuelson Group announce a further expansion of their equipment rental business with the purchase of the audio-visual rental business of Theatravisual Ltd.

As part of the transaction Samuelson Communications and Zenith Lighting, another Samuelson subsidiary, will supply audio visual, non-broadcast video and lighting equipment to Theatravisual's parent company Infocom Group.

ABTT TRADE SHOW 85

The Association of British Theatre Technicians is returning to the Riverside Studios, Hammersmith, London W6, from 28-30 March 1985 for its seventh annual exhibition of theatre equipment, services and supplies. Trade Show 85, however, will be three times the size of last year's show, with three separate exhibition areas and well over 50 exhibitors.

The ABTT Trade Show is unique in displaying the equipment, crafts and materials which provide the technical back-up to

theatrical performances and in using a theatre venue for this purpose.

The Show is used by manufacturers to launch their new products and rumour reaches us that there will be some on view this year, alongside a whole range of old favourites.

Among the products and services which will be on display will be lighting equipment and accessories of all kinds, sound and communication equipment, scenic paints and materials, scenery fittings and hardware, special effects, props and prop making, stage flooring, costume fabrics, make-up, drapes and tracks, projectors and screens, transport services, music stands.'

The opening hours will be:
Thursday 28 March 10.00-18.00
Friday 29 March 10.00-20.00
Saturday 30 March 10.00-15.00
Free admission tickets can be obtained from:

Association of British Theatre Technicians,
4 Great Pulteney Street, London W1R 3DF
Tel: 01-434 3901

New U.S.A. appointment by Cerebrum Lighting

Norman Wright, U.K. Sales Manager with Zero 88 Lighting Ltd. is leaving to join Cerebrum Lighting (Sales & Hire) Ltd., prior to taking over as U.S. Technical Sales Manager of Celco Inc., Cerebrum's recently formed American subsidiary.



Norman and his wife Alison will be moving to Long Island, New York, where he will be responsible for the Corporation's distribution network for E-F-S Celco lighting control systems, Powerdrive equipment stands and lighting towers and Thomas stage lanterns.

Any U.K. stage lighting manufacturer interested in a U.S.A. distribution network is invited to contact Norman Wright or John Lethbridge at Cerebrum Lighting, 168 Chiltern Drive, Surbiton, Surrey KT5 8LS. Tel. 01-390-0051 Telex 892337 CELCO G

VARI-LITE

A Quantum Leap for Stage Luminaires

FRANCIS REID

My introduction to Vari-Lites was a televised rock video. The attention grabber was not the complexly orchestrated remote panning, tilting and focussing of their beams — or even the coming and going of their alternative gobos. It was their colour-changing

This was no conventional wheel or semaphore with a five-way choice. It was internal and with seemingly limitless choice. I now know that the range covers ninety colours whose saturation varies from pastel to primary. I know that the colouring is by a trio of dichroic filters. But I do not know how they work — and I am unlikely to find out because they are within the sealed end of the unit and Vari-Lites cannot be hired without attendant technicians. I can (and do) speculate, but not to any great extent: I have always been able to raise more interest in the possibilities of the light coming out the front of a box than in the technology packaged within it. So while I have only an idle curiosity about Vari-Lite technology, I am aglow with their visual potential for the stage.

Remoting is not new. Rods, tracker wires, chains and bicycle brake linkages are all mechanical devices with an honourable history, while solenoids and motors have been changing colours throughout the lifetimes of most of us. Motors with up/down/stop pushes were applied, particularly by the Germans, to the pan, tilt and focus of plano-convex spots and I recall marvelling, in 1961, at the application of polarised-relay presetting to these functions at the new Festspielhaus in Salzburg. Soon memory could be applied and it was around 1975 that I stood on the stage of the Akademietheater in Vienna, mind bogged by a Pani spot bar resetting itself. Then, as always, I found myself particularly entranced by the fact that all the spotlights reset all their functions simultaneously.

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