

theatres, cinemas and a concert hall, and the refurbishment of a theatre in Spain. Installation services can also be provided and the company are in the process of finishing television studios for the Inland Revenue, Henley College and Austin Rover and have completed systems at Coventry Cable and for Clyde Cable Television. Production lighting design is also undertaken with a recent notable success at a mammoth fashion show in Vienna attended by Prince Charles and Princess Diana.

Coupled with their move to Feltham, Eurolight have decided to make a complete but amicable break with the short lived joint venture Eurolight (MSL) Ltd. which will continue under the management of Mike Sweetland under the name M.S.L.

### TPC Successes

Theatre Projects Consultants have also been telling the world about their successes. Now that the call for new high technology national type super theatres has more or less dried up the contest for the available work among the top reputation theatre consultants gets tougher.

TPC have always been able to impress with their knowledge of market potential, running costs, theatre politics and fund raising required for the realistic feasibility studies needed by city Councils and preservation trusts. TPC now announce that they have been appointed as sole advisers to the Lyceum Trust in Sheffield, advisers to the Kirklees Theatres Trust and to undertake a joint feasibility study for the Milton Keynes Development Corporation in collaboration with Coopers & Lybrand Associates.

In Sheffield the trust hopes to restore the Lyceum, built in 1897 by Sprague, and last used as a live theatre in 1968. The Lyceum stands next to the highly successful Crucible Theatre for which Theatre Projects were also consultants in 1971. The feasibility study will investigate the possibility of restoring the Lyceum as a venue for national opera and ballet tours, musicals and pantomimes not suited to the thrust stage of the Crucible. With no other suitable stage available in Sheffield or south Yorkshire the team hope that the needs of the local citizens and benefits from the tourism will persuade the EEC to contribute funds for the project.

In both Kirklees and Milton Keynes the study will be concerned with the feasibility of providing new buildings. In Kirklees, the metropolitan area around Huddersfield, the aim is to fund the creation of a new theatre to be designed by the council's Architects in the Technical Services department, while in Milton Keynes the new building is described as a joint auditorium/concert facility.

Richard Pilbrow, Iain Mackintosh, David Staples and Tony Field will provide the expert advice.

Abroad, TPC have had a considerable success with a technical and artistic enterprise. Alan Russel and David Taylor of TPC specialise in lighting design consultancy for prestige buildings where quality and spectacular effect are required to enhance the status and thus the profitability of public spaces. With considerable success and

experience already to their credit in the far east, TPC joined with Accent Lighting Services of Malaysia to design and win a lighting competition for atrium lighting for the Metroplex Mall shopping complex in Kuala Lumpur. The prize shared between the two companies was worth 100,000 Malay dollars, about £30,000.

The lighting scheme is for a covered public space in one of Kuala Lumpur's biggest shopping precincts which also features Funland with a roller coaster ride and a Viking Boat swing. Entitled "Light in Motion - a Timeless Piece of Art" the design uses coloured cold cathode tubes fixed to the trusses of the contoured glass canopy of the 30 m high, 50 m wide and 23 m deep space. Computerised dimmers control some 24 different effects in the form of light waterfalls, curtains and ripples. The constantly changing lighting entertains the shoppers inside the building and, visible from outside through the glass roof, provides an intriguing focus in the Kuala Lumpur landscape.

### FURSE LINK UP WITH ADB (and Mice)

Furse Theatre Products, who claim to be the oldest theatre manufacturers in Britain, have just announced their "link-up" with ADB, who claim to be Europe's largest manufacturers of theatre equipment. The occasion was celebrated in late November with presentations in London, Southampton and Nottingham.

ADB products have been obtainable in a small way in Britain for many years but visitors who saw their impressive display at the ABTT trade show last Spring will have realised that, in the field of spotlights and floodlights at least, the Belgian company can match nearly everything on offer from CCT and Strand. ADB marketing arrangements over here have been low key in recent years but Furse intend that this will now change. In the past Furse have themselves been content to keep a small but steady business going supplying small lighting systems for schools and amateurs but they now fear that this may become a declining market and have decided to go after the big customers. Jeff Widdison, the newly appointed Furse Sales/Commercial manager for theatre products intends that his team of distributors and service engineers will now go flat out to offer personal service and competitive prices in close co-operation with Raph. Janssens and the factory in Brussels.

To arouse interest and to set the lighting world talking Furse/ADB brought a mouse to the party, firmly attached by the tail to the ADB S20 lighting control desk—the first ever mouse operated lighting board!

Mice, as students of galactical hitch-hiking already know, are a lot more important than you might think, and that is only the furry rodent sort. Mice in the computer world are hand held gadgets that can, more or less, totally do away with all those push buttons and indicators that have seemed unavoidable since the demise of the Grand Master dinosaur.

Briefly, although the S20 has got lots of faders and buttons for the traditional conservative methods of operation, most can be ignored if the mouse is used. Simply push the mouse around the table top and a pointer moves around on the VDU (TV) screen. No need to look at the mouse, look at the screen and guide the pointer to a picture of the control you want to use, click the button on the mouse and, if the control is a switch, the switch operates. If you want to move a fader the mouse becomes a remote handle for the picture of the fader on the screen and the display changes exactly as you expect. Much better and faster than using real buttons or faders because you look at the screen and move one hand at top speed to do everything; although, as always, it is still essential to pay proper attention to the real lighting out on the stage. It's a proven system with excellent facilities for up to 120 dimmers and over 70 have already been sold. The VDU layout is, of course, critically important and ADB have done a good job for a first try though this is a new branch of ergonomics that must develop rapidly once users ideas and opinions make themselves heard.

Mice, then, may yet rule the lighting (and sound) worlds. Mac mice, Beeb mice, Amstrad mice and others are all close relations and all should by now be properly house trained. Make friends with a mouse today, or just as soon as you can get an introduction.

### New Rosco Colour Guide

Most people known to be interested in lighting effects for theatre and television will have recently received a free personal copy of the new Rosco SUPERGEL guide. This little booklet does not contain the usual few square centimetre sample of each tint but instead lists all the Supergel colours grouped by probable application and described in terms of general effect.

For example: Under the heading Acting Areas/Warm; colour 01 Light Bastard Amber is said to enhance fair skin tones or suggest strong sunlight and colour 04 Medium Bastard Amber is said to be especially useful when cross lit with a cool colour and is excellent for natural light.

There are eleven main headings with a dozen or so colours suggested under each. Now nobody expects that any two lighting designers will agree with all the advice given, but for beginners and as a reminder for the experienced the idea seems eminently useful and long overdue.

For copies, if you have not already received one, or to get a poster sized version for hanging in the lighting store or design office contact David Casey.