



Tambour in Cellar (John Earl)



Fast Rise Trap (John Earl)

precaution equipment in a sympathetic manner, causing little or no conflict within the Fly Tower. The recently restored Tyne Theatre and Opera House, Newcastle-upon-Tyne, which was ravaged by fire on Christmas Day 1985, has shown that careful modernisation can allow counterweights to co-exist alongside hemp sets and drum and shaft, all operated from a brand new timber grid and flying galleries. Not only can such work be carried out practically, efficiently and, more importantly, economically, the end result produces a building which has undergone a total historical restoration. Nineteenth century stage machinery is not a series of portable cog-wheels but a structural and integral part of the theatre—remove it and 50% of the historical fabric is destroyed.

In Great Britain during the last seventy years timber stage machinery had dwindled into scenic insignificance, yet within the last eight years the mood has changed. The Tyne Theatre and Opera House restored its machinery in 1979-81 and the Playhouse Theatre, London is about to undertake a similar project.

The current worldwide awareness of conservation issues and the re-examination of fundamental principles in many professional disciplines, not least of all in architecture must surely assist the restoration of the Bourla as a triumph for architect, actor, audience and machinist.

When we visited the theatre last August we had the good fortune to meet Madame Jeanne Brabants, a distinguished figure in the dance world. She might have been expected to cast a coldly critical eye over the silent theatre before devoting some time to exposing the crude inadequacy of the stage for modern performances. What she actually said was that the Bourla should be preserved and restored, faithfully—and completely. We need add nothing to that.

## PRODUCT NEWS

BOB ANDERSON

### CCT and KLIEGL link

Tuesday, the 2nd December 1986 was a date to go down in the footnotes of history. After fighting for years to get their Silhouette range of lanterns accepted in North America, CCT have signed a deal with one of the USA's top lighting manufacturers, Kliegl Bros. of New York, who will now be able to assemble and manufacture the CCT luminaires to market with their own range of lighting equipment in the USA and Central and South America. This must be seen as a tribute to the quality of design of the CCT product and also to their low cost manufacturing techniques.

As was recorded in the 21st birthday tribute to CCT in CUE-43 (Sept/Oct 1986), sales in Canada have been managed for many years by CCT Inc. and the specially developed low-voltage lamp versions of the CCT luminaires have proved popular with Canadian technicians familiar with British lighting techniques. Presumably this will not change.

In recent years Kliegl Bros. have made great efforts to sell their products in both the northern and southern parts of the American continent and have also been bidding aggressively for contracts in Asia. This effort should now bring considerable benefit to CCT and, hopefully, a new standard of quality for lighting equipment in all these areas.

### STRAND find new market

Old timers will remember that in the glorious B & B days\* of the Strand Electric the company was entrusted to provide a lighting control for St. Paul's Cathedral. Now, Strand Lighting have received another ecclesiastical appointment and have installed an M24 and dimmers in the Cathedral in Manchester. As the photograph shows, the tiny M24 panel has been provided with a

\*Bentham and Bear



The Strand M24 Memory lighting system in Manchester Cathedral. The portable desk also houses the sound system controls.



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