

EDITOR

"LIGHTING DIMENSION" FREE OFFER

"Look — Westwards the Land is Bright!"

This must have been said by Walt Whitman, or possibly Horace (Go West, Young Man-) Greeley. Anyway, the phrase sprang into my mind when an envelope from California thundered onto the Editorial desk during February.

It contained the latest copy of "Lighting Dimension", the only U.S. independent Theatre TV and Film magazine devoted entirely to lighting that I know.

Firstly, a brief description of "Lighting Dimension". It is A4 size, 76 pages, with quite a few in colour. It is printed on what used to be called 'art paper'. In layman's language — 'shiny'.

This particular issue concentrates on film lighting, with a very good and well illustrated article on the lighting of the film version of "Annie".

Anyone who can overcome their perfectly natural distaste for this precocious moppet will be well rewarded by this excellently illustrated colour piece.

There is a very good leading article by a gentleman, unknown previously to me called Lee Watson, who demonstrates the mixture of erudition, charm and humour that reminds me of ... no, modesty forbids.

There are articles on lighting for a low budget, which experience tells me would interest any Strand customer, and an interesting piece by a Mr Been Salzer on, among other things — the relationship between architectural and scenic design.

This is, of course, well established in Europe, if only by the somewhat shaky construction of some of the latest theatres.

On page 53 there are some highly quotable comments from Bill Liento and Frank Marcico, both of whom are well known to me, about current Quartzcolor Ianiro HMI products in use in North America.

It is unfair to pick out the plums from anyone else's article, even in the guise of a review, but I can't resist because all the facts about the HMI revolution that has been going on so fast in studios over the last few years are explained.

(See separate item in box for this quotation.)

There is enough advertising to stop the reader from wearying visually, but not so much as to exhaust his patience. The March issue is a special Broadway Show Lighting number.

Fred Weller, who publishes "Lighting Dimension" six times a year tells me that he would be pleased to send a free sample copy of the magazine to any TABS readers who might consider becoming a subscriber, if they will write to him, mentioning TABS at:

Lighting Dimension Publishing Inc.
31706 South Coast Highway
Suite 302, South Laguna
California 92677, U.S.A.

QUARTZCOLOR IANIRO (Strand Century)

SMPTE Los Angeles,
Show Coverage.

Reprinted from Lighting Dimensions
November/December 1981

The new fixture shown in the Ianiro stand was the 6kW HMI lamp, the smallest and lightest of the units on display. This unit uses a 14-inch lens and its overall weight is approximately 60 pounds (27kg). The 6kW prototype ballast weighs 176 pounds (80kg) and operates from 220v, 60Hz. This was the lightest weight 6kW HMI luminaire that was shown.

Preliminary photometric data for this unit was offered and shows a 7° spot at approximately 6,580,000 candelas. The maximum flood performance gives a 55° beam at 398,000 candelas. At 50 feet, this maximum flood would be 159 footcandles (fc) and the horizontal coverage would be about 52 feet. For comparison, the published data for a 225A Brute gives a maximum wide flood coverage of just under 30°, or 26 feet at a 50 foot distance at 430 fc.

This means that at 25 feet, the area coverage of the 6kW Ianiro HMI unit should produce approximately a 26 foot diameter (same coverage as Brute at 50 feet) at about 636 fc! Measured data on the Ianiro unit at partial flood (set for 30° coverage) and at 50 foot distance produces 351 fc. A preliminary (side-by-side) test of a Brute and the 6kW Ianiro conducted at one of the major studios generally confirmed these figures. Considering the relationship of power usage, the Brute requires 27,000 watts at 120v; the 6kW HMI units use less than 7000 watts including ballast losses for a ratio of nearly 4:1, and with at least comparable output.

STRAND ON STAMPS

The Post Office has brought out four special stamps featuring British Theatre. The design of the individual stamps are Ballet, Harlequin, Drama and Opera.

Here is the Strand connection — first day covers posted in Edinburgh

on the 28 April 1982 were franked with a special postmark which incorporates a representation of a Pattern 23! This will make our orders from Northern Light and other Scottish friends extra welcome. And, of course, all our lanterns are made not 100 miles away from Edinburgh.



THE BARBICAN CENTRE AND STRAND

Theatre Projects Consultants were retained by the City of London to advise on the planning, design and specification of the stage and technical installations.

Rank Strand and Telestage have been involved in this project for the past four years and have supplied and installed the following equipment.

1. LIGHTING

Barbican Theatre

480-way Galaxy (controlling 373 — 2kW and 107 — 5kW STM dimmers in 24 racks), with VDU, Floppy Disc, Alpha numeric Keyboard, Printer, Stalls Desk, Rigger's Control in auditorium and flytower, and Pin Patch back-up.

Auxiliary Desk with control of 75 independent circuits, houselight control (a further 20 — 5kW dimmers housed in two special STM racks). Remote indication of dimmer power consumed and overload indication and limiting device. Colour change control of semaphore or rotary units on 12 circuits, controlling 80 outlets around the theatre via 12:80 patch.

600 luminaires; 2kW, 1kW, 500W Profiles, 5kW, 2kW, 1kW, 500W Fresnels, 1kW Beamlights, CSI Follow Spots, Effects Projectors; 60 semaphore colour changers.

Barbican Concert Hall

120-way MMS with 45 — 5kW, 75 — 2kW dimmers plus 24 — 2kW independent circuits, plus 30 — 2½/5kW dimmers for houselighting. Special control system to provide 10 preset groups of stage lighting on separate pin patch, plus 10 group, 10 level Houselight control. Provision for emergency switching of houselights plus 155 special silver finish luminaires.

Cinema

9 x 5kW STM dimmer unit providing 3 remote control panels, on 2 presets, 5 groups. Separate stage lighting on 12 x 2kW dimmers and 2 preset desk.

2. SOUND AND COMMUNICATIONS

Barbican Theatre

Sound Desk: 24 input channels, 10 groups, 26 output channels; equalization and monitoring, auxiliary sends and returns, test oscillator, submixers, echo. Memory facility with 130 active memories plus floppy disc storage on routing of sound through desk.

Tape, Disc and Cartridge machines. Loudspeakers: 66 within side walls of auditorium and proscenium arch, 8 special effects speakers on stage, 37 — 100W amplifiers. 20 outlet/inlet positions throughout theatre to desk facilities.

Show Relay and Paging system, two sources from Barbican Theatre and 'The

Pit' theatre via mixer. Audio paging from 17 inlet points, seven levels of priority to 260 speakers in foyers, dressing rooms, offices and backstage; connection to Concert Hall. Bar bell system. Ring Intercom system: 60 outlets, 3 rings, separate Direct Intercom, Hands-off Talkback system to 24 outlets. Stage Area/Stage Manager Telephone system. low Voltage Effects facility.

Closed Circuit Television with 40 inlet/outlet positions, 2 cameras and 10 monitors. Cue Light system controlling 24 outlets simultaneously. Simultaneous interpretation for 2 interpreters, induction loop system for technician's audience translations and/or deaf aids. 2 radio microphones. Portable production desk with talkback, ring intercom paging and telephone. Stage Manager's and Cue Desks with paging, talkback, cue lights, telephone, ring and direct intercom.

3. STAGE EQUIPMENT

Barbican Theatre

A 30 ton capacity 45ft x 10ft truck lift for scenery lorries between street and stage/substage levels.

Hydraulic lift upstage right to lift scenery from unloading level to raked stage level. Control room windows pneumatic system and 3 double glazed windows.

Barbican Concert Hall

8 segment scissor lifts in stage floor to alter stage to suit orchestra or choir. Piano lift. 3 Pneumatically controlled vertical sliding, double glazed windows in control room. Remotely controlled moving panels to heater units. Microphone hoist.

4. SEATING

All seats were specially designed and manufactured.

Barbican Theatre: 1100 seats.

Barbican Concert Hall: over 2000 seats.

Cinema: 250 special seats.



One can understand the first injunction, but the second seems hard. This notice in the Barbican's theatre, was caught by the editorial Pentax while the Galaxy was actually going in.