

they not too trouble free and efficient? Its the old story of steam railways versus electric. Your Editor is an unashamed admirer of the elementals of fire and water and thus steam and by extension of arc lamps and thousand foot spoons. But I suppose if I had to work with the equipment every day I would come to Strand Cinema Equipment and choose the latest!

I hope I have managed to convey some of my admiration for the fine group of enthusiasts who make up the trust and for the work – no, delightful pleasure – which they undertake.

The visit also made me wonder if there was any interest in vintage stage lighting equipment? Many of us know the good James Laws of Attleborough, but is he a lone enthusiast? I remember storing for some years a Q File, that famous lighting system of the 60's, in the hope that someone would give it a home, but no one was interested and sadly into the skip it went – probably, the last of its kind. If anyone is interested in this field, TABS would be pleased to put them mutually in touch.

But to return to the world of film, the Trust have quarterly meetings where such fascinating matters as demonstrations of pre Technicolor colour systems are given. For a future meeting a sound or disc demonstration is promised. A quarterly newsletter keeps the national membership in touch and they are looking for new members. The annual subscription is still only £5.

My companion of the visit has contributed a summing up which I am delighted to put before TABS readers complete with the Editorial Seal of Approval.

"There is no question about it, the PPT is seeking a much larger membership but our difficulty in gaining the extra numbers is the problem of making contact with those folk who understand and appreciate the pleasure of old, professional film equipment. In the old days of "The Ideal Kinema" magazine it was easy to make such contact but those days have gone. When I learned that Richard Harris, Editor of TABS wished to know more about the Trust I was pleased to invite him to come along and see us at Berkhamstead. The pleasure became real when I discovered that Richard experienced the same enthusiasm in just being around old film equipment that many of our members feel. The PPT is not ashamed to admit that both nostalgia and reminiscence are rife among members. If any reader of TABS would like to come along and see us at Berkhamstead with a view to possible membership, we extend a welcome. The first Saturday in each month is our 'work-day' and we can guarantee an enjoyable visit if you have even only the slightest interest in cinema equipment, projection rooms or studios."

The Projected Picture Trust
Membership Secretary is:
Jonathan Banks, 2 Templars Place,
Marlow, Bucks.
Telephone: Marlow 72745.
Day: Uxbridge (0895) 52191.

THE "BRASSERIE DE LA PAIX" IN THE ANGEL HOTEL CARDIFF

THIS very nicely done evocation of the style of Louis XVI was designed by George Butlin of Messrs. Dry, Hastwell, Butlin, Bicknell.

Like all the best of the most recently designed hotel restaurants the lighting is itself not only a vital part of the whole design, but the lighting intensity in different areas, and for different fittings, is part of the overall design picture. After all, lighting should be bright enough at lunch time not to give any feeling of entering a gloomy atmosphere, but in the evening a restaurateur will want his lighting to be at a low and romantic enough level to encourage the consumption of the second bottle of wine.

At the Angel the lighting control is via a 6x2.5kW ENVIRON rack, with pre-set pushbuttons positioned for easy control by the



hotel staff.

Why is it that whenever the Editor visits such romantic ENVIRON controlled establishments in the

course of his travels he never seems to have any better companion at his table than the Daily Telegraph?

HOISTING THE VALUE AT TELESTAGE

The Editor goes to Bury St. Edmunds to find out about the Mark II Telestage Self Climbing Hoist.

AS TABS readers will know, the Editor never neglects an opportunity to visit East Anglia, one of his favourite parts of the world. Delightful market towns, with many 17th and 18th century buildings served by the dear old Great Eastern, now sadly merely Eastern Region of British Rail.

Outside Bury St. Edmunds may be found the bright new aluminium clad headquarters of Telestage, a company which for the last few years has been part of our group.

Some years ago Telestage developed the original Self Climbing Hoist. Its new philosophy won immediate acclaim in the world's TV studios, not only as a new approach to studio hoists, but because of changes it made possible in the overall studio design.

The hoist consists of a bar, of various lengths depending on its

destined load, a device to take power and control cables to the motor which form part of the barrel assembly.

All this means that instead of telescopes or grid mounted motorised bars or even, as in an old film studio, gantries slung from the grid on chains, a simple press on a button raises or lowers whatever is fixed to the bar. It may be lanio 5K's, or Strand's new floods.

The main invention is that the motor is actually part of the raise and lower bar and moves with it. This one simple but brilliant idea immediately eliminated much of the grids necessary for conventional hoists and brings the cost very close to the manual grid and telescope suspension system.

How does this hoist, now under Editorial scrutiny, differ from its honoured ancestors? For readers familiar with the world of stage and studio equipment a glance at the view captured by the Editorial Pentax will reveal some of the main simplifications whilst others are hidden within.

First, the "flip flop" supply cable system has been discarded in

favour of two self coiling cables supported about the suspension wire ropes. This is a recently developed product, at this size, which uses a nylon outer casing round the cable which is cooled to a very low temperature while coiled, so that it takes a "memory" of the coil and thus, like the Editor to East Anglia, it constantly seeks to return.

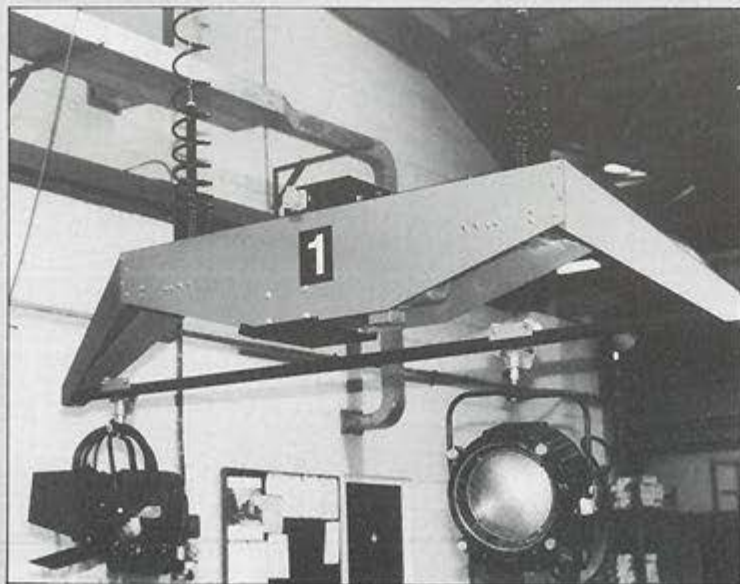
The gearbox within the spine is a high ratio worm gear unit, slightly larger than Telestage's own purpose designed spiroid gearbox used in the Mark I. The gear reducer only supports one twin groove pile wind drum, limiting the suspension ropes to one at each end, not two pairs as in the original design.

Operation continues to be by pushbuttons mounted "geographically" on a mimic of the particular studio layout. The batch being made during my visit were actually destined for a contract in Egypt.

I personally think one of the cleverest features, of all Telestage's hoists is the load monitoring device that stops the hoist ever being lowered too far. For example, a hoist loaded with luminaires crashing into the top of a standing scenery flat. This is how the device – known as the "Slack Rope Detection System" – works.

As the hoist operates, switches controlling current to the motor are held in the closed position by the tension in the supporting wire ropes. The instant that tension is removed and the ropes generate a slack condition, micro switches open, the circuit is broken and the motor immediately stops. When a test was offered only the Editor's lack of long curly locks stopped him standing under two 5K's as they descended ten feet in fifteen seconds.

Whatever the detailed design of the hoist one thing doesn't change. All receive the same attention to safety. There is no option on safety. It is one of the built in virtues of any hoists delivered from Bury St. Edmunds.



Continued overleaf