



JANUARY 1984

ENCLOSED COLOUR SUPPLEMENT

CCT PROFILES

THIS ISSUE

ENTERTAINMENT 83



House Journal of CCT Theatre Lighting Limited

ISSUE 2

ProfileSpot

Some of you may have noticed the odd spotlight around which looks remarkably as if it was made by CCT. Beware, look for the label which is your assurance of origin.

There is nothing wrong, of course, with a little good, honest competition. The successful entrepreneur looks for the unfilled need and sets out to satisfy. This is exactly what CCT did back in its early days, when it launched the **Silhouette Profile Spot** system. It sought to solve a latent demand which no manufacturer at the time was meeting and to do so with the most appropriate materials and technology and after careful market investigation.

Since then Silhouette profiles have set new standards in luminaire performance and, importantly, expectations on the part of the user.

The same approach has been followed by CCT with all its subsequent products - the Minuette range, colour change systems and its latest Starlette range, which owe nothing to other company's designs. All have been developed to fill particular user needs.

To merely copy another's product is ethically and commercially questionable. It does nothing to advance standards of design or performance and, in fact, inhibits the evolution of technology. Theatre and television lighting users rightly seek improving standards of performance and safety and they, in turn, should expect to support those manufacturers with dynamic research and development activities. If not, it will be back to the biscuit tin with a lamp socket!

CCT MAJOR LAUNCH 5 COMPLETELY NEW SPOTLIGHTS



At the Secombe Centre in Sutton, CCT recently unveiled five new spotlights.

In the new Starlette range are two Fresnels 2000W and 1000W and two Pebble Convex also 2000W and 1000W. Features of this range are a completely new type of aluminium extrusion, designed for maximum thermal efficiency but without any external finning. Several features have been incorporated into the range all contributing to both optical and mechanical efficiency. The new 1000W Starlette Fresnel and Pebble Spotlights are not the same as the previous Z0050 and Z0052 although for simplicity's sake the same code references have been retained.

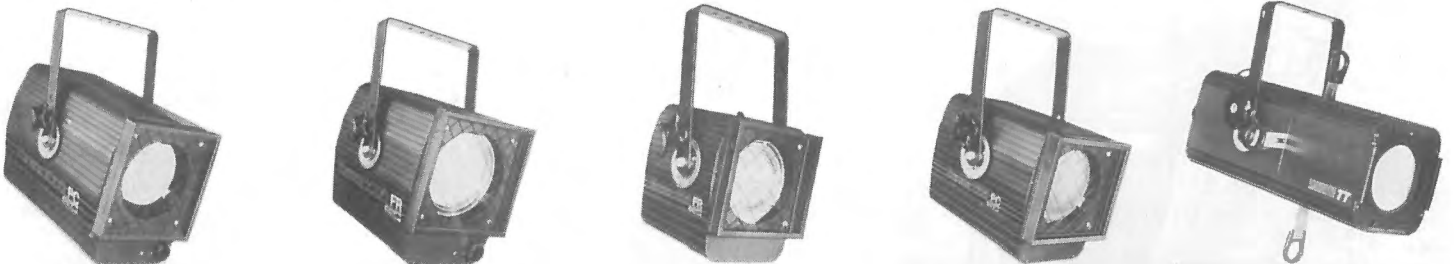
The fifth new spotlight is the Minuette TT, a 500W/650W non-zoom lens profile spotlight.

All the new luminaires conform to recently issued draft European safety specifications.

CCT have also made major improvements to the Silhouette range and all Silhouette lens tubes have also been redesigned. Tube fronts now bolt on and can be field changed to provide top or bottom lens control and top or side colour frame access.

Enclosed colour supplement gives full details of these new lights.

* * * * *





DAVID MANNERS

Director, Shareholder, Company Secretary

A true 'theatrical' David was in the profession before he left school working evenings at Bromley New Theatre in preference to studying for O and A levels, his achievement was remarkable for on leaving school he immediately became chief electrician in that same theatre at the age of 17.

From Bromley to Croydon where from the Pembroke Theatre in the round (then connected to the Ashcroft theatre) he worked as production manager on a number of plays including premiers of 'Inherit the Wind', 'Night of the Iguana' and 'Who's afraid of Virginia Woolf'.

In the same position of Production Manager he joined Cyril Fletcher and toured with him for some years during which he stage managed a Royal Command variety show at the Scala Theatre.

David joined CCT in 1969 where he increased the staff level to three (Don Hindle and the Secretary were the other two!).

MAKING THE BEST-BETTER Product News

I don't think I can remember a time when "How Bright Is It?" wasn't just about the first question asked of any new light.

When I first came into this business it didn't take me long to realise that illumination performance was a black art (no pun intended), like acoustics. Even after a couple of years taking photometry at college, I still wasn't convinced.

From time to time an individual or group arises with the declared intention of defining and carrying out a procedure for testing theatre and television luminaires, so that comparative performance may be measured. A universal method however, remains unagreed. Manufacturers and users seem unable to see eye to eye. Maybe its time to encourage the ABTT for example to look at this subject again.

However, we at CCT have grasped the nettle and invested in some clever apparatus to test and record performance. Not just because we believe our lights to be the brightest but because we also believe there are several factors which are important in the comparative evaluation of spotlights other than centre beam brightness.

Beam quality — beam adjustability — operational mechanics — pinch temperature (lamp life), skin temperatures — electrical and mechanical safety — weight and size, together with brightness are all of interest to the user. Value for money also comes into it somewhere!

In future we will have available detailed optical performance information which will be comprehensibly presented on product data sheets. *

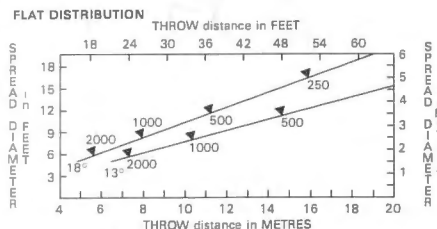
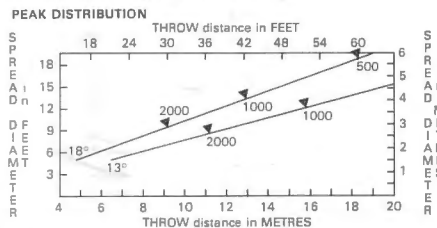
Also until such time as independent professional comparative test data is available we will from time to time carry out comparative tests for our own information. Claims by some of the competition are occasionally such as to speed us to the test bench as it would seem that they have discovered some new phenomenon of physics previously unknown to us.

I'm not sure that all other manufacturers do but we, as a matter of course, give samples of our lights to the lamp manufacturers for test and evaluation, particularly in regard to temperatures and conditions which may affect lamp performance and life.

At the end of the day, of course, there is no substitute for hands on testing and we are convinced that CCT luminaires will always satisfy this examination.

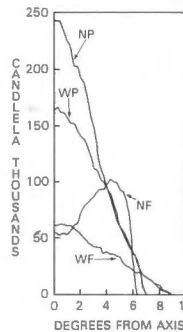
P.R.

Photometric Data *



The figures on the diagonal lines indicate the maximum illumination value in LUX in the beam.

SIL.1kW 15



Typical performance based on calibrated 1000W 240V T19 lamp C13D biplane filament, 750 HOUR, 3050°K, 21,000 LUMEN.

- HARD EDGE FOCUS
- NARROWEST SPREAD CUT-OFF angle 13°
- PEAK ADJUSTMENT 1/2 peak angle 7°
249,000 peak CANDELAS
- FLAT ADJUSTMENT 1/2 peak angle 12°
107,000 peak CANDELAS
- WIDEST SPREAD CUT-OFF angle 18°
- PEAK ADJUSTMENT 1/2 peak angle 9°
188,000 peak CANDELAS
- FLAT ADJUSTMENT 1/2 peak angle 10°
83,000 peak CANDELAS

THE BRIGHT ONES



PRICE LIST

If you haven't already received CCT's latest price list, which came into effect on 1st October, and would like to do so please ask Jackie on the front desk or Allan Chamberlain. We will also include details of the new products and Silhouette updates introduced in September.

Sweatshirts

A supply of company Sweatshirts is now available for purchase, they are top quality American shirts with the company logo, for details and prices contact CCT's Superstore in Clapham - 622 6240.

FROM THE

F.O.H.

DON HINDLE

The last month seems to have disappeared with me spending more time up in the air eating plastic food than on the ground. In 25 days I visited 12 cities giving an average stay of just over 2 days in each place. All this on CCT business. It really brings home the fact that CCT is now an international company selling luminaires into almost every geographical market in the world.

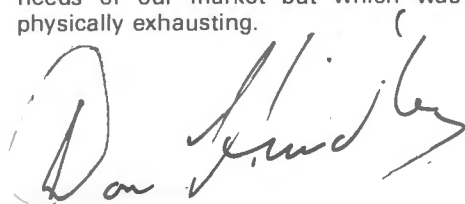
The route I followed included calls on MARTIN MOORE who looks after our product and marketing in the U.S.A. On to see DAVID BROWN in Canada who looks after the Canadian operation. Then down to Minneapolis to talk with JAY GLERUM and his colleagues in Secoa, our main American distributor. Then on through Seattle, San Francisco, Hawaii, down to Auckland and into the territory of CCT Theatre Lighting, Australasia.

In Sydney, MARK CARPENTER who runs Three Arts Services, Sydney for KEN HANCOCK also looks after CCT's interests. I spent an interesting morning at the Opera House with Mark demonstrating our new 2K range to the Opera House staff. They have a large number of Minuette Profiles with which they are extremely pleased and some Silhouette 30's to which they have carried out some modifications. Besides fitting a second shutter set, (something which can be done to any Silhouette,) they have also given their Silhouette 30's a turntable front to enable the entire nose and gobo section to be angled and then locked in position. Much to their surprise I was able to tell them that this wasn't unique as we had already provided this modification for the Covent Garden Opera House. Opposite sides of the world but the same lighting problems.

From Sydney I went down to CCT's home in Australia - Melbourne - where discussions with MIKE TANNER and KEN HANCOCK brought me up to date on progress with the Victoria Arts Centre where the repertory theatre is being completely equipped in the New Year with Silhouettes. From there, a quick trip up to Canberra to see LEN FISHER, an old mate from years ago in the theatre, who is now chief electrician at The Canberra Arts Centre. Again, Minuettes were in evidence here.

From Melbourne up to Hong Kong for brief discussions with LAURENCE CHAN, who runs Laser and is our main agent in Hong Kong, on forthcoming projects in this area.

Finally, a weekend of work in Bahrain with RICHARD WARNES and DAVID MILLS who are busy chasing the latest national theatre in the Gulf area. Then home. A trip which was fascinating and provided me with more insights into the needs of our market but which was physically exhausting.



Festival Boost

London Hire Division are now firmly established in their new Clapham home and business boomed recently when over 1000 luminaires went out on hire for four weeks to the Edinburgh Festival, clients included Assembly Productions and the Edinburgh Jazz Festival.

The event is always a busy period for Hire but this years activity must create a record.

GRAEME DOTT, TIM PALMER and JOHN FIELD at LIGHTSOURCE based in Edinburgh were of course in the front line and put in a tremendous amount of work to achieve a very satisfactory Festival season for CCT.

Visitors to Clapham may now see and handle our full range of luminaires including all the new products in the attractive demonstration room.

In addition to an increased Hire stock including AXIAL lamphouses customers may purchase accessories, tools gaffer and electrical tape and many other allied products.

Congratulations to Limehouse Productions who seem to be busier and busier in particular JOHN ROOK probably Britains busiest lighting designer who is saying nice things about CCT Lights. Well raised eyebrows at the performance of the Axial and at the Gobo opportunities with the regular base down Silhouettes.

DAVID MANNERS

ENTERTAINMENT 83 Harrogate



The new Harrogate Conference Centre was again host to the Municipal Entertainment industry in November. It seemed this year to have a greater 'Show Business' feel about it, particularly in the Blue Hall where there was frequent entertainment ranging from Wandering Medieval Musicians to some talented Buskers, Snooker, eyeball turning Ladies and assorted human animals in an almost fairground street market.

CCT's Supermarket barrows were well patronised where bargains were to be had from assorted tools, lamps and a host of goodies not least CCT's new Sweatshirts, all of these items are now available from our regular Superstore in Clapham.

Upstairs in the Red Hall where the atmosphere was more constrained everyone who is anyone in the Municipal Entertainment business was represented.

CCT's stand looked great and once again attracted much favourable comment both as to content and design. The hardworking CCT crew did a great job.

Of course the core of the conference is the papers sessions which this year had something for everyone ranging from Arts policy and Party politics to how to make the most from real ale.

AXIAL WINS WOLFTRAPP

The Wolftrapp Arts Centre in the U.S.A. has been compared to Glyndebourne in this country.

This prestigious facility in the nation's capital has recently purchased over 250 of our new Silhouette Axial profiles. The lighting conditions are rigorous and equipment must perform to the highest technical standards.

Needles to say the decision to buy CCT was only taken after professional evaluation. The Silhouette system with its choice of Zoom lens fronts was the only one which achieved the necessary performance level.

The mixture is 110 10 degree, 140 25 degree and 35 15 degree all in the new design, Congratulations to MARTIN and JIM.

prompt corner

The success of the Silhouette 1kW Axial lamphouse, which was introduced in the Summer to the 220/240V markets, re-emphasises a feature of the Silhouette range which is sometimes overlooked. The interchangeability of lens systems does permit matching of the luminaire to the throw. We have found that the high efficiency of the Axial is a temptation to using say a Silhouette 30 degree luminaire over much longer throws than before. This means that the gate is shuttered down much more than it would need to be with, say a 25 degree lens front. This, in turn means that much of the higher efficiency is not being used in terms of light delivered. As many Silhouette users know, it is only a matter of a minute or two to swap over a lens front. Also the new updated versions make it very simple for the lens control knobs to be on top or underneath and for the colour magazine to be arranged for top or either side entry of the colour frame.

The introduction of the Silhouette Axial lamphouse, of course, has not removed the popularity of the regular base down version which many users still find appropriate for particular applications. The ability to achieve a very flat field, makes it ideal for gobo projection.

I have been particularly delighted by the refurbishment and reopening of the Old Vic Theatre. One of my first assignments on returning to the old Strand Electric after wartime service, was to work with George Devine in the restoration and rebuilding of the Old Vic, which included the controversial forestage cyclorama ceiling.

One of the early three tube electronic systems was installed to control the lighting and I seem to remember it caused much consternation to the London Electricity Board. Not only did it do nasty things to the electricity supply, but in turn didn't help radio and television reception in the area. The saga of the 3 tube electronic board remains to be written.

Anyway, the reopening of the Old Vic and its restoration by Canadian Ed Mirvish is a major landmark in recent British

theatrical history. CCT are delighted to have played a small part. All the new front-of-house lighting is by Silhouette Axial Profiles.

Latest news from Australia is that a large number of Silhouette Profile spotlights have just been supplied to the Sydney Opera House. These join other CCT luminaires which have been supplied and installed over the last year or two.

CCT concluded an agreement with Scenilux of France earlier this year to market their range of followspots, including the 575W and 1200 HMI and the Telescan remote control followspot. We have recently supplied four of the 1200 HMI's to the National Theatre, who in the professional way they handle these things, had a good look at other available equipment before making up their minds.

Once again, CCT's innovative designs and excellence in engineering have been recognised by the engineering industry.

At a recent dinner in Birmingham, sponsored by "Eureka", CCT received an "Archimedes Award For Excellence in Engineering". The category of the award was "the finest example of a product which exploits a new manufacturing technique or process".

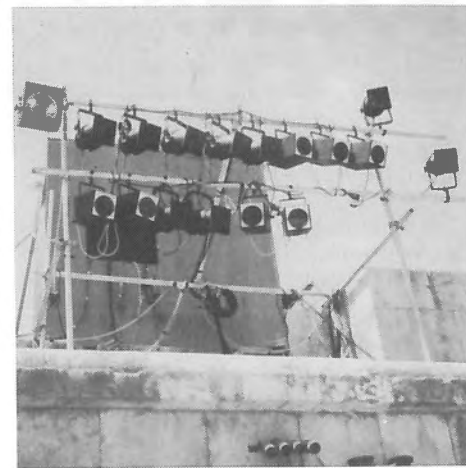
DON HINDLE and I went along with JOHN SCHWILLER to see him collect the award on behalf of all of us, he not knowing that we had another surprise in store. DAVID MANNERS, ROGER BECKETT and ANDY GIBSON were also to share in the pleasure and honour of the occasion. Apart from being momentarily confused by the Birmingham downtown one-way system, it was all a happy occasion. We now have another certificate on the wall!

CCT have recently reclassified its stockist and distributor network in order to improve its contact with the market place. Details are being sent out directly to the companies concerned and we feel confident that the new arrangements will be welcomed.

The recent update of the Silhouette profile range once again demonstrates how flexible and technically appropriate the basic design is. The principle of lamphouse/lens tube modularity is one which allows for design changes, new materials and other innovations to be introduced rapidly without, in any way, obsoleting previous generations of equipment already in use. It is not always possible to make every change viably retrofittable but key system elements are always interchangeable. In this context a word of WARNING. Control Knobs on the new Silhouette Lens tubes have a male stud and should **not** be used on old tubes without first inserting 2 or 3 self tapping screws into the front of the tube to prevent the lens casting coming out. New tubes have a safety plate to prevent this happening. In old tubes, casting security was by the retaining stud in the casting.

PHILIP ROSE

OVERSEAS



The Roman Amphitheatre at Jerash, which is about 25 miles from Amman in Jordan, is still in use today. Nigel Clark who is head of lighting and sound for the Royal Cultural Centre in Jordan recently wrote to Perer Fitzwater and you may be interested in the following extract from his letter:

"I am enclosing several photographs of your lanterns in use at Jerash for reference. The international Companies using the performance areas, particularly the main Roman Amphitheatre, were very impressed at the lighting available and rightly so as results, even with the problems of very long throws, were very good. Your Sils and Par Cans provided all types of presentation lighting from saturation colour "variety" lighting to standard drama, dance, concerts etc. The rig also handled O.B. lighting for Jordan T.V. with only a few 5K's as additional 'bash'. The lanterns proved ideal for fast refocus between each show at night (sometimes 2 re-focus sessions in one night for the whole Roman Theatre Rig)".

Nigel also mentions an accident which caused 2 Silhouette 2K 15 degree profile spots to fall over and down the Amphitheatre steps, something like a fall of 40 feet on very solid Roman stone. The lenses did not break or crack and apart from a few bends here and there the lights were soon back in service. Mild treatment compared to the typical Rock Tour!

