

SHOW REPORT

LIGHTING DIMENSIONS INTERNATIONAL 88

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Just in its first year, Lighting Dimensions International is up in the league of such international shows as PLASA, SIEL, and SIB/MAGIS," exclaims Optikinetics chairman, Neil Rice. And after 18 years exhibiting throughout Europe, Rice knows from whence he speaks. "This is the first time we've taken a booth at a North American show and we were more than impressed."

The Lighting Dimensions International 88 Show, held in Dallas, Texas, November 18-20, 1988, provided for many international companies their first major shot at the North American market. And with an attendance of over 3,000 professionals and 115 exhibitors, the show proved a major success.

Sound, lighting, and special effects designers, dealers, manufacturers, users and working professionals came to the heart of the American West from all over the globe—Argentina, Australia, Belgium, Brazil, Canada, the Dominican Republic, France, Italy, Japan, Mexico, the Netherlands, New Zealand, the Philippines, Spain, Sweden, Switzerland, Taiwan, the United Kingdom, and throughout the United States. International exhibitors included APIAD, Clay Paky, Coemar, FAL, Formula Sound, Jem Smoke Machine, Lynx Lighting, Mode Electronics, Pulsar Light, Studio 4, Optikinetics, Teatro, and Wembley Loudspeakers.

"LDI was the first time North America had seen any of our inventory," says Sandra Cocknell of Formula Sound. "We received a lot of business inquiries at the show, but we've been frustrated by not having an American distributor. At LDI we were approached by more than a few distributors wanting to represent us. So LDI proved to be a very good business move."

Business is, of course, the name of the game and High End Systems, which distributes many of the LDI exhibitors, attests to the show's success. "Usually the majority of the sales resulting from a trade show are realized at a later date," says High End Systems managing director, Bob Schacherl. "Manufacturers and distributors see the show as a form of product and company exposure. LDI sur-

prised us. We did more over the counter sales than anticipated. The manufacturers we represent were extremely pleased."

Schacherl attributes the show's success to an industry "hungry for the type of professionalism that LDI offered. Plus, the show filled an important niche. With technology on display for theatre, clubs, concerts, film, and television, LDI very efficiently covered the broad spectrum, satisfying all attendees."

"Business was very good for us," says Derrick Saunders of Pulsar Light. "We were introducing our Oska controller at the show and we sold four of them. That was terrific."

The LDI show exhibit floor afforded the entertainment industry the chance to look at some new products. One of the hottest was the Uni-Par Can, a high temperature, high impact plastic par can. The Uni-Par is UL listed and accepts Par 45, 56, and 64 lamps and is 80% lighter than the standard steel par can. A variety of explosion resistant accessories is available.

Electronic Theatre Controls introduced ET-CEDIT[™], a software package for PC's and Laptop computers. Shows can be created or edited for ETC's Vision[™], Impression[™], Expression[™], and Concept 500[™] consoles. Show information can be exchanged between the ETC consoles as well.

Dichroic and electronic color mixing are going to be the catch-words for the near future, and a couple of companies are putting the applications to work now. Artifex Corporation has developed Crystal Color, an electric, RGB color blending device. Lightwave Research was showing their Color Pro, an electronic luminaire using an MR16 lamp with dichroic filters for a rich color palette.

Lasers were hot items at the show. Science Fiction strikingly showed off their new Laseriter, a computer control system for the programming and display of four-dimensional laser graphics. Mixed gas lasers are gaining popularity for their ability to get differing colors: Argon for blues, greens, and violets, and Krypton for reds, and yellows.