

from mirrors to colour changers. These move in electronic sync to the music. The Coemar systems also offer gobo effect for additional versatility.

Dimaphot, France's largest television lighting company, had a small booth at SIEL, with several DeSisti lights on display, but their emphasis here was on their line of Rosco gels (the most popular seller in France), and a line of shimmering fabrics designed for nightclub walls. Their booth was often in a cloud of fog, provided by the new 4500 Rosco fog machine

Keith Dale of Celco reported that SIEL 89 was extremely successful for the company

which emits a perfumed mixture of oil and water with a very strong force. For Dimaphot, SIEL is an important place to take down names and addresses of potential customers, but they admit that not many real orders are placed during the show.

D. Studios, Dimaphot's subsidiary company that specialises in television studio installations, was setting up for SATIS (The European Salon for Television and Film Technicians) which took place in another building at the same exhibition center right on the heels of SIEL. Here, D. Studios took center stage with its simulation of a complete television studio with the latest state-of-the-art equipment.

Some of the visitors to SIEL, especially those who work in the theatre, seemed disappointed in the large percentage of the show given over to disco equipment, and related paraphernalia apparently aimed at club owners and decorators. Others wished for a larger international audience. Thierry Dupont, of Digilight, a French importer of sound and light equipment, felt that SIEL may be the least important of the European shows as most of the attendees are French. "There are not enough foreigners," Dupont commented, "maybe everybody goes to London or to Rimini, but this show is very French." Dupont also commented on the lack of new products on display this year.

The strictly theatrical section is smaller than the equipment section, with only about thirty exhibitors listed, mostly in the

areas of costumes and make-up. Several theatre designers who attended were disappointed by the lack of scenic fabrics exhibited. The most complete display of fabrics was that of Sud Textiles, a Paris-based company, which sells a variety of flame-proof stage fabrics.

Of the costume houses represented, one of the most attractive booths was that of Styl, France's oldest costume house. A rental house with a collection of over 22,000 period costumes and 12,000 accessories. Styl also builds costumes to order.

The organisers of SIEL should be complimented on the sound levels, which did not seem at all excessive. However, many visitors from out of town found the organisation of the visits to the Théâtre de la Coline, the new Bastille Opera House, and the Theatre of Bobigny, disappointing. Since SIEL does not offer any workshops or seminars as part of their event, these visits are an important drawing card to the show.

SIEL seemed most successful in terms of its appeal to the French disco market. In fact, 35% of the attendees in 1989 work in disco-related fields, and another 10% were disc jockeys, confirming the importance of this salon for the disco and club trade. In

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contrast, only 10.5% of the attendees work directly in the theatre. Of the 18,189 guests who attended SIEL 89, 6% came from outside of France, representing 38 different countries. Although there were slightly fewer attendees this year than in 88, the organisers of SIEL feel a higher percentage of these were professionals, and of these, 73% were technicians. "This year we had more and more professionals," according to a SIEL spokesperson, "and we were able to better control their credentials through a pre-registration process. Our exhibitors seemed pleased with the success of the show, and we are already planning for next year."



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