

A regular feature in which we look back at some of the lighting innovations introduced by Strand and Century over the years. Here we continue charting our...

## MILESTONES IN LIGHTING HISTORY

1935 Century's first remote sales office opened in LA (downtown, no less!)

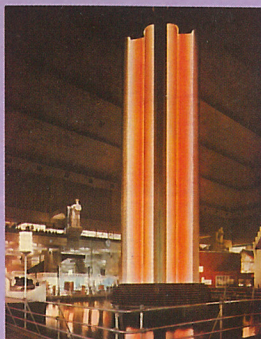
1936 Strand Electric becomes a public company as Strand Electric Holdings Ltd. The BBC Alexandra Palace television studios open with a Strand Grand Master dimmer board in each. As they were located on the studio floor, the Grand Masters had to be 'silenced' by replacing the usual circuit switches with mercury switches. The first BBC 'specials'?

1937 Strand's first branch opens in Manchester with Percy Corry as manager. The first 'Sunspot' high intensity AC arc followspot appeared, and was in a class of its own for long throws. Paris Expo - Architectural mini-spots make their debut for the British Pavilion. TABS first edition appeared in October.

1938 The last great Empire Exhibition in Glasgow, with Strand supplying cyc lighting, UV projection of clouds, and auto-cycle controls for all fountains and cascades on the Bellevue Park site.

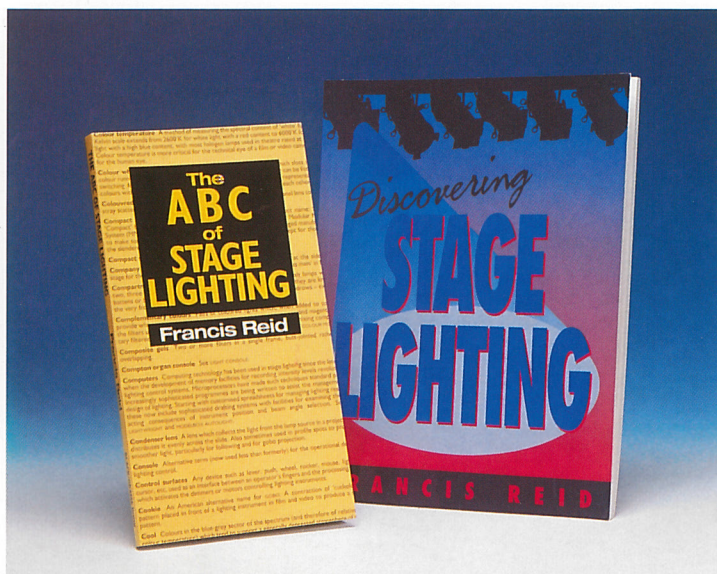
1939 Ideal Home Exhibition in London featured 70ft 230kW tower (The Kaleidakon) lit by Strand with 72-way Light Console and Compton Organ for a display of Colour Music. Strand's new King Street 'temple' to colour music - the demonstration theatre - opened in February. Century designed and installed architectural downlights throughout the New York World's Fair. From this time on, architectural lighting became an important part of Century's business.

The Kaleidakon - London 1939.



to be continued...

# ABC OF STAGE LIGHTING & DISCOVERING STAGE LIGHTING



## THE ABC OF STAGE LIGHTING

by Francis Reid, published by A&C Black. ISBN 0 7136 3609 2

**T**he stage lighting fraternity is renowned for its peculiarities; language being just one! For someone new to the business, panic quickly sets in backstage with talk of dips, booms, foh, limes.... the list is endless.

Well, nearly. Francis Reid has compiled a wonderful collection of stage lighting terms, English

and American, which has taken the concept of a glossary to the limits. This is an ideal book to dip into (excuse the pun).


Clear, concise definitions, frequently involving a historical reference, are illustrated with a fascinating collection of photographs and diagrams. A must for every theatre lighting fan.

## DISCOVERING STAGE LIGHTING

by Francis Reid, published by Focal Press. ISBN 0 240 51345 2

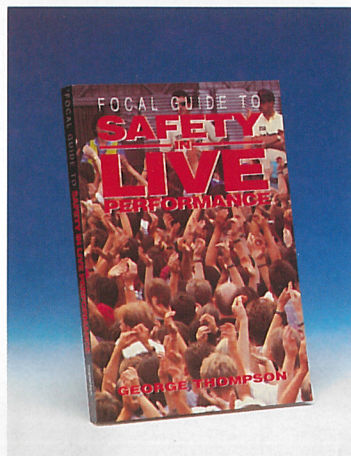
**F**rancis Reid's international reputation as a teacher is confirmed yet again in his latest publication - a practical handbook for those teaching and studying the lighting designer's craft.

*Discovering Stage Lighting* is in two parts; part one follows a traditional progression in developing the ideas of stage lighting by guiding the reader through the tools of the trade, and describing the basic lighting process. The style is refreshingly concise using 'punch point' statements to inform and to set the reader thinking.

The second part of the book expands particular ideas, and this is where the part statement, part question style really appeals. So many people complain that there are few books on the 'how to' of stage lighting. This one provides all the advice by drawing it out of the reader through carefully constructed 'projects'; each one with a theme based on a particular artistic technique, comprising the objectives, potential problems, analysis of the results and assessment of the exercise. 

# SAFETY IN LIVE PERFORMANCE

Edited by George Thompson, published by Focal Press. ISBN 0 240 51319 3




important new work on safety with the statement, 'There is no such thing as an accident!' For every accident there is a reason, and with sufficient care and knowledge, the result may have been avoided.

Harmonised European standards, resulting in the *Electricity at Work Regulations 1989*, have effectively reversed English law in that the defendant has to prove his innocence.

It is easy to see why safety is at the top of everybody's agenda in the live performance business. We are dealing with the safety of technicians and the general public (in the shape of an audience) in a restricted environment which involves large quantities of electric power, heat, smoke and sound, plus complex gyrating stage equipment - frequently only temporarily rigged.

George Thompson has brought together experts from all corners of the entertainment industry (including Strand's David Bertenshaw and Tony Brown) to contribute chapters. Although electrical safety is an integral part of the book, with chapters covering general electrical safety, RCDs, luminaire safety and maintenance, *Safety in Live Performance* gives clear specialist advice on fire precautions, use of smoke and pyrotechnics, lasers, hazardous substances, sound levels, stage machinery, training and audience crowd control.

A definitive reference work for anyone potentially faced with the responsibility of proving that 'all reasonable steps were taken and all due diligence exercised'. 

**G**eorge Thompson, standards officer of PLASA (Professional Lighting and Sound Association), begins his introduction to this