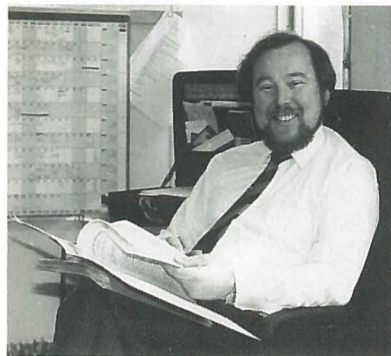


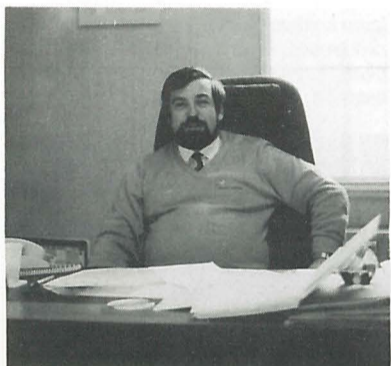
New Strand Europe Sales Management



Russell Dunsire, Sales & Marketing Director

Russell joined Strand fourteen years ago. His career with the company has included running the Kirkcaldy factory sales office and responsibility for sales management of both U.K. and overseas territories. Prior to his latest promotion he was our General Sales Manager.

Russell's Team



Ivan Myles - U.K. Sales Manager

Ivan joined us twelve years ago as our West Country representative. Although working in a different industry before this, he had always been involved in the technical side of amateur theatre. His present promotion comes after several years as U.K. Theatre Lighting Sales Manager.



Graeme Pusey - Export Sales Manager.

Graeme came to Strand five years ago as one of our Overseas Regional Managers. Some two years ago he was promoted to manage the U.K. sales of our Quartzcolor studio lighting and of Environ Architectural Dimming Systems.



Nick Perry - Sales Administration Manager.

Nick joined the company four years ago as our Purchasing Manager. Prior to his present promotion he has held responsibility for product programming and for the warehouse and distribution. In his new job Nick will be responsible for the sales office, for quotations and for project management. He will remain responsible for the central warehouse and the highly successful Brentford Lighting Shop.

Make an Impression or is it ... IMPACT?

Consider the impression you could make if you had a console that drove 960 dimmers on 350 control channels and had over 400 cues. What if it had 24 submasters and 100 "Super Cues"? How about default fade times, soft keys, patch by dimmer and by channel? What if it had a variety of user selectable dimmer protocols? How about an unprecedented feature, called multi-view, allowing simultaneous display of two cues for comparative purposes?! And if it were so small and light that you could tuck it under your arm and stroll away? Think of the IMPACT you could make.

Which is exactly what occurred when STRAND introduced the new IMPACT console at SMPTE (Society of Motion Picture and Television Engineers) in Los Angeles, October 31 - November 4. IMPACT caused quite a stir... because of its design and features... and also because it is in stock and available NOW, in both 120 and 220 volt versions!!

Further information and photo of Impact will be in our next issue. Impact is available in the U.S. and Canada but not in Europe.

Light Palette - A North American Diva

"Fall is in the air..." We know that primarily by such perpetual reminders as leaves changing colors (except in LA), football season (not quite so perpetual this year), or more reliable - the World Series. But for many of us, fall is represented by the coming of Opera Season. And this year, as in years past, Strand Lighting was an integral part of many "season openers", with an unprecedented number of Light Palette consoles. Just take a quick look at some of the premiers of which Light Palette was a part:

The New York City Opera's gala opened to sold out houses at the MET on September 21st. The premier was OTHELLO.

The Canadian Opera opened with Tristan & Isolde at the O'Keefe Center on October 2nd.

Houston Grand Opera's opening gala for the new Wortham Center was on October 15th. Placido Domingo and Marella Freni sang Aida to a sold out house.

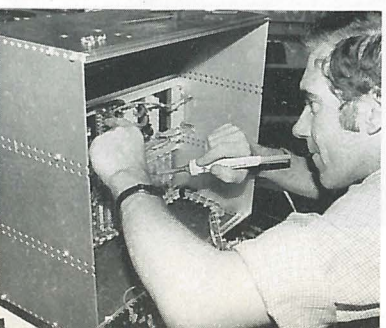
The Chicago Lyric Opera* began their fall season on September 18th. Leo Nucci and Anna Tomowa-Sintow performed La Traviata.

Light Palettes could be found at a number of other fall season openers, both operatic and legitimate stage.

*The Editor recently visited this near incredible monument of 1929 Chicago optimism. See next issue of Strandlight for the story. One small appetizer of information - from the stage floor to grid is 144 feet - or 14 storeys!

All Hands to the Pumps

Alan Buchan, Specials Dept. Manager welding the soldering iron to complete the recent Galaxy supplied to Uppsala - in Sweden - on time.



Some Welcome Arrivals or Strand Goes Cruising

The Scene: Los Angeles
The Date: September 10th
The Event: The first LightBoard M is shipped - to the Children's Theatre, Minneapolis

Yes... all across America, phones were ringing and telexes were flying. The question this fall - more exciting than any political scandal, nearly as important as the football strike - was "I got MY Lightboard M... did you get yours?"

As the weather turned cooler, the answer more and more frequently was "YES!!". The Los Angeles factory, fresh from rapidly turning out such new products as LP/3, MLP/2 and the incomparable DC90, geared up quickly to begin mass production of Lightboard M.

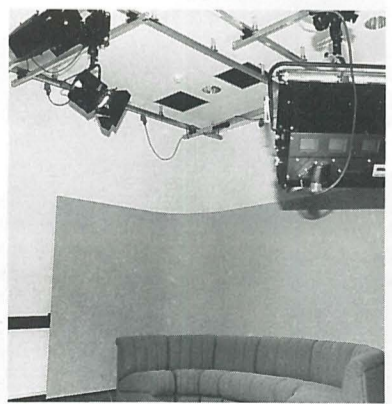
The console for Children's Theatre was rapidly followed by others. Before Halloween LightBoard M could be found in Toronto, London, New York, Chicago, Dallas, St. Petersburg... and the list goes on. By Christmas, over 130 LBM's will be in the field.

We at Strand have high expectations of this desk as a "world-wide" control console. In fact, it already is since two of the first consoles when aboard cruise ships for the Royal Viking line, which are now somewhere in the far east!!



Anne Morris demonstrates Lightboard M.

A Well Lit Sofa in Brighton



Why a photo of a settee without a single occupant? Why, loyal readers will ask, did the Editor not pose gracefully on so inviting a surface?

I wanted to show the excellent Light Rig layout in the TVS interview studio in the Brighton Centre, I was alone in the studio, which had only just been completed, and I had forgotten the shutter delay device that I use with the faithful Pentax.

But it is a really good use of Light Rig - the flexible lighting answer for the small studio. And, of course, Quartzcolor completes the picture.

Amateur Drama - An Example at Work

The Editor visits the "Company of Ten" drama group at their home, the Abbey Theatre, St. Albans, as an example of a large and ambitious amateur group, very well equipped by Strand.



The Abbey Theatre, St. Albans. Is any amateur company more fortunate in the theatre they own?

St. Albans, I should explain for overseas readers, is a delightful city about thirty miles from London. It had the good fortune in the 1840's to be left to one side by the London and Birmingham Railway who chose Watford for their route, thus causing the almost complete spoilage of that unfortunate town, while St. Albans still has whole streets of perfect seventeenth, eighteenth and early nineteenth century buildings.

It is a good place to visit and must be a nearly ideally perfect place in which to live. Harpenden, the Beverley Hills of the north west home counties, is only a flash of a Volvo's sidelights away, while St. Albans itself passes the acid test of being middle class, i.e. one in three of its male inhabitants apparently own a blazer.

"The Company of Ten"

The group was founded as long ago as 1934, when, I was told, it had either nine or eleven members, hence the name. (Gallic readers, please note this example of English logic).

In 1968 the company achieved its great ambition. They moved from an old barn close to the Abbey, where their first thirty odd years had been spent, into their own purpose built theatre. The Abbey Theatre had the honour of a Royal opening, Her Majesty the Queen Mother attending the first production in the new theatre on the 17th April 1968.

The Abbey Theatre

The auditorium seats 244, all but the first four rows being stepped, so there are excellent sight lines from every seat.

The architecture is "nineteen-sixties traditional" which was, perhaps, a rather untheatrical period in decor. The control room, housing an M24 and the earlier JP60,

Paul Davidson, Technical Director at the M24. Is there anywhere left, outside the West End, without FOH control nowadays?



now used as a manual wing, enjoys perfect sight lines at the centre rear of the auditorium.

The stage has a full height grid with fly gallery and 23 lines - 3 for lighting, 11 hand lines and 6 counterweighted, an act drop and a line dedicated to rehearsal lighting. There is an FOH lighting slot which the editorial eye considers a trifle too low and too close to the acting area to be ideal. There are F.O.H. booms either side of the proscenium arch.

The Abbey's lanterns contain many Strand old faithfuls, 20 Patt. 137 floods, five 6ft lengths of three circuit battens, 10 Patt. 264's, 10 Patt. 223's, 12 Patt. 123's, 18 Patt. 60's and - inevitably - 11 patt. 23's. There are two Patt. 93's whose very presence testifies to the society's maturity.

Recently a Studio Theatre, also used for rehearsals, has been added just off the club room foyer. Dressing rooms, wardrobe, kitchen, bar and scenery workshop complete the complex. The only full time professional member of the company is John Paull, the Theatre Manager.

The Life and Blood - and the Aristocracy

The life blood is, of course, the membership. The Society has four hundred members, 250 of whom have acting as their main interest. 20 members design and build scenery, 40 are involved in the costume area, while that aristocracy of the technical theatre, the lighting brigade, numbers 26.

Putting on a Play at the Company of Ten

What play to produce? Obviously four hundred individual voices would create little but cacophony, so the company have a Play Selection Committee. This group also chooses a director for the selected productions. The technical team is assembled and there are usually two readings to decide on casting. These are not really 'auditions', as the actors are judging their own liking for the play every bit as much as the director is assessing their suitability for a role.

There are between twenty and thirty rehearsals, usually three a week, culminating in the dress rehearsal which is always held on a week-end afternoon.

Ten public performances is the average production run. Certainly fewer performances after such dedication would smack of all cooking and no eating, remembering, of course, that the essence of theatrical amateurism is that the cooking is probably as much fun as the eating.

What's on Stage?

I have the 87/88 programme before me. 'Twelfth Night' in September, for which play I have always had an especial affection since I was the finest Malvolio Worthing Grammar School ever had from its fourth form - I quote from 'The Azurian', our school magazine. Will it surprise readers to learn that I was also the drama critic, under the pseudonym Henry Irving?

Tom Stoppard's 'The Real Thing', a pantomime and Joe Orton's 'What the Butler Saw' are three examples from a programme of twenty three on stage events.

With the possible exception of 'The Winslow Boy' these are no old war horses. No murders at the Vicarage, no Hollows to be filled in.

An Opportunity Indeed

For anyone bitten by the theatre bug and living within reach, this must be a super society to join. One can tell how much activity there is by a certain guide. Annual rings in a tree trunk tell us its age. The wearing away of the red chequer design on an M24 near the wheel tell us how much service it has seen. The Abbey Theatre wheel sprouts from an almost plain front panel.

Get that clutter! First class set dressing for 'Educating Rita' produced last season. David Stone, Company of Ten Chairman 'sits in' as the tutor.

