

TABS



Editor:
RICHARD HARRIS

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FROM THE EDITOR



Why has another copy of TABS thundered through your letterbox two months before time? Have Strand no mercy on either their readers or the postman?

Well, be of good cheer — we have advanced the publication date to bring you news of the new products at the same time as we are launching them on a waiting world.

Therefore we will not be publishing our next issue until Summer 1982 — so see you then.

What a fantastic three months! We have all been beaver away here at Brentford and Kirkcaldy launching not only a whole new range of lanterns — see major article in this issue — but designing and producing products for a complete new operation. Strand electronic and dimmer designers have now used their skills in designing and producing controls for a whole new range of tungsten and fluorescent dimmers specially developed for non theatre use.

The new range is called "ENVIRON". For details see article in this issue.

Incidentally we had quite a small drama just prior to ordering the product labels and the leaflets. We had settled on the name "Ambience" when suddenly we heard from our good friend in Strand Century, Chuck Levy — that doyen of American Theatre lighting sales — that an American company had totally independently just launched a range of dimmers under that very same name! So back to the dictionary.

SITUATION VACANT

DIRECTOR

A National Organisation concerned with technical aspects of one of the Performing Arts is seeking a Director. The Director will be responsible to the Chairman and to an elected council.

The successful candidate's background will have included journalism and/or public relations. Experience in conference and exhibition organisation would be an advantage.

A thorough understanding of and commitment to training is a vital part of the Director's role.

Salary indicator: £15,000/£20,000 p.a. plus suitable car or allowance. Location Central London.

Applications to: The Chairman

This is the advertisement I hope one day soon the ABTT will put in *The Times* and *Guardian*. This appointment, I believe would mark the next stage of development of our association. My own view is that the ABTT has probably got as far as it can go under the present set up good and enthusiastic as it may be. I believe that the services of a full time professional are really now required to carry out what has become a very full time job. This thought came to me during Showlight '81. This was precisely the sort of event that we in the ABTT should have organised! It should not, I submit, have been left to the building services people. That was like leaving the organisation of a Mozart Festival to be arranged by the Music Stand Manufacturers' Association. Fie on us all!

MINIMS GO INTO SERVICE



The new Minims are now being put to work. Steve Hocking of the L.A.M.D.A. Theatre in West London with two of the Minims his theatre have bought for their small hall touring rig. Did 500 Watts ever come in such a small package?

SHOWLIGHT '81

Showlight should have happened at the same time as the ABTT Trade Show, and the proceeds from the fair should have been used in part to make the conference inexpensive enough for people actually working in technical theatre or T.V. to attend. If Showlight had been timed to coincide with the Trade Show, then rates for stands (or booths) could have been increased to provide this extra money, because manufacturers will always pay more when the event is going to attract a world market crowd. As it was, the Showlight conference cost £60.00 for a delegate to attend. As an example of the general price level, a delicious chicken salad, strawberries & cream & coffee came to £10. Before anyone tells me that lunches were included in the £60.00 for full time delegates — yes, I know, I am simply indicating the rather high level everything was set at. Far too high for the average technician who would not only have gained so much but would have enjoyed it all immensely.

There were some super things to be heard and seen. Richard Pilbrow's review of the state of the art of theatre lighting should have been heard by everyone who takes the subject seriously. Mario de Sisti of laniro told us all how they had motorised a dual flood/spot Kahouteck, as used in TV studios, using no less than nine motors! There was also a marvellous presentation by cine photographer Freddie Francis — lighting cameraman on "The Elephant Man" — illustrated with some wonderful clips, plus many other good things — and one or two not quite so good, but as to which these were, I have sworn to maintain an Iago like silence.

But your Editor's main feeling was that of a terrible sense of waste. This was a great and unique occasion on which the committee had obviously laboured long and diligently, and it should have been attended by many, many more than the two hundred or so top institutional and industry figures who were actually there. I, of course, came in on a press pass!

I have always said that the ABTT does wonderfully, considering that it operates on a basically amateur basis, but we have in Britain a theatre supply industry which is strong, healthy and selling successfully all round the world. This industry would, I believe, be happy to support a proper international professional exhibition — but a conference must be held at the same time to allow overseas delegates to 'claim their expenses'. Have I harped on this theme before? Yes, dear reader, I have. But good themes are worth harping on!