

## OVER THE WEIR

Your Editor recently had a very pleasant Sunday, when as well as enjoying an excellent turkey, ham and pâté salad, he gave a slide lecture to the 200 or so delegates from amateur societies in the South of England gathered at the H.Q. of the Teddington Theatre Club hard by Hampton Court Palace.

I was one of a number of speakers covering various aspects of lighting. I dealt with the current technology, and the developments that had led up to it, while other speakers dealt with more "how to do it" aspects of the subject.

### New Recorded Lectures?

This Teddington meeting caused me to remember that our present series of recorded lectures on stage lighting is well out of date\*. (These lectures, for any reader not familiar with them, consist of a series of slides illustrating the particular lighting subject discussed plus a tape cassette containing the actual lecture, with the lecturer's voice saying "next slide, please" at appropriate points.) These lectures can be used by any group of interested people who possess, or can borrow, an ordinary 2 inch x 2 inch standard slide lantern and a tape cassette player. The last lectures were photographed in King Street, and were by the excellent Mr Francis Reid.

Quite a few groups asked for these lectures, and it has occurred to us that there may be a demand for a new series featuring new ideas and the latest equipment as well as how to get the best results from the old faithfuls.

Would any readers who think that a new series of recorded lectures would be of interest to them please drop me a line. If enough of our readers are interested, U.K. or overseas, we will see what we can do.

*\*No longer available.*

## U.S. READERS PLEASE NOTE

The number of our American readers has now risen to the point when it has become rather costly to mail copies of TABS direct from England to them. We are therefore now arranging for our sister company Strand Century Inc. of 5432 W. 102nd Street, Los Angeles, California 90045, Telephone: 213 776 4600 to send out TABS to American readers. All requests to go on the readership list to them, please.

I am also pleased to say that there will in future be articles specially aimed at our North American readers — and, incidentally, we would like to hear from any potential U.S. authors on T.V. or theatre technical topics.



## HANDSOME WORDS FROM A HANDSOME SOURCE

When we decided to restart TABS, and I was fortunate enough to be offered the Editorship, my first thought was to cloak my identity under a nom de plume. I did however, decide to use a photograph and this is the one I selected as being the very image of what a TABS editor should be. Cultured, wealthy, distinguished in mien and what the French call "of a certain age". After all, my predecessors all fitted this description! However, a little test marketing in Brentford revealed that three people had heard of John Barrymore, while one actually recognised him from the picture!

So I reluctantly put the portrait away. A few weeks ago, however,

when reading the very interesting biography of Peter Finch — "Finch, Bloody Finch" by Elaine Dundy, I came across this quotation from John Barrymore about the theatre switchboard operator, written after his famous New York production of Hamlet some time in the late twenties.

"This virtuoso, half-Edison half-Aladdin, hidden at his amazing console should receive the loudest applause, command the largest salary and merit the posthumous statue reared in the park."

It is rather surprising to see the word "console", which I would have thought could only be really applied to the 1936 Strand Light Console and its successors — hardly to the grand master type of machine I imagine Broadway theatres of the period must have had. Can any reader explain this, please?

It is also very surprising to see lighting so highly thought of as early as 1930 even before Harold Ridge and the Cambridge Festival Theatre and even, dare it be said, even before the first issue of TABS.

## REDHEADS HELP DUBLIN POLICE WITH ENQUIRIES

As Joxer Daly says in 'Juno and the Paycock' "So far as OI am concerned, the Polis in Dublin is Null & Void!"

Well, modern equipment is helping to make that slander even less apposite.

The Garda Siochana, or Eire Police Force, have been using our Ianiro Red Head portable high performance halogen units for investigations at the

scenes of crimes. Obviously searching for clues, fingerprinting and scene-of-crime photography are all immensely aided by these remarkable units.

I would have suggested pressing the lit lanterns' bodies hard against suspects to encourage confessions, but these units, like all our range, run so cool that it probably wouldn't work.

## NEW FROM STRAND CENTURY

Here are pictures of the clever "Mantrix" system which caught the Editorial eye at the U.S.I.T.T. Exhibition at Cleveland — see last issue of TABS.

Mantrix is a manual 4 scene preset board designed to operate with Century's CD80 dimmers. It features 8 sub-masters, dipless cross fade (timed or manual), a grand master dimmer control — and how nice it is

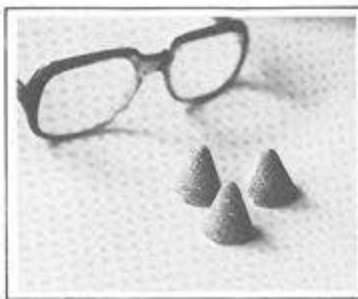
to see the old name brought back, even if for such a mini modern purpose — a black out switch, a matrix pin patch for grouping up to 288 — 2.4kW dimmers to 84 channels.

The CD80 portable dimmer pack containing 12-2.4kW dimmers goes with this control.

Further information available from Strand Century, 20 Bushes Lane, Elmwood Park, New Jersey 07407, or 5432 W. 102nd Street, Los Angeles, California, or Strand Century Ltd., 6520 Northam Drive, Mississauga, Ontario L4V 1H9.



STRAND CENTURY MANTRIX Control Console. Four Scene Preset, Submasters and Matrix Patch. Inset: CD80 PACK Portable Dimmer w/12-2.4KW Dimmers.



## MYSTERY SHOT

What part do these small objects play in the new lanterns? Answer at foot of column.

## STOP PRESS STOP PRESS STOP PRESS

Yet another decision for Galaxy. After the first Galaxy in London's West End, at the Apollo Theatre (see this issue) and the first one in Scotland at the King's Theatre in Edinburgh, we now have news from our Eire Agent, the redoubtable Kevin Bourke, that Ireland's national theatre, the Abbey Theatre in Dublin, have also selected Galaxy. Their system is of very full specification — 240 channels, 2 V.D.U.'s, Floppy disc library storage, Super Riggers Control (memories as well as channels controlled by a hand held unit), Alpha numeric keyboard, stalls control — rehearsal desk, electronic back up system plus the ultimate security of pin patch. There is also a printer and an auto-dump. This is not an old vehicle graveyard, but an arrangement that continuously records and up-dates the lighting as it is designed and recorded, so at any point in a rehearsal all the lighting is safely and automatically recorded on a floppy disc.

England, Scotland and Ireland have now chosen Galaxy. Do I hear good sounds from any Welsh theatre or studio?



Not taken in Germany! Our picture shows the Kings Theatre Edinburgh, acting as hosts during the Festival — a very good inauguration for their new Galaxy.

They are green plastic cones that are put in a vibrator with the die castings to polish them before final assembly into Preludes or Harmonys.