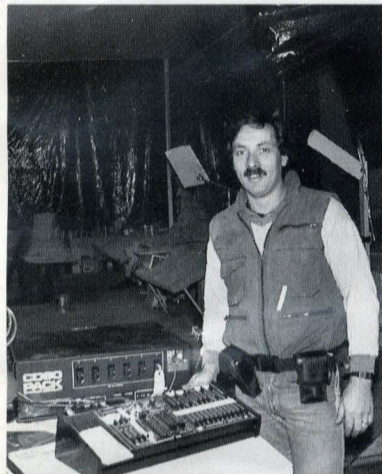


Haven't we all at times felt like taking a shot at the tube? Well, last season in North America many viewers – supposedly all kids – could zap baddies with an interactive 'XT-7 Power Jet Fighter' from the giant Mattel Toy Company. This firm, in conjunction with Toronto's Ventura T.V., has produced the world's first interactive programme (program?) Lest anyone be too concerned that violence may be encouraged, only robot machines can be 'zapped'.

I toured the temporary studio, where Strand and Quartzcolor are very much in evidence, and watched a sequence being shot. I was so impressed that I asked Adrian Goldberg, an ex pat from NW5, about his work among the 'Soldiers of the Future'.



Adrian Goldberg with Mantrix 24 and CD 80 pack.

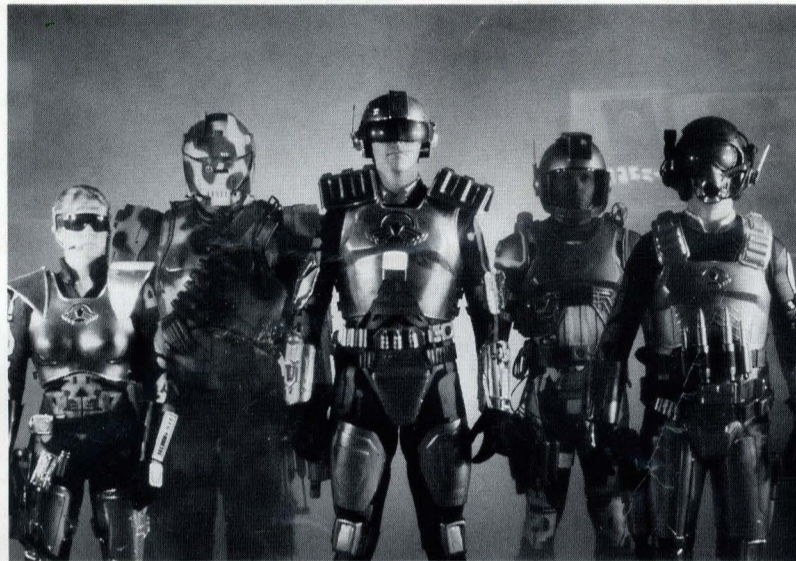
June 1987, after many months of on site planning, saw the commencement of shooting of 'Captain Power and the Soldiers of the Future'. Co-produced by Landmark Productions (U.S.A) and Ventura (Canada) and backed by Mattel, the toy giant, 'Captain Power' heralded the beginning of a new era in family television. Combining live action, motion control, green screen (Matte) production and Computer Generated Images (C.G.I.) the weekly action series is fully interactive with the 'Captain Power' range of toys sold by Mattel.

The building used for the production is a 100,000 sq.ft. former Toronto Transit Commission bus depot. The main area, approximately 500 ft. x 100 ft., was serviced by a suspended grid 30 ft. from the ground at 6'7" centres. At one end of this 'Studio A', an area approximately 200' x 100' was cycled 360° and became known as the Terraform. The balance of Studio A was used to house the other permanent sets including the 'Good Guy's' Power Base and Jumpship, and the 'Bad Guy's' Throne Room. At the far end of Studio A a 40' x 40' Green Screen Cyc was hung that would subsequently be used for all the flying and Matte sequences.

Power, the electrical type, was supplied to Studio A via three 3 phase 600 amp splitter boxes fed by three 225kva

Captain Power

or "Don't Shoot the sheriff when you can blast T.V."



Captain Power and the Soldiers of the Future.

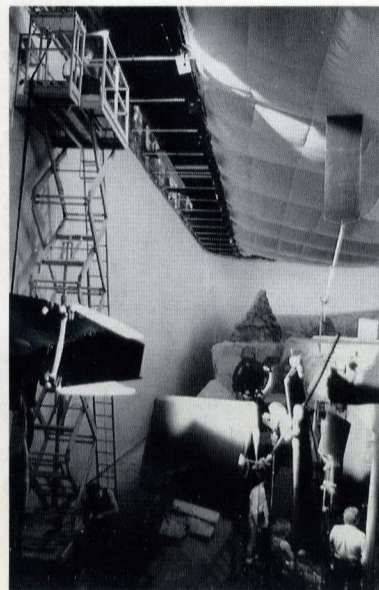


Effects play their part to good effect.

transformers. A fourth transformer fed Studio B and the Miniature's area via three 200amp splitters. The area that became known as Studio B measured approximately 50' x 300' and housed the various single episode sets as well as the model shop and motion control area.

Strand's involvement in the project started early when discussions between the Production and the lighting department, consisting of the Key Gaffer Maris Jansons and the Rigging Gaffer Adrian Goldberg, revealed that the space within the Cyc'd off Terraform was insufficient for the set to be built there. After an additional 20 ft. was added to the length of the Terraform and the grid plot reworked by Mr. Goldberg, the equipment order was placed with Wm. F. White Ltd. of Toronto.

The order consisted of 54 Iris 3 cyc lights, 162 Orion's to be grouped in 3's for the ground row, six 6 x 6K CD 80 packs and a Mantrix 24 channel with electronic patch dimmer board. As the Terraform was divided into three sections, The City, The Forest and The Desert, it was calculated that no more than 50% of the Cyc area would be needed at any one time, hence 36 dimmer outlets feeding the 69 circuits.



Quartzcolor and successful programmes often go together.

The colour selections, made after extensive tests by the D.O.P. Peter Benison and Maris Jansons, were initially selected to be 79 Blue, 21 Amber and 46 Red. Subsequently the red in the groundrow was replaced with Full Blue 50 to effect a 'whiter' daylight background.

The responsibility for the installation of the lighting system was left to Adrian Goldberg and his rigging crew. Although a recent arrival on the film scene, Adrian's extensive knowledge of dimmer systems and their wiring was a result of 5 years in theatre and 6 years with the Global Television Network where, together with assistant Bruce Whiteford, they rewired the main studio and installed a full CD 80 Rack system for the 232, 50 and 20 amp circuits along with a 60 channel Mantrix Memory board.

Around the perimeter of the Terraform each group of 4 Iris 3 cyc units were wired to a 70 amp distribution box from where three (one for each colour) 3 conductor 6

gauge feeds were run to the dimmer packs located at the north-east end of the Terraform. The ground row was run the same way except in groups of 6 instead of 4 due to the lower wattage of the bulbs (1000W vs. 1500W in the cyc's). All the 'Joy' ends of the 6/3 cable were clearly marked and grouped to make repatching as fast as possible.

The acting area of the Terraform was covered with a single silk measuring 127ft. x 67ft. behind which were hung 36, 6kW. space lights. These fixtures were circuited via 6/3 cable to two distribution points in the grid, power for which was run from one of the 600 amp splitters also located at the north-east end of the Terraform.

As shooting progressed certain norms became evident. For instance, after episode 3 the amber (post holocaust) sky was abandoned. The daytime sky's used in the next few episodes were a combination of the two Blue's in the ground row and the 79 Blue in the cyc's. Night time backgrounds were generally the 79 Blue in the ground row kept at a level some 2 stops below the shooting stop of f4.5.

The realism of the skylines for both the Terraform and subsequently the Miniatures area was maintained with the addition of Adrian's Control Lighting (Electro Controls) vintage 1976 Paralipsphere 170's. These variable focus leko's* along with a supply of Rosco designer cloud gobo's kept the sky backgrounds varied and interesting.

After approximately two months shooting on main unit, the Miniature area complete with computerised motion control came on line. The duplication of the sky backgrounds necessitated the purchase of an additional 6 x 6K CD 80 for this area in order to balance the cyc and ground row lights.

By this time the experience of shooting had taught that the Mantrix 24 channel board was not capable of performing some of the effects or the wide level of control being asked of it. Adrian, who had taken over as Key Gaffer after Maris had moved up to become D.O.P. of the 3rd unit, decided to exchange the Mantrix for the new Lightboard M as the main control system and a basic 12 channel Mantrix for the Miniature area.

At the time the 'M' was not available in Canada, however, Strand lent the Production an 'M1'. In spite of some shortcomings the board served well, particularly after a 12 x 2.4kW. CD 80 was purchased to be used in a mobile unit for control of the flashing and chasing lights designed into just about every other set.

The balance of the lighting package was rented from Lightsource, an equipment rental facility in Toronto, who provided the production with laniro 10K, 5K, 2K, 1K, and Mizar fixtures along with 2K Blondes, 1K Red Head's and nook lights.

Not counting the rented cable, over 5.5 kilometres of 6/3 cable was run for the cyc's, ground row and space lights, .75km. for main power runs, 1.5km. for secondary power runs and approximately \$700,000 spent on the total lighting needs of the production, excluding salaries.

With the completion of the first 22 episodes in November 1987 the equipment was put into storage and the sets and building secured until such time as additional episodes are scheduled for production.

*Note for European readers. Leko – a Strand North America Product has become the generic term for a focusing spotlight!

The Welcome Flood

by Nick Perry

I am talking about the flood of orders you have been good enough to unleash on us over this last twelve months.

We thought it was thus time we introduced a few of the team who handle these orders in Strand on behalf of you, our customers.

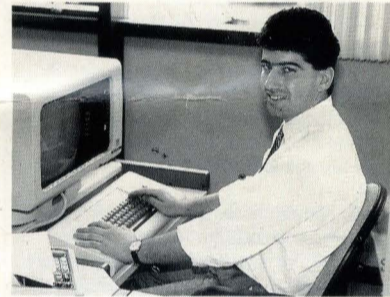
The sales team, with their gleaming teeth and gleaming motor cars are the glamour boys and girls, but now I want to tell you about the support troops who turn the orders into the actual packets, cartons and packing cases that arrive at your studio, theatre or village hall.

We sell many thousands of different items into ninety different countries. Orders arrive by 'phone, post, telex, Fax and, especially for T.V. and film location shoots, by personal callers who frequently arrive in three ton trucks. Last week one of you in this category took away three 12K H.M.Is! We hope to see you again soon, Sir!

All the orders as they arrive have to be interpreted into a format which the computer can understand and the 'invisible items' added. For example, lamps and cables go with lanterns into the theatre market.



Manual labour. Barbara Spratley and Nick Blackman open up some of the morning orders.



The Clever Part – Jose Joao enters the orders on the computer.



Your Ration of Isleworth Air – contained in bubble pack! Jim Innes and David Walsh send forth an ladi.

The judgement of the team has to come into play when offering customers delivery dates on goods not actually in the warehouse. If it was simply a matter of going to the production programme of the Rome, Los Angeles or Kirkcaldy factories all would be simple. But horseshoes and nails come into this. An obscure bought-out spring for a lamp holder could delay a whole production run, so liaison with the factories is a vital part of our job.

And now to the word that makes many a company tremble – Export! But for Strand this means nearly seventy per cent of our sales, so shipping, export documents, letters of credit and the odd ferry strike constitute the day to day story of the lives of our Sales Co-Ordinators. They are all young and energetic and they need to be. So far I have spoken about life on the Bridge and on the deck – now let us descend to the hold. (Actually the Warehouse is on the ground floor alongside the offices, but the Editor said 'use picturesque language').

Do you realise, dear overseas reader, that with every beautifully packed Strand product you receive a small but life enhancing cubic inch of good Isleworth air? We use miles of bubble pack, so if you care to pierce the odd bubble you could actually breathe the gentle airs of Middlesex in your own desert or tundra. Just one extra benefit of purchasing the world's best theatre and studio lighting.



Motorized Chess on Broadway

Recently the Broadway version of the London musical 'Chess' opened. Lighting designer David Hersey, decided to use automated fixtures for the majority of the main lighting. A total of 36 Parscans and 45 Parscrollers, controlled by a Taskmaster console, are used by the production.

The set is a dozen triangular columns of 2 sizes. Each column spins and moves about the stage to create the various scenes. Because the set moves so freely, it was decided to use Parscans which are refocused and recoloured for each scene rather than hang an extensive range of dedicated instruments to light the many areas. The result is fewer lights, a simpler set-up and better dynamic control.

Automated fixtures are not just for effects anymore. More and more, designers are starting to realize the potential of these fixtures. Strand is proud to be supplying equipment for innovative lighting designers. 'Chess' won't be the last Broadway show to take advantage of the flexibility and savings of automated fixtures, it is a first.

Strand Employees Climb To Success



Sixteen Members of Strand Lighting Hillwalking Club at Kirkcaldy successfully climbed An Socach, a Munro mountain in the eastern Highlands of Scotland as part of a Mass charity climb named 'Boots Across Scotland'.

More than 2200 people took part in the May Day Mountain Marathon, the aim being to have climbers on the summits of 277 'Munro' mountains (Scottish peaks over 3000 feet) at 1 p.m. The object of the exercise was to raise £20,000 for charities related to climbing activities, namely, Stobhill Hospital, Glasgow for life saving equipment Glencoe Mountain Rescue Team for Communications equipment and to set up a charitable Trust for injured climbers.

The sponsored event has been hailed as a triumph, already £56,000 has been collected and while money is still coming

in, it is expected that more than treble the target sum will be achieved.

Strand employees from Kirkcaldy and Isleworth made generous contributions to the project, as well as those that participated in the event.

Strand's successes are not confined to the Theatre and Studio Lighting business.

Strand employees who took part were:
Ann Dryburgh
Albert Duthie
Robert Brown
Jim Houston
Joyce Henderson
Peter McIntosh
Linda Martin
Bill Guthrie
George Paterson