

The basic material today is polyether foam. Before my readers' eyes roll up in horror let me make it clear that this is not the kind of foam seen in large slabs of hideous yellow or poisonous pink on market stalls bearing a scrawled notice "Ideal for the kid's bed" — our material is the proper thing, cold cured and moulded for the particular chair.

There is another even more important aspect — the cold curing process which we use forms a "skin" on the outside. This fact, which can be so disastrous in milk puddings is actually a very real benefit in plastic foam technology. This is because wear, which is caused by friction between the covering and the foam, does not lead to pieces of foam becoming detached. This could happen over the years with non-skin material.

To provide the utmost in comfort the moulded foam in the seat actually rests on the diaphragm of strong rubberised material. In some chairs in which the Editorial person has rested by the end of an evening one has become all too aware that one has effectively "sat through" the resilience of the on to and the plywood under-tray found in some seats has been all too easily detected. Hence the use of this resilient material for the Horizon seat base.

I suppose the single factor that must immediately differentiate the auditorium chair from every other kind of chair is its tippability. Who has not suffered in a theatre from the sounds of seats being banged upright by early arrivals expressing their annoyance at being disturbed by latecomers? Well, in our Horizon range this has been overcome by arranging that the buffers are of nylon instead of rubber. They last indefinitely. A tempered coil spring replaces the eight pounds of cast iron used in former days to take care of the actual tipping. Incidentally, we arranged for this tipping spring to be tested by undergoing a quarter of a million actions! It didn't fail, but we lost patience.

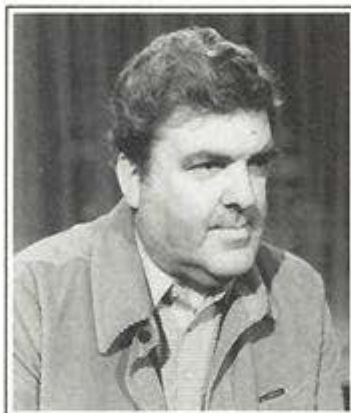
So far as covering is concerned the choice is almost infinite. Tweed, moquette, even leather — all are available.

So much of the Seating factory's business is now overseas that a lot of attention has had to be given to problems of installation abroad. We have sought to make this as easy as possible by supplying jigs with each job so that the standards can be fixed, while emulsion paint is being slapped around, and the seats, backs and armrests installed at the last moment. Following the same philosophy, should a seat or an arm pad be damaged it can actually be changed by an usherette who can read a simple instruction card!

Rightly considered, the Horizon chair is another example of technology entering the technical show business equipment world. Each single seat is not perhaps, in itself, an example of advanced technology when compared to a lighting memory system or to a film projector. But the advantages, both in economy and in use, that the application of new technology to the comfort of the audience, be it in the most West End of theatres or the most suburban of film clubs, adds a real benefit to the comfort that will bring back audiences again — and again — and again.

After all, we know the Horizon can tip up 250,000 times!

LIGHTING AT A CBC LOCAL STATION



by John Davies
John Davies joined TWW Ltd. as a trainee cameraman at the start of their ITV service in 1958.

He left for the CBC in Vancouver B.C. Canada as cameraman but returned to TWW with the opening of their Bristol studios and mobile unit. Travelled extensively with that unit and eventually joined the staff of KBHK — TV in San Francisco, California.

This was followed by five years at the ILEA ETV Service in London U.K. as Vision Supervisor.

In summer of 1975 he returned to Canada with his family and joined the CBC in Calgary prior to the opening of their new TV operation as Lighting Director, eventually becoming Technical Producer.

John is a member of the Society of Television Lighting Directors and of the Royal Television Society.

CALGARY, Alberta home of the world famous Stampede, close to the Rocky Mountains and boom city of 600,000 with 2,000 people arriving monthly. Many of these residents will be watching the Canadian Broadcasting Corporation television station which itself is a relative newcomer, having arrived on the scene September 5, 1975.

CBC Calgary is a local station on the network, receiving its signal by way of satellite from Toronto with a videotaped time delay of two hours.

The local T.V. situation is a very competitive one, there are two local

private stations and four U.S. stations available via cable to which the majority of people subscribe.

The studio centre is purpose built, and facilities include a 75' x 50' studio, a mobile unit built for the Montreal Olympics, 1 camera mobile, electronic news gathering and film production unit.

The production emphasis in the studio has been on News and Information programming, while the mobile unit is involved with many networked sporting events.

The grid is of the fixed type, the walkway 14ft above the studio floor doubles as a cable duct for supplying power to the 202 2kW outlets, 18 5kW outlets are wall mounted at floor level. These are fed from a patch panel from where they can be assigned to 40 Dimmers and 5 Non-Dim circuits. Thirty-two of the 12kW Dimmers are assigned to a memory console.

It was decided in 1975 to break new ground for the CBC and equip Calgary entirely with laniro Pole operated luminaires. The complement consists of 20-2k Castors 30-1k Polaris, 11-3k Antares, 13 Iris 3 and 3 Iris 1 Cyclorama units. This will, with future purchases, provide a virtual saturation rig.

The decision to go to laniro pole operation proved correct and other CBC locations have since followed our lead.

Following the success in the studio, laniro pole operation was also decided upon for outside broadcast use. Addi-

In 1980 a National (Ice) Hockey team moved to Calgary. The existing ice arena is small with only 6,800 seats and low roof. It was my task to make the necessary technical arrangements for the televising of these games.

Permanent audio and video lines were installed from the mobile parking area to the various locations such as studio and commentators box. The existing PAR 64 units never had to face the stringent demands of network hockey games which would also be fed to U.S. locations. Even with modern day cameras and lenses, insufficient light at the ice level was a known fact.

With a new arena promised and now under construction for the 1988 Winter Olympics to be held in Calgary, there was an understandable reluctance by the arena management, television authorities and the Hockey Club to install a completely new lighting system.

Only two weeks away from television coverage of the first game and the arena management accepted my suggestion that they purchase seven 2500 watt laniro HMI's. These could enable us to obtain the close-ups demanded by the production staff.

With excellent support from the Strand Century agents MacPhon Industries in Calgary these units were delivered and installed hours before the teams walked onto the ice.

The existing PAR 64's, which were all on the camera side of the ice, remain but are now supplemented by 5 of the HMI's. The remaining two, plus 6



"CBC Calgary". A Calgary Philharmonic Christmas Concert — Quartzcolor laniro pole-operated 2kW Castors on Genie towers.

tional Polaris and Castors were purchased and successfully used with "Genie" towers and a Strand 12 Dimmer Touring Pack, added for that extra versatility.

Careful thought went into this choice of equipment bearing in mind the limited manpower in a station of our size. Pole operation and the "Genie" tower has proved beyond doubt to be a formidable combination.

Our last Calgary Philharmonic Christmas Concert recorded on location as a stereo simulcast with our sister radio station is a good example. The "Genie" towers were put in place, the laniro pole operated Castors were suspended from the cross bars, CO₂ applied to the towers to provide elevation to the required height, then all lighting adjustments made via pole operation.

Committed to this efficient method of operation we also purchased our laniro 575 and 1200 watt HMI's in the pole operation configuration.

PAR 64's were installed on the opposite side of the arena to soften shadows, provide backlight and of course provide some frontal light for the spectators on that side who would otherwise see Hockey players as beautiful silhouettes!

These HMI's are, at the time of writing, more than halfway through their second hockey season and are used for numerous other events too. Their performance has been excellent and are used without any colour correction.

The studio for intermission host and interviews is a former dressing room and for this we use Barricuda poles as supports for laniro 650 and 1000 watt lanebeams.

As a local station we at CBC Calgary believe that with limited manpower and suitable choice of equipment we have achieved some measure of success in the lighting field and are prepared to adapt to any new methods that are available to us.