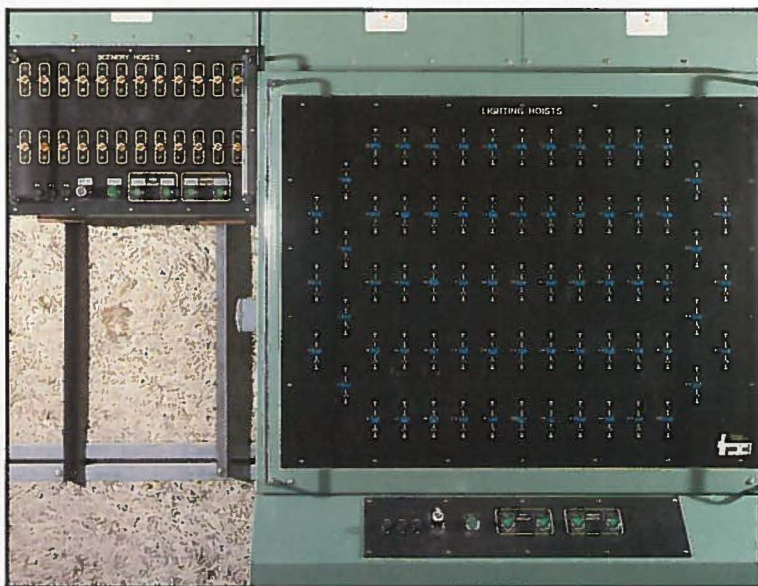


◀ Studio 1 ▲ Control Room Studio 2 ▼ Hoist Control Panel



# ACCOMMODATION

Kg, with an average length of 3m. The ends of adjacent hoist bars are positioned as close as possible without interference by vertical movement of luminaires on each hoist, and the space between the rows of hoists is 1.5m. This space is chosen to give good overall light levels using luminaires up to 5 kW. In some instances in Studio 1 scenery hooks can be dropped between the rows. The vertical movement of the lighting hoists is controlled from a switch panel mounted on the studio wall, laid out in a geographic pattern relating to the position of each hoist in the Studio plan.

The operational advantages of the self-climbing hoists are chiefly that of full control from the studio floor and the availability of the winch, gears, motor and safety devices at floor level for maintenance purposes. The Telestage self-climbing hoist uses spheroid-gears which are self sustaining and need no braking system. There are two twin winch drums reeling two independent cables at both ends of the hoist, each cable having its own

overload and slackwire protection. All hoists have four 5 kW outlet sockets, three are hard wired back to their individual dimmers, while the fourth is normally switched with a cyclorama light circuit. On each bar there are two trollies and a 4.3m drop pantograph to give variations in height different to that of the hoist bar. For Studio 1 there are socket outlets for speakers and monitors on selected hoists in addition to the normal lighting sockets.

Studio 2 has 34 lighting hoists while Studio 1 has 69 hoists. In addition there are tracks and winched bars for cyclorama lighting which avoids using the lighting hoists for this purpose. An under gantry track is provided in both studios, fitted with trollies and pantographs to give additional lighting positions, and there are additional clamps which can fix to the gantry rails and take standard luminaire spigot sockets. In the audience area two winched bars are provided above the seating with sockets for 6-5 kW luminaires on each bar.

The lighting control and dimming systems for each studio are virtually identical, offering advantages with regard to spares and maintenance.

For Studio 1, the system comprises a 360-way Galaxy desk unit giving 166 average memories, and a very flexible and powerful control system. The unit has been specially tailored to incorporate talkback and other communication facilities. It features a lift-out back-up flash and fader unit which works in conjunction with a wall mounted pin patch unit.

The desk unit has been built into the lighting and vision control console, in front of the main monitor stack.

The desk for Studio 2 is a 192 channel 123 memory Galaxy, with a 240 way pin patch unit and incorporates identical features to Studio 1. In addition, both Galaxys are equipped with hand held remote control units for use in the studio, to call up single circuits, or memories whilst rigging, without using the main desk.

Both desks drive "Permuss"

dimmers, of 5 kW and 10 kW capacity, arranged in racks of 24, in a common dimmer room on the second floor. The dimmers are front access, plug connectable hard-fired thyristor units, with 302 for Studio 1 and 164 for Studio 2. This is a generous provision, but in addition, the electrical distribution offers further flexibility. The less frequently used circuits have been switched wherever possible to utilise the facilities to the fullest so that floor and gantry can both offer a large number of socket outlets. The socket numbering system has been carefully devised in relation to the hoists so that the console operator can identify the hoist and the socket position on the hoist by reading the number of the socket.

The luminaire complement consists of a basic rig of pole-operated dual source double-ended units, in a new format for the makers, Quartzcolor. The design, called the Giano, combines the proven performance of the compact 250mm diameter Fresnel lens for hard "key" lighting using a dual wattage 1 1/4 / 2 1/2 3/4 kW lamp, with a very superior newly designed softlight using 4 x 1 1/4 kW linear lamps, switchable in pairs.

The "soft" end can either be used with an eggcrate as a conventional symmetrical soft source giving an intensity and smoothness without equal, or it can provide a substantially even intensity to an approaching subject over a travel of 6 metres. The dual source luminaire gives the flexibility of the usual double-ended type of unit, but is far less vulnerable to lamp failure.

The basic rig is augmented by Iris 4 and Iris 2 compartmented cyclorama lights with Pallas 4 gyro-rows, and there is a useful pool of 5, 2 + 1 kW Fresnels, additional 5 kW softs, 2 kW Profile Spots and 'Par' lights, and all the usual accessories.

The electrical installation of the production lighting was carried out by Strand's Electrical Contracts Department. All power circuits have been run in metal trunking or conduits to BS 4343 sockets. The success of the whole lighting operation depended largely on skill and experience of the Contracts Department correctly interpreting the requirements of the other two Rank Divisions, and producing a complete lighting package. The orderly appearance of the dimmer room reflects this competence.

Since its opening in November 1983, the Studio has been refreshingly busy, with both recording sessions and some live programmes networked on to Channel 4, via the microwave link on the top of the building direct to the Post Office Tower. With its facilities, location and a realistic pricing policy, the two infants stand a very good chance of growing strongly - and keeping fit - to a ripe old age. ■