

# Lights!

SPRING 1996 VOL.6 ISSUE 2

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# Exciting **NEW** Products

Now available throughout the world...

## **SUPERNOVA 200i**

Strands smallest HMI fresnel with powerful performance and integral electronic ballast



## **PREMIERE NETWORK MANAGER**

Application software package for on-line lighting management in a wide variety of entertainment, commercial and domestic situations.



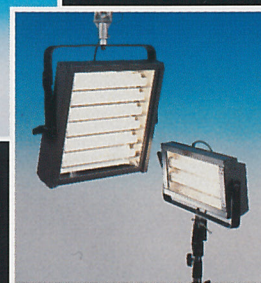
## **TOCCATA EP**

Improved effects projector with extended range of effects.



## **VIDEOLUX**

A comprehensive range of low energy high efficiency soft-lights for television studios.



## **PORTABLE LIGHTING KITS**

A range of portable lighting kits to suit a variety of needs. Comprising the tried and tested Quartz-color Blondes & Redheads. Kits include the new and versatile Bambino 650 focusing Fresnel as well as the popular Reporterlight range.



## **STRAND 430/530/550 CONSOLES**

Increased capacity and functionality continues the new generation of unique control capability.



## **SN100**

Micro processor based Ethernet device to allow Strand 430/530/550 control consoles to access remote locations.



## **NEW SOFTWARE**

Enhanced operating software for the GSX, LBX, Strand 430/530/550 consoles including the control of automated fixtures.

...ask your Strand distributor for details

# Introduction

**W**elcome to the first issue of **LIGHTS!** in 1996. You will notice that the magazine has a new look, we think a brighter look, not only in layout but in content.

Our editorial coverage is far reaching in both subject and geography. We feature a theatrical development in South-east Asia, and a seat of learning in North-west England. We also show how Strand is serving one of the fastest growing leisure industries in the world - cruising.

From North America comes news of large numbers of Lekos performing in a world of "sin bins" and "slam-dunks", a Premiere lighting control system lighting the Presidential Christmas Tree and the contributions of a 530 control console to the celebrations in Times Square on New Years Eve.

**LIGHTS!** also travels to Bristol, along Britain's M4 Motorway, for an animated discussion about lighting, the winning of Oscars and hears about a couple of very strange characters.

All in all a mixed bag, much like the industry we serve, exciting, colourful, varied, unusual, never dull, and extremely international.

We welcome your comments as well as suggestions for the content of future issues, and of course hope you will enjoy this Spring issue of **LIGHTS!**

#### Editorial Board:

Chris Waldron (*Chairman*)

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#### Editorial Consultant:

Brian Hartley

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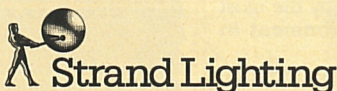
Strand Lighting Limited, Grant Way,  
Isleworth, Middlesex TW7 5QD, England.  
Telephone: 0181 560 3171  
Fax: 0181 568 2103

Strand Lighting Inc. 18111 South Santa Fe  
Avenue, Rancho Dominguez, CA 90224 USA  
Telephone: 310 637 7500  
Fax: 310 632 5519

Strand Lighting (Asia) Ltd, 7/F Corporation  
Square, 8 Lam Lok Street, Kowloon Bay,  
Hong Kong.  
Telephone: 852 2757 3033  
Fax: 852 2757 1767

World Wide Web Site -  
<http://www.strandlight.com>

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## Lights!

incorporating TABS

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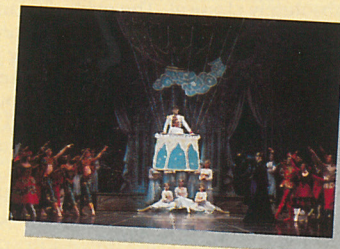


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Lighting the "Elephant"  
Regional comment.

Cover picture:  
New Year in Times Square.  
Photograph by Jerry Driendl

**F**or more than thirty years Liverpool has had one over-riding claim to fame. For lovers of British "pop" music world-wide it is the city that gave birth to a raucous, gritty rock sound that was, and still is "the Liverpool Sound"... in essence personified by John, Paul, George and Ringo, otherwise known as The Beatles.

Their music recognises no age gap. Today, younger generations "discover" it while older generations continue to covet it as their own. It has been arranged in a variety of ways to cater for every musical appetite from pure pop to absolutely classical. The explosive, unique style has never been equalled, anywhere. In this *LIGHTS!* special feature we show the happy results when a former pupil, and former Beatle, goes back to his roots and joins a group of dedicated people committed to a new generation of entertainers. The temptation to draw comparisons to "FAME!" can be understood but as our story explains this project is about far more than a group of people who want to dance.

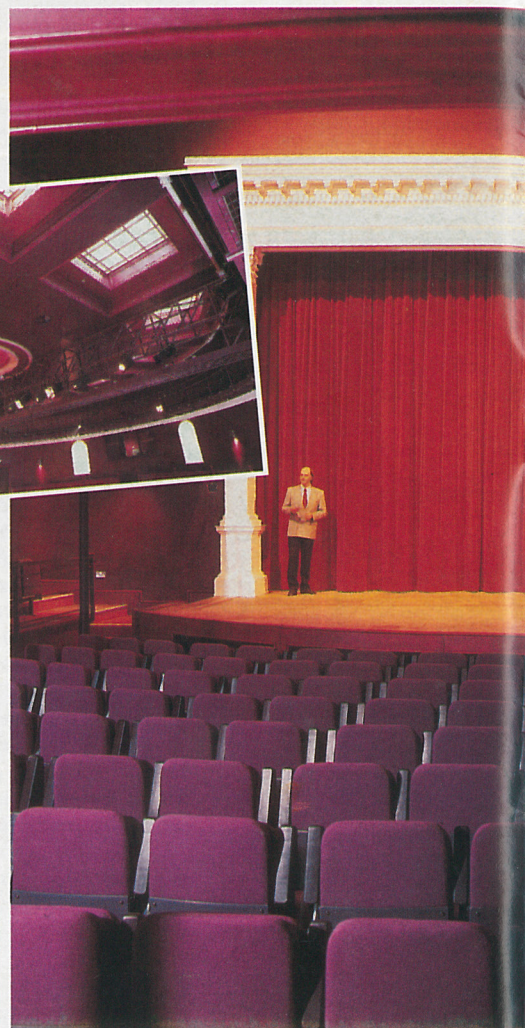
The Liverpool Institute and School of Art opened in 1825. It would finally close its doors in 1985 ending its days as a boy's school. However it was a school that could boast amongst its former students two members of the "Fab Four"...George Harrison and Paul McCartney.

Four years after the closure independent approaches were made to the Schools Performing Arts Trust by Paul and the Liverpool City Council. The intent was to create a performing arts centre that would be recognised as a seat of learning. It would teach the knowledge, understanding and skills entertainers, administrators, designers, technicians and managers would require, to pursue chosen careers in the world of entertainment. It would breed the competitive "edge" necessary for success at all levels.

yellow brick road would be success, achieved after a 15 year journey. As Mark would write in his inaugural notes in January of this year, to the projects many supporters, "You have donated to a dream, and, by making that donation, have made a dream come true."

With money from the Department of the Environment, the European Regional Development Trust, the National Lottery, the private sector and a generous amount donated by Paul himself, much of it from the "Let it be Liverpool" Concert in mid 1990, a start was made. By January this year all was ready. The Liverpool Institute for the Performing Arts was ready to receive students.

**Liverpool, situated on the River Mersey in the north-west of England, has many claims to fame. For 19th century immigrants going to the New World Liverpool would be the last memory of "the old country". For others it is remembered as a great commercial port from the days of "Empire". Since 1892 it has been home to one of Europe's most successful soccer clubs. It is a proud city that is an integral part of the social and economic life of Great Britain.**



# Liverpool's sound investment in

The project required a dynamic partnership. Such a partnership was forged between Paul McCartney, who would become Lead Patron of a group that resembled a "Who's Who" of some of the greatest names in show business today, and Mark Featherstone-Witty (of the Trust) who would become Chief Executive. From the world of music Andre Previn, John Dankworth, Vangelis and Ronnie Scott joined film producer Sir David Puttnam together with actors Paul Schofield and Joan Plowright (Lady Olivier), entrepreneur Richard Branson, comedienne Victoria Wood, theatrical producer Sir Cameron Mackintosh and musical director George Martin. Just a few in very distinguished company.

The project would not be easy. It would have no ingredients of a "Hollywood Musical". For the Mickeys and Judys of Liverpool it would not come to pass overnight, there was a long way to go. But at the end of this particular

The school is centred on three principles. The first is a need to train versatile performers. Secondly to provide training in the popular music industry. Third is the need to provide the business skills that allow for survival and prosperity of entertainers and managers alike. Happily this knowledge is present in Liverpool under one roof.

By the end of last year almost 200 students were already in place. They came from eleven different countries representing seven performing or production crafts. They, and those students who follow will enjoy the most advanced and specialised environment in which to learn their craft.

The 550 seat Paul McCartney Auditorium, the 200 seat Studio Theatre, and two rehearsal studios provided an exciting challenge for David Collier of our Lancashire Main Distributor ASG Stage Products. The photographs on these pages show beyond

any doubt that this fine old building has come to life to serve a new generation. For Strand Lighting this was a prestigious project, supplying luminaires, dimmers and control consoles to ASG for the key production areas of the institute as well as architectural and house lighting throughout the building. ●

*The following equipment was supplied to the Liverpool Institute for the Performing Arts by ASG Stage Products, Strand Lighting Ltd's Main Distributor, Ashton-in-Makersfield, Lancashire, England. Project Director David Collier.*

*Photographs courtesy of Lighting & Sound International.*



## PAUL MCCARTNEY AUDITORIUM:

### Luminaires:

- 33 Cantata PC
  - 12 Cantata 18/32 Zoom Profile
  - 14 Cantata 26/44 Zoom Profile
  - 15 Coda 1000w Floodlights
  - 2 Solo CSI/CID Followspots
- with Mechanical Dimming Shutters and 6-way Colour magazines.

### Control (Theatre):

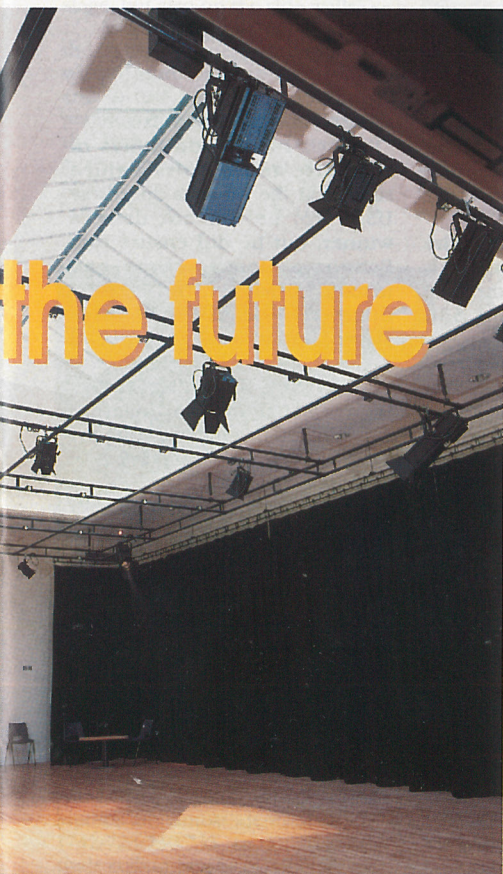
430 Memory Control Console with Genius Plus operating software supporting 150 channels and Tracker application software for automated luminaire control. The console is installed with 2 colour monitors, a mini-keyboard and a Focus Remote.

### Dimming :

- 5 LD90 dimmer racks each with 24 x 2.5kW dimmers.
- 1 Customised LD90 rack with 24 x 10A non-dim contactors.
- 2 dimmers allocated for house lights.
- 3 Multidim 32A dimmers.

### Control (House):

- 1 Outlook 3-Channel Master Station.



(Main above) Rich velvet hues are the hallmark of the Paul McCartney Auditorium which seats an audience of 550.

(Inset above) The curved and main lighting bridges which compliment the rooflights rather than detract from them.

(Far left) The elegant reception area of the Institute reflecting the ambience of a bygone age.

(Left) The vacant rehearsal room awaits the performers of the future.

## DANCE AUDITORIUM/ STUDIO THEATRE:

### Luminaires:

- 2 Cantata 18/32 Zoom Profile
- 2 Cantata 26/44 Zoom Profile
- 12 Prelude PC
- 4 Prelude F
- 4 Coda 500/4 Floodlight
- 4 Prelude 16/30 Variable Profile
- 4 Prelude 28/40 Variable Profile.

### Control (Theatre):

LBX Memory + Manual Control Console, with 14" Monitor.

125 Channel Genius Operating Software together with Kaleidoscope application software for operation of special effects and colour scrollers and Communiqué application software to extend Genius to operate with other DMX consoles, remote controls and 'event' controllers.

### Control (House):

- 2 Outlook 8-Pre-set Remote Stations.

### Dimming (Theatre):

- 3 LD90 dimmer racks with 24 x 2.5kW dimmers.
- House lights allocated from above.

## REHEARSAL STUDIOS:

### Two Studios each containing:

### Luminaires:

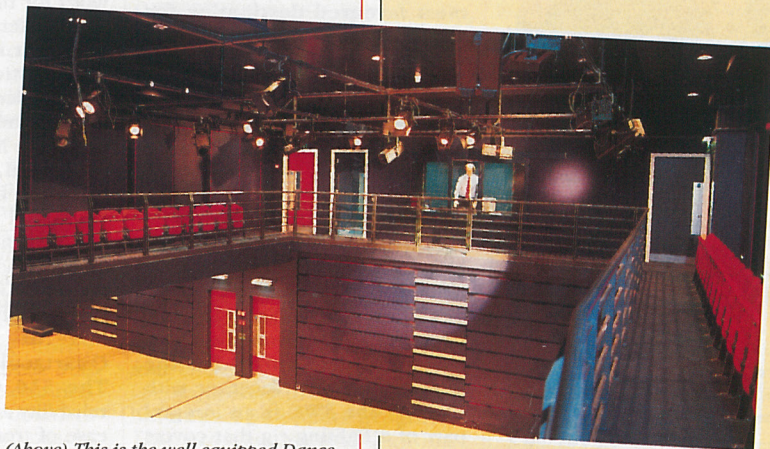
- 2 Cantata F
- 2 Cantata 18/32 Zoom Profile
- 2 Cantata 26/44 Zoom Profile
- 6 Prelude PC
- 2 Prelude 16/30 Variable Profile
- 2 Prelude 28/44 Variable Profile.

### Control:

LX 24-Channel 2-preset portable Manual Control Desk.  
DMX link to remote control facility to allow for future update.

### Dimming:

- 4 Act 6+ dimmer packs with 6x10A dimmers.



(Above) This is the well-equipped Dance and Studio Theatre.



# Advanced Dimming for Boston Ballet



artistic integrity of a production, because of technical problems, is not an option.

For Phil Jordan, the Ballet's Director of Production, as well as his lighting production staff, the CD80SV with the Reporter option was essential to the coming season. Bruce and Phil collectively concurred at the end of the meeting that these were the racks for the Ballet. They would give added dimensions not to be found in any other dimming system in the industry. The ease with which the racks are able to report any potential error is remarkable. That they can do so for any of the 500 lighting fixtures, spread across 480 dimmer circuits is exceptional.

The Boston Ballet performs the 26-week season at the prestigious Wang Centre in Boston, Massachusetts. The 3,800 seat theatre with its

enlarged stage house, is a perfect location for the company's sumptuous productions. Founded in 1963 by E. Virginia Williams it was the first professional repertory ballet company in New England. The company is now under the dynamic leadership of Artistic Director Bruce Marks, who joined the Boston Ballet in 1985. He watches over a total of 44 dancers. There is a year round administrative staff.

The Ballet is committed to maintaining a repertoire that combines timeless classics such as *The Nutcracker* and *Swan Lake* with the imaginative visions of today's most innovative choreographers. The company is dedicated to presenting dance that educates and enriches the human experience. ●

*Photography by Jennifer Lester.*

## The Bill of Materials comprised

5 CD80SV Full Rolling Racks with 240 2.4kw Dual Reporting Modules, Control Receptacles, 400A Input feed panels with Camlock, 3-phase Disconnect and Load Patch Panels.

**W**hen Bruce Barbieri President and CEO of B.N. Productions, Inc. had to supply his company's largest customer the industry's most technologically advanced dimming system there was no hesitation. Bruce was confident that the Strand Lighting CD80 Supervisor Rolling Rack, with digital electronics, was the answer.

At the annual pre-season meeting at B.N. Production's studio the customer was given a demonstration of the new rack. The customer was very impressed. They knew that with the addition of five of these unique rolling racks to B.N.'s rental inventory they could look forward with confidence to a gruelling 26-week season. When you are the Boston Ballet, fourth largest in the United States, confidence is the key. Jeopardising the

**W**ith theme parks and film studios abounding the state of Florida provides strong competition for the attractions of Southern California. The area around the City of Orlando has become a mecca for tourists, not only from North America, but from all over the world. It is certainly a most favoured destination for many European countries. Recently Florida has been the destination for several shipments of Strand products. They should feel right at home since there is a considerable amount already there!

For Universal's "A Day in the Park with Barney" attraction, based on the popular character from US children's television, designer Norm Schwab and Universal's Mike Esmonde chose System Wide Control for the interactive areas. Together with CD80SV the SWC is an integral part of a lighting rig that covers the preshow, main show and interactive areas of the attraction.

Tony Peugh produced and Mike was the local co-ordinator for the lighting on the project. Murphy Lighting Systems, (Chris Murphy) supplied the equipment.

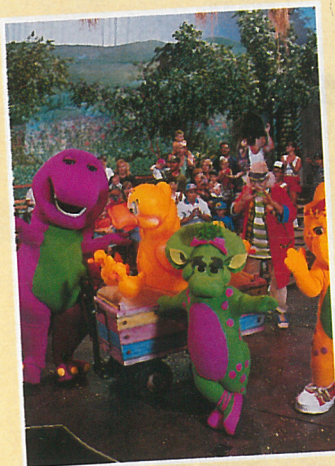
Mike Esmonde was also in the thick of the action along with Chris Murphy for yet another installation of a Strand 530 Control Console.

Action was the operative word for this particular Universal project, Terminator II 3-D. Fans of muscular Arnie S will need no introduction to the delights of this particular attraction. Those who do not know what it is all about are invited to hop a plane, or if local, take a drive out on Interstate 4! **LIGHTS!** is not about to reveal any secrets of this Stephen Bickford designed piece of excitement. We can reveal that the 530 is joined by CD80SV with Reporter functions as well as a mix of Lekos, Altos and Quartzcolor Pollux fresnels. The 530 was chosen for its reliability and flexibility, as well as ease of troubleshooting. Also the capabilities of the board to interface with moving lights and

show control were a key factor.

Chris likes to do things in triplicate and reports a third success at the Daytona Speedway USA. No, he did not drive a winner, but he did ensure that Economy Electric chose and installed a winner, the CD80SV dimmer. The CD80SV uses Microcontrol to light special events in the public areas, theatre and exhibits. The designer was Robert Laughlin, who together with consulting engineer Anthony Scroggs, approved the choice of Strand equipment.

Florida is just one example of the daily successes being recorded by Strand equipment. All over the United States more and more facilities are learning that equipment that is Strand-built does the job. From the most sophisticated rigs, to a 12-channel controller and a small pack with half-a-dozen luminaires, the successes continue. And as goes the US so does the rest of the world. ●



## down South

Barney the Dinosaur (left), with buddies Baby Bop and BJ on stage for a fun-filled sing-along, clap-along song and dance experience.

*Photograph courtesy of Universal Studios, Florida.*

(Right) Gaudi Dancers galvanise into action.

(Below) Strand Consoles and Gaudi Lighting crew Sasha Pabrmann, Gaspa Savic (seated) and Horst Wipper.



# German Successes

**B**abelsberg Film Studios near Berlin and the Euro Music Hall in Aldorf have both been completely equipped by Strand Lighting.

The Euro Music Hall, formerly the Alsdorf Stadthalle, has been equipped with the most up-to-date production equipment since being completely rebuilt as the venue for the musical "Gaudi". The famous buildings designed by the architect Gaudi are artistically enhanced with 6 Pani projectors which project, not only on the stage, but also on the side walls.

As for the lighting equipment: the facility is generously equipped with Strand Lighting technology and includes several innovations planned by Horst Wipper, head of the lighting division, together with lighting designer Wieland Müller-Haslinger from Munich. One of the special features is

that the control data for the lighting setup is sent via EtherNet.

This data distribution has many advantages which make this type of lighting control safer, more efficient, and easier to handle. Horst Wipper quoted a few examples of this, "During the performance we only require one console operator. However, for safety reasons there is always an emergency console in the control cabin - a precautionary measure we adhere to. For us, the next step is to only have one console standing here, with the backup provided by a PC. Although a PC doesn't have the DMX outputs and midi ports we need, a PC can load network cards and software and be used to create an online PC connection. This can be done extremely easily if one uses an EtherNet system. The new Networker 1.4 software installed here, can do all of this already

and made it possible for us to change over to one console operation. A network is needed because the dimmer signals are transmitted via EtherNet and must be reconverted into DMX for the equipment which cannot currently be networked. In principle, this also means that one could operate a show with a notebook and a network card via an SN 100 interface. If you take this a stage further, you could even do this remotely via ISDN".

The network in the "Gaudi" Musical Theatre is designed so that the lighting equipment such as lighting console, dimmers and spotlights can be connected to a PC network. The 530 control console uses the "Networker" software from Strand to send a DMX signal to the SN100 interface, from where it is converted into the EtherNet protocol, distributed via a simple

coaxial cable, and reconverted into DMX near the user by another SN 100. A vital factor in this process is keeping the DMX connections as short as possible, because this protocol is the bottleneck which limits the speeds and volumes of data which can be transmitted.

In addition to other spotlights and dimmers, Strand Lighting also supplied the Hyperbeam multi-function spotlights for "Gaudi". The Hyperbeam has nine fixed, plus four rotating gobos, a variable stroboscope function, as well as a motorised focus, iris, and dimmer. In addition, there is also a multiple prism and a frost filter. A very important feature - particularly for theatre applications - is the fact that the fan speed can be remotely controlled. This allows the background noise from the mirror scanners to be reduced during quiet passages in the performance. ●



Four new studios have been commissioned in the Babelsberg TV Centre near Berlin, operated by a company managed by Bernhard Nowak. The company shareholders are Studio Hamburg, Studio Babelsberg, and Ostdeutscher Rundfunk Brandenburg. The four air conditioned studios are almost identical in size (742/723/730/735 sq.m), and with their ceiling height of 12.6 m, are

perfectly suited for shows, soap operas and television plays. Studios 1 and 2 are already running and are used for the soap "Gute Zeiten, schlechte Zeiten" (Good Times, Bad Times).

A major studio with a total area of 1500 sq.meters can be created by joining two single studios together.

The complete studio lighting installation including luminaires, suspension, dimming and control was supplied by Strand Lighting as was a similarly designed complex for the Magic Media Company in Hürth on the outskirts of Cologne. Each studio is installed with 82 self climbing hoists with programmable control. 108 channels of 6kW and 252 channels of 3kW EC90 SV digital dimmers and a Strand 530 control console along with a comprehensive variety of spotlights including

Polaris 1kW fresnels, Castor 2kW fresnels and Arturo Softlights.

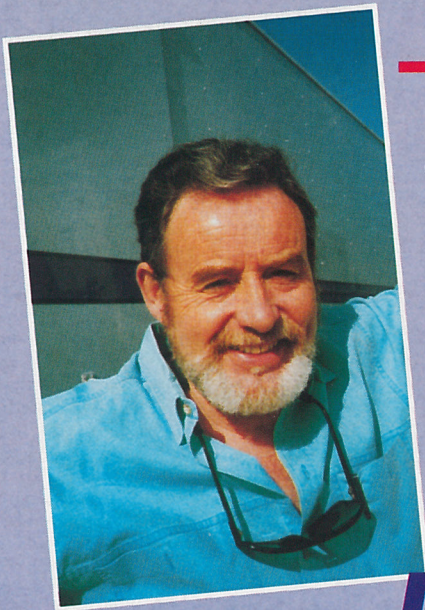
To speed up operation with a minimum number of staff, the picture and lighting direction are concentrated in one room. There are also peripheral lighting mixers in the studio.

The 530 control console used in the studio complex are the latest Pentium processor models, they are custom loaded with various packages of Strand software titles. The basic software is Genius Plus with up to 1500 channels and 500 attributes. The 530 gives the operator 24 submasters and 6 supermasters (submasters with a special master function). Other control units include a trackerball and four encoders. The basic software is supplemented by the Kaleidoscope effects program. This provides various lighting effects, effects control, and an enhanced colour change control.

With the help of a third piece of software, Communiqué-Plus, it is also possible to control additional light mixing consoles, computers, midi-sequencers and switchpacks. Furthermore, this software also allows additional macro functions to be programmed. Another feature is remote control via ASCII data. ●

*"The Babelsberg deadline for completion was extremely tight. We only had a few weeks to spare between receiving the order at the beginning of July to completion on 16 October 1995. All the other contractors involved in the building work also had extremely tight deadlines. It is worth noting that the foundation stone for the whole building was laid in February."*

**Bernhard Berger, Project Leader,  
Strand Lighting.**



*As youngsters we all nurse ambitions. We want to be train drivers, doctors, a famous sports personality. For most, early aspirations are rarely satisfied. But Pat Kirkwood's childhood dream has come true, with forty years of working at a job for which he has a passion. LIGHTS! went to Santa Monica, California, to talk with Pat about his career, lighting and the magic of making movies.*

**A**s a boy, growing up in Ireland, and later England, he always wanted to work in "the movies". He was not sure in what capacity, but he was certain that it was there that his future lay. The family tended to ridicule him although admitting that as a youngster he always kept quiet in the cinema, enraptured by the on-screen action. Pat arrived in New York in October 1957. He was eighteen years old. In his own words he "did a real job for a while". But the power tool business held no attraction for him, nor did New York City. Still he was able to earn some money and eventually join a friend in Los Angeles he had met on the original crossing.

# Dreams can come true

By 1959 Pat was exactly where he wanted to be, on the doorstep of Hollywood. He got a job on a low-budget, Pat called it a no-budget, production! The pay was \$100.00 a week and the crew worked 100 hours a week! They did everything from building the sets and rigging the lights, to the actual cinematography. It was a start. There were to be many more jobs like this until Pat was drafted into the US Army in 1963. Two years later, four days after leaving the military, Pat was back at work through his pre-army contacts, shooting a commercial.

On subsequent jobs he did everything from sweeping the floor to loading the camera. Within a year he was a Best Boy for gaffer David Stern, who would go on to become a Director of Photography. This gave Pat his first break as a gaffer. It would be years before he would work for a major studio. This meant that his career developed through independent commercials, and long relationships with specific DP's. Over the years he has worked with some of the best, and acknowledges that their encouragement has been an integral part of his success.

He has lit sets for David Stern, Allen Daviau, William Bennett, Haskell Wexler, Conrad Hall as well as veteran British cameraman Douglas Slocombe. Most of the work has been uncredited. This is the price of working in commercials. But the advantages have been regular employment and the opportunity to work with the industry's top lighting people.

Pat considers the DP to be the key to the success of the production. He is ultimately responsible for the "look" that makes or breaks a project. Pat paraphrases Harry Truman, "the buck stops at the DP!". Having had periods of up to 8 years with one DP Pat can attest to the close relationships that build within a lighting crew. The telepathy that makes the spoken word unnecessary. Pat swears he can stand behind the DP and get his reaction to a lighting set-up by his body language alone. Pat was to work several features with Allen Daviau. There were segments of *Twilight Zone-The Movie*, including *Nightmare at 20,000 Feet* directed by Australian George Miller (of *Road Warrior* fame) and *The Falcon and the Snowman*. He also contributed to *E.T* and lit U.S. footage for *Indiana Jones and the Temple of Doom*, as well as *The Last Crusade*, with Doug Slocombe. A fond memory is working on the last picture that starred Boris Karloff. It was a horror movie shot for Mexican audiences. The veteran actor was seriously ill at the

**N**ela Park is General Electric's lighting campus in Cleveland, Ohio. Every year the company has a Christmas lighting presentation, invariably featuring Christmas Trees. GE Lighting Specialist Kathy Presciano used her experience of that project to design the lighting for the National Christmas Tree at The White House last December. Production equipment and system engineering was provided by the rental department of Vincent Lighting Systems, Strand Lighting's representatives in Ohio. The equipment included a Premiere 2020 Processor converted into a portable unit, 8-button Premiere Remote Station, and PC for programming. GE provided the tree lights. To find out more *LIGHTS!* tracked down Chris Shick and Doug Moenick of VLS who respectively project managed and programmed the event for Kathy.

*LIGHTS!: Why did you choose Strand equipment?*

**Doug:** We wanted something that would be versatile and foolproof.

**Chris:** Premiere gave us the quantity of channel control smaller systems could not provide. The National Park Service were delighted to see a state of the art system that allowed the full potential of the event to be realised.

*LIGHTS!: Why choose Premiere?*

**Doug:** Premiere was used instead of a console so that the system would be foolproof. President Clinton selected a child from the audience to "light" the tree. The top button was "all lights on" (dimmer check). The bottom button was "all lights off". All the buttons in-between were commands to start the loop of cues. The child chosen actually pushed one of the buttons to illuminate the tree. At one point we considered using the astronomical time clock feature to automatically turn the system on and off. However it was decided, for security reasons, to retain manual control. It was a great convenience to be able to programme most of the show in the office, on a Macintosh Power PC, and fine tune at the jobsite. Also we enjoyed using Premiere outside the conventional architectural application.

Photograph courtesy U.S. Dept of the Interior, National Parks Service.

Presidential  
Premiere

is child's play



time and the set was double rigged for day and night. This allowed for the production to shoot giving consideration to Karloff's condition. Pat remembers that the need to re-light stopped shooting. Boris Karloff shuffled off to his dressing-room, sadly shaking his head and muttering in those deep, rich and world famous tones: "This will take hours, hours!"

Pat bought his first Quartzcolor fixtures in 1975. They were 2000w Castor fresnels. These augmented his modest package of half-a-dozen fixtures, carried in his station wagon. Soon he purchased his first Sirio HMI System, a 4K, it cost \$(US)7000.00. It's imprint number was 569. Pat remembers thinking it would never pay for itself, and suffered the pangs of buyer's remorse. Eventually it paid for itself many times over! To-day Pat owns 45 Quartzcolor HMI and Incandescent fixtures and a variety of production vehicles. Together they are an integral part of his everyday life, giving him sterling service. Rough treatment over the years has proved that, whatever their age, Strand's Quartzcolor fixtures are built to last.

Much of Pat's success is due to being in the right place at the right time. He was also prepared to work hard at whatever came along. In this way he benefited from the commercials boom of the late sixties. Does he regret avoiding the lure of the big pictures? Not a bit! Although admiring the talents of his feature colleagues he is more than happy to work the commercial market.

Happily Pat can pick and choose his work. Like his Quartzcolor fixtures he is not ready to retire although he does tend to take time for himself, wander Mexico's Baja California, or go fishing. This is a luxury unavailable to his Quartzcolor lighting package. When he is playing it is normally on rent. If he could go back to October 1957 would he do anything different? Pat admits to wishing he had tried being a DP, but is quick to point out that it can be one of the most stressful jobs on the set. He concedes that maybe he made the right choice in becoming a lighting gaffer, a job he undoubtedly enjoys, a job that never fails to offer a challenge. No doubt he happily reflects on this when fishing in some quiet cove on the Baja, enjoying a Pacific sunset and absolutely no anxiety of "losing the light!" ●

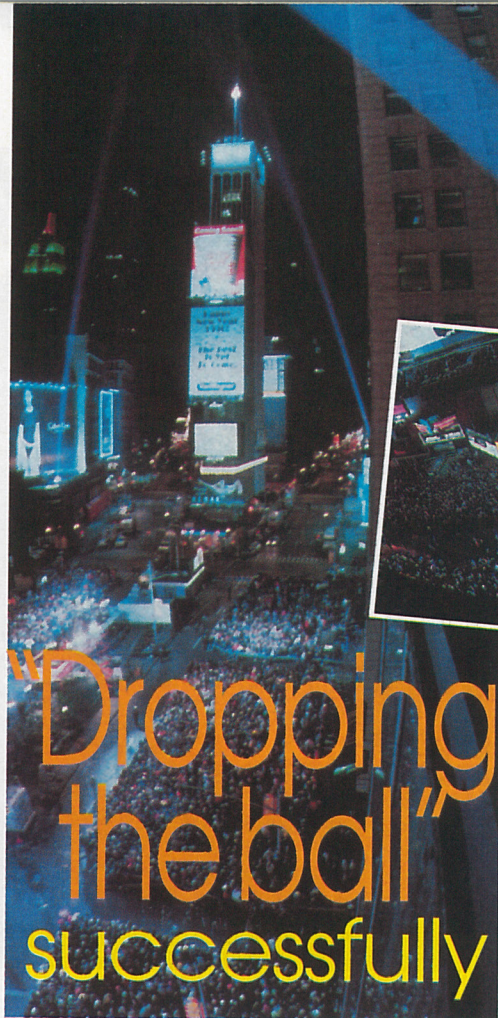
**LIGHTS!:** What scenario did the Premiere control?

**Doug:** A loop of clues changing the lights on the tree. The system ran every evening for four weeks from December 4th.

**LIGHTS!:** What dimmers were involved?

**Chris:** CD80SV Racks with 24 dual 2.4kwV dimmers, one processor module. The tree drew 100,000W. Non-dim circuits were also used. ●

A postscript to the story comes from Chris Shick. He told us that the trucking company "destroyed" the first rolling rack during transit. These racks are considered bullet-proof but this one arrived at the jobsite looking as if it had been thrown off the truck several times. It was "nail-biting time" at The White House but Strand's response saved the day. A replacement was dispatched overnight.



"Dropping the ball" successfully

**A** famous entertainer once sang, "If you can make it in New York, you can make it anywhere", or words to that effect. It would seem that 'Ole Blue Eyes' was right. Today a new generation of Strand Lighting control consoles is achieving remarkable success in a variety of applications world-wide, Liverpool, England and Chaing Mai, Thailand come to mind immediately, as well as winning plaudits in the Trade Press, all well documented in this issue of LIGHTS!

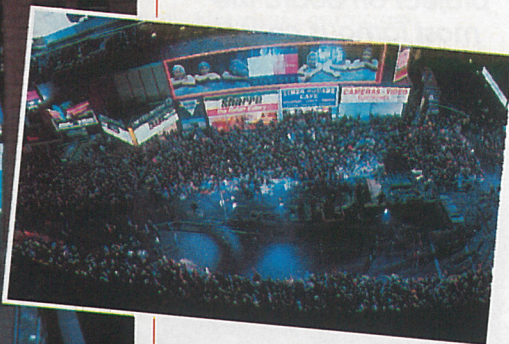
Let's go back a few months, to Times Square, in the "Big Apple", on New Year's Eve 1995. It may have seemed like 200 million people cramming the square, however that was the size of the national and international television audience. In Times Square there were only 500,000 people!

Across the world the famous Ball Lowering Ceremony has become a universal symbol of welcoming in the New Year, a tradition dating from 1907. Had those who witnessed the first ceremony been present on this occasion they would have noticed a few changes.

Made of aluminium and weighing over 500 pounds, the ball was six feet in diameter and covered in 12,000 Rhinestones. Illuminated by 180 75w Halogen lamps, 144 Strobe lights and a 10,000w internal Xenon lamp, the ball began its descent on a 77 foot flagpole at 11.59PM and reached the illuminated 1996 numerals at exactly 12.00AM on New Years Day. This sign was 7 foot high, 17 foot long and was wired with 198 special low voltage lamps and 130 glitter strobes. Everything was synchronised with the astronomical clock at the National Bureau of Standards.

As the one minute countdown began the 144 computer controlled strobes flashed for each second of the ball's descent. Searchlights backlit it and at midnight everything on the ball was extinguished and the flashing 1996 sign blazed into life. Simultaneously the "Happy New Year" signs were animated on No 2 Times Square, by lasers shooting out from No 1 Times Square.

As if that was not enough 3000 pounds of coloured confetti was floating down from adjacent buildings as 1996 dawned. Searchlights, lasers, and eight powerful followspots panned back and forth to create a brilliant



moving panorama of colour that delighted the crowd. At the same time fireworks exploded and shot into the sky all around.

So, how do you do all that on a cold, winter's evening? First of all you engage Barry Arnold, a lighting designer of international renown (Godspell, Bubbling Brown Sugar), together with his company BAA. Then you ease his task with a couple of Strand Lighting 530 Control Consoles, and as they say the rest is history. The consoles performed magnificently, as did the 100-person crew and everything else connected with the celebrations.

Did the 530 also brew the coffee on that cold December night? LIGHTS! has yet to find that out. If you should bump into Barry at a seminar or convention this year he just might let you into the secret, and tell you more about the Strand 530s and their midnight duet in Times Square. ●



Photographs by Jerry Driendl.

Project manager Peter Burrows of Strand Lighting, describes an architectural dimming project on board the most famous cruise liner in the world.

# There is only one QE2



(Above) CARONIA RESTAURANT: Lighting sets the mood for an elegant evening of dining.

Pictures courtesy Cunard.



Despite the much publicised problems with completion of the refurbishment of the QE2, some aspects of the re-work were highly successful and were completed fully on time. Behind all the horror stories in the press lay an untold quiet success story for Strand's LD90 dimmers and Outlook systems.

Prior to the refit, a multitude of dimmer types had been installed in various locations around the ship. This amounted to a fairly jumbled situation, and one that was not easy to handle in terms of maintenance. As well as requiring a complete redesign and refurbishment of the ship's public area lighting, one of the main briefs for the lighting designers was to recommend a dimming solution from a single manufacturer, one which was proven as reliable and fully established in the marketplace.

The appointed lighting designers for the project were DHA Design, who's designer Peter Phillipson selected Strand Lighting's LD90 dimmers with Outlook Control Stations. Via Outlook push-button panels, scene-setting was provided for all

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Cruising is no longer a luxury reserved for the rich and famous, and a cruise to the Caribbean, Mediterranean or the South Atlantic is no longer classified as a "once-in-a-lifetime dream". This year alone almost five and a half million people of all age groups will take a cruise, and that is only the USA and the UK. To successfully serve this expanding market cruise operators are building and equipping ships that are getting larger, more luxurious, and more sophisticated. These are vessels that can deliver everything a land-based vacation can offer, together with the added excitement of a different port of call, sometimes every day, during the cruise. Thus the cruise ship has become a hotel, gourmet restaurant, cocktail lounge, live theatre, theme park and shopping mall.

Today cruise ships are being built with theatrical facilities that are the envy of the West End and Broadway. The cabins, restaurants and lounges rival the facilities offered by the world's most elegant hotels. It is therefore not surprising that a company that has led in equipping so many venues ashore is taking the lead afloat.

To date Strand Lighting has been involved in the installation of architectural and entertainment lighting in over 30 cruise ships, operated by the world leaders in

the cruising industry. This has enabled the company to build up a standard of product and a level of service never before offered to cruise operators. A number of initiatives are in place designed to take the pressures and worries away from consultants, contractors, shipyards and operators alike.

First of all the equipment is a most important issue. Your choice will be one that you will live with for a very long time. Therefore any equipment that gives the benefit of upgrades without total redesign of a system is very welcome. Secondly Strand equipment is engineered to a level of quality designed to protect your investment. Your engineers will be the judge. The mechanics, the surface mount PCB's, and the workmanship will ensure years of hard unremitting use. A third consideration is functionality and local control. The design of today's public areas are masterpieces in form and composition. Shades, contrasts and colours of lounge and restaurant design must be realised by subtle and delicate lighting.

One room may serve many different functions on a cruise ship. Assembly room in the morning, chapel at noon, bingo-parlour at night. Your staff have better things to do than be expert lighting designers. Therefore controlling the lighting has to be as simple as driving a car, a few well understood and intuitive controls. A range of control panels with push-buttons, channel



## Cruising into the next Century

Peter Ed, of Strand's London Office discusses his company's commitment to the Cruise industry.

sliders, and LCD displays which can be programmed to perform almost any action, changing the lighting mood, adjusting heating and ventilation, raising and lowering window blinds, and even starting a film show.

The Premiere Network Manager is a unique Windows™ based on-line central system

monitor. This enables comprehensive control by an operator or another computer. Every single room out of 480 can be separately controlled. "All" rooms, room "groups" and individual rooms can be controlled with respect to events and presets, station lock-out security and room combinations.



(Left) YACHT CLUB: A fine atmosphere in which to meet friends after a day ashore in some far-off exotic location.

Commissioning of new dimmer systems on board a ship in the midst of major refurbishment was never expected to be easy, and of course it wasn't. Try to imagine designers, plumbers, carpet layers, painters, carpenters, builders, electricians, audio engineers, and many others, the list was endless. All were working simultaneously, in the same areas and all trying to meet the same deadline. You may get the picture.

The Strand equipment was installed by four different contracting companies, each handling different areas. There was much running around the ship during the commissioning. As the deadline approached and the ship set sail from Hamburg, things started to get really challenging.

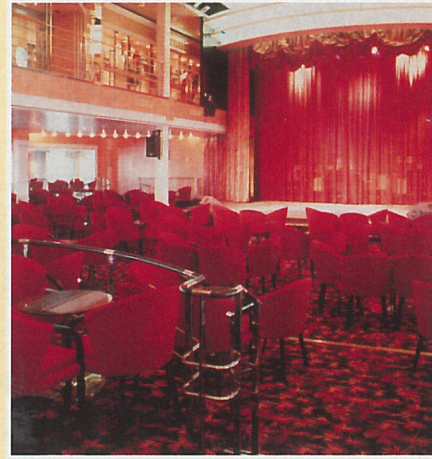
But, despite the obviously difficult circumstances, a spirit of co-operation prevailed throughout. All parties worked together to bring the lighting side of the project to a very happy conclusion. ●

**Project:** Cunard Lines: QE2 Refurbishment.  
**Product:** Outlook and LD90  
**Lighting Design Consultant:** David Hersey Associates Design, London  
**Contact:** Adam Grater  
**Designer:** Peter Phillipson  
**Electrical Contractors:** Mivan Marine, Glantre, Scanel, Martin Bell.

main public areas. These included Showlounge, Crystal Bar, Caronia Restaurant, Midships Lobby, the "Pub", the Queens Room, the Lido and the Yacht Club.

Each of these areas has installed one or more LD90 racks, connected to a variety of types of load such as cold cathode, low voltage, fluorescent, and of course the usual incandescent. A "Smart Jack" receptacle station is

provided in each area to allow connection of a portable Master Station which provides a simple means of recording the presets for each room. Each area also has an 8-Pre-set Outlook Station to allow selection of different lighting "looks" according to the time of day, the prevailing natural light, or the type of function taking place in the room.



(Above) THE GRAND LOUNGE: Another popular public area enjoyed by passengers aboard the QE2.

The fourth ingredient is in the critical area of after-sales service. Strand Lighting's World Wide Service™ concept has generated a great deal of interest amongst the Cruising community. No less than 13 locations have been established in Europe, Asia, and North America, including Vancouver, Los Angeles, London, Singapore, and Sydney. WWS is a service tailored explicitly to an international and highly mobile leisure industry.

There is one thing that is inherently common, and very certain, to both the lighting and the cruising industry - and that is the capacity for change. "Future-proofing" is of course guesswork. But forward planning will be rewarded with success if there is a willingness to get involved with the real issues.

Informal advice, through to a complete project proposal, as well as organised training for shipboard staff, are just a phone call, or E-mail away.

Newbuilds, refurbishments, and forward planning, together with practical advice and real-time emergency services place Strand head and shoulders above the rest. No one else offers such a wealth of experience in stage, architectural or studio lighting, no other company can offer today's global client such a unique relationship. With over eleven offices, 150 distributors, and a "crew" of 700 Strand Lighting is in the forefront of lighting technology, now - and in the future, serving the international lighting professional. ●



**Finland's Kvaerner Masa-Yards is presently building a luxury cruise liner for Deutsche Seereederei Touristik GmbH, Germany, to be operated by their subsidiary Deutsche Touristik GmbH. The C.S. Aida, a 36,800 ton, 1,200-passenger vessel is intended for a Club-Concept World Wide Cruise operation and will be delivered this summer.**

Strand Lighting products feature prominently in many public areas of the ship. The Show Lounge will be equipped with 15 x Act 6+ dimmers packs controlled by a 100 channel LBX Console. There are a total of 76 luminaires made up of Cantata 26/44 and 18/32, together with the Quartet PC, Fresnel and 22/40, as well as Coda 500/4 cyclights. The package is completed with 2 1000w Solo CSI Followspots.

A further 13 x Act 6+ dimmer packs, 26 x Quartets, and 7 x Coda 500/4 are used throughout the Wintergarden, Laguna, and the Main Bar, which also features an MX12 control console.

Chieng Mai is 700 kilometres north of Bangkok, located in the highlands of the fabulous Golden Triangle. It was here that the first independent Thai Kingdom flourished as a major religious, cultural and trading centre over 700 years ago.

Today Chaing Mai is Thailand's second city, a modern-day Shangri-La, a much sought after destination for tourists, and a rapidly emerging centre for the Performing Arts.

The 1,550 seat KAD Theatre, with state of the art lighting and sound systems, and a stage wider than any in London's West End or New York's Broadway is now open. In addition this impressive Performing Arts Centre has a 500 seat Playhouse theatre, an art library and a gallery. There are facilities for students of the arts, a symphony orchestra, a youth orchestra, as well as a repertory company.

Rob Brookman, director of the Adelaide Festival Centre says it is the "most beautiful new theatre built anywhere in the world in the last twenty years". Such a remark no doubt delighted Lighting Designer John A. Williams whose contribution towards the success of the Centre is reported in this *LIGHTS!* special feature. Brian Hartley asked the questions, the excellent photograph of the auditorium is by Winston Goh.

"It was one of those engagements that just kind of happened", says John A. Williams talking about his involvement with the new, stunning, KAD theatre in Chiang Mai. The KAD theatre being just one theatre space in a new, two auditorium and Performing Art Centre complex in Thailand's second largest city. "Originally I was acting as an adviser to the Theatre Complex and proposed Performing Arts Centre. Then, as the technical specification for the theatre spaces grew and became more complex I was asked to become the project's Lighting Consultant". And the two theatres certainly are equipped to a high technical specification, especially in the areas of Lighting and Sound.

The main KAD theatre is the first of the two main theatres to open. The beauty of its 1,550 seat auditorium cannot be over stated. Its visionary, architect and owner Mr Suchai has designed an auditorium that is so full of Thai culture, depicted in wood carvings, inlays and tapestries that even if one were to be 'beamed' into the theatre from afar, you would immediately know where you were, Thailand. How many new theatres are designed today with such warmth, attractiveness and cultural heritage? As important, Mr Suchai has achieved this while providing excellent lighting and sound positions that do not look in the least out of place.

The stage itself is wide, some twenty seven meters wide with a depth of a little over eighteen meters. Backstage houses all one might expect in a new modern theatre. It needs to. The KAD theatre being the flag-ship of the Complex is to accommodate shows from the West End and Broadway as well as Dance and perhaps national and international Opera productions. The smaller, equally beautiful (from what I have seen of the plans) Playhouse Theatre will be used by local or national Thai performing Companies.

hanging-point plan (bridges, slots, advanced bars, ladder tracks etc), circuit and DMX distribution from the information gained from the transfer exercises. This was given to my assistant, who is also an accomplished lighting designer, to transfer in some of his productions."

He was delighted with the way the space and would-be installation worked for him. "We later planned parallel Socapex outlets for most on-stage distribution boxes, and, there we are! The process was time consuming in some ways, but took out a lot of the guess work. We knew our installation would work in numerous situations."

My next question was (of course) why Strand equipment. Says John, "The inventory at this stage was simply 1K or 2K fresnels, PCs, profiles of varying degrees and wattages etc, etc. Before pursuing an instrument supplier further I wanted to look at what would control all that was hung. I gave this very, very careful consideration for a number of reasons. One was the geographical location of the theatre. Chiang Mai, Thailand. The control system had to have a known and proven history of reliability. It also had to have the back-up of good after sales service from a company with an international network of agents who could respond quickly to a call from somewhere like Chiang Mai. Considering the international flavour of the shows coming in, if possible, the control system (at least in the main house) needed to be one of the industry's 'standards'.

(Right) Lighting Designer John Williams who contributed so much to a truly remarkable project.



# a theatrical Shangri-la in South East Asia

I asked John how he made his decisions to equip the theatres considering their possible usage. "Luckily I joined the project's team very early on. Light bridges had been designed, but I could move them. No FOH slot positions had been planned, but there was still time for them to be incorporated. In fact, I was able to put lighting positions wherever I thought they were needed (within reason of course). So, being a Lighting Designer with well over two hundred productions under my belt I pulled out a number of my dance, drama and musical light rigs (that included "Judy" from the West End) and transferred their productions' rigs into the KAD theatre space. Remember, I could hang wherever I wanted. I had a blank plan and elevation with a markout where the stage would be. It was remarkable how the common hanging points materialised across the productions. Of course, I gave myself the hanging points I really wanted in the original version of the productions that the theatres could not provide. It was also interesting how the general pool of equipment began to form, and be used/duplicated in each transfer exercise. When I thought I had an idea of an equipment inventory using this method I drew out a draft

The level of technical expertise of the local technicians who would staff the theatre was also one of my considerations. This was why I started to look at 'reporting systems' so as to aid the technicians as much as possible. A theatre technician with many years of experience is probably able to track down a system fault quite easily and quickly. A team of technicians new to theatre lighting installations would benefit from a system that would aid them tracking its faults. Putting these factors together, and after looking closely at alternatives, the Strand CD80 dimmers with reporting facilities controlled by Strand's Galaxy Nova was the ultimate choice". And what about the Playhouse? "When talking with Strand about the system for the main house, I was shown their new System 430, and was very impressed. It seemed to fit perfectly considering the requirements of the Playhouse and its possible future developments. I liked the idea of being able to add control 'packages' at a later date, and so did the management."

I asked John about the fixtures he chose, were they also all Strand? "Yes, mainly. I love the Optique so they were almost certainly going to be part of my

*LIGHTS!* also acknowledges assistance from the Tourism Authority of Thailand.

final inventory. Then, around this time the Toccata was launched. Another love affair started (these being 2 or 2.5K I didn't have to two-time the Optique!), and the Toccata became my work-horse FOH bridge instrument. Strand's extensive range of other lighting instruments, fresnels, PC's etc., suited the remaining inventory very well, and the management thought it sensible keeping with one supplier. Certainly makes colour stock and framing a lot easier!"

With the KAD Theatre now up and running and already having had major productions move in, did John's concept of planning the lighting installation the way he did (by transferring rigs into the unbuilt theatre space on paper) and his philosophy regarding control, actually work? I am told it most certainly has.

How was the installation carried out? The standard of the installation was excellent, with coordination provided by Lightsource from Bangkok, Managing Director Ponlawat Sookcharus, and Strand Lighting Asia from Hong Kong. They spent considerable time and effort working with the construction team on site to ensure a smooth, high quality project right through from the design stage to completion. Strand Asia provided the technical designs and their site team supervised the installation together with the Lightsource engineers". ●

In the KAD Playhouse Theatre there are 276 luminaires, together with a 430 Memory Control Console and CD80SV.

#### Zoom Profiles

1.2kw	650w
44 Cantata 11/26	6 Prelude 28/40
36 Cantata 18/32	
16 Cantata 26/44	
40 Optique 15/42	

#### Fresnels

2.0kw	1.2kw	650w
18 Alto F	36 Cantata F	14 Prelude F

#### PC's

2.0kw	1.2kw
6 Alto	40 Cantata

#### Floodlights

1250w
9 Iris 3
11 Orion 4

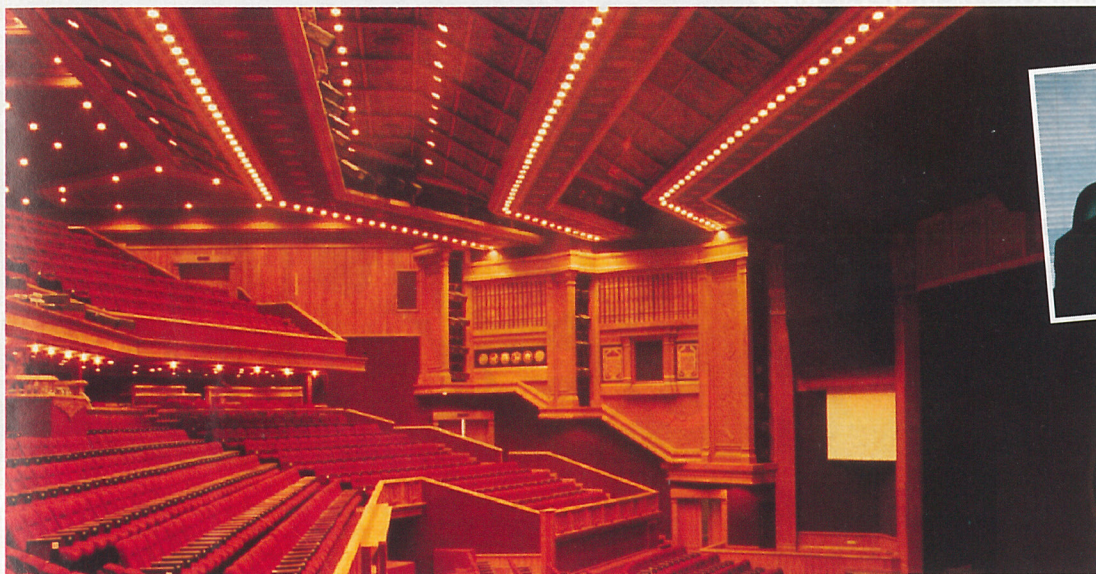
#### Control

430 Memory Control Console with Genius-Plus, 250 Channels, 250 Attributes, 2 Colour VDU Monitors, 1 Alphanumeric Keyboard and a Designer's Handheld Remote.

#### Dimming

CD80SV Digital System comprising: 3 CD80SV Dimmer racks, 108 3.3kw and 12 5.5kw dimmer modules and System Wide Control with 16 Push Button Panel and Hand-Held Remote.

In addition to a full range of accessories for the luminaires required in the two theatres Strand Lighting also supplied: 6 1000w Beamlites, 3 400w Black Lights, and 62 Colour Call Scrollers with 9 Power Units and 9 Splitter Boxes and gobo (pattern) rotators.



(Left inset)  
Ponlawat Sookcharus,  
Managing Director,  
LIGHTSOURCE.

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Installation was carried out by  
LIGHTSOURCE, Bangkok and  
Strand Lighting Asia Ltd.

The equipment schedule for the KAD Theatre totalled 380 luminaires, representative of the wide range of fixtures currently available from Strand Lighting, together with Galaxy Nova and CD80SV.

#### Zoom Profiles

2.5kw	1.2kw
21 Alto 8/16	22 Cantata 11/26
66 Alto 14/32	54 Cantata 18/32
22 Alto 20/38	12 Cantata 26/44
5 Toccata 10/26	21 Optique 15/24
10 Toccata 15/38	

#### Fresnels

2.0kw	1.2kw	650w
62 Alto F	18 Cantata F	6 Prelude F

#### PC's

2.0kw	1.2kw
20 Alto	18 Cantata

#### Floodlights

1250w
11 Iris 4
12 Orion 4

#### Control

Galaxy Nova Control Console with Memory/Output Module, Standard Playback, Advance Theatre Playback, Channel Control Module, 10 Preset Master Module, 6 Wheel Group Module, Special Effects Module, 2 Colour VDU Monitors, Electronics Crate, Alpha Numeric Keyboard, Auxiliary Memory Back-up, Rigger's remote, Designer's remote, Remote VDU Monitor.

#### Dimming

CD80SV Supervisor Digital System comprising: 5 CD80SV Dimmer racks, 190 3.3kw and 32 5.5kw dimmer modules and System Wide Control with 16 Push Button Panel and Hand-Held Remote.



Close by Isambard Brunel's pioneering steamship, S.S "Great Britain", in the heart of Bristol docks, stands a former banana ripening plant. Today the building could be described as the centre of animated film for Europe, if not the world.

This is the home of Aardman Animations, a production house for commercials and short subjects, and a group of people who are at the top of their profession. Together with Lancashire born animator Nick Park they have done wondrous things and seen their efforts rewarded handsomely.

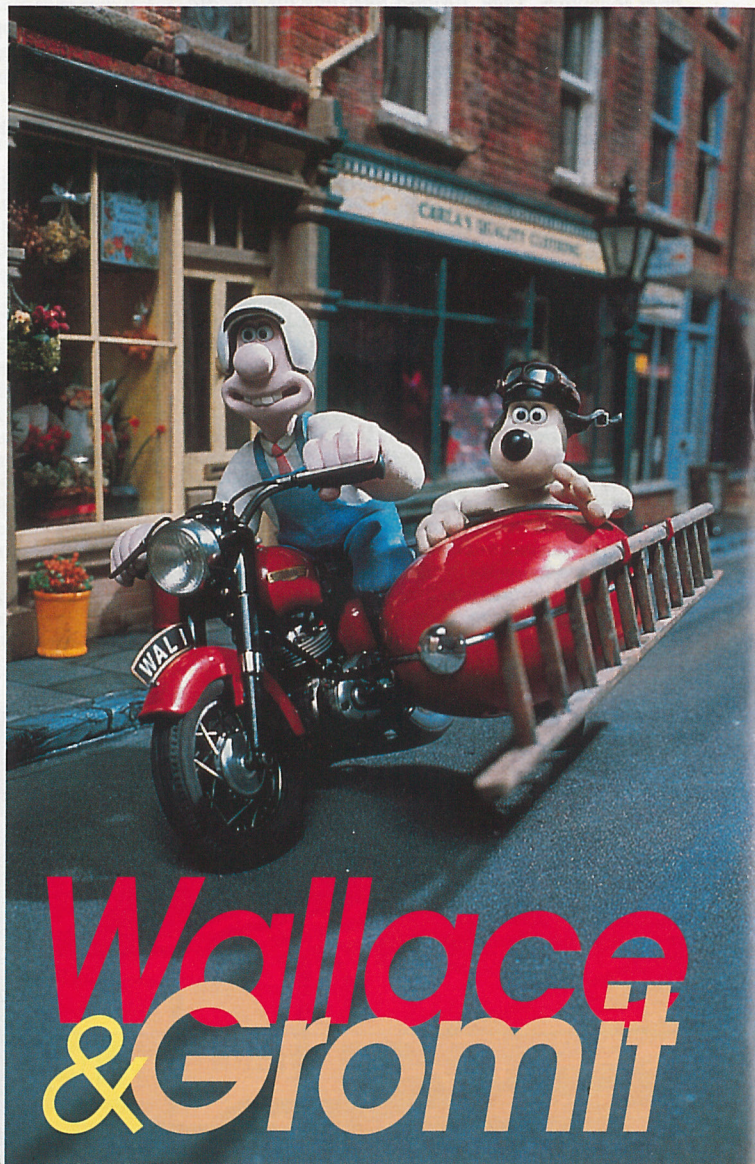
There is a cosy canteen on the top floor of the building. The keen-eyed visitor will notice along one wall a trophy cabinet. Amongst the contents are some golden statuettes, the presentation of which is normally proceeded, on a Spring night in Los Angeles, by the words, "...and the Oscar goes to...". Nick Park heard those words and headed stagewards for the third time in six years on March 25th this year. Studio Manager and Head of Lighting, John Bradley, and Director of Photography, Dave Alex Riddett talked to LIGHTS! about Nick's creative gifts, Aardman Animations, their work, and two of Bristol's famous sons...

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(Above right) The deadly duo start a window cleaning business. The street is a model, and it is a good illustration of the depth of detail achieved.

(A Close Shave)

(Right) Nick Park, just for once, caught in front of a camera.



-the animated odd couple!

Photographs by Dave Alex Riddett and Simon Jacobs

John Bradley's office has the cheerful clutter that can be found at production facilities all over the world. Bits of cable, connectors, together with invoices, production schedules and the odd catalogue, Strand Lighting's no less, vie with the paraphernalia that is the stock in trade of a gaffer. "Some of my equipment is older than me," smiles John. "There's the Patt 23, and a Strand 2K Fresnel, the 243, and a fair sprinkling of STM dimmers". But John is not presiding over yet another museum in this famous old city. A visit to the lamp store, as well as a walk around the stages, is a detailed wander through the Strand catalogue. Toccata and Alto, Prelude and Harmony, and one of John's favourites, the Minim

are mixed with Vegas and Pollux, Castors, Arturos, Iris and Orions. Theatrical and Film fixtures combining to help make the best animation currently to be seen anywhere in the world.

As we walk through the facility there is ample evidence of a busy studio. One crew painstakingly works on a Quavers Crisp commercial, another quietly lights a huge tabletop landscape, with a Rocky Mountain background.

Covered in "mud" are outrageous caricatures of 4 x 4 trucks, and on a neighbouring table an average American dwelling, and in the driveway two basket-ball playing dogs. Soon all this will come to life in a series of Chevron Gasoline commercials in the United States. The scenes

demand a lot of light and the techniques used vary little from shooting live action. John has rigged Strand dimming and control throughout the facility. Much in evidence are long-serving Tempus control boards and Permus dimmers as well as the much newer LD90 racks together with Andi DX Digital Touring Dimmers. GSX Consoles are also employed with Genius and Communiqué software.

However although resting from their last adventure, *A Close Shave*, Wallace and Gromit are never very far away. It could be said that their spirit pervades the facility. This is not surprising.

Alison Graham, writing last Christmas in the UK's *Radio*

*Times* probably said it best: "There is a glorious Englishness about Park's way of working with co-writer Bob Baker, which perfectly matches the antimacassar-adorned Ealing comedy world inhabited by Wallace and Gromit, the optimistic inventor and Gromit, his mute but knowing sidekick. Wallace, the tank-topped inventor with the big ideas and the small brain, given a voice by the incomparable Peter Sallis (of *Last of the Summer Wine* fame). And Gromit, the electronics expert who communicates world-weary wit and intelligence with just a tilt of his eyes, as he waits to pluck his "master" from his own shortcomings."

Nick Park was at school when he first started dabbling in animation. At age 13 he made movies in his parent's attic.

He was 17 when one of his earliest works was screened by the BBC in 1975. It was entitled **Archie's Concrete Nightmare**. After completing a BA at Sheffield Art School Nick went on to study animation at the National Film and Television School at Beaconsfield. It was here that Nick commenced

#### A Grand Day Out.

In February 1985 Nick joined Aardman Animations and, with their help, completed this first Wallace and Gromit adventure. In 1989 Aardman produced the Lip Sync series for Channel 4. Nick's contribution was **Creature Comforts**. That was Oscar No 1. The film also inspired one of the most successful advertising campaigns of all times. Next came **The Wrong Trousers**, seen on BBC TV on Christmas Day 1992.

It brought in Oscar No 2, as well as 30 International Awards. Nominated for 1996 was **A Close Shave** and that brought in Oscar No 3.

The article preceded a holiday season of Nick Park's work on BBC & Channel 4 television, with BBC 2 using the odd couple in hilarious station breaks during holiday programmes.

It might be hard to believe but Nick's original film, **Creature Comforts**, did not feature Wallace and Gromit. However it did bring him his first Oscar in 1990. The two had their debut in **A Grand Day Out** the saga of their hunt for cheese to go with their tea and crackers. Nominated for an Oscar and winner of a BAFTA, it was followed by **The Wrong Trousers**, which did take the Oscar in 1993, as well as a BAFTA and the Cartoon d'Or.

One of the most striking features of both **The Wrong Trousers** and **A Close Shave**, is the subtle and expressive photography. Dave Alex Riddett takes up the story: "I approach the story as if it were live action. The set is lit with that in mind. As far as I am concerned we have to light them as real people, because in our minds, and in the mind of the audience they are. Both Nick and I collaborate closely at the storyboard stage. Our starting reference is very often a film classic. We discuss a "Hitchcock" look, or maybe the feel of something by Carol Reed (*The Third Man*). Then I work out how to light and shoot to achieve that effect." John chips in to talk about voltage control. "Shooting

a frame at a time we have to ensure that we have a constant voltage. We monitor all the time.

Voltage fluctuation is a major problem to us as it can be anything from two minutes to two hours between exposing frames. 2 or 3 seconds of film in the can a day is about the norm. This presents a problem with the potential voltage fluctuation as supplied. The best solution we have come up with is using the Strand Andi DX Tourer. We set the top trim on all dimmers to 220V. Then using 220V lamps we eliminate most, if not all, of the problem. We are not 20 volts down on a 240V lamp. Once we explained our problems most suppliers were happy to help make 220V lamps available."

Continues Dave, "There was a great tradition in Britain for children's television like **The Magic Roundabout**. However the programmes, although excellent, were never really lit. Gerry Anderson came close to breaking through with the puppets of **Thunderbirds**. But even then the real film look seemed to elude him. I think Nick's gift is one of keen observation, an eye for detail that goes far deeper than most."

Regular viewers of Nick's work will testify to this. Drainpipes have rust streaks, newspapers have appropriate headlines. In one scene in **A Close Shave**, Gromit reads "Crime and Punishment" by Fido Dogstoefsky.

How does anyone manage to direct a plasticine figure and decide what it will do? Says Dave: "You become the figure, you become an actor. You go through the motions, you time them and execute them so that each frame will match whatever might be required". Adds John, "It is not unusual to see animators grimacing in front of mirrors, walking a certain distance and timing it." Is there any one thing that singles out the animator and makes him or her different. Dave has no doubt.



"It's observational skills, the noticing of things that other people just do not see, yet are always there. How someone taps their finger, how they frown. Gromit is an example of all of this. It's the eyebrows and the eyes. A frown for an expert takes about 15 minutes to create". Unlike many animation productions the use of plasticine allows for the minute sculpting of expressions. Thus the only limit to the effect is the patience and creativity of the animator. Such patience must have been stretched to the limit with Nick's first film. It took 6 years to complete. Today a Wallace and Gromit is more likely to take around 14 months.

This year **A Close Shave** was nominated for an Oscar winning for Nick and Aardman a third statuette. There is a strong possibility of a full length feature film soon. It might not feature Wallace and Gromit. Nick Park does not want to over expose his heroes. That he has plans for them seems certain. Whatever the outcome children of all ages, in other words people like us all over the world, have something to look forward to. As our **LIGHTS!** reporter walked away from Aardman Animation on a chilly afternoon in March he swears he saw a strange motor-cycle rig roar out of the car park. In it were a bald-headed man and a dog with large eyebrows.

Maybe they are taking a vacation, maybe they had run out of cheese, or just maybe they were nipping to the store to get a larger trophy cabinet. Whatever it was lets hope they come back very soon. ●

Wallace and Gromit has been broadcast in 29 countries including the United States where it appeared on PBS as well as the Fox Network. The sales of licensed products, too numerous to mention, has literally gone through the roof.

(Left) Ian Jewels, Gaffer, stand mounts a Harmony profile. In the background is Wallace's Space Vehicle from **A Grand Day Out**.

(Above) Gromit catching up on some knitting in bed clearly illustrates Alex Riddett's lighting philosophy. (*A Close Shave*)

Peter Lord and David Sproxtton are the co-founders of **Aardman Animation**. It is a partnership that dates back to their schooldays.

They set up their company in 1972, moving to Bristol in 1975. The studio has been nominated for the Oscar five times, winning three, all in the last 6 years. They have developed adult interest in animation with programmes commissioned by UK's Channel 4. Their very first creation was Morph for BBC Children's TV.

The studios' reputation continues to grow. **Creature Comforts** inspired commercials for The Electricity Association, while Wallace and Gromit appeared for Reebok.

Other commercials include Lurpak Butter, Ace Bars-McVities, Rice Crispies, and the Central Office of Information.

In all the company shoots about 18 commercials a year, a tremendous work load given the precise animation required.

Strand Lighting, through their West of England distributor **Stage Electrics**, of Bristol and Plymouth, is pleased to be a part of the continuing success of Wallace and Gromit, as well as all the other exciting work being done at Aardman Animations.

(Right) A lighting extravaganza as night falls over the skyline of Singapore.

(Below) Strand Lighting's Marketing Manager, Phil Lehmann, gets to grips with the 530 perched atop the National Defence Building in Singapore.



It is the event the whole nation awaits with much anticipation. A chance to see a remarkable lighting display, and to experience the outpouring of pride and emotion that is Singapore's National Day. August 1995 was no exception and produced yet another success for the Lighting and Staging Department of Strand's distributors in the region, O'Connors Singapore Pty Ltd. They just happened to sell the very first Strand 530 Control Console in Singapore, and the versatile board proved to be more than equal to the occasion.

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Strand personnel were in town from Hong Kong to help with the installation of the 530 on the roof of the National Defence Building, and to programme the show. As our picture shows the effects as darkness fell were truly remarkable, and the people of Singapore had yet another National Day that would be vividly remembered.

Another project that is currently on-going in Singapore is the International Convention and Exhibition Centre at Suntec City. This

# the Singapore Scene

immense facility will provide tough competition to the established centres in Europe and the United States. In a contract worth \$(S)4 million O'Connors have supplied a comprehensive range of Strand products to Suntec's Auditorium, multi-purpose ballroom and massive Convention Hall. This one-stop exhibition hub that includes offices, shopping and restaurants is one more facility that will enhance the international appeal of the Asia-Pacific region for trend-setting events. **LIGHTS!** plans to cover Suntec City in depth in its autumn/fall edition.

When the ProAudio & Lights 1995 Show arrived at the World Trade Centre last July, so did 280 exhibitors from over 30 countries. The spectrum of solutions to the lighting and sound problems of clients was vast. Together with Strand, O'Connors showcased the latest consoles including the 530 which was exhibited controlling Hyperbeam

Automated Lighting Fixtures.

O'Connors also completed a highly successful installation at the Saint Joseph's Institute. As one of Singapore's foremost independent schools the auditorium is expected to provide high standards for performers and audiences alike. This is now achieved with luminaires, dimmers and controls from the Strand range including Fresnels, PC's and Profiles, together with Effects Projectors. Also in the realm of education O'Connors supplied a lighting package to The Chinese High School.

Finally news that Strand has been doing a little gardening! Well not exactly gardening but rather enhancing the efforts of those who do. Singapore Botanical Gardens are now served by an LD90 Digital Dimmer Rack controlled by an MX24 channel console. Amongst the lighting fixtures are some Nocturne 500W Floodlights. ●

## CNN Chooses Strand Coast to Coast in USA

*Our Florida-based representative, Gene Murphy of Murphy Lighting Systems tells LIGHTS! that Strand equipment has been supplied to various Cable News Network facilities.*

*Their Financial News station in New York City has taken delivery of four CD80 Packs (24 x 1.2kW) together with a 430 Control Console. Space is restricted so the packs are mounted on the grid and the set is a working newsroom.*

*The facility broadcasts from 7.00 am to 7.00 pm each weekday.*

*The 430 works with Genius+ and was chosen because it can be simply upgraded for future use with automated luminaires, which will be used to stunning effect during programmes. All that will be needed is the addition of Tracker software. CD80SV with a GSX Console have been supplied to the CNN Los Angeles Bureau while the Washington Bureau have chosen GSX to drive their long serving CD80 system. A GSX console together with four 24 x 1.2kW packs are doing duty with the CNN "Talkback Live" set at the CNN Center Atrium in Atlanta. CNN are no strangers to Strand equipment.*

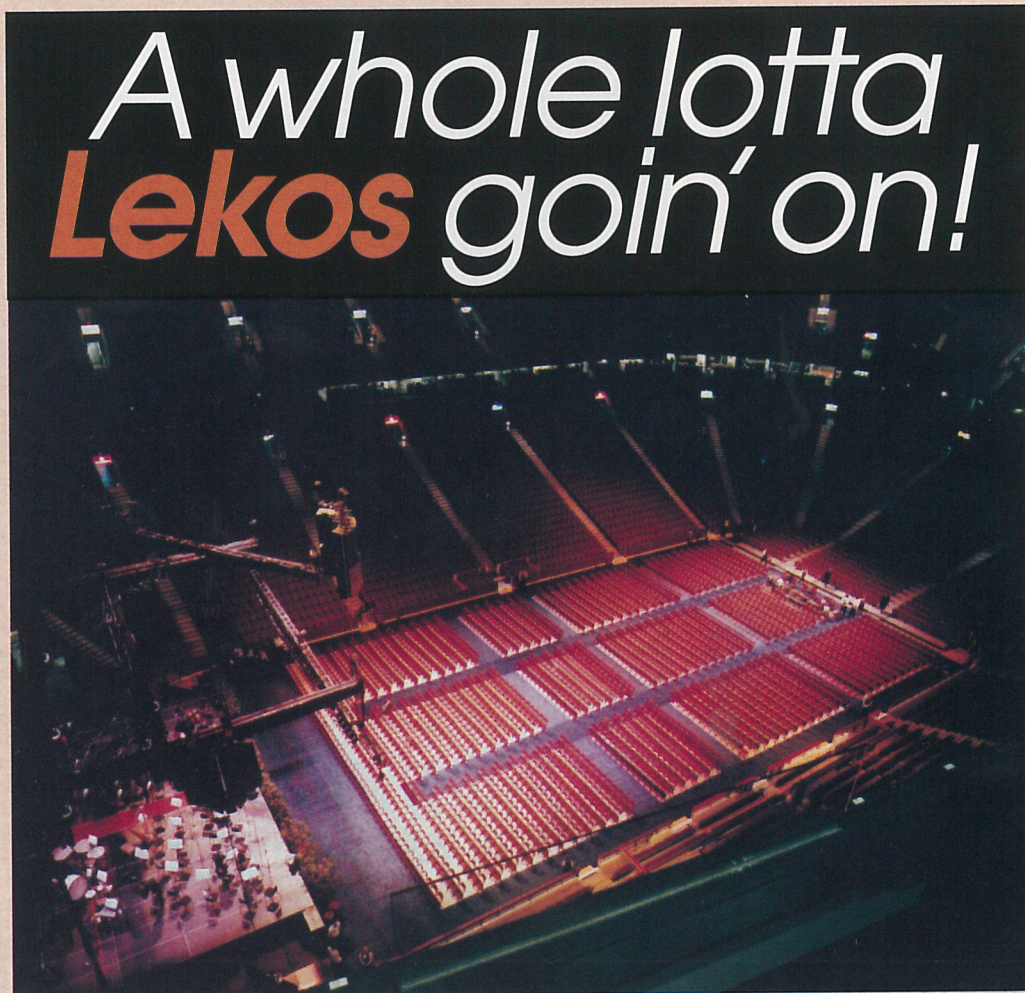
*When the network went on air in Atlanta almost fifteen years ago Gene Murphy was instrumental in supplying a complete package of Strand control and dimming together with Quartzcolor luminaires.*



**V**ancouver is a gem of a city on Canada's West Coast, surrounded by breath-taking mountain vistas and the Pacific ocean. The cosmopolitan population enjoys live performances from entertainers like opera star Luciano Pavarotti and rocker Jon Bon Jovi, as well as loyally supporting both a National Hockey League and a National Basketball team. In Canada such professional sports are not only a national pastime, they are also very good business. A city fortunate enough to have such teams as the Canucks and the Grizzlies are sitting on a goldmine. Hundreds of jobs are created, restaurants and stores in the area prosper, while televised coverage of games in North America attracts tourists. But just having teams does not guarantee success. Top-notch facilities must be built to entice fans away from their television sets. The agenda of Vancouver's new General Motors Place management is to attract and accommodate diverse performers and their audiences and make every event a theatrical presentation. Lana MacInnes, an associate of Mulvey and Banani International Inc. Electrical Consulting Engineers, tells **LIGHTS!** how it is all done.

*(Right) A view from high in the facility as it is prepared for a concert.*

*Photograph by Kent Kallberg - courtesy of Orca Bay Sports and Entertainment.*



The challenge of the design team headed by architects Brisbin Brook Beynon of Toronto, was to create an exciting arena which could also be an intimate concert hall. GM Place is a massive structure, but it respects its natural surroundings and enhances the urban landscape. In many ways, tucked between two major viaducts, it resembles a high-tech luxury liner.

From the moment you enter you are acutely aware that GM Place is not an ordinary arena. The colours are soft and tasteful and the decor is decidedly up-scale. Neon numbers guide you along the Concourse towards the bowl, 499 television monitors form a chorus line of images, and music blasts through loudspeakers mesmerizing you and "pumping you up" for the show. The music follows you into the bowl, and as you sink into the comfortable upholstered seat your eyes are drawn to the mammoth 8-sided scoreboard with four 9 x 12 foot video screens.

Suddenly every light in the bowl including the suites, the scoreboard, every TV monitor, exit and advertising sign goes out instantaneously. For a brief moment 20,000 people are in total darkness. Then almost imperceptible slivers of light pierce the blackness, becoming brighter to form paths of light at each aisle. So sharp is the cut-off, that the light virtually stops short of the seats. The effect is extraordinary.

When Mulvey and Banani were conceptualizing the bowl lighting design, traditional chair mounted aisle lights were immediately ruled out. The concrete rakers would have to be drilled at each location to wire the units adding to the overall installation costs. Operation and maintenance burdens for the hundreds of luminaires as well as aesthetics were also a major consideration in deciding to steer away from chair mounted lights.

Graham Likeness, of Strand Lighting Canada,

was brought in to work with the design team to provide a system of spotlights which would illuminate the aisles to the required 5 foot-candle level, be easy to maintain and operate as well as adding to the excitement of the facility. To prove this unusual application of theatrical fixtures would work, David Rawlings and Shawn Stewart, Strand's representatives in B.C. constructed a horizontal mock-up in a vacant house. During the demonstration it was noted there were several vomitories in the aisle ways. This created a unique problem in that light had to be bent around these openings to illuminate the stairs on either side. Again the local reps rose to the challenge and set about designing pattern shapes that would allow beams of light to follow concisely the configuration of the aisle and vomitory.

Forty-eight 1000 watt Leko 20° spotlights are strategically located on the catwalks to illuminate the twenty-two aisles on the lower rakers and the four aisles which are created by basketball and concert mode seating. Sixty Leko 50° spotlights, lamped at 500 watts, are mounted on the ceiling directly above the thirty aisles on the upper rakers. The result is an even distribution of light, with no shadows cast from persons traversing the stairs, giving the effect that the floor itself is illuminated.

Since the slightest degree shift in position could cause the beam to move by several feet, once the spotlights were positioned and adjusted, they were locked in place to avoid misalignment. All relamping is easily performed at the rear, without requiring any movement of the unit. The fixtures were installed by Ainsworth Electric, the site electrical contractor, and Westsun Vancouver Inc., the local Strand dealer who provided the experienced personnel to install the patterns, aim and adjust the Lekos.

The NBA has strict guidelines regarding the control of lighting. Pre-game theatrics and player

introductions require precisely choreographed lighting, and the aisle lights play a large part in the production. All 108 aisle Lekos are controlled by twenty-seven 2.4kW and twelve 6.0kW dimmers housed in a Strand CD80SV dimmer rack. The dimmer rack is powered from the emergency distribution system and interfaced with the fire alarm and low voltage lighting control systems. This ensures that the aisles will be illuminated continuously in the event of an emergency. The system can be turned on or off via a dedicated lighting control computer terminal located in the Central Alarm Control Facility. A Premiere 62806 control station located in the Audio Visual Control Room allows for effortless manual control of light levels, while a duplicate low voltage control set-up offers a second on-off control during events.

Since the official opening of General Motors Place in September 1995, the Strand aisle lighting system has proven to be one of the facility's most delightful features. It has received positive comments from spectators, lighting technicians, performers, architects, and lighting designers. In February this year Mulvey and Banani International Inc. received IES awards for the facility's lighting design and energy efficiency. Strand Lighting continues to play a large part in the arena's ongoing success. ●

**T**o service this complex international industry requires a company that thinks globally, and responds locally. Such a company is Strand Lighting.

A member of The Rank Organisation plc, Strand has a long history, over 80 years, of providing the entertainment industry with quality lighting products. History is all very well, but today's customer has to be satisfied with products and service that will endure well into the next century.

Over the past few years Strand Lighting has been working hard, welding together a professional lighting team to accomplish the task. It is comprised of the best people in the industry, coming from many different countries. They speak many different languages and represent many skills, but they have one thing in common, a dedication to the art of lighting, in the many forms it now takes. They are qualified to talk at the highest levels, discuss the biggest projects, yet are perfectly at home in a small theatre or remote television studio, offering advice and product ideas to people who also have high expectations of their production equipment.

Strand Lighting comprises three trading divisions, headquartered in the United Kingdom, North America and Asia. It is a geographical division only. Throughout the 120 and 230 volt markets the company's sales offices work together to supply customers with the product that will best do the job. It is the rule, rather than the exception.

The United Kingdom is responsible for Europe, including the emerging democracies of Eastern Europe, the former Soviet Union, India, Pakistan, the Middle & Near East, as well as the continent of Africa. Sales offices are maintained in London, Sweden, Germany, Italy and Belgium. Distributors and agents located in 38 countries ensure that the company's expertise, products, and services are readily available.

The story is similar in North America. Offices in Los Angeles, New York and Toronto, together with a strong network of representatives and dealers, provides total coverage for the United States and Canada. The Los Angeles office has also developed excellent relations with Mexico, Central and South America. A further network of dealers and representatives has been built up to serve these important markets.

The third member of the Strand family is the Hong Kong sales office, here the territory is vast and varied. The countries of the Pacific Rim, South-east Asia and Australia & New Zealand provide an exciting challenge to the company's lighting



(Left) Automatic preparation and electrostatic powdercoat paint spray process plant. Occupies approximately 5000 sq.ft.

(Below) Operator using "Dynoscope" 360° high power inspection machine.

professionals. Again established agents and distributors ensure customers enjoy easy access to Strand's product range and services.

Manufacturing for this demanding and discerning international market is provided by three facilities. In Kirkcaldy, Scotland, the established plant has been supplemented with the investment of £2 million in a new 40,000 sq.ft. warehousing and distribution plant at nearby Lochgelly. The expansion has increased overall production of theatrical luminaires, dimming and control systems for the world markets by over 50%.



# a world of lighting

and much more...



*The world is "a very small place". We are increasingly aware of, and influenced by, events which happen many thousands of miles away. Nowhere is this more evident than in the world of arts and entertainment.*

*Film, television and live theatre are no longer isolated art forms. Each acknowledges the techniques of the other and uses them. Performers and technicians are hungry to exchange and absorb new ideas and techniques.*

Five years ago the company commissioned a modern factory to replace the fragmented production facility which it had inherited in Rome. Today this facility continues to manufacture the world famous Quartzcolor range of tungsten and HMI studio and location lighting fixtures, as well as studio rigging.

In support of this entire operation a team of research and development engineers keeps Strand Lighting at the cutting edge of technology. From their bases at Isleworth, close by

**L**ooking for a few answers and it is late? The local dealer is closed, or you are a victim of the time zone? The client didn't mention it when you called yesterday? Last year that would have been the height of frustration, this year it is no problem.

Maybe you want lux at 10 meters, or even the foot-candles at 30 feet. Perhaps you need the weight of one of those really functional Supernovas or the dimensions of the exciting Videolux Softlight. It could be you need to know the way to extend the remarkable attributes of the Strand 550 Console or decide you want to confirm a few details about a Hand Held Remote. Now all can be resolved and you don't have to pick up a phone or go hunting for the Data Sheet you thought you brought back from that Trade Show in Las Vegas, London or Munich. All you have to do is take a trip on the Global Information Super Highway that is the World-Wide-Web.

All it takes is a PC or Mac and an Internet connection to benefit from a wealth of Strand Lighting information. Type in this address: <http://www.strandlight.com>, and it is just like having a Strand regional office right on your doorstep.

Strand's Home Page on the World-Wide-Web gives access to company representatives, distributors, suppliers, and dealers together with links to their WEB sites, as well as ESTA, PLASA and USITT. At your fingertips is an informed lighting library that can answer your product questions. This is the easy way to print a copy or order specific data sheets, in A4 or 8 1/2" x 11" size, on a Literature

# Nine -to- five a thing of the past

Request Form. You can even register to receive *LIGHTS!* magazine on a regular basis. You can also download information which can be printed from your own printer, including those datasheets you may need instantly. Strand's World-Wide Service Centre Locations are also listed.

For news of upgrades, together with version numbers, of Strand's new software for the latest generation of control consoles, dimmers and architectural products, product descriptions and images necessary for project research, as well as photometrics, channels, attributes, sizes, weights, and a whole lot more, call up the Web.

And there is more, you can browse through the colour catalogs for all of Strand's world markets as well as gain access to news and informational features.

Visit Strands Web page for a free, yes FREE copy of the GeniusPlus or Lightpalette Off-Line Editor. Just download this stand alone programme for emulation of a 430/530/550 Console and GeniusPlus or Lightpalette operating software on your 485 or Pentium DOS PC. Registered users can also download the 1.5 version software featured elsewhere in this issue of *LIGHTS!*

At the time of going to press the service was receiving in excess of 200 inquiries per day. Enhanced for use by Netscape browsers, the Strand Web site is constantly being revised and updated to keep pace with the many product developments that are continually taking place. Open twenty-four hours a day this is one information channel that you will want to flow right through your company. Remember it's as easy as <http://www.strandlight.com>.

*LIGHTS!* welcomes you to the Web, and a world of great lighting products. ●



London's Heathrow airport, and Kirkcaldy, Scotland they ensure that the market receives the products it needs. Their faces are familiar at the world's most important lighting trade shows and conventions. You will meet them at Photokina, IBC, NAB, Plasa, USITT, Showbiz Expo, Lightfair, and a host of others. They speak 50 or 60 cycles, they speak a variety of voltages. They are not all bi-lingual but, like their sales colleagues, they all speak the language of lighting. ●

(Above) The AMADA CNC Punch Press Cell.

(Left) Testing of Dimmer Racks. These are the EC90SV variety.

## SALES OFFICES

### Strand Lighting United Kingdom

Grant Way, Isleworth, Middlesex, TW7 5QD,  
Tel: +44 (0)181 560 3171  
Fax: +44 (0)181 568 2103

E-mail addresses -  
Sales: [custom@stranduk.com](mailto:custom@stranduk.com)  
Service: [service@stranduk.com](mailto:service@stranduk.com)

### Strand Lighting Germany

Strand Lighting GmbH,  
Salzbergstrasse 2, 38302  
Wolfenbüttel-Salzdahlum.  
Tel: +49 (0) 5331 30080  
Fax: +49 (0) 5331 78883

### Strand Lighting Benelux

Chaussée de Haecht 1801,  
1130 Bruxelles, Belgium.  
Tel: +32 (0) 2 245 8686  
Fax: +32 (0) 2245 22 35

### Strand Lighting Italy

Strand Lighting Italia S.r.l.,  
Via delle Gardenie 33,  
00040 Pomezia, Roma.  
Tel: +39 (0) 6 914 7123  
Fax: +39 (0) 6 914 7136

### Strand Lighting Scandinavia

Box 20105, Tappvågen 24,  
161 02 Bromma, Stockholm.  
Tel: +46 (0) 8 799 6950/1/2/3  
Fax: +46 (0) 8 799 6954

### Strand Lighting USA

PO Box 9004,  
18111 South Santa Fe Ave.,  
Rancho Dominguez,  
CA 90221.  
Tel: +1 (310) 637 7500  
Fax: +1 (310) 632 5519  
E-mail address:  
[sales@strandlight.com](mailto:sales@strandlight.com)

### Strand Lighting Canada Ltd

2430 Lucknow Drive, Unit 15,  
Mississauga, Ontario, L5S 1V3.  
Tel: 1 (905) 677 7130  
Fax: 1 (905) 677 6859  
E-mail address:  
[sales@strand.ca](mailto:sales@strand.ca)

### Strand Lighting Asia Ltd

7/F Corporation Square,  
8 Lam Lok Street  
Kowloon Bay, Hong Kong.  
Tel: +852 2757 3033  
Fax: +852 2757 1767  
E-mail address:  
Sales: [info@stranda.com.hk](mailto:info@stranda.com.hk)

World Wide Web Site  
<http://www.strandlight.com>

 Strand Lighting  
Strand Lighting is a company within  
The Rank Organisation plc.

**N**ames have now been replaced by numbers. After all it is not the hardware that defines the characteristics and capabilities of the console but the software. It is worth repeating the hardware description which appeared in the last issue of *LIGHTS!*

*"The Strand 430, 530 and 550 consoles are based on proprietary PC components, with a PC processor, power supply and hard disk at the centre of the system. The Strand 430 originally had a 486 DX2 processor hence the "4", but is now upgraded with a Pentium 75 and controls up to 600 dimming channels and 400 attributes. The "30" refers to 30 submasters. For more channels, up to 1500 and 500 attributes, the Strand 530 has a Pentium 90 processor and 30 submasters, and the Strand 550 has a Pentium 90 and 54 submasters."*

The 430, 530, 550 family of consoles has become the envy of the competition and is eagerly sought and bought by lighting professionals worldwide. With numerical naming, upgrading consoles is simplicity itself. There is no longer the brain trauma of thinking up new and catchy names for consoles that can be radically changed as software techniques advance. This is just as well for at the beginning of 1996 we announced updated versions of a variety of software products.

*(Right) Strand 430 Memory Lighting Console.*

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*Readers were given a detailed introduction, in Volume 6, Issue 1, of LIGHTS! to a revolutionary range of Strand Lighting control consoles. The article covered in depth the new era in lighting control systems which had begun in 1993 with the launch of the GSX, closely followed by the LBX. The architecture of memory lighting controls, designed for one purpose became a thing of the past. GSX and LBX offered a common hardware platform which gave the end-user the facility to customize the number of channels and functions to their specific needs.*

### LIGHTPALETTE™ V1.5

This software optimises consoles for a tracking style of operation and will be familiar to users trained on previous generations of Strand Lightpalette consoles. Live, Preview and Cue Sheet display formats will be very familiar to existing Lightpalette users. Most LP90 commands are supported plus many more advanced features made possible by the new Pentium platforms. The new features of GeniusPlus are not lost as Spreadsheet Cue Preview editing is still available as are all the user set-up options. Dual playbacks is a first for new Lightpalette. Individual channels can be assigned to either or both playbacks and combined on a Latest Takes Precedence or Highest Takes Precedence basis. This provides two pointers into the same cue sheet, and two GO keys, but still preserves tracking through channel assignment.

### TRACKER™ V1.5

This software adds fully integrated moving light control to the basic GeniusPlus or Lightpalette operating software. It is easy and fast to use. Tracker includes a library of standard



### GENIUSPLUS™ V1.5

This software optimises consoles for a presetting style of operation. The new software adds several new functions to further speed up configuration, plotting and allow those last minute changes.

GeniusPlus has grown. Now console capacity has increased again. With up to 2000 cues, 1000 groups and 600 effects, 30 simultaneous FX playbacks and 128 cue fades on the new Pentium consoles. Auto-Preheat allows each channel to be given an independent preheat level to which the channel is faded just prior to the channel being used in a cue. For users with large fixtures this could present a considerable timesaver. It is no longer necessary to spend hours recording tedious preheat cues and keeping them up to date as a show evolves. Auto-Prompt is a neat feature that displays any text associated with a cue, group, submaster, fixture etc. as it's number is entered. This gives a prompt to the operator and allows a last minute change of mind or search.



*(Above) New operating and application Software packages for Strand 430/530/550.*

fixtures such as Strand PALS and Hyperbeam, Vari-Lite, Martin, Clay Paky, High End Systems, Pani. This library, which is continually being expanded, allows complex fixtures to be patched in a matter of seconds. Auto-Move-When-Dark is a novel new feature that enables the console to automatically reposition scrollers or moving lights ready for the next cue, between cues, when the instrument is dark. This virtually eliminates the need to program 'dark' cues and can save valuable plotting/rehearsal time. When required Auto-Move-When-Dark can be overridden on a cue by cue basis. Additional display formats have been introduced to help display moving light information. Tracker automatically switches into the most appropriate display format depending upon the type of channel being controlled (regular dimmer, scroller, or moving light.)

### SN100 ETHERNET NETWORK NODE

The SN100, with universal power supply, is a microprocessor device for providing access, at a remote location, to signals present at a Strand 430, 530, 550 console operating Networker application software. SN100 is a multipurpose Ethernet node offering connections for DMX signals, and up to two VGA monitors. It is supplied with Networker operating software and may be permanently installed by wall-mounting using the bracket supplied, or simply connected to any Ethernet port (10BASE2 or 10BASET) where access to specific signals is needed.

(Right) Strand 550 Memory Lighting Console.

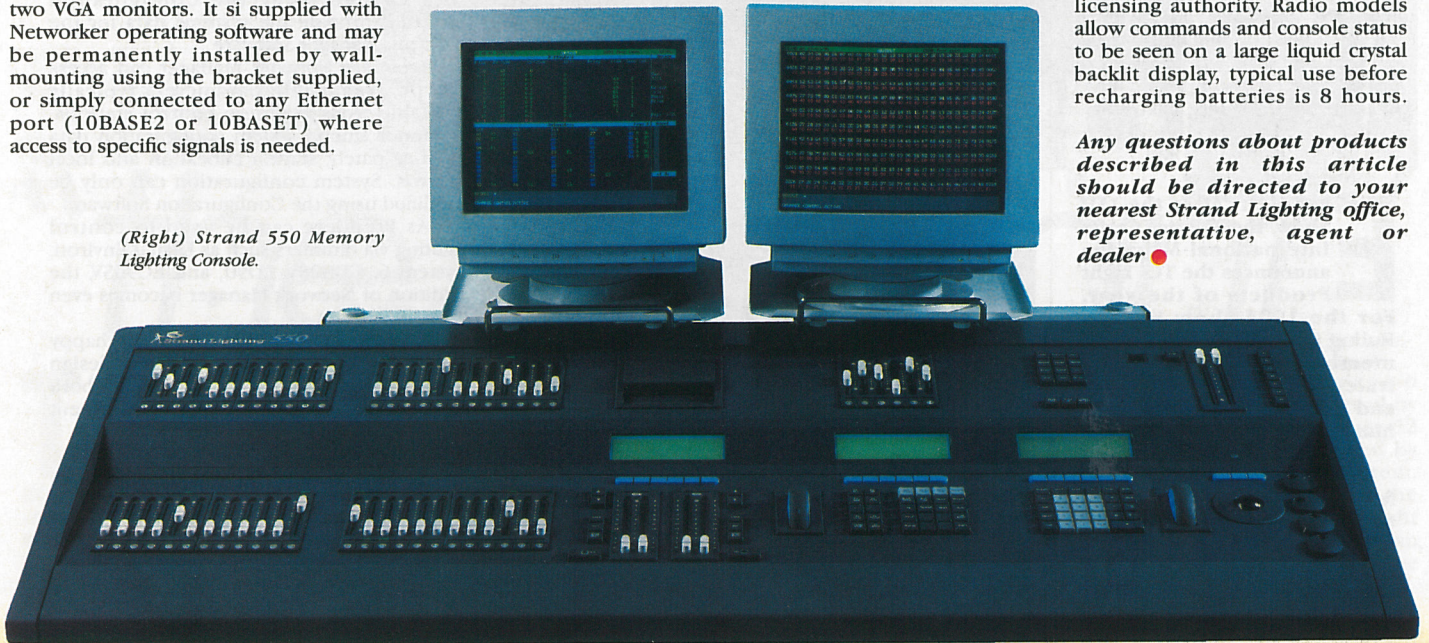
### COMMUNIQUEPLUS™ V1.5

This communications package adds facilities to GeniusPlus and Lightpalette to enable automatic show control using Midi, Midi Show Control, RS232, DMX In or simple switches and faders. This upgrade permits channel level to be copied from DMX input to either stage cues or submasters.

### RADIO OR WIRED REMOTE CONTROLS FOR 430/530/550

There are two models available, the R120 for UK or European use and the R130 for North America. The radio units are normally license exempt in the United States, the United Kingdom and most member countries of the European Union. For other countries, or if in doubt, please consult your local licensing authority. Radio models allow commands and console status to be seen on a large liquid crystal backlit display, typical use before recharging batteries is 8 hours.

*Any questions about products described in this article should be directed to your nearest Strand Lighting office, representative, agent or dealer ●*



# NEW FEATURES FOR THE STRAND 430, 530 & 550 RANGE OF LIGHTING CONSOLES

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### NEW SN102

19" Rack Mount version of SN100 supporting all facilities of SN100 except on-board dual faders. Compatible with Networker application software and packaged in 2U high 19" box with all ports on rear plus duplicate DMX and handheld ports on front of unit for easy access.

### NETWORKER™ V1.5

SN100/SN102 are supplied with Networker operating software, which is installed via their floppy disc drive. The Networker application optional software package, which includes an Ethernet expansion card, distributes remote VDU display signals and DMX dimmer/attribute signals when used with 430/530/550 consoles as part of Strand's ShowNet lighting console network system.



(Above) The deceptively simple looking SN100 opens new horizons for distributed control as a multi-purpose Ethernet Node.

Off Line Editor for GeniusPlus, Back-up PC for GeniusPlus and Lightpalette Software are also all available in V1.5. All V1.5 updates are detailed in Product Bulletin PB6019/5 which includes an Ordering Information Section listing all Part Numbers. V1.5 updates are being mailed to all registered users and are also available for download from Strand's Web site at <http://www.strandlight.com>.



Strand Lighting

# Thank you TCI!

**E**ach year, after the LDI Show, the Theatre Crafts International Magazine announces the TCI Light Products of the year. For the 1995 show Karl G. Ruling invited two well known members of the lighting fraternity, Larry Kellermann and Richard Pilbrow, to join him in choosing the products.

All the selections were featured in the March issue of the magazine, and *LIGHTS!* is delighted to report that Larry chose the Strand 550. He noted that this innovative board could be made to satisfy American designers by emulating the Lightpalette. By loading the GeniusPlus software the board would take on a more European flavour.

In a comprehensive article in the same edition Karl went "close-up and personal" with the whole hardware/software marketing concept. He even admitted to a change of heart over his first impressions, which is not an easy thing to do, and shows a touch of class.

This depth of coverage of the console testifies to the versatility of the board and software. His article is interspersed with comments from a variety of industry professionals.

In Hollywood Paskal Lighting's operations manager Richard Jenkins had rented his 430's on two feature films, while Paul Vincent, who heads up Vincent Lighting Systems, headquartered in Cleveland, Ohio, has pushed a 430 through punishing roadshows across the Eastern United States with no problems. Karl reported that Mark Riske, faculty lighting and sound designer at Arizona State University noted "...we have yet to discover everything the 530 will do."

Elsewhere in this issue of *LIGHTS!* is further testimony to the universal appeal of the 430/530/550. These are the boards that can be many things to many people, in a variety of applications. ●



Second, a centrally located PNM PC can monitor up to 15 processors simultaneously, providing a visual indication of preset, channel level, and station lockout status. If desired, presets can be recalled in a room, or set of rooms, Macro's executed, stations or groups of stations locked or unlocked and rooms linked when moveable partitions are being used.

The Premiere Processor configuration files created using the Configuration Software provide the systems data for the Network Manager Software.

Premiere Network Manager can access the programmable parameters typically available from Premiere control stations. It cannot amend system configuration data such as patch, station allocation and local macros. System configuration can only be modified using the Configuration Software.

As Premiere can be used to control lighting via dimmers such as Digital Environ, System 6, CD80SV, LD90, and EC90SV, the addition of Network Manager becomes even more significant.

Your local Strand source will be happy to tell you more about the lighting design control system that is satisfying users both ashore and afloat in a variety of different applications. ●

## New software for **Premiere**

**I**t really is a very simple question. What do the Gleneagles Hotel in Scotland, the NASA Space Center in Houston, Texas, the Minnesota History Museum, a Capucci Fashion Show in Rome and North-east England's 900-year old Durham Cathedral have in common? Well all have been featured in the pages of the *LIGHTS!* magazine during the last few years. So regular readers will have no trouble in answering the question. All have installed or used Strand Lighting's unique Premiere lighting control system.

Across the world more and more lighting professionals are realizing that Premiere is a system that cannot be "typecast". Described initially as an architectural system it has become yet another example of a Strand product that can be many things to many people. Now the system is increasingly being used in Convention and Conference Centers, Theme Parks, Restaurants, Churches, Museums, Shopping Malls, Cruise Ships, in fact anywhere that the quality of the leisure and work environment can be enhanced by the levels of light which are present. Now a new application software package tremendously widens the scope of Premiere.

The Premiere Network Manager (PNM) package enables a personal computer running Windows ® V3.1 or Windows 95® to be connected on-line with up to 15 Premiere systems. This enables real time lighting control of up to 480 rooms or areas.

There are two primary applications for Network Manager. First, programming can be undertaken by connecting the PNM PC directly to a receptacle on the front of the Premiere Processor, or via a network of PNM Receptacle Stations distributed throughout the building. Using the graphical sliders, menus and check boxes - presets, fade times and astronomical time clock events can be quickly and easily programmed and recorded for rooms, or groups of rooms.

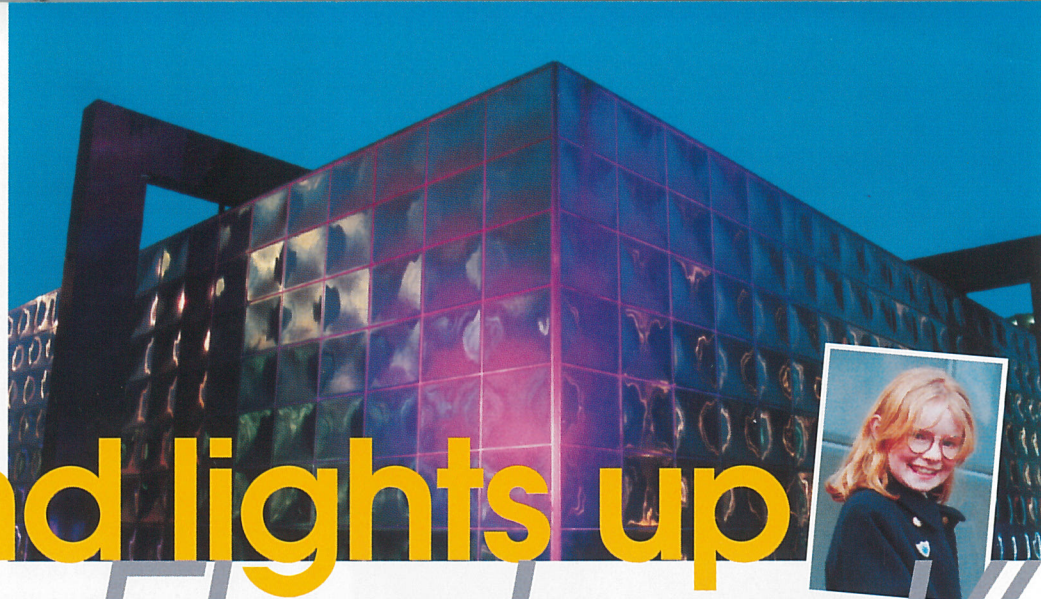
...and finally!

### LONDON

The needs of the region, Europe, the Middle East, India & Pakistan, and Africa present an interesting and diverse marketplace particularly in respect of the emerging democracies of the old Eastern Europe and Russia. Regional Director (Europe), Ian Haddon, told us: "We have been striving to achieve regional recognition. This has meant the reorganisation of the former separate national company approach. Integration of resources enables us to operate virtually "sans frontieres". We are able to centrally administrate, yet maintain the local contact which is so critical to our business. Strand Lighting is well aware that this contact with designers, consultants, end-users and our all-important distributor chain, is the basis of successful business and future development. The key to continuing success is the initial specification

(Right) The gradually changing colours on the Faraday Memorial at one of London's busiest roundabouts (intersection)

(Inset) A future lighting designer for the West End and Broadway? Anne-Marie Purcell, the competition winner, who is now the proud owner of an automatic light sensitive camcorder.



# Strand lights up "the Elephant"

**T**O 10 year-old Londoner Anne-Marie Purcell it is "the shiny building that hums on the island at the Elephant and Castle". The shiny building is, in fact, the Faraday Memorial. It was built in 1961 to house a London Transport electricity sub-station. Michael Faraday, founder of the science of electro-magnetism, was born just 100 yards away from this busy London intersection in 1791. Now, thanks to a competition organised by the

BBC-TV Children's programme "Blue Peter", and the Lighting Industry Federation, the shiny building now not only hums but lights up.

The programme's "Light Up Britain" competition received 22,000 entries. On March 27 this year the winner, Anne-Marie, turned her vision into actuality at the throw of a switch, while the whole nation watched on television.

The Lighting Industry Federation commissioned the Lighting Design Partnership to work with Anne-Marie. Designers

Andre Tammes and Keith Miller talked to her about her ideas and carried out on-site tests.

It was crucial that any design would be visually pleasing but present no distraction to the thousands of motorists using the intersection. The final choice of colour change projectors allows the stainless steel building to change colour gradually using blue, green, magenta and purple hues, just as Anne-Marie had suggested in her original proposal. The preset pattern is set slowly enough to avoid posing a traffic hazard.

The colour changing in continuous cycle is achieved by the use of DMX signals to the 12 lighting fixtures controlled by Strand's "Premiere" system. Everything is powered by the sub-station itself and the light show is expected to operate from dusk to midnight every day of the year.

The final accolade for the job comes from Keith Miller, "Anne-Marie has a good eye. Her lively and imaginative solution has provided a point of focus in an already visually competitive night-time environment". ●

of our product. Once that is achieved the other stages flow more easily through to project completion. We have in place a team of people who are well schooled in the ever-changing needs of our industry. Naturally we realise that the most important aspect of Strand's image in the market is the after sales service provided. To this end we are putting in place a spares operation that is designed to dramatically cut "down-time". I am convinced that in this vast region of ours we have built the foundations necessary to satisfy the customer. We may be the biggest international player in our field but we also realise that all sales are local!"

## LOS ANGELES

It was just over twelve months ago that Strand Lighting's Phil O'Donnell handed over the reins in Hong Kong to take over as President of Strand Lighting's North American operations, with the additional responsibilities of Central and South America. It has been a year of change and consolidation. LIGHTS! asked him for a verbal snapshot of his first year. "Since arriving, just prior to NAB 1995, a management team has been created that has a total of 108 more years of experience in the lighting industry than beforehand, and covers location, television, theatre, architecture, any and all of the multifaceted aspects of our marketplace. We have become more involved with

consultants and designers, as well as focusing more closely on our sales and service. This has been achieved simultaneously with the consolidation of the manufacturing of world wide products into our efficient and highly equipped plants in Europe. We have, however, retained an extensive local manufacturing capability for 120V dimming, as well as custom system products, so critical to our success in North America. We now have our own on-site HP network file server, together with a new 56k frame relay high-speed internet connection and full TCP/IP connectivity 24 hours a day 365 days per year, and enhanced real time e-mail. Our Web page is up and running giving access to a wealth of Strand information."

## HONG KONG

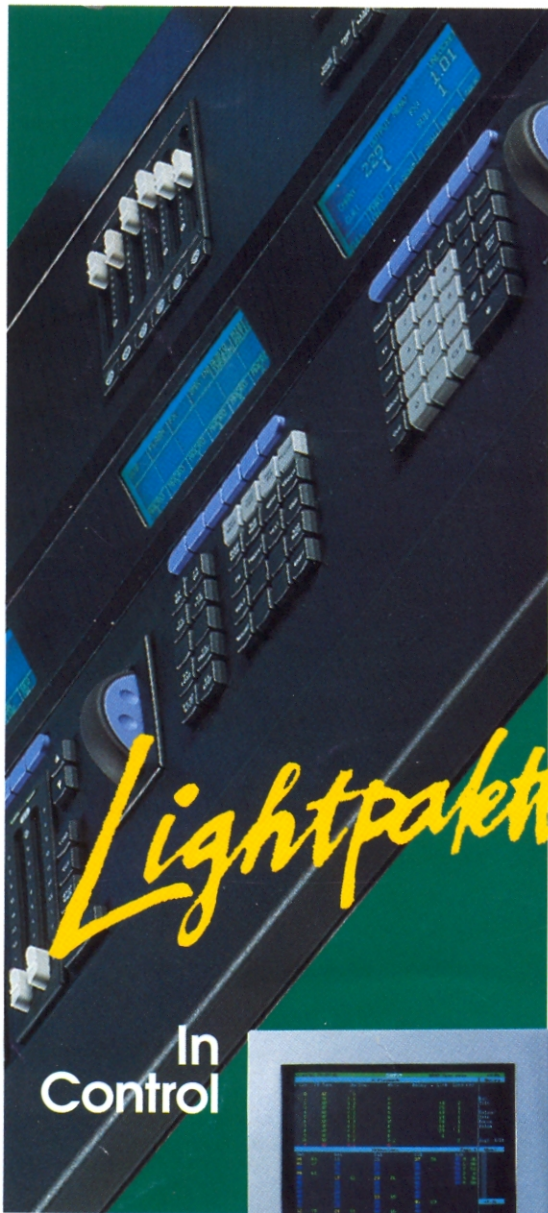
Phil O'Donnell's successor in Hong Kong is K.K.Mak. He is well known to Strand's customers in a market area stretching from the Xinjiang province of North-west China to the furthest reaches of New Zealand. He told LIGHTS!: "Strand Lighting has been based in the bustling community of Hong Kong for almost 30 years. It was the first entertainment company to be dedicated to this large market, and is today, still the largest. It serves customers in Architectural, Theatre, Television and Film lighting. A team of 39 people from all over the world, many with over 20 years experience, pull together.

The sales and marketing team alone has a total of over 100 years serving the industry. Due to its strength the company has, over the years, attracted the best distributors in the region. This, backed by a strong engineering team, has enabled prestigious contracts to be won. At the same time we have successfully introduced and adapted products from Europe and America into the more conservative Asian market. Our key to success has been attention to detail, and our extensive experience, together with significant investment in the latest CAD software. This has ensured the highest standards of project work. But past successes are but history. We strive to improve our future performance for the benefit of all our customers, and will continue to deliver high quality products backed by solid, reliable service."

With Strand Lighting so strongly established world-wide it has never been a better time to be a customer of the lighting company that is very international! ●



Strand Lighting



# Lightpalette

In  
Control

- Enhanced 32 bit Pre-emptive multi-tasking Operating System
- 12 Part fades
- 2000 cues
- 400 Mb hard drive show data storage
- New effects with:
  - Midi timing control*
  - New Attributes*
  - Improved rate control*
- Full screen Spreadsheet style cue editing in preview
- Integrated control of scrollers standard
- Ethernet - network distribution of Midi, Remote Video, DMX and peripheral devices
- Up to 4 monitors per console
- Fully integrated moving light control with Tracker® software:
  - Up to 500 attributes*
  - Motion control displays*
  - Attribute groups and effects*
  - Full 256 step access*
  - Dedicated motion control devices including trackball and rotary encoders*
- Improved text labeling
- 2000 macros
- Wireless Focus Remote option
- Runs on Pentium™ based 430/530/550 console hardware



**Strand Lighting**

For more information on Strand products and World Wide facilities see our Web page.  
<http://www.strandlight.com>

Strand Lighting Inc, 18111 South Santa Fe Avenue, PO Box 9004, Rancho Dominguez, CA 90221, USA Tel 310 637 7500 Fax 310 632 5519  
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