

Wembley Studio Centre

WITH THE OPENING of the commercial television programmes there came into operation at Wembley the permanent studios of Associated-Rediffusion Limited, the weekday Programme Contractors of the London area.

Wembley is considered unique for its up-to-date layout and for the design of its equipment, and will ultimately have five studios on a two and a half acre site. We have designed the technical areas—the producers' galleries and the vision and sound controls—we have designed and built the equipment for them and we have evolved and installed the master control system. This is the

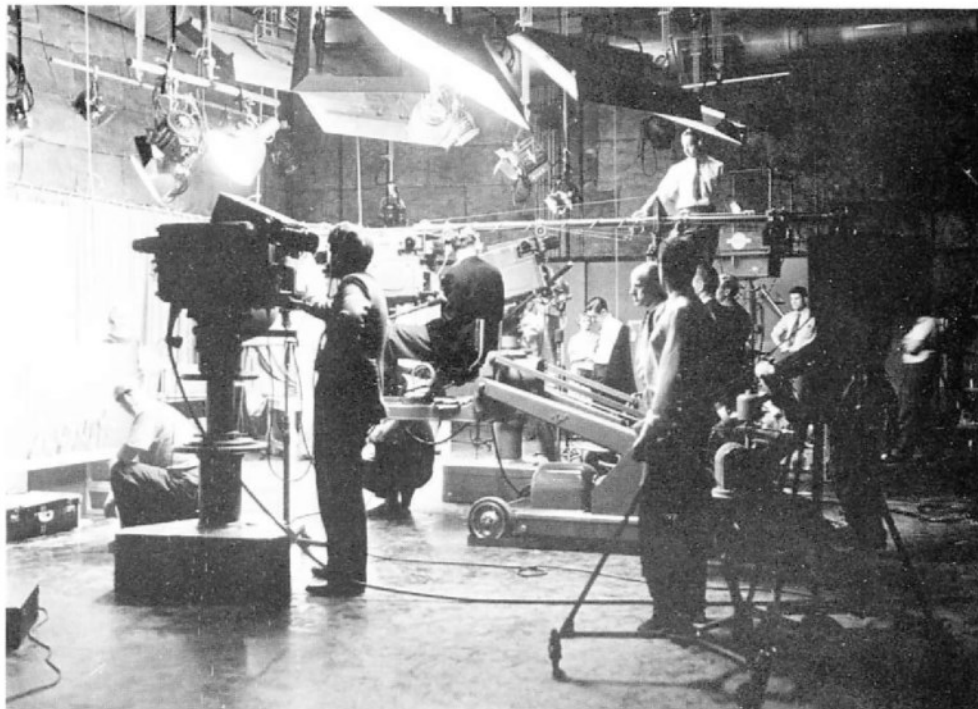
achievement of H. A. Lewis and his Broadcasting Division.

For studio work Associated-Rediffusion have chosen our Mark III cameras using four and a half inch pick-up tubes. This is the type recently supplied to the B.B.C. Similar cameras but with three inch pick-up tubes will be used by Associated-Rediffusion with three Marconi Remote Telecast Units, or O.B. vans as we know them.

Altogether, the London weekday Programme Contractors had twenty-one Marconi cameras available when they went on the air.

Plans for the conversion of Wembley

Our cameras on their special dollies at work on the floor of Studio 2 in the new Wembley Studio centre of Associated-Rediffusion Ltd., the London weekday programme contractors





Film Studios into the new Television Centre were only begun in December last year. In January a film was still being shot there. It is only between then and September that the complete conversion has been carried out. In that period close on twenty miles of sound, vision and control cables were laid, and our equipment was built, installed and set in operation in good time for studio staffs to take control. Producers and their staffs were already familiar with our equipment, thanks to the training courses at Marconi College and to the Marconi Television Centre at Kensington.

At Wembley the studios lie on either side of a narrow control room block. In this the technical areas are close together, yet isolated from the comings and goings of programme and visitor traffic. There is direct and swift contact for studio and master control staff. Here are viewing rooms, camera control and production rooms, sound controllers and announcers and, above all, the master control room.

On the studio floor a scene is set and

In the vision control room, the producer watches the pictures from the cameras on monitors and quickly passes instructions for picture selection to the vision mixer at the push button panel on her right. This is a rehearsal of "Small Time", a children's feature

Looking up from the floor of Studio 2 at the sound-proof windows of the Vision Control Room, Announcer's Booth and Camera Control





One of the three Remote Telecast Units or Outside Broadcast vans which we have fitted out for Associated-Rediffusion Limited

a programme is in production. To televise it there are three cameras, microphones and banks of lights. All three cameras are alive and each with its own operator is viewing the scene from a different angle, and is feeding a picture to Camera Control. Here the control operator for each camera can see the picture, watches it carefully and ensures that its quality is suitably adjusted for transmission. Up in the vision control room the producer sits watching the

In the Sound Control Room the Mixer controls the studio microphones from the console and brings in recordings or the announcer



studio floor through his wide sound-proof windows. With him at the control desk is the Vision Mixer on his right and the Studio Lighting Control Engineer on his left. Next door on his right in a separate cubicle is the Sound Mixer. Above and in front of him are monitors on which appear the controlled pictures from each camera. He can talk to the camera operators by headset if he needs another angle of view or a shift of position. Choosing the picture he wants he gives instructions to his Vision Mixer who switches it into transmission. By pressing a series of buttons on her panel she can cut from camera to camera, or fade, or even superimpose one upon the other. She can also remotely control the teleciné unit should a film sequence be required.

It is the job of the Sound Mixer, using one of our consoles, to bring up the sound from the studio microphones to suit the producer's picture and to bring in the announcer, music, or any sound effect recordings necessary.

From his commanding position the producer builds up the programme. On a separate monitor before him is the picture he is putting out. It passes to Master Control.

If it is necessary to incorporate an outside broadcast in this programme it will be transmitted to Wembley from the Remote Telecast Unit by microwave link and be switched in by Master Control. The producer of the inside programme can watch this on yet another monitor.

Master Control at Wembley handles all the programmes from the studios there, and according to the planned schedule passes them on to Master Control at Television House, Associated-Rediffusion's headquarters in Kingsway. From here our programme passes via the Museum telephone exchange to Croydon and is radiated over Greater London.

Master Control at Television House is the focal point of Associated-Re-



The Master Control Room at Wembley is completely equipped by us. It is from here that the programmes are kept to schedule and that filmed advertising announcements are inserted

diffusion's programme transmission. Through it pass all the programmes produced by the weekday contractors, for features are also produced at other studios. From the Granville Theatre, Fulham, also completely fitted out by us, come the variety shows with "live" audiences. Outside broadcasts are also brought in here, as well as interviews, talks and announcements.

From the warren of small Air Ministry offices which made up Adastral House the builders have quarried out enough space for the theatre and two studios, together with technical areas, which are now part of the new Television House.

Perched precariously in the steelwork as the old structure was gutted from under them, our engineers have worked close behind the builders, installing the studio, temporary master control, and telerecording equipment. This enables the weekday service from all the other studios to pass to the transmitter.

Viewers on Opening Night who heard

the Programme Director thanking the engineers for their achievements, little realised the sheer hard work that had been involved to ensure the smooth continuity of the programme they were watching.

Phil Berkeley of Broadcasting Division, project and planning engineer for the Associated-Rediffusion scheme

