

# Galaxy Galaxy Galaxy Galaxy Galaxy

## MEMORY LIGHTING CONTROL SYSTEM



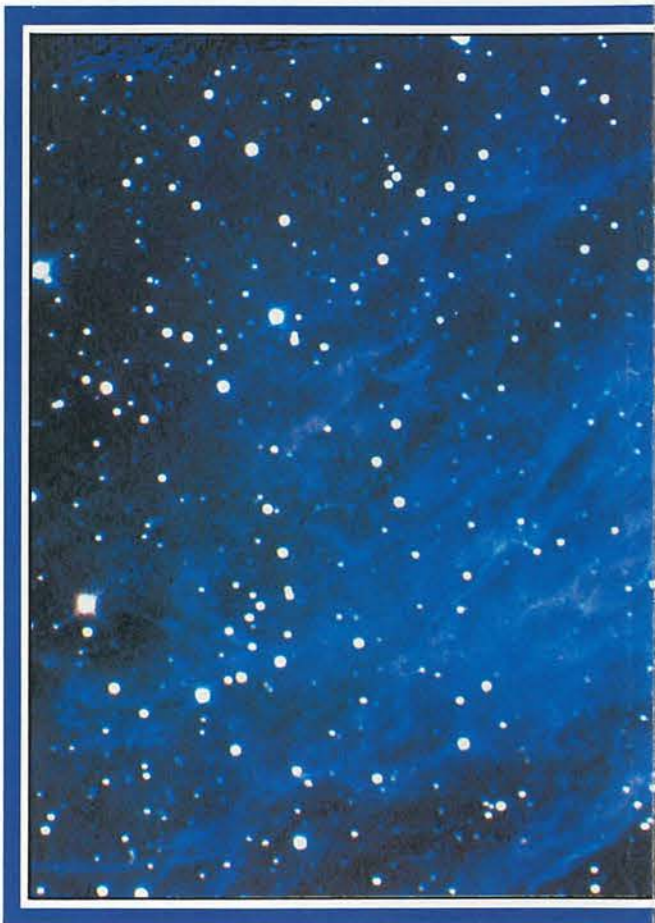
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 **STRAND**

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## MEMORY LIGHTING



## CONTROL SYSTEM



**...controls all the complex detail enabling concentration on the finer points and the unpredictable.**

Rank Strand enters the 80's with Galaxy, their latest memory lighting control system. Galaxy is designed for Television, Theatre, Conference and Exhibition Centres - in fact any situation where sophisticated, subtle, programmable and repeatable lighting is required. Because Galaxy is designed around the very latest microprocessor technology, it obviously incorporates every facility which our unrivalled world wide experience tells us is desirable.

But we are not offering with Galaxy simply a box of technical wizardry, although wizardry is there in full measure. Because anything in lighting control is now possible,

we have aimed at allowing the lighting designer and board operator to achieve the most subtle effects and to respond to the unpredictable. These are the real needs of lighting a live performance in both Studio and Theatre.

Galaxy is different from its predecessors and competitors in many ways, as the description overleaf will show, but principally its difference lies in this. It is not a complex machine to aid a mechanical function - it is the lighting designer and operator's equivalent of an author's word processor. A simple convenient way of setting down, amending, shaping and reproducing a creative contribution.



 **STRAND**

# GALAXY MEMORY LIGHTING CONTROL SYSTEM

The Company reserves the right to make any variation in design or construction to the equipment described.



## SYSTEM CAPACITY

Systems are available up to 768 control channels in multiples of 48. The Memory is extendable by extra cards, to meet any requirement. Library storage is available as an optional extra by floppy disc.

## PHYSICAL DESCRIPTION

The system consists of two separate units. The control itself is a shallow metal box with a wooden surround into which the panels fit. This 'pod' can either be supplied with a wooden desk, or it can be fitted into a customer's own control room desk.



19" ELECTRONICS CRATE

The system's electronics are totally contained in a 19" crate which is only the size of a medium suitcase - about 11" high. The crate can be remote from the desk, allowing it to be installed in the dimmer room, for example, or central technical area if required. Alternatively the crate can be mounted under the desk. The system is fully ruggedised and is suitable for world wide touring/trouping. Special flight cases are available. Connection between pod and crate is a 4-core cable which can be up to one kilometre in length.

Because the pod can be operated so far away from the crate, it can be used out of its desk as a stalls control. The pod can easily be carried by one person as can the crate.

Peripherals such as the optional Floppy Disc unit or Pin-Patch back-up are supplied complete with their own matching 'pods'. The standard desk provides sufficient space for a Video Display Unit (i.e. a Cathode Ray Tube display) which provides the full system mimic.

## THE BASIC SYSTEM

(NOTE: The functions described are not full system details)

This normally consists of a channel control panel, two playback panels and a memory output panel. These panels, plus optional Group Master and/or a Preset Master panel are all contained in the main pod.

### CHANNEL CONTROL PANEL

To set the level of a channel, the channel number is entered via the keyboard and simultaneously appears on the Panel display. Its level is then set by moving the fader wheel. Alternatively the @ key can be used to select a level on the keyboard. To suit TV studio practise a predetermined level may be selected, so that the 'on' button will bring all selected channels to a chosen level automatically.

A group of channels can be controlled simultaneously by recalling memories or by adding individual channels to compose the group.

Actions on the Channel Control panel can be made 'live', i.e. immediately affecting the actual lighting, or may be entered 'blind' into any preset store. Channels can also be transferred to a Group Master. To identify any channel immediately it may be flashed to 'full' or 'out'.

Should it be necessary to temporarily take a channel out of use, i.e. a lantern knocked out of alignment or a colour gel burnt out, then this can be done and another channel substituted automatically in any cue in which the channel would have been used, without affecting the main memory.

### PLAYBACK PANEL

This consists of the preset store into which the lighting memories are entered and the fade controllers which determine how the lighting will be used, or 'played back'.

Fades and cross fades can have their duration recorded so that the timing can be automatically repeated, typically for a 'day to evening' cyclorama change, or carried out manually to follow actors in a play or for a vocalist's performance. Where automatic mode is selected, manual override is always available.

Fades either bring in the lighting in the preset store to replace the existing scene - 'crossfade' - or use information in the preset store to modify the current lighting - 'move fade'.

Control wheels allow fade times from an instantaneous 'cut' to one hour's duration. A rotary control allows one part of a fade to start ahead of the other by an adjustable time lag device.

All fades automatically divide the increasing from the decreasing channels so that separate times may be recorded for each group of channels. Separate wheels are provided for manually overriding the set times of both groups of channels.

A 'preset' button enables the channel control routed to 'preset' to operate into the preset store of the playback. A sequence button will cause the system to move from cue to cue in numerical sequence. Other buttons cause any fade which has started to be instantaneously completed, or a fade which is running, or has just completed, to be reversed while another button inhibits any channels involved in running fades from being transferred to other controllers, while a further button converts the fader wheels to manual controls to allow direct instead of timed fades to be made.

### MEMORY/OUTPUT PANEL

This panel contains three sections.

#### FIRST SECTION - POWER AND MIMIC

This contains the main on/off key switch. As an added practicality, there is a third key switch position which allows lights to be left up but does not allow any other use of the system, or any access to its memory. There is an 'Error' flash and variable audible warning.

The mimic buttons allow selection of the information displayed upon the VDU. This may be system output mimic, or the contents of a selected preset store. The VDU can also display on command memory lists, auto mods, and pages of useful information.

The operator can select a full display, or one restricted to active channels only. Channels inactive in a particular show may be omitted from the display completely by using the 'reformat' button.

The display will normally be a free standing black and white monitor, but colour displays are also available. When a single VDU is used, the 'page' push sequentially displays each 200 channel block of information.

#### SECOND SECTION - MEMORY

'Record Link' enables cues to be linked to each other in playback in a selected but non-numeric sequence.

'Record Preset' enables the contents of selected preset store to be recorded without affecting the other lighting.

The memory keyboard allows the operator to allocate a unique number to each lighting state that he enters into the system memory. The number identifies the particular lighting state for all other operations. A decimal point allows the insertion of extra memories between whole numbers, i.e. an extra two cues between cues 7 and 8 would be 7.1 and 7.2.

Any memory number between 0.1 and 999.9 is available to the operator at any time thus grouping of cues becomes particularly easy with so many numbers available.

The memory recording facility is keyswitch protected, as is access to the clear memory (or part memory) action.

#### THIRD SECTION - OUTPUT

The 'Record' button puts into the memory a complete active lighting state.

There is a 'Dead Blackout' switch, and a button which cuts a selected memory directly into the output of the system, replacing all previous output information but not affecting its storage. There are two 'Grand Master' faders. One is normally active, but a group of circuits can be allocated to the second fader for example, audience applause lighting, or front of house inhibit by use of the Alpha keyboard.

## OPTIONS AVAILABLE

**GROUP MASTERS:** A set of six wheel controls, onto each of which the lighting being handled by a channel controller may be transferred. Thus, up to six groups of lighting may be balanced with fingertip control.

If required, the output of this panel alone may be recorded, in which case the allocation of channels to wheels is also recorded to give the operator fingertip control of balances during playback.

**PRESET MASTERS PANEL:** This panel allows up to ten memories to be allocated to individual master faders, with mastering facilities.

**VDU:** Only one unit is needed, as information can be formatted so that unused channels do not use screen space. 'Paging' is available, or large systems may have multiple units. Colour display is available.

**FLOPPY DISC PANEL:** This provides library storage on standard 8" computer discs. The system provides its own initial formatting.

**PRINTER:** A printer is available to allow a permanent record of the lighting.

**HAND HELD RIGGERS CONTROL:** A robust non-interference type wired control is available.

**ALPHA KEYBOARD:** An extra 'type unit' keyboard allows the operator to patch channels to dimmers, add clear language text messages to recorded ones, adjust dimmer laws and handle other system functions at will.

**REMOTE CONTROL:** Standard panels can form a remote control and work in conjunction with the main system, or the control room pod may be carried to another part of the theatre or studio.

A remote unit to allow basic system operation while designing the lighting is also available and may be disconnected from the main desk at will.

**DIMMER LAW:** Any required dimmer response curve can be easily achieved.

**SYSTEM SECURITY:** A totally independent battery maintains the C.M.O.S. memories for one month after system disconnection. Alternatively, circuitry suitable for a ferrite core memory can be provided.

**PANEL FINISH:** The pod panels have their labelling sealed within a hard plastic sandwich so they cannot be scratched or discoloured.

For full technical and operational details contact us for the "Galaxy Summary Specification", as here we can only give limited information on the scope of the Galaxy Control System.



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