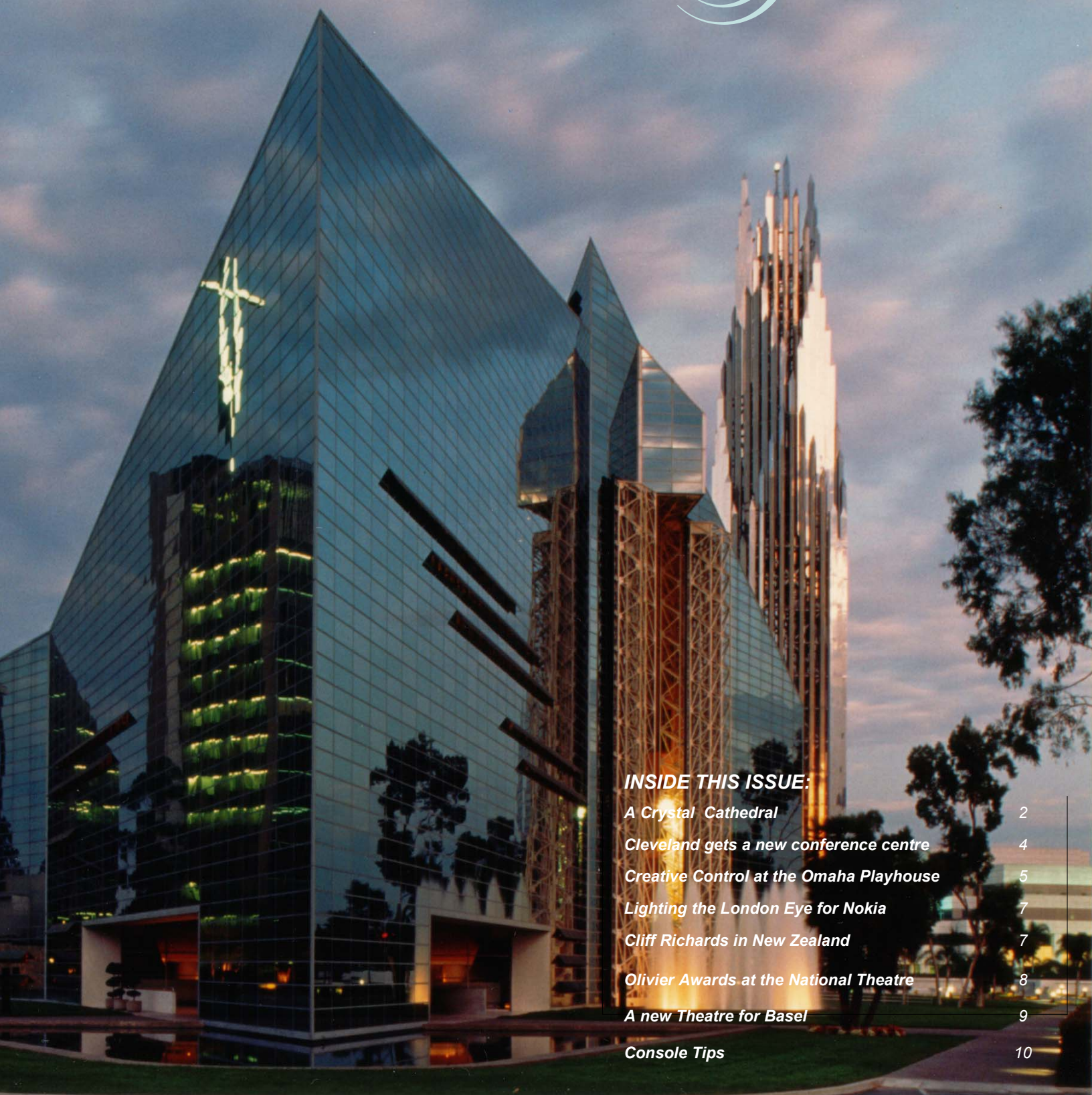
STRAND News

March 2003

Strand LIGHTING



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The Crystal Cathedral *by Chris Martin*

The Crystal Cathedral, located in Garden Grove, California, is the world famous home for the international Crystal Cathedral Ministries, including both a congregation of over 10,000 members and the internationally televised "Hour of Power." This landmark building was designed by American Institute of Architects gold medal winner Philip Johnson with his partner John Burgee.

The international reach of this church is guided by Dr Robert Schuller. Dr. Schuller came to Garden Grove in 1955 to found the local Reformed Church in America's congregation. With his wife Arvella as organist, and $500 in assets, he rented the Orange Drive-in theater and conducted Sunday services from the roof of the snack bar.

Over the years, the church has grown to encompass a huge variety of programs, many of which require extensive use of television and theatrical lighting. Without doubt, the church is best known for the “Hour of Power” television program, seen by millions of people, both in the US, as well as around the world. The program was the first religious transmission in Russia, an event accomplished after Dr Schuller met with President Gorbachev. Our Armed Forces, wherever they are in the world, can also tune in through the AFN network.

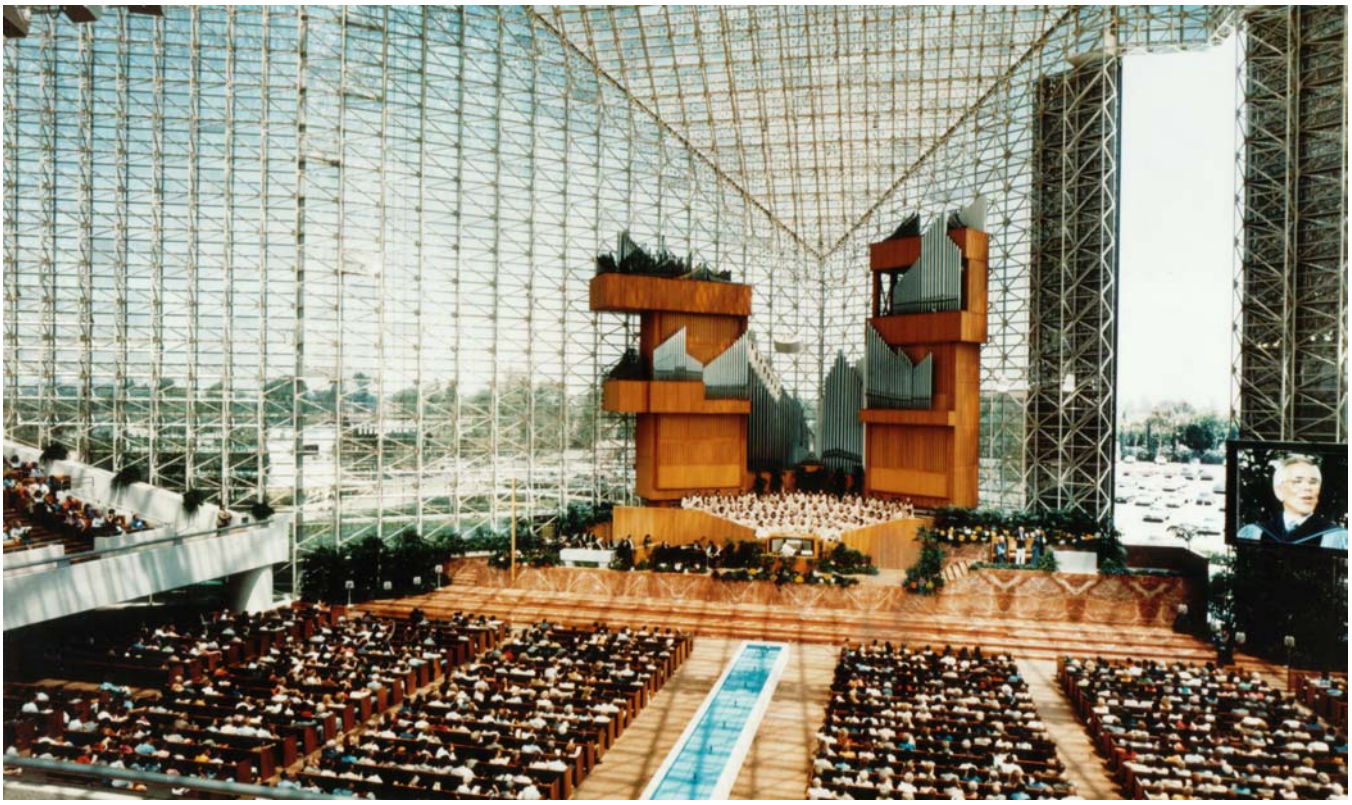
Strand HMI 4kW Fresnels are the primary daytime light source for television broadcasts

Although Philip Johnson’s design of a glass-enclosed space frame structure permits a large amount of natural light to enter, the interior illumination level is augmented with 28 4kW Strand HMI fresnels, together with an additional number of 2.5kW and 12kW HMI units. The Crystal Cathedral selected Strand HMI fixtures, both for their tremendous light output, as well as for reliability. Some heads are truss-mounted over 60’ above the congregation, and long-term reliability was an essential consideration. The current installation of HMI’s has been in service since 1997, with only one igniter repair required. All the ballasts are remotely located in a special environmental chamber. The Hour of Power is recorded live-to-tape every Sunday morning, and the fixtures are in continuous operation for about five hours during the taping. In addition, there is another shoot that takes an additional five or six hours every other week.

The Sunday evening services are closer to a traditional theatrical event, from the lighting perspective, and here, approximately 150 Strand CoolBeam SL ellipsoidal and other luminaires are used, both for illumination and effect.

The cathedral stages two annual landmark live events – The Glory of Christmas and the Glory of Easter. Both of these spectacular productions require an additional 300 Strand SL’s and a wide variety of other luminaires, including 32 moving lights. An inventory of this size demands constant management, and the technical personnel have embarked on a program of upgrading the theatrical lighting to all Strand SL’s. Glenn Grant, the Crystal’s Lighting Designer, remarked that both lamp and shutter life of the SL is better than any other fixture. Together with an economical capital outlay, low maintenance costs make the SL the best value profile spotlight on the market today. Some idea of the scale of the production is that the Strand lights are used to illuminate a backdrop that is 80’ high by 200’ wide. This is the largest drape in California, outside of the motion picture industry.

The Magic of Christmas Show



Two 90 foot tall doors to the right of the choir provide ventilation and were originally envisioned as a way to get back to the original services at the Orange Drive-in theatre allowing the service to reach outdoors to cars in the parking lot.

All the different lighting instruments and production variations require a sophisticated and versatile control system. The Cathedral has used CD80 dimmers for many years, and they recently added four racks of Strand SLD dimmers. With the SLD series, Strand has concentrated on engineering a dimmer module for a “world” system, being voted “Product of the Year” by Entertainment Design magazine. The SLD Series features high-performance broadcast chokes and dimmer status reporting back to the 300 and 500 series consoles. A plug-in component design eases maintenance. This feature is important to the Crystal Cathedral, since the “Hour of Power” satellite transmission schedule is not a moveable event! Satellite time is expensive, and if the program material is not ready, the time slot is lost forever.

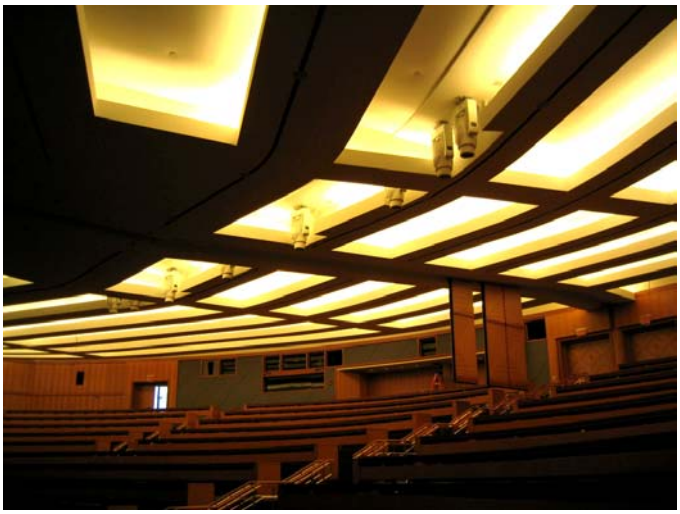
The control of such a large system is achieved with a Strand 550i control console. This Pentium-based board can easily manage the large dimming system, while simultaneously controlling all of the moving lights. The ability to manually control and modify a fade on the fly is important when some of the Glory of Christmas performers are camels, sheep, goats and horses! Glenn made the observation that there are lighting consoles that can generate fade information as well as the 550i, and there are consoles that do a good job of making moving lights work, but there are no other consoles that do both, simultaneously, as well as the Strand family of desks.

In addition to the 550i, the Cathedral uses a 510i Show controller as a tracking back up, and the new Strand Compaq iPaq Wireless Focus Remote. This easy to set up and configure device, which operates in a standard 802.11B WiFi wireless Ethernet environment, is a life saver to Glenn and his staff, 60’ above the floor, doing a focus check. “Any installation that could save time by accessing cues while away from the main board should get this device immediately,” says Glenn. It is inexpensive, reliable and above all, fast.

The latest addition to the Crystal Cathedral campus is The International Hospitality Center, slated to open in mid-2003. This building marks the implementation of a complete fiber optic network connecting all of the buildings on the site, specifically designed to carry Strand ShowNet data to all locations.

In conclusion, the Crystal Cathedral operates a very large lighting and control system in a wide variety of ways, to a global audience. They have selected Strand Lighting as the one manufacturer capable of providing all of the products required to execute the vision of Dr Schuller.

New Conference Centre in Cleveland by Chris Steffens



Vincent Lighting Systems of Cleveland Ohio has recently completed the installation of a unique automated lighting package, managed by a Strand ShowNet network and controlled from Strand 300 Series consoles. At the heart of the Cleveland Clinic Foundation's new Intercontinental Hotel and Conference Center in Cleveland, Ohio is a state-of-the-art amphitheater style auditorium. A central floating 'air wall' divider and hinged upstage walls allow the auditorium to transform into two separate and completely functional spaces. Two 300 series Memory consoles allow for programming and control of fourteen VARI*LITE™ VL1000TS luminaires, seven in each half of the auditorium. Strand's ShowNet network software manages the control of the automated luminaires based on the auditorium's configuration. When the divider wall is open and the entire auditorium is in use, an operator can use either console to program and recall cues for all of the system. However, when the auditorium is split and both consoles are active, ShowNet relegates control of the automated lights to their respective consoles, dividing the auditorium into two independent lighting systems. Neither 300 Series console can accidentally assume control over lights not on their respective side of the auditorium. Full system control is automatically restored to either console when one console is shut down. Two SN110 network nodes manage the DMX distribution to the luminaires and dimmers.
The entire system was provided by Vincent Lighting in Cleveland. The project team included Greg Shick, system design/sales, Chris Steffens, project development and programming, John Rankin, project management and Jason Potts, field service.

Maintenance Release for 300 and 500 series consoles now available

We have placed a new release of our main console software on our website for easy download by all users. The release is a maintenance release providing several background enhancements to improve operation and speed of the consoles.

Additional software features on version v2.6d are

- MIDI fully working on all console types & via SN100/102 nodes.
- PRESET Channel Display format shows preset group names correctly.
- SHIFT key can be remapped via 220map.cfg.
- Remote login of 300 desk does not steal submasters away from Main.
- Remote logged in desks use correct Russian font when Russian selected as the language in setup.
- Remote desk status window shows both Remote & Main desk names.

As in the past the new update can be found at www.strandlighting.com and then selecting the Support tab and then software. We have moved the current release 2.6C to the software archive.

While in the support section of our website you may wish to see the latest postings to our manuals section. You can now download a full PDF version of the console manual as well as new versions of the SN110 node manual and the latest manual for our iPaq wireless remotes.

Wireless Remote Update

Starting in April customers who order wireless remote controls from Strand Lighting will receive the new 5455 iPaq with integrated WiFi Ethernet . The new unit eliminates the need for a separate card and makes for an easier to use handheld.

Creative Control at the Omaha Playhouse

Two recent productions at the Omaha Community Playhouse made the most of Strand control systems to accomplish the technical aspects of each show. The two-venue theater complex located in Omaha Nebraska has utilized Strand control and dimmers since 1959. Undergoing upgrades and transformations along the way each theater now has its own 500 series control console and CD-80 SV dimmers. A third 500 series desk uses a simple network to connect to either of the main consoles to serve as a programming "designers remote" for each theater.

A huge success for the Playhouse was "Game Show" by Jeffrey Finn and Bob Walton, presented in the Playhouse's 225 seat Howard Drew Theater. Linking the scenes in this popular interactive comedy are five unscripted quiz rounds that are played by contestants selected from the audience. Playhouse Artistic Director Carl Beck and Playhouse Associate Scenic Designer Keith Hart decided that each contestant's score would be tabulated on a scoreboard built into the main floor of Game Show's television studio setting. This was accomplished by backlighting 2-foot square floor panels in front of each contestant's podium. Each of the 36 individually "back-lit" floor panels constructed of ½ inch white plexi-glass was circuited to the theater's dimming system. This meant that the scoring of each game round and the show's lighting rig came under the control of the theater's 530 console.

Again, each game round was unscripted. This meant each correct question was to be countered with an instantaneous response from the giant light up scoreboard. Writing cues, subs, or manually entering a channel numbers proved to be to slow for the rapid pace of the show. Before the show went into technical rehearsals, Playhouse production electrician John Gibilisco together with assistant Molly Niemann decided to employ the 530's Macro Tablet feature.

"Using a macro tablet not only gave us speed but added loads of flexibility. Molly created reduced drawings of the "score-floor" by adapting existing macro tablet templates downloaded from Strand's website. Using the *MACRO LEARN* function she then programmed control of each light up panel onto the 9x12 inch WACOM graphic tablet. The operator of the show now had a reduced version of the light-up floor grid from which they could illuminate any square on the studio floor by touching the corresponding square on the macro tablet. "This worked so well that we expanded its use to clear the score board and trigger elaborate floor effects at the end of each round," notes Gibilisco.

The second show, Roger Bean's "The Marvelous Wonderettes" opened a seven-week run at the Playhouse by selling out before opening night. Playhouse lighting and scenic designer Jim Othuse had only five tech rehearsals to program a lighting rig that included 2-networked Strand 500 series consoles, 2 CD-80 SV dimmer racks, Wybron Color Rams II's (30 colors each), High End System- 575-Studio Spots and a variety of conventional fixtures including Strand 25/50 degree SL Zooms.

"The Marvelous Wonderettes doesn't exactly call for wagging automated lights in every direction. But with only five rehearsals, none of which were dedicated solely to lighting, we obviously wanted to do anything we could to maximize Jim's focus and programming time with the automated fixtures," Gibilisco explains. "Coming off our previous success with Strands macro tablet feature, it was clear we could simplify Jim's life by pre-programming the macro tablet to trigger *preset groups* for focus positions, colors and gobos. We also enabled the *Auto Move While Dark* feature in the console's software. This feature is a programming dream for sneaking movers and Color Rams to their next cue assignment. It worked brilliantly".

Strand in the West End by Rob Halliday

At a time when there are arguably more manufacturers of lighting controllers and than ever before, we are pleased to note how many shows trust Strand Lighting to run their lighting night after night.

Her Majesty's Theatre

This is particularly noticeable in London's West End, where the majority of shows and theatres are using 500-series consoles. These currently include *My Fair Lady* and *Les Misérables* (both lit by David Hersey), *The Phantom of the Opera* (Andrew Bridge), *Chitty Chitty Bang Bang* and *The Thre Sisters* (both lit by Mark Henderson), *Mamma Mia* and *Ragtime* (both lit by Howard Harrison), *Tell Me On A Sunday* (Hugh Vanstone), *Stones in his Pockets* (James C McFetridge), *Auntie & Me* (Andy Philips), *My Brilliant Divorce* (Jon Buswell) and *Mum's The Word* (Gavin Norris), as well as the recently completed runs of *Breath of Life* (Hugh Vanstone), and the RSC Jacobean Season (Wayne Dowdeswell)

500-series are also used at venues including the Royal Court, the Donmar Warehouse, the Royal National Theatre, English National Opera at the Coliseum, the Barbican, Sadler's Wells, the Royal Festival Hall as well as in smaller theatres such as the Soho Theatre and in the majority of touring theatres around the UK.

The Royal Shakespeare Company at the Gielgud Theatre

Shows that have started in the UK have also chosen to take their consoles with them when they've traveled abroad: *Mamma Mia* began at the Prince Edward Theatre in 1999, and has just opened its eighth full-scale production in Las Vegas joining London, New York, Toronto, Sydney, Hamburg and Tokyo in embracing the show. Through those many versions the 500's facilities, including AutoMod, have been put to use to deal with the many variations in the rig that have occurred along the way. Similarly the Donmar's acclaimed productions of *Twelfth Night* and *Uncle Vanya*, directed by Oscar-winner Sam Mendes and lit by Hugh Vanstone, have recently played in New York again under Strand control, as is the transfer of *Vincent in Brixton* from the National, while *Midnight's Children* has transferred from the Barbican to the Apollo Theatre in Harlem and will soon return to tour in the UK.

Lighting the London Eye *by Rob Halliday*

On the evening of February 5th, for one night only, the spectacular London Eye, the 135m high observation wheel on the side of the River Thames, burst into spectacular light to mark the launch of the new N-Gage mobile gaming system from Nokia. Bringing the Eye to life were twenty-four Vari*Lite VL2000 Washlights, eight Martin mini-Macs, two Space Canons - and one Strand 550i console.

The lighting for the event was designed by Bruno Poet, a regular user of Strand equipment on shows in London and throughout the UK and Europe; at the same time as designing the Eye lighting he was lighting *Midnight's Children* for the Royal Shakespeare Company, also controlled by a 520i; that production can currently be seen in New York and on tour around the U.S. Poet picked the Vari*Lites for their brightness and colour-mixing capabilities, and the 550i for its familiarity and reliability.

The equipment for the show was supplied by White Light and The Moving Light Company, with a White Light team led by Jonathan Coventry running the installation, locating the Vari-Lites on the pier in front of the Eye. We programmed on one long night the day before the event. Bruno and I had hoped to be able to program from the relative comfort of the glass-walled waiting room on the pier, but its roof obstructed the view of the wheel. It was therefore outside on a bitterly cold February night: I now know that the 550 can function at a lower temperature than my fingers. With the colour palette for the show limited by the client's demand that it reflect the orange colour of the product's logo, many variations of orange-to-white and orange-to-red chases around and across the Eye were created, occasionally mixing in a little blue just for variety. These were varied manually on the show night itself, constantly changing the look on the Eye while the console ran the mini-Macs lighting the Eye's entrance and the Space Canons attracting attention to the event from across London seamlessly in the background.

Cliff Richard's World Tour

Last month when Sir Cliff Richard's world tour reached New Zealand his record company took the opportunity to record the concert for an up coming DVD release.

The concert took place at the Mission Vineyards outdoor natural amphitheatre in the centre of the Hawkes Bay wine growing region. The Mission has hosted previous concerts from people as diverse as Dame Kiri Te Kanawa, Shirley Bassey, and Ray Charles. 26,000 people enjoyed a balmy summer evening to watch Sir Cliff's show whilst being lit by a collection of Strand HMI PARs. Strand's New Zealand distributor Professional Lighting Services was contracted to light the audience in a subtle fashion to enable reverse angle shots from the stage, and Jimmy Jib shots to the stage to show the large audience and magnificent venue. A total of 10 4kW PARs and 3 6kW PARs were used to 3/4 backlight the audience so as to not cause glare problems for them, whilst maintaining a balance with the lighting on stage. The vision operators from On Site Broadcasting New Zealand were impressed with the level achieved on the audience and were happy to not have to vary the iris levels greatly from the stage lighting level to audience shots. PLS's Chris McKenzie said " We were blown away by the performance of the new Strand light weight 6kW PAR, it did the job of at least 3 of the current model 4kW PARs in this situation. This was the first outing in New Zealand for this model and we look forward to more work for these units."

National Theatre Productions Win Olivier Awards

By Rob Halliday

When the winners of London's prestigious 2003 Olivier Awards were announced on February 14th, it came as no surprise that a show created at Britain's Royal National Theatre won the Olivier for Best Lighting. After all, the other three nominees in the category were also shows created at the National Theatre, and all four lighting designs were therefore realized using Strand 500-series consoles, which are now used in all three of the National's auditoria.

The award's winner was Peter Mumford, for his design for *The Bacchai* in the 1200-seat, amphitheatre-style Olivier Theatre. The other nominees were David Hersey for Tom Stoppard's *Coast of Utopia* trilogy, also in the Olivier, Paule Constable for Matthew Bourne's *Play Without Words* in the 800-seat proscenium Lyttelton Theatre, and Paul Pyant for *A Streetcar Named Desire*, also in the Lyttelton. Other National Theatre productions also did well, with *Vincent in Brixton* in the Cottesloe studio theatre winning Best New Play and *Anything Goes* winning Outstanding Musical Production. The National's production of *My Fair Lady*, now running at the Theatre Royal Drury Lane, won awards in the Best Actor and Best Actress in a musical categories.

Strand Lighting's close working relationship with the National Theatre goes back many years: when the National's home on the south bank of the River Thames opened in 1976 it was equipped with Strand dimmers and both the Olivier and Lyttelton Theatres used the innovative Lightboard control console built by Strand to a specification by Richard Pilbrow. Many of the facilities now taken for granted in lighting controllers, including integrated control for moving lights (automated 2kW fresnels, also supplied by Strand) and a remote control surface for use in the auditorium, were pioneered by Lightboard - or the 'Total Control System' as it was known at the National. The Lightboards were subsequently replaced by Galaxy consoles and, as the National's permanent rep rigs grew and added more and more automated lighting, they in turn were replaced by 500-series consoles. In the Olivier, a 550i and a 510i rack-mounted controller act as main and backup consoles; the 550i is used as the principal control surface while a 520i is added as a second control surface during production periods. The Olivier crew and visiting lighting designers are also able to tap into the ShowNet network with their laptops, with David Hersey making particular use of this during *The Coast of Utopia*, *Anything Goes* and the current production of *Love's Labour's Lost*, to view channel and cue information on his Macintosh laptop.

The original Lightboard developed in 1975

The Lyttelton uses a similar set-up, again with a 550i and a 510i as well as a 530 used during production periods. The Lyttelton crew have also started using two iPaq wireless remotes to control the rig from anywhere in the theatre, particularly useful during the often-rapid changeovers between shows. In the Cottesloe, a 520i fits into the compact control room along with a 510i backup, providing control of a rig which, as in the two larger theatres, includes a mixture of conventional lighting and moving lights from Strand, Vari-Lite, DHA and others. The National also has a 520i which is uses as a touring console, and a 300 used backstage for preparing and checking moving lights.

With the National opening up to twenty shows a year, and with those shows playing in an ever changing repertoire system, the company needed control systems that offered the highest levels of versatility as well as being easy to learn for the crews and familiar to visiting lighting designers. Now, as through the company's close-on thirty year history on the South Bank, that choice has been Strand.

Basel Switzerland Opens a New Performing Arts Centre

After a two year construction period the new Schausplielhaus (Drama Theatre) has opened to wide acclaim. The theatre designed by Architects Schwarz Gutman and Pfister was built at cost of nearly €20 million.

The theatre has been designed as a completely flexible space with adjustable seating and staging allowing performances from the traditional proscenium to theatre in the round. Seating units are fully adjustable with a series of lifts and wagons allowing users to completely transform the space.

The trapezoid shaped stage is 215m^2 with 66 removable traps or platforms. The stage is designed to permit the addition of a future revolve and lifts to go along with the fully adjustable proscenium arch. The pros can be adjusted from 14 – 16.5 meters and varied in height as well. In addition the back wall of the theatre can be opened to the street with a 3.5 meter by 17 meter opening allowing the street to become part of the theatre.

A helicopter lowers the dimmer racks into the theatre

Strand Lighting's Distributor *ebz eichenberger electric ag* designed and installed the lighting systems for the theatre which include a 550i console and a 520i desk (main and back up) with over 2000 channels and an SLD dimming system with 312 3kW dimmers and 108 5kW dimmers all with full dimmer status reporting. In addition *eichenberger* supplied contactor panels with 60 13A contactors and 12 16A contactors for use with 2.5kW HMI's.
All circuits in the theatre are readily accessible with front of house catwalks and a motorized bridge system on stage. A ShowNet network completed the installation providing DMX data distribution throughout the theatre.

Console Programming Tips - Update *by Rob Halliday*

Update Cue
Update is one of the most powerful, versatile - yet often misunderstood - features in the current family of Strand lighting consoles. It lets you update cues that already exist, allowing either channels that have been changed or channels that you specify to be stored into cues, rather than storing an entire state as the Record command does.

If you're just working through a show one cue at a time, and the cues don't overlap, and you have no submasters up, and you're not running any effects, then using record and using update are interchangeable. But consider the following scenarios:

- you're in a cue, but the houselights are up on a sub (because the cleaners are vacuuming the auditorium). You need to make changes to the cue but don't want to record the houselights into the cue - which means you can't use Record (though yes, in this instance you could use the REC-SUB key!)

- you're in a cue, you've brought up a bunch of channels for focusing. You want to add one of those channels to the cue without adding the others - which means you can't use Record.

- you're in cue 10. The lighting designer turns on a channel, but wants it to come on in cue 5 and then stay on. You could do this by going back to cue 5 and making the change, or by switching to preview, going back a to cue 5 then setting the channel again, but both are a bit long-winded.

- a long, slow cue is running. You add a channel and want to store it into the cue, but you can't use record because the cue hasn't finished running - record would store the partially completed state as the cue.

- you have a number of overlapping cues running. You want to add a channel to one of the cues, but you can't use record because you're not in the completed state of any of the cues.

Though there are many ways of achieving these things, Update Cue (obtained by typing [UPDATE] then [CUE], or holding down SHIFT and pressing the [CUE] key) is probably the quickest.

Update Cue can be used in two ways: with and without specifying channel numbers.

If you just type [UPDATE] [CUE] [x] [*], any channels that have been altered by the channel controller (and so are shown in red on the channel display, or in green on the channel display of a remote console) are stored into cue x - effectively those channel levels are merged with the existing cue. If you're in cue 10, and go
[UPDATE] [CUE] [10] [*]
this is almost the same as going [CUE] [10] [RECORD] - except that channels held up on a submaster (those houselights!) wouldn't be added to the cue by the UPDATE command (since they're not red). But if cue 10 was still running and you went
[UPDATE] [CUE] [10] [*]
the adjusted channels would be stored into cue 10 correctly, leaving the rest of the cue as it was, whereas
[CUE] [10] [RECORD] [RECORD]
would have re-recorded the cue as its partially completed state. And while in cue 10 you could have typed
[UPDATE] [CUE] [5] [*]
to store the adjusted channels into cue 5. You could also type
[UPDATE] [CUE] [5] [THRU] [10] [*]
to store the adjusted channels into all of the cues from 5 to 10.

Incidentally, if you're in a cue and just want to change that cue, you only need to type [UPDATE] [*], which will update into the currently selected cue in the same way that just going [RECORD] [RECORD] (or [RECORD] [*] [*] in command line mode) without specifying a cue number will record over the currently selected cue. In tracking or q-only mode, you can also use [UPDATE] [TRACK] or [UPDATE] [QONLY] as you would with a record command.

Note also that if you type [SHIFT]+[CLR] on an empty command line, any 'red' channels are cleared from being red. This means that they will not be stored by an UPDATE command, so you could bring some channels up for focusing, [SHIFT]+[CLR] them, then bring up some lights that you actually need to plot into a cue. UPDATE would then store the lights you wanted but not the lights that were just up for focusing.

Sometimes you'll bring up lots of lights, but only want to store the lights that were already in a cue into that cue at a new level. [UPDATE] {CHANSIN} - CHANSIN appears on the right-hand softkeys after you press UPDATE - will do this for you, only storing modified channels into that cue if they were already in that cue. This can be particularly useful in tracking mode, since it will avoid you having lights running on through cues and into a blackout cue where you hadn't earlier set them to go off.

[UPDATE] {CHANSIN} [CUE] [1] [*]
[UPDATE] [CUE] [1] [QONLY] [*]
would let the channels that were already in the cue track on at their new level, but put any new channels into just cue 1.

The other option on these softkeys, ADDALL, stores channels into cues even if they weren't previously in that cue. This is the default behaviour for UPDATE CUE but, as we shall see in future editions of Strand News, not for UPDATE GROUP (and also not for cues in software versions prior to 2.4).

You can also make Update more specific: you can specify which channels you want it to store - a feature sometimes known as 'selective store' on other moving light consoles. So, for example,
[1] [+] [2] [UPDATE] [CUE] [1] [*]
will take channels 1 and 2 and store them at their current level into cue 1, regardless of any other channels that have been set, and regardless of whether or not channels 1 and 2 have actually been changed. Or
[1] [+] [2] [UPDATE] [CUE] [1] {ATTSONLY} [*]
will just store the attributes of channels 1 and 2 (if they have any) into cue 1, leaving the intensities set as they were in the cue. ATTSONLY appears on the centre softkeys on the 530 and 550; on 520s and 300s which don't have the centre LCD display press the [REC MODE] key to bring it up on the right-hand softkeys. You'll also find an INTS ONLY command there, which just stores intensities leaving attributes set as they are.

Or you can type
[1] [+] [2] [UPDATE] [CUE] [1] [@ATT] {position}
to access the function filters - after you press the [@ATT] key (called the [ATTRIB] key on 300 consoles), the function filters will appear on the right-hand softkeys to let you store selected combinations of attributes - in this case, those for position. We'll be looking at function filters more in a future issue of Strand News.

You can also use all of these commands on more than one cue at a time:
[1] [+] [2] [UPDATE] [CUE] [1] [THRU] [10] [*]
or any combination thereof. This is useful if you need to store a new colour through a sequence of cues:
[1] [+] [2] [UPDATE] [CUE] [1] [THRU] [10] [@ATT] {colour} [*]
will store the new colour through the ten cues, leaving intensities and other attributes changing as they were changing. If the console is set in tracking mode, the colour change will continue to track on after the last cue specified unless you use QONLY to limit the range you mean to change:
[1] [+] [2] [UPDATE] [CUE] [1] [THRU] [10] [QONLY] [@ATT] {colour}[*]

These commands also work in the PREVIEW displays, allowing you to take the information from the cue you're previewing and store it into another cue or sequence of cues elsewhere in the show.

Finally, you can make modifications to channels through ranges of cues. For example:

[1] [UPDATE] [CUE] [1] [THRU] [10] [@] [50] [*]
will set channel 1 at 50% through these cues ("put the wing workers on at 50% through the entire show"). Note that you'll have to vary how you type the level depending on whether you're in single digit, double digit or command line entry mode ([SETUP] > Channel Control Mode).

[1] [UPDATE] {CHANSIN} [CUE] [1] [THRU] [10] [@] [+] [10] [*]
will put channel 1 up 10% through these cues ("make 1 brighter through the first scene"). Or you can go @- level to turn the light or lights down. {CHANSIN} ensures that the light doesn't go up to 10% from zero in any cues where it wasn't originally on. Note that this command raises or lowers the level by a specified amount; it is also possible to scale the level (i.e. make it half as bright) using AUTOMOD.

[1] [UPDATE] [CUE] [1] [THRU] [10] [@] {COPYFROM} [2] [*]
will make channel 1 do the same as channel 2 through these cues ("we've split a pair of lights into two channels, make them do the same as each other for now")

[1] [UPDATE] [CUE] [1] [THRU] [10] {FROM} [50] [@] [30] [*]
will put channel 1 to 30 whenever it was at 50, but not change it when it was at any other level ("this venue has weird dimmers - 50% always seems too

bright, so just pull it down to 30 whenever it's at 50").

[1] [UPDATE] [CUE] [1] [THRU] [10] {FROM} [TEXT] [stars] [TEXT] [@] [GROUP] [10] [*]
will set any of channel 1's attributes that were set to a reference group called 'stars' (i.e. to the stars gobo) to the reference group 10 (which might be a dots gobo). FROM appears as a softkey after you type UPDATE CUE. ("put the lights in orange wherever they were in red").

And, as described in the Fall 2002 Strand News, if you've defined a complex set of Auto-Mod rules, you can use UPDATE to apply them to the show permanently:
[UPDATE] {UPDATE A-MOD} [CUE] [1] [THRU] [10] [*]
UPDATE A-MOD appears as a softkey after you type UPDATE ("I liked those temporary changes we did last night, make them permanent")

Again, all of these commands work in either live or preview. The easiest way to see them in action is probably to switch to the cross-reference view ([PREVIEW] {XREF}) display so that you can see how channels change through a sequence of cues as you use UPDATE. Try it in a quiet moment on a little show with just a few channels (or at home on the off-line editor) to see what it can do for you. And, if you're nervous about using any of the UPDATE CUE THRU CUE commands on a real show, why not just save the show first? It only takes a few seconds, and will let you pull back the cues if do you get a cue-range update command wrong!

The Strand Newsletter is published electronically four times a year. To receive your copy write to us at newsletter@strandlight.com

Strand LIGHTING

Macintosh Computers with Strand Consoles

Attention Apple Macintosh users: you can now use your computers with and alongside Strand 500-series lighting consoles in a variety of ways via the magic of VirtualPC, a software package which emulates a PC on a Macintosh. Using VirtualPC you can:

- Run Strand's off-line editor software on your Macintosh, allowing you to create and edit show-files away from a console. The off-line editor supports all of the functionality of the consoles apart from DMX output.
- Connect your Macintosh to a ShowNet network as a remote console. This allows you full access to the data in a system's main console, but independently of the user of that console - you can configure your own channel and cue display format, and look at or even edit cues, groups, subs and effects in preview.
- Connect your Macintosh to a ShowNet network as a node, allowing you to see the same screen display as the operator of the main console.
- Connect to a ShowNet network wirelessly, if there is a wireless base station in the network and you have an Apple AirPort card (or equivalent) fitted to your Macintosh.
- Run WYSIWYG on your Macintosh; when the Mac is connected to a ShowNet network this will allow you to see what your rig is doing graphically, including the ability to look at cues in preview in WYSIWYG. WYSIWYG can run alongside the remote and node software - in other words, you could have three windows on your Macintosh screen, one showing you the operator's view, one showing your own view, and one showing a WYSIWYG view.

To run Strand's software you just need the PC-DOS version of VirtualPC; for WYSIWYG you will need a Windows 98 or later version of VirtualPC. Further information about VirtualPC can be found at www.connectix.com; an information sheet giving full details of how to configure Macintosh computers for use with Strand systems can be found on the Strand website, www.strandlighting.com.