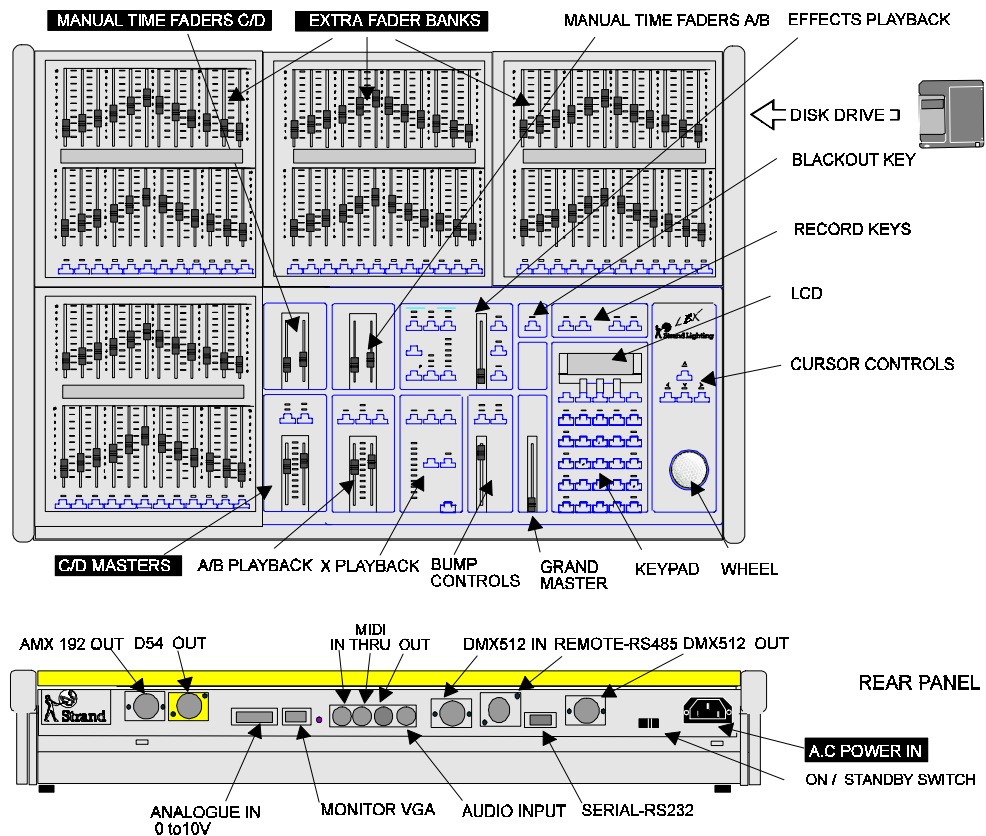


LBX

LBX offers all the facilities of GSX plus the following additional features:-

- Additional fader banks for 1 or 2 scene presets.
- Additional Masters panel (C/D)
- Integral Power Supply
- Four Modes of Operation

The differences between GSX and LBX are highlighted below:-



Warning

LBX contains mains voltages, do not remove any covers or panels without switching off first and ensure that the unit is properly earthed before use.

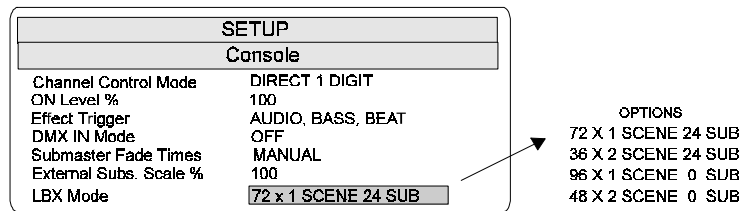
The extra fader banks and Masters panel plus four different ways of operating offers a great deal of flexibility and as such LBX can be set up to work as a conventional single or two scene preset lighting desk with or without a Submaster bank.

Direct access of up to 96 channels is possible if Genius 100 or 125 is installed. All Genius software supports both GSX and LBX consoles.

All Channels under fader control are shown as white on black on the VDU similar to the A/B Playback.

Operational Modes

These modes are selectable through the **Setup** screen. Once in this screen move to the LBX MODE field with the cursor keys and the options can be scrolled through either with the + and - keys or the wheel.



The 36 x 2 and 48 x 2 scene presets offer a conventional 2 scene set up either with or without a Submaster function.

The 72 x 1 and 96 x 1 single scene presets offer a larger channel capacity using the Auto Hold feature to set up a 'Blind' scene as in a normal 2 scene preset desk. Once again this can be utilised with or without a Submaster function. Channel faders always correspond numerically to the first 36, 48, 72 or 96 channels of the LBX system.

Changing operating modes during a show is not recommended as channel levels may become unpredictable!

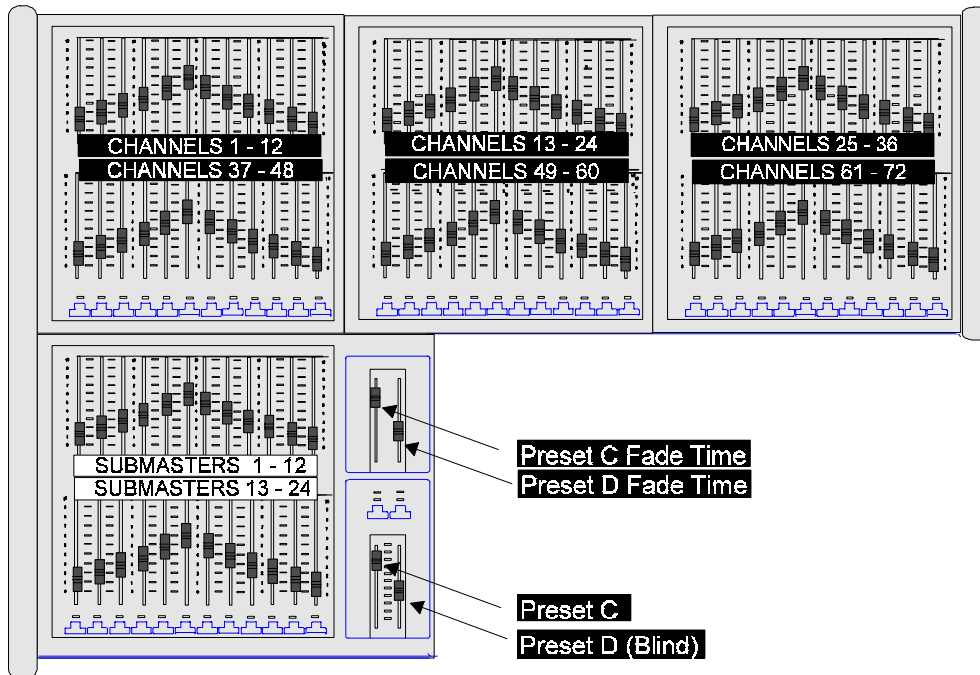
72 x 1 Scene Preset 24 Subs (Default Mode)

All faders in the top three banks, shown overleaf, are assigned as **channels** and are mastered by Preset C in the C/D Masters panel. Control is manual if Preset C fade time is set to zero or alternatively a time setting takes precedence.

The 24 faders in the bottom bank are assigned as **Submasters**. These faders will output and control the Submaster on a HTP level with the fader.

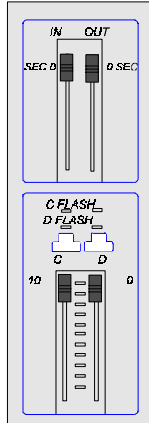
The colour of the channel levels shown on the VDU indicate which option has control of these channels.

WHITE Fader or A/B Playback control
 YELLOW Submaster Control



Auto Hold

C/D FADE TIMES



C/D PRESET MASTERS

In a normal 2 scene preset desk there are two sets of faders, one usually controls the Live, or on stage scene, whilst the other is for setting up a Blind, or off stage scene. A Crossfade takes place when the preset master faders for these rows are moved together.

Although there may, for example, be a total of 72 faders across these two rows, it is in effect only a 36 channel x 2 preset desk.

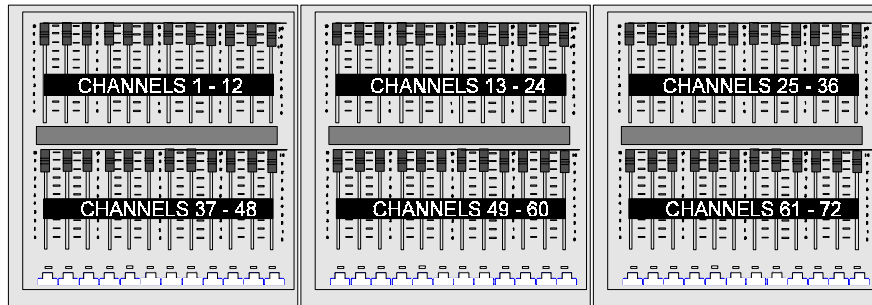
Using LBX's Auto Hold feature, 72 channels can be assigned to a single scene with the added bonus of a second preset and Submaster facility. In fact a maximum of 96 channels per scene can be used if Submasters are not required.

A blind scene is set up as the following example shows:-

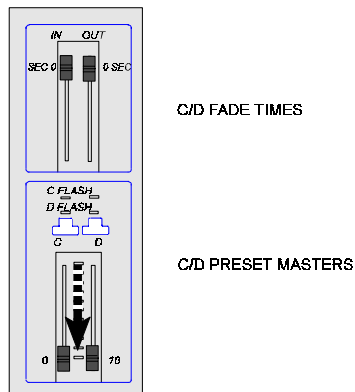
1. Make sure the C/D Preset master faders are completely in the home position (top) as shown in the side figure.

For the purposes of this example the C/D fade times are set to zero in order to see an instantaneous response when crossfading, however in practise they can be set to any value.

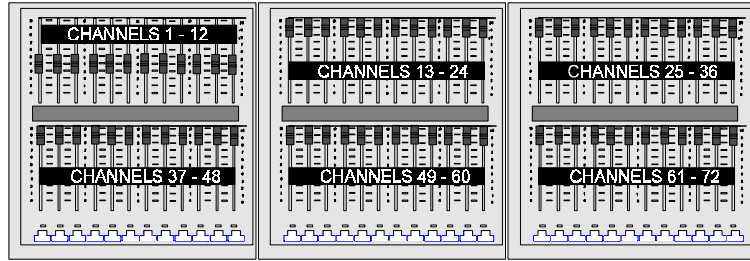
- Set channels 1 to 72 at FULL by using the appropriate faders to make the scene live on stage.



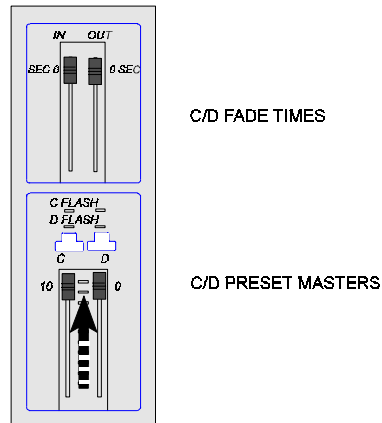
- Move C/D Preset Masters together to the bottom position. The scene on stage remains unaffected.



- Set channels 1-12 to 50%, the scene on stage still does not change.



- Move C/D Preset Masters back up to the top position. This Crossfades between the Blind scene and the Live scene on the C faders.



Channels 1 - 12 are now at 50% on stage whilst all other channels remain at their original settings.

The Auto Hold feature is useful for changing scenes 'on the fly' as levels can be altered and lights added or removed with minimal distraction on stage.

36 x 2 Scene Preset 24 Subs

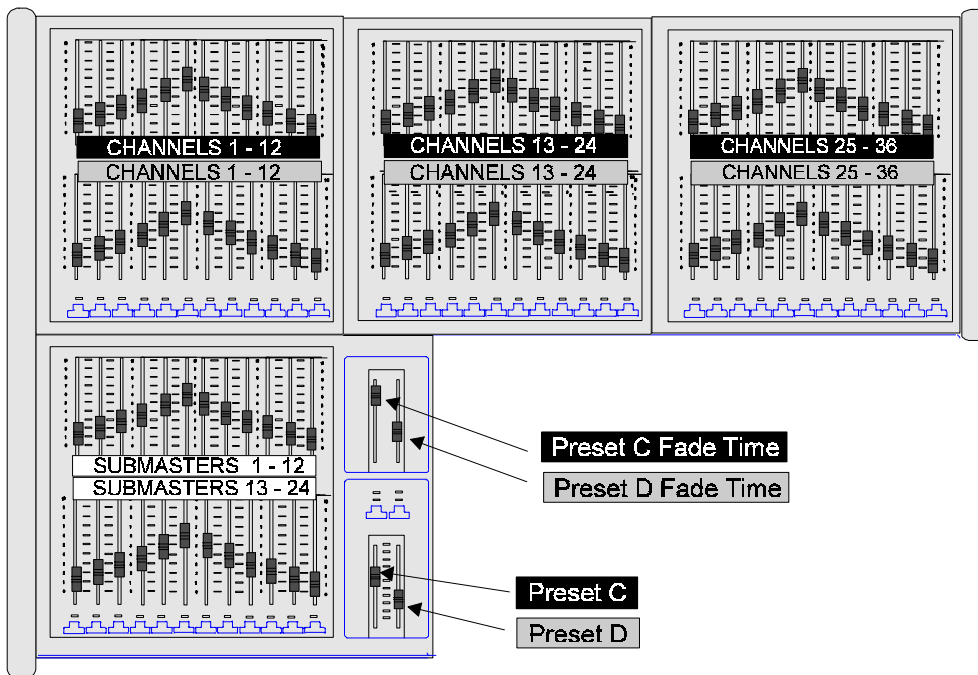
The top row of faders are assigned as **channels 1 - 36** mastered by Preset C. The bottom row of faders are assigned as **channels 1 - 36** mastered by Preset D.

A dipless Crossfade is achieved by moving both C/D Preset master faders together.

Submasters are assigned to both sets of faders in the lower tier. These will output and control the Submaster on a HTP level with the channel faders. The colour of the figure levels shown on the VDU indicate which option has control of these channels.

- WHITE for channel fader or A/B Playback
- YELLOW for Submaster

SETUP	
Console	
Channel Control Mode	DIRECT 1 DIGIT
ON Level %	100
Effect Trigger	AUDIO, BASS, BEAT
DMX IN Mode	OFF
Submaster Fade times	MANUAL
External Subs. Scale %	100
LBX Mode	36 x 2 SCENE 24 SUB

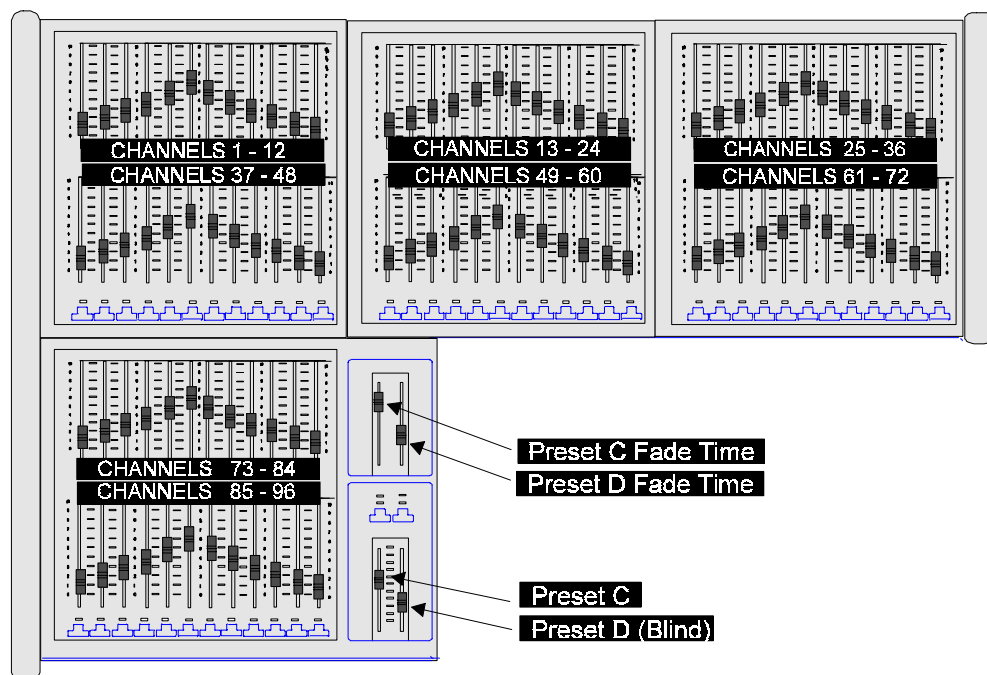


96 x 1 Scene Preset 0 Subs

All faders are assigned as **channels** and are mastered by Preset C in the C/D Masters panel.

No Submaster faders are assigned, but external Submasters will function if **Communiqué** software is installed.

SETUP	
Console	
Channel Control Mode	DIRECT 1 DIGIT
ON Level %	100
Effect Trigger	AUDIO, BASS, BEAT
DMX IN Mode	OFF
Submaster Fade times	MANUAL
External Subs. Scale %	100
LBX Mode	96 x 1 SCENE PRESET 0 SUB



This mode operates in a similar manner to the 72 x 1 scene mode but offers a maximum channel capacity of 96 instead of 72 with no Submaster facility.

Blind scene facilities are also available in this mode by using the Auto Hold feature as described earlier in this chapter.

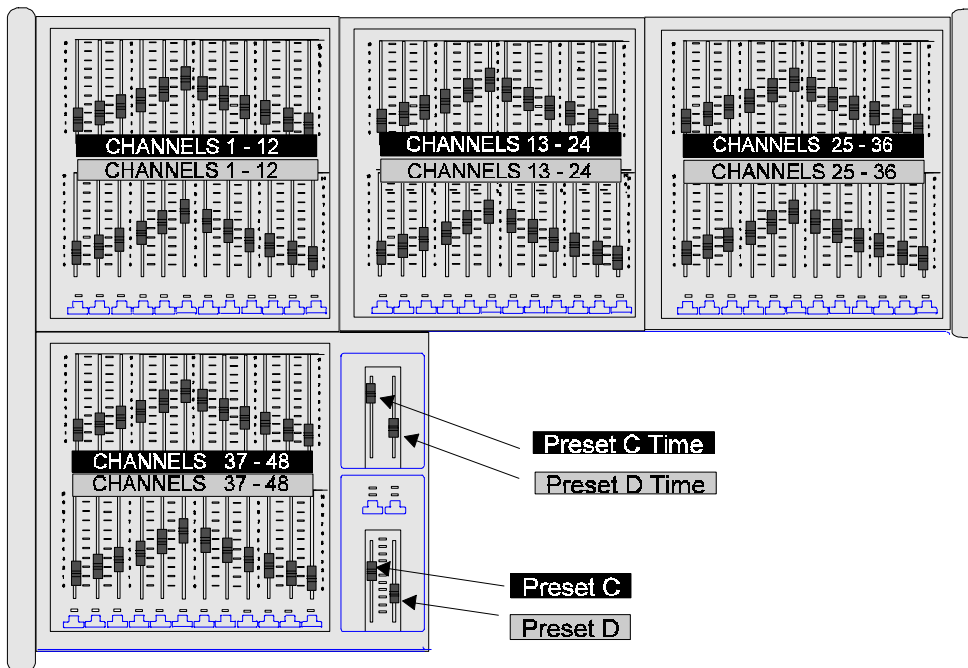
48 X 2 Scene Preset 0 Subs

All top row faders are assigned as **channels 1- 48** mastered by Preset C. All bottom row faders are assigned as **channels 1 - 48** mastered by Preset D.

A dipless Crossfade is achieved by moving both C/D Preset Master faders together.

No Submaster faders are assigned, but external Submasters will function if **Communiqué** software is installed.

SETUP	
Console	
Channel Control Mode	DIRECT 1 DIGIT
ON Level %	100
Effect Trigger	AUDIO, BASS, BEAT
DMX IN Mode	OFF
Submaster Fade times	MANUAL
External Subs. Scale %	100
LBX Mode	48 x 2 SCENE PRESET 0 SUB

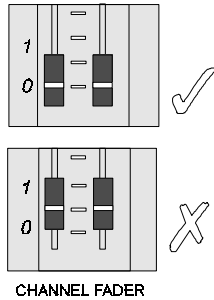


Suitably numbered decals are supplied with LBX for your convenience. Once the required mode of operation has been set, the appropriate decals should be removed from their backing sheets and carefully fitted in the slots on the fader banks.

Please retain the original decals, they can be re-used.

Zero Pick up Point

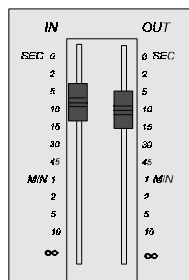
In order for a fader to gain or regain control of a channel, **it must be set to the Zero position**. Only when in the zero position will the fader 'pick up' the channel and gain control of it.



When levels are controlled from the Channel Control they cannot be 'picked up' again by a fader until it is returned to the zero position. Always check this after clearing down channel levels using the Channel Control (keypad input).

C/D FadeTimes

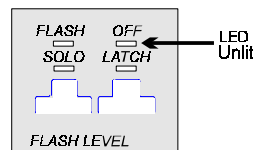
The C/D Master faders are under manual control when both time faders are in the top position. When the time faders are moved from this position the Preset Master faders work in conjunction with these times.



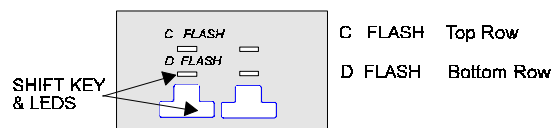
These faders are for controlling scene fade IN and fade OUT times and can be set up separately and work independently of each other.

C/D Flash Modes

In order for any flash mode to become active ensure the OFF LED on the Flash Control panel is not lit.



Pressing the SHIFT key (toggle action) makes either C Flash or D Flash active, this is indicated by the appropriate LED.



The BUMP keys below each fader flash up the channel to Full.

Using LBX Channels with Playbacks, Submasters and Channel Control

Faders and their respective channels operate independently but common channels i.e the same ones that are controlled by the fader and are loaded in the X Playback or active Submasters will always operate on a HTP basis.

The option that has control is indicated by the colour of the channel levels shown in the VDU.

Recording the output using the REC-SUB key will eliminate any contribution the manual faders make to the recorded cue.

When LBX channels are used with Playbacks and Submasters it is always the highest level that takes precedence.

- Channel 1 Submaster level 50%
- Channel 1 Playback level 60%
- Channel 1 Fader level 45%

If channel 1 levels were set as above, the Playback level would take precedence as it is the highest. Moving channel fader 1 would have no affect until the Playback level was exceeded and although the level can be increased it can never fall below the Playback level.

Using Channel Control will allow overriding control of the channel levels by means of 'stealing channels'. This means that the channel can be 'stolen' from its controlling factor, e.g. channel fader, by using Channel Control (keypad input) and become completely independent.

Stealing a Channel

In order to get a good understanding of how Channel stealing works, follow the example below:-

1. Return all faders to the zero position.
2. Clear screen: **CUE 0 GO**
3. Set channels 1 through to 10 at 50% using the faders.
4. Key in: **1 THRU 5 <wheel>**

Channels 1 to 5 are now under Channel Control indicated by the red boxed figures. You are now free to wheel the channels to **any** level. Alternatively you could type in new levels.