required to automatically perform this otherwise tedious chore. In addition, you can track a performer with every fixture in reaøl time using the touch screen or an external trackball.

Fortunately, the Wholehog's flexibility extends to communicating with the outside world. In addition to DMX, the console also features MIDI, SMPTE, and fixture specific protocols (where available). You can even use the 'DMX In' port to take 'snapshots' of cues from traditional desks and save them as cues on the Wholehog II.

## CELCO AVIATOR

In 1989 it became clear to Celco that in the years to come the industry would require a much greater number of channels to be controlled by a 'hands on' console without an increase in size. They also realised that whilst the demand for a hands-on console by theatre and television was also growing, these disciplines required keypad entry and Rate playback facility also.

The design brief was therefore to combine the concepts of operation from the theatre by way of a keypad entry, with dedicated Theatre Rate Playback together with 'hands on' control for a substantial number of channels from live concert, but in a compact physical size.

The resulting Aviator is thus a multipurpose console with new technology and not just a software upgrade on old hardware.

In order to control a large number of channels without increasing the size, a new 'soft' fader was designed in conjunction with Penny & Giles. The Penny & Giles faders are belt driven optical encoders that give the flat linear travel of a conventional fader to allow scrolling through a much larger number of channels than

there are physical faders.

For channels selected to HTP (Highest Takes Precedence) for dimmer control a ten segment LED rises underneath the fader belt as the level is increased, which gives the operator a visual indication of where the fader knob would be if it had one.

For channels selected to LTP (Latest Takes Precedence) for any automated instrument, or colour scroller, only one of the LEDs beneath the fader belt illuminates to give an indication of colour, Gobo, position etc.

Aviator has been designed for 'ease of use'. Although an incredibly powerful and sophisticated console, if you can



*CELCO AVIATOR*

store channels in a cue then you can virtually work out how to programme most of the functions.

## USING THE AVIATOR

Following his work on the ELO tour, LD Greg Szabo had this to say about the Aviator R180.

"I really enjoyed using it and found it very natural in a surprisingly short time.

Paul Normandale at Lite Alternative provided one for a gig we were doing in Birmingham in May, 1994. I decided to approach it without the manual initially (I had a 60 Major for the show, so there was no pressure).

Despite the revolutionary design, I could still recognise the familiar; master faders, top preset, flash buttons, rotary 'gain' knobs and central scene faders.

I quickly found a 'save' button and so raised some preset faders and in the absence of a fader knob, to pull back in the usual Celco way, I pressed the 'preview' button under the scene fader I wanted to programme, along with the 'save' button, and lo and behold I'd done it!

The 'clear' button seemed obvious and as expected, all preset channels returned to zero when pressed.

I referred to the manual and discovered how easy it is to enter legends for both presets and scenes. At this point I ran out of time, but my appetite had been whetted!

The first gig was at the Osrodek Amphitheatre in Gorzow, Poland, 80km from the German border. We arrived at the venue early, but the truck was stuck at the border and didn't arrive at t e gig until 4.45pm.I had one hour before the show to programme, so entered 30 'looks', labelled all the 60 preset channels and gave a name to each of the looks.

Thrown in at the deep end emphasised that the Aviator is a natural progression for those interested in moving forward in their lighting design.

I discovered while working at Cerebrum that a lot of end users, companies and individuals are like

dinosaurs and don't want to adapt to change. They want the new toys, but don't want to change the way they are used to operating equipment.

Anyway, I found the caterpillar tracks simple to use and didn't rub on my fingers like I had expected.

As the days went on, I gradually worked my way through the manual and discovered how to programme sequences, compact presets in order to access all active channels in one view, latch channels on by clicking the preview button together with the flash button, and was familiar with the Aviator (in its present form) by the time the two weeks were over.

On the whole, the Aviator was brilliant and I look forward to using it again with the forthcoming features."

These 'forthcoming features', now implemented, include: Theatre Rate Playback, 25 lists of up to 999 entries in each with a time of 0.3secs to 99.9 hours plus all features required for theatre applications are included as standard.

Fractional Cues — up to nine fractional or 'point' cues — can be stored between any two cues; Assignment of Cues and Sequences to Cues, which can be used to trigger up to six other Cues or Sequences; Assignment of Cues and Sequences to Sequence Steps; Lock Facility — any Channel or Cue can be 'locked' and does not scroll; Exclusive Facility — any Channel or Cue can be set so that no Cue or Sequence can affect it other than its own fader.

## COMPULITE ANIMATOR

Compulite have been developing systems for the control of moving lights for more than ten years.

In the early days a system was developed specifically to control ➤