



Fig. 9. Ancillary Modulation Panel.

Lightboard has an "Automod" facility. This allows for the temporary deletion from any memory of a circuit, for instance, in the event that a luminaire is knocked out of its position, but it also allows for the automatic substitution of a new circuit to take the place of that which has been deleted.

Lighting cues at the same time as they are recorded into the core store memory, may be recorded onto tape automatically, or at the discretion of the operator. This tape provides a permanent record of the show's lighting or it can be used to edit the order of cues in order to re-arrange them in any manner that might be required. The tape can also be used to provide a tele-type written record of the final lighting plot (Fig. 10).

The colour change control can be operated from either Setting Panel, while

The video screens, being simply devices that display information that is stored in the computer, can also show information other than the ordinary socket mimic. If the remote control panel is in operation, information about this will be displayed, and if any faults occur anywhere in the system this information will also appear. There is a technical test programme that can be used to check the correct functioning of all the controls. Alternatively, with the aid of a typewriter situated under the front of the

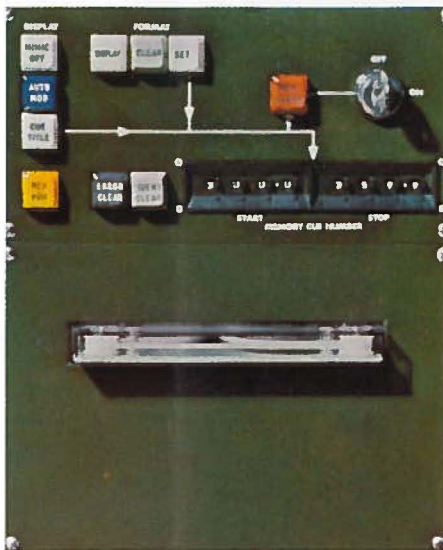


Fig. 10. Tape unit.

desk, the operator may type onto the mimics a Cue Title or brief instruction or reminder against any cue. As an aid to efficient working in repertoire, the mimic will, at the end of a lighting session, display all circuits that have been actually used and the operator, prior to the repeat of a performance, may flash through all these circuits sequentially to establish that everything is working and correctly focused. Also in a recess beneath the front of the desk are the auxiliary faders that may be utilised via a pin matrix to operate the system in the event of a major computer failure. (Front of deck in Fig. 11.)

In summary, the operation of Lightboard is to mix lights on the Setting Panel, balance them on the Sub-Masters and then perform the resultant lighting on the Playbacks.

Rank Strand and the leaders of their brilliant technical team, Martin Moore, Tony Payne, John Hall, David Burtenshaw and Vic Gibbs, have made an immense contribution to the concepts that prompted its development. A remarkable and highly stimulating degree of co-operation between innovative engineering and the theatrical demands from Richard Brett and myself of Theatre Projects have produced a system that we believe extends the boundaries of possibility for the lighting designer and creativity for the operator. Essentially, the control tries to reduce the gap between the artist's vision and its practical achievement. It should enable lighting to work quickly and efficiently, and reduce, to some extent, the burdens of maintaining high lighting standards in repertoire.

Pani of Candle Street

Many, perhaps most, of the world's stage lighting manufacturers have grown from a base of electrical and/or mechanical engineering. The Viennese firm of Ludwig Pani has its roots in a science much more fundamental to stage lighting: OPTICS.

In 1930, following rationalisation of the *Optischen Werke C. Reichert, Wien*, a separate company was created to design and manufacture projection equipment of all kinds. Ludwig Pani, who was head of the projection department of the parent company, gave his name to the new firm. Now, 45 years on, Herr Pani is still at the helm of a company which continues to lead in its specialised field.



Pani spotlight with colour, pan, tilt and focus all remotely controlled.



Fig. 11. Lightboard with front covers removed.

the remote control facilities are operated on the special Panel at the right-hand end of the Board. These mechanical devices, which can include remote pan, tilt and focus and projector slide change and focus, are selected not by calling the socket number but by addressing the individual unit's number. This unit will then respond wherever it may be plugged in around the theatre.