



*Pani projectors in Smetana Theatre, Prague.*

Being experts in everything from epidiascopes to specialist scientific equipment such as Trichinoscopes, Spectrometers and Microprojectors, *Ludwig Pani* were soon drawn into stage projection experiments and promising results were obtained. It was not until after 1945, however, with the reopening of the Vienna State Opera and the Burgtheater, that really striking progress began to be made. In close collaboration with the Technicians, Designers and Directors of these theatres, scene projectors were developed to take advantage of the newer light sources as these appeared. In particular, special wide angle lens systems, without which completely satisfactory stage projection is impossible, were developed out of *Pani's* achievements in the optical field. Their latest scene projector, the BP4. HMI, was described in *TABS* April 1974 (Vol. 32, No. 1). Other recent projection advances include remotely controlled motorised zoom lenses.

*Pani's* association with Theatre over projection problems soon developed into the design and manufacture of all forms of stage lighting equipment—in particular, advanced forms of profile and follow spots where the optics are particularly critical.

Co-operation with active theatre people, and a policy of intensive prototype testing under performance conditions, has resulted in not only good light but good mechanical design. In particular, follow spots have finger-tip balance and operational controls which lie naturally under the operator's hand.

The logical step in the progress of centralised lighting control is to extend that control from mere intensity to the physical adjustment of the lantern itself. *Pani* were pioneers in the remote-control operation of pan, tilt, and focus or iris. After adding memory to intensity control, it is a logical step forward to add memory

to remote lantern control. *Pani* have done this by using a cassette tape to memorise the four lantern functions of (a) pan, (b) tilt, (c) focus or iris, and (d) colour change. It is quite uncanny to watch a spot bar of lanterns automatically resetting and recolouring itself at the touch of a single "go" button. The prototype has proved very useful in simplifying and speeding repertoire changeovers at the Akademietheater in Vienna.

The Viennese headquarters of *Ludwig Pani* are in *Kandlgasse*—Candle Street, an appropriate address for a firm with a continuing history of lightening our darkness in so many new and exciting ways.

*Desk for remote control of spotlights. Pushes give control of colour, pan, tilt, focus (or iris). Positions can be memorised on the tape cassette and a complete cue situation recalled at the touch of a button.*

