



*Jim Thomas, Glyndebourne's Chief Electrical Technician at the new MMS control. Opposite, another view of the control with colour Video display of channel information shown inset.*

masters could be fed from alternative grandmasters if required, and there was an innovation which was to become standard practice: the FOH Inhibitor.

This may all seem like very old hat now, but in 1964 it was *Machina Fantastica* to use the description of Emanuele Luzzati, designer of that season's opening *Macbeth* (yes, our confidence outweighed our superstition!). The most radical feature was probably the portable stalls control comprising rehearsal preset and duplicate master panel. This was developed (yes, with more relays!) because I felt that, in a theatre where the number of performances of any particular production rarely exceeds a dozen per season, the Lighting Designer should operate the lighting control at rehearsal (from the stalls) and in performance (from the control room).

I used the Glyndebourne equipment in this way for several years and convinced myself of the rightness (for me, at least) of this approach in a theatre performing in repertoire (or stagione) rather than for a "run".

#### THE MEMORY REVOLUTION

The last decade has seen a truly wondrous application of the latest electronics to lighting control techniques and the time has come for Glyndebourne to take advantage of all this new technology. Jim Thomas,



*Rigging the Ianiro Iris 4 tungsten halogen cyclorama lighting.*