

Glyndebourne's Chief Electrical Technician, has devised a new system using MMS modules to provide Lighting Designer Robert Bryan with facilities appropriate to Glyndebourne's foreseeable lighting requirements for the next decade or so.

The new system has 150 channels: six channels are 10 kW and the remainder are 5 kW. These high loading facilities are provided for the convenience of the television companies who make regular recordings of Glyndebourne productions. Sixty of the channels have been installed as six 10-way portable racks which can be taken on the regional tours of Glyndebourne Touring Opera.

The control room is also the performance observation point for the Lighting Designer and Staff Producer and the lighting desk has been built as an extension to their desk. The portion of the desk facing the window contains the operational controls and the side portion houses the auxiliary modules. Channel access is by keyboard with digital wheel, @ facility, and auto-mod. Channel display is on colour Video Display Units with channel number showing in green and level in red with non-active channels forming a low intensity background in blue. The system has a primary memory capacity of 210 cue states with infinite secondary storage from cassette tape. Back-up is by a standard pin patch and a special module carries controls for Houselights, Tab Dressing, Orchestral music stands, Conductor light, Call lights, and Stage pilots.

The Stalls Control is the latest "suitcase" type stalls terminal as described by David Bertenshaw in TABS Autumn 1976.

CONCLUSION

Returning to that 1964 TABS article, I find that I wrote:

"... the key requirements were:

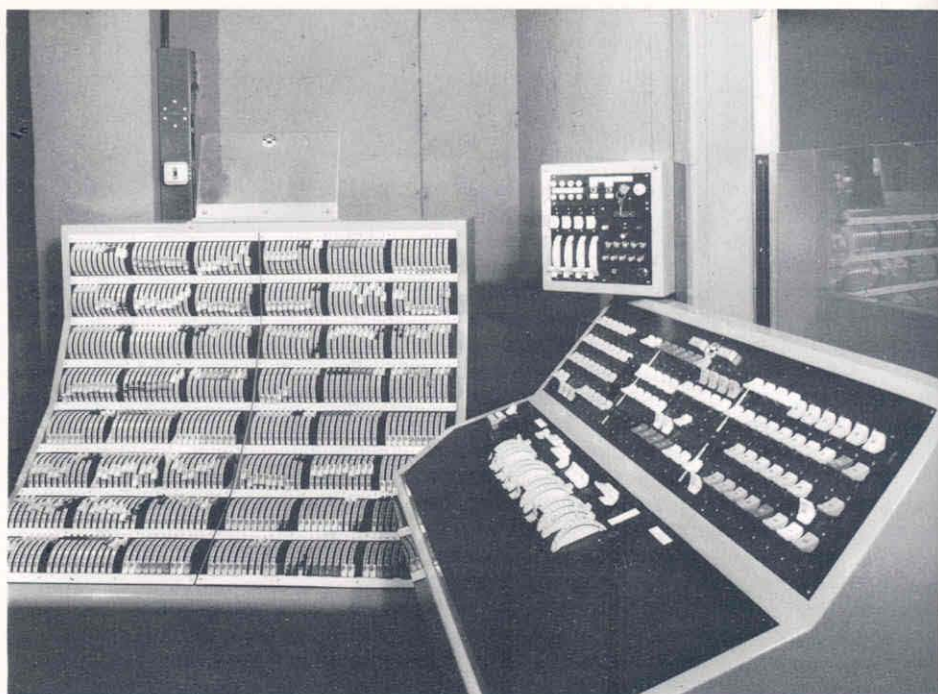
- (1) Flexibility of speed control.
- (2) Adequate presetting facilities.
- (3) Ease of plotting.
- (4) Ease of cue reversal.

The most important of these requirements is flexibility of speed control. Good flexibility implies:

- (1) Immediate dimmer response.
- (2) Proportional dimming.
- (3) Cross-fading where the ups and downs can move at differing speeds, leading or lagging as necessary.
- (4) Variable grouping to allow speed differentials between groups within a cue."

Thirteen years later I would possibly phrase these requirements differently, but I think that, basically, they are still what I look for in a system. Certainly, if these criteria are right, Glyndebourne has kept abreast of the times and continues to have lighting control equipment worthy of the original John Christie boast that "... the lighting is the most modern in the world".

The author was Lighting Director for Glyndebourne Festival Opera from 1959 until 1968.



120-channel 4-preset Strand System CRD/FR control (1964–1976).



Lighting designers at work; Francis Reid in 1964 and Robert Bryan in 1977.

