

Peter Marshall graduated from N.I.D.A. (The National Institute of Dramatic Art) in 1968, and toured extensively as Stage Manager and Lighting Designer/Operator throughout Australia, as well as working in most of the Sydney theatres. He joined the Sydney Opera House in July 1975, where he is now Senior Lighting Operator.

WHEN reading back-issues of TABS, I was unable to find anything good that had been said about the technical facilities at the Opera House by any of the visitors that have been to see us over the last eleven years.

Hopefully, we now can report a development which may be regarded as a step in the right direction.

The Sydney Opera House has installed new Lighting Control Systems!

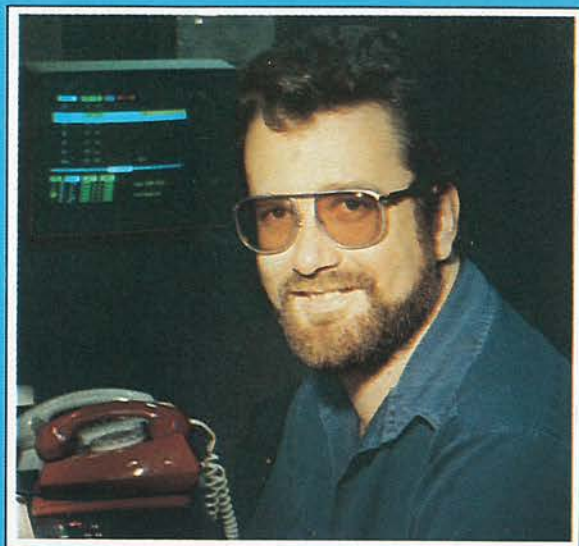
Three of our theatres have Galaxy and the other venues share a Tempus M24.

Mr. John Bradley of the Royal Shakespeare Company wrote of the installation of Galaxy at Stratford-on-Avon (TABS vol 39 No. 2 November 1982). While he and his staff were finding the ideal arrangement for their panels, we were doing the same exercise with pieces of cardboard in our office. It is gratifying to see that we both came to the same conclusion; our panel layouts are identical with the effects panel and a blank panel to the left of the preset masters!

When the Opera House opened in 1973 it was equipped with Siemens lighting control systems which had been sitting in storage for many years (you may recall that the building was a little late opening!).

The decision to replace the 'living lever' system was made in 1980. Specifications were devised by the then Lighting Master Arno Leinas, and tenders closed the following year. One of the reasons Rank Strand's Galaxy system was chosen was so that the major touring companies in Australia would have a common control system in the major venues in Australia - Melbourne, Brisbane, Perth, Canberra, but not as yet Adelaide which still has DDM.

The offer from Rank, however, did not quite meet specifications requested by the Opera House. The main deficiency was the inability to cope with 'automatic follow-ons' which are so loved by our Opera Lighting Designers. One gentleman from Brentford who was visiting was most hurt that we did not consider Galaxy with program 'D' the ultimate in control facilities.



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Many meetings later with David Bird some other possibilities were dragged out for discussion.

Yes - it was possible to have the Effects Panel driving the preset masters and therefore replace the Pin Patch with Memory Backup, which would in turn allow the 'Crate' to be in the Dimmer Room, some 400m and 7 stories below. (The installation team did not thank us for this.)

Yes - it was possible to alter the angle of the desk from 10 to 15 degrees (here the operators have thanked us).

And then, finally Yes - it was possible to have Automatic Follow-ons and have the time windows count down the seconds to zero and



Theatre Playback

so, the idea of Theatre Playback was born!

Each theatre has the same Galaxy layout consisting of:
Memory & Output Panel
'X' Playback

SYDNEY OP

by Peter