

Conventionals Lighting Tutorial for Version 2.8.6 With Console Screen Examples



This tutorial covers the 500 series console software version 2.8.6 for the operation of conventional lighting only. This version includes console screen examples as visual aids.

While designers ask programmers and consoles to do more than ever, the manufacturers are responding by making fixtures and consoles more powerful than ever. Accordingly, the consoles are getting more complex with every new version. This tutorial is setup to give the operator a place to start as a hands-on training session.

The tutorial will cover setup and operation geared toward the Broadway market which has been dominated by Light Palette friendly consoles such as the Light Palette series and the Obsession series. This workbook will go through all operational functions that are considered both normal and advanced for a Broadway-style programming session. This does not intend to mimic any one designer's style of language used for programming but is intended to get the programmer familiar with all programming features of these consoles that are typical of theatre, opera, and dance. Experience is still the best teacher, but this should get anyone, not previously familiar with the 500 series consoles, on their way to being able to program any conventional lighting show.



Page 2

Table of Contents

Conventionals Lighting Tutorial for Version 2.8.6	1
With Console Screen Examples	1
Table of Contents	2
Tutorial Syntax	5
Channel Control and Cue Introduction	6
How to Write a Cue	6
How to Modify a Cue	8
Channel Control	10
How Many Ways to Get a Channel to Full?	. 10
Modifying Levels with the Up % and Down % Soft Keys	11
Using the THRU ON Soft Key	12
Rem Dim	13
Undo	14
ODD	15
EVEN	17
Channel Step	18
Cues	19
Recording a Cue	. 19
Recording Tracking	. 19
Recording Cue Only	.22
Undo Record	23
Trackback	25
Changing Time on Cues	28
	28
Split Fades	28
Straight Fade	28
Non-Live Cue	28
Auto Follow Cue	29
Wait	20
Getting Rid of the Wait	30
	31
Split Count Dolov	21
Cotting Pid of the Delay	22
Delate Cues	22
Delete Cues	24
Croating a Part Cup Live	
Creating a Part Cue in Proview	. 34
	. 30
Update to Evolude Any New Chappele	
Update a Non Live Cue	
Update a Dongo of Cupo	40
Toyting a Que	
	42
Gloups	.43
Recolding Gloups Live	43
Ealling Groups Live	45
Recalling Groups	48
Eduing Groups in Preview	49
Deleting a Group Live	51
Deleting a Group in Preview	.52
Supmasters	.53
Recording Submasters Live	.53



Recording Submasters in Preview	. 55
Editing in Preview	. 56
Clearing a Submaster	. 57
The Submaster Display	. 58
Submaster Pages	.58
Familiarizing Yourself with the Submaster Screen	.59
Editing Submaster Text	.59
Assigning Submaster Bump Buttons	.59
Assigning Submaster Fade Times	.59
Assigning Submaster Attribute Time	.59
Assigning Submasters to External Faders	60
Assigning a Macro to a Submaster	60
Changing Functions of a Submaster	60
Grand Masters on the 520i	61
Making a single Grand Master on the 520i	61
Making Solit Grand Masters on the 520i	61
Datch	61
Patch a Dimmorta a Channel	.04
Palui a Diffine to a Chamer.	.00
Clearing Default Datah	.00
Clearing Default Patch	.00
Deleting a Channel	.68
	.69
Patching a Range	.69
Starting a New Show with Patch	.70
Bringing Up a Dimmer	.71
Changing Patch Displays	.73
Output Order or Channel Order	.73
Straight DMX or by Universe	.74
Proportional Patching	.75
Undoing Proportional Patching	.75
Assigning Profiles in Patch	.76
Multiple Patches – Live / Edit	.76
Profiles	.77
Creating a Profile	.77
Editing a Profile	.78
Preview	.80
Moving through the Cue List	. 80
Editing in Preview	. 81
Spreadsheet	. 82
Adding an FX to a Cue	.83
Xref	. 85
FX	.87
Setting the Console to run FX Live	.89
Changing Live Screen Lavout Live	.91
Running FX Live	.92
Macros	.94
Recording Macro Hard Keys	.94
Creating a Macro	97
Using Macro Learn (Writing a Macro Live)	98
Firing a Macro	
Assigning a Macro to a Cue in Preview (Spreadsheet)	. 00 QQ
Fditing a Macro in Preview	100
Deleting a Macro	100
	101



Archive	
Naming a Show	
Saving the Show File to the Hard Drive	104
Saving the Show File to a Floppy Disk	
Loading a Show from the Hard Drive	
Help	
Summary	111



Tutorial Syntax

This font and box indicates the syntax for standard hard key input.

Any > indicates a soft key that is a level below the previous soft key.

Any **{bracketed}** text indicates a **hard display** key that should be pressed. The display tile is at the upper right hand portion of the console.

Any (enclosed) text indicates a soft key that should be pressed.

Any "quoted" text indicates keyboard entry that will label a cue, group, or the like.

On the screen captures, I will also draw a circle around the area of the screen that has the appropriate information.

During the tutorial, perform the keystrokes when listed. This will keep you in the proper screen as you go through the text and allow you to maximize your benefit from the lesson.

Even with the powerful features of the 500 Series consoles, it must be simple to operate the simple things. Here is where we will start...

Another thing, the screen shots that you will see here are for a single monitor system. This is done for simplification of the tutorial. Most 500 series desks will have 2 monitors; one for channel display and one for the cue list.





Channel Control and Cue Introduction

How to Write a Cue

1 ON

RECORD 1 ENTER

Clue: (ENTER is the double wide * key)



Congratulations! You have just recorded your first cue on a Strand 500 Series console.

Time for a little explanation...

The console always defaults to channel mode unless you tell it otherwise. So, it wasn't necessary to say Channel before entering 1. On is a shortcut for @ FULL ENTER. Once you enter RECORD, the console defaults to cue so the next thing you can enter is the cue number. Then finally, you must hit the ENTER key. (The * is often referred to as the ENTER key) Notice that the cue defaulted to a time of 5. This default can be set to any value but we'll get into that later.

We want more than just channel 1 up so let's modify some levels.

2 @ 5 ENTER 5 THRU 10 @ 75 ENTER

For software version 2.8.6



11 THRU 20 - 13 THRU 15 + 23 THRU 25 @ 4 ENTER

You can see that there are several ways to enter a range of channels. Now record this as cue 2 with a count of 3.

RECORD 2 TIME 3 ENTER

You just recorded a new cue and gave it a different time in the same command line. The command line is always shown at the bottom left portion of either screen. This shows what you have typed in from the first key to the last (*ENTER*) key. Multiple commands like time, delay, wait as well as others can be done in a single command line.





How to Modify a Cue

To modify a cue live, you must first be in the cue that you want to modify.

GOTO 1 ENTER

GOTO knows that you want to go to a cue so that part of the input is taken care of.

Note: As we go through this tutorial, notice that when using GOTO, levels will always show you the up / down colors based on the previous cue not the previous output.

Now that we are here, let's add some additional channels to cue 1.

3@8ENTER

4 @ 5 ENTER

After adding channels 3 and 4 to the stage, notice that channel 3's level is in red. This means the level has been adjusted but not recorded. Channel 4's level is in a red box. This means the channel is "captured". A captured channel can be given another intensity value or adjusted on the wheel without reentering the channel number itself. These indicators show that their levels have been modified from the memory of the cue. Channel 1 is purple because purple indicates a channel whose value has gone up. Green indicates a value that has gone down and cyan (light blue) is a color that indicates a channel is "tracked" or hasn't changed since it received its last instruction.





UPDATE ENTER

Mê L	igł	tPal	ette	- 0	:10	5																_ 8 ×
Ŧ	6	x 10	-	1		輡		3	-		8	B	1	A								
3:5	SPM	11 0001 FL	/08, 02	/04 03 80	04 50	>> 05	06	07	08	09	10 10	11 11	12	13	*1	No 15	16	le 17	18	19	0020	GM=FL/FL
		0021	22	23	24	25	26	27		29	30	31	32	33	34	35	36	37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	.99	0100	
Q >Q	0			T im T im	e	XF	el ay	/bai) 5	ck 1		Tra	ac k	ing	0n								Wheel
LITVE		PDAT	EC	JEC	1 *)															i1
Text												1 FL	ĴĹĹ	2	DOW	NX -	3 -UP\$	×	4 FI	LAS	5 Ha-BUN	6THRU IP -ON

Update is a very powerful feature that can do many things but for what we have done so far, update will take the adjusted values and store them in the current cue.

Note: You could also just rerecord the cue using RECORD ENTER ENTER if you wish. There are reasons that I prefer update that we will get into later.



Channel Control

How Many Ways to Get a Channel to Full?

There are several ways to get a channel to Full.

2 ON

Quickest and simplest. The ON key is actually a definable key. In the Setup screen, you can set this to any level from 0 to 100%.

3 (FULL)

Clue: Full is a soft key

With the ON key being programmable, the console also has a FULL soft key. This is simply as shortcut that executes @ FULL ENTER in one keystroke.

4 @ (FULL) ENTER

This process follows the normal command line syntax but adds keystrokes from the ON key option.

5 @@ ENTER

The second @ entry take the channel to Full. Watch the command line as you do this so that you can see which keystroke effects each entry.

6 ENTER

By pressing 6 *ENTER*, intensity control has been assigned to the wheel. If you're on a 520 console, you only have one wheel. This wheel acts as both the intensity wheel and the rate wheel to change the rate of an FX that is running. More on that later. If you're on one of the larger consoles, then the intensity wheel is the wheel immediately on your right. Now back to intensity control...

You can tell by the red box that surrounds the channel intensity that the channel is "captured". With any channel or group of channels captured, they can be given a different intensity without reentering the channel range again. Take channel 6 to full using the wheel. Don't worry about recording. We'll jump to the next lesson right from here.



Page 11

Modifying Levels with the Up % and Down % Soft Keys

5 (DOWN%)

4 (DOWN%)

7 (UP%)(UP%)

Often a designer will ask you to take a channel up or down a point or half a point. This vocabulary came from the days of preset boards with potentiometers ("sliders") that were labeled 1 through 10 for intensity...1 being 10% and so on. These soft keys allow both the operator and designer the freedom to skip calling out the level of each channel.

If you would rather these keys used a different percentage...no problem. These keys can be programmed to any level between 0 and 100%. This is done through the Setup screens. Let's leave them set at 5% so that we can use them as described above.





Page 12

Using the THRU ON Soft Key

GOTO 2 ENTER

5 (THRU ON) 25 (UP%) (UP%)

Clue: Don't get thru on confused with thru

Often the designer will want to take all channels in a given range of channels that HAVE a level, up 10%. Notice that channels 5 through 10 went from 75% to 85% and 11 and 12 and 16 through 20 and 23 through 25 from 40% to 50% without having to type that extensive channel string.

Using the THRU ON key, you enter the first channel in the range, hit THRU ON, and then enter the last channel in the range. This will allow you to manipulate all the channels in this range that already have a level. All channels in this range can be given any level without affecting the channels that are at 0.





Rem Dim

Rem Dim stands for remainder dimmer and it allows you to turn off everything else but the channel that you have entered.

When there are several channels up (like we have now), often a designer might want to check focus on one light and then be able to restore. With two powerful commands, this is possible.

3 REM DIM

With 3 at 80%, Rem Dim kept channel 3 at the current level and took everything else out. Now the designer has checked the focus and wants to go back to the previous live state.





Undo

UNDO ENTER

Undo is a powerful feature. The last command – and only the last command – can be undone using this feature. You can also undo records with a slightly different syntax. I'll go over this in the next section.



Throughout this tutorial, I will ask you to change channel levels for the purpose of demonstrating the feature but will not ask you to record the changes. Obviously, most changes will want to be recorded during a cueing session. If a designer makes a change and doesn't request a record, it's a good idea to ask...just to make sure. Now let's look at some of the new and advanced channel control features.



ODD

Let's say that on your ballet booms, all of your odd channels are stage left and all of the even channels are stage right. The designer wants all of the odd channels from 5 thru 25 down a half point or 5%.

M11/09/04 >> LIVE *No Title GM=FL/FL 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 FL 50 80 50 80 85 80 85 80 85 45 50 0 Image: Control of the second s	6	x 10		1		耻	C	4	-		9	A	11	A								
0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 45 50 45 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Time 3 Time 3 Wheel 1 2 45	36A	M 11 0001 FL	/09 02 50	/04 03 80	04 50	>> 05 80	06	07 80	08 85	09 80	10 85	IVE 11 45	12 50	13 0	*1	Vo 1 15 0	16 50	e 17 45	18 50	19 45	0020 50	GM=FL/FL
0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel Time 3 Time 3		0021	22	23 45	24 50	25 45	26	27		29	30	31	32	33	34		36	37		39	0040	
0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel Time 3 Time 3		0041	42	43	44	45	46	47		49	50	51	52	53	54	55	56	57	58	59	0060	
0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel Time 0 Time 3 Time 3		0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
X Playback 1 - Tracking On Wheel Time 0 Time 3 Time 3		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100	
	2			Tim Tim	8	XI	P] a	/bac	:k 1	-	Tra	ack [.]	ing	0n								Whee] 11 @ 45

5 thru 25, you know. But the "P" keys are macro keys. Macros are keys that can enable multiple commands on one keystroke. We'll get more in depth into macros later but if you go into the macro screen...

{MACRO}

Note: Don't confuse the macro display key with the macro command key.



Page 16

Mŝ L	ightPa	lett	e - I	CIO	S																L	B	×
Ŧ	6 x 1	0	-		暭	C	3	÷	1	1	B	I I	A										
5:0	7PM 1 000 F	1/08 1 01 L 50	3/04 2 03 0 80	04 50	>> 05 85	06 85	07 85	08 85	09 85	MA0 10 85	CRO 11 50	12 50	13	* 14	No 15	16 50	e 17 50	18 50	19 50	0020 50	G	M=FL,	/FL
	002	1.23	2 23	24 50	25 50	26	27		29	30	31	32	33	34	35	36	37		39	0040			
	004	1 4	2 43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060			
	006	1 6	2 63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080			
	008	1 8	2 83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	.99	0100			
	PRINT CHANE EVEN	SCF	REEN	M PODE	RINI HANS DO VEN	r se		EN F														1;	2
Pres	s MACR	O MJ	ACRO	to	sta	art	and	d er	nd		1	F1	2	F	2	3	73	41	F4	5	F5	61	FG

...and use your trackball to scroll down until you can see the P and SP keys. The S means that you hold down the shift key prior to pressing any P key to access that macro. The Odd macro key tells the channel list to only affect and capture the odd channels. Notice that using the DOWN% soft key it captured the channels that didn't have a level. In this instance it didn't matter since taking levels down from zero can't change anything. Let's use the EVEN macro to look at taking levels up...with a twist. Let's go back to live for this.

{LIVE}



EVEN

Using our ballet boom example, the designer wants to take the stage right boom units (the even channels) up 5% for the channel range of 5 thru 25. The trick is that the designer only wants that channels that currently have a level. Here's the command...

<pre>:29PM 11/09/04 >> LIVE *No Title GM=FL/FL 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 FL 50 80 50 85 90 85 90 85 90 55 55 55 50 55 50 55 0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 50 55 50 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking 0n X Playback 1 - Tracking 0n Wheel </pre>	<pre>:29PM 11/09/04 >> LTVE *No Title GM=FL/FL 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 FL 50 80 50 85 90 85 90 55 50 55 50 55 50 55 0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 50 55 50 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking 0n X Pla</pre>	29PM 11/09/04 >> LIVE *No Title GM= 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 02 02 02 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 50 55 50 50 50	FL/FL
0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel 0 Time 0 0 Z Time 3	0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On X Playback 1 - Tracking On Wheel 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Yhe Time 3 2 Time 3	
0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel V Playback 1 - Tracking On Wheel Time 5 0 Time 3	0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On X Playback 1 - Tracking On Wheel Time 5 2 2 Time 3	0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On X Playback 1 - Tracking On Time 5 2 Time 3	
0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel 1 Time 0 2 Time 3	0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Vheel Vheel Vheel 1 Time 2 Time 3	0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Time 0 Time 3 2 Time 3	
0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Wheel Time 5 2 Time 3	0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Vheel Vheel Vheel Vheel 1 Time 5 2 Time 3 2 Time 5 2 Time 5	0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On When Time 0 2 Time 3	
X Playback 1 - Tracking On Wheel 0 Time 0 1 Time 3 0 2 Time 3	X Playback 1 - Tracking On Time 0 2 Time 3 2 2 Time 3 12 12 12 55	X Playback 1 - Tracking On Whe Time O Time 3	
	12 12 55 1		eT.
			-

Look at that! Using that command you only affected the even channels in a given range (5 thru 25) and changed their level using the up% key that can have any level you want. Let's go one better.



Channel Step

Using the channel step you can choose to affect every third, fourth or fifth channels in a range. Let's say that you want every fifth channel from 1 to 100 on because you're writing a chase sequence. Don't worry, we're not jumping into effects just yet...this is just for channel control.

#40PM 11/09/04 >> LIVE *No Title GM=FL/FL 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 FL 50 50 50 50 FL 50 50 50 50 GM=FL/FL 0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 FL 50 50 50 50 FL 50 50 50 50 FL 50 50 50 50 0021 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 FL 50 50 50 FL FL 50 50 50 FL 50 50 50 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL 50 50 50 FL FL 50 50 50 50 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL 51 52 53 54 55 56 57 58 59 0060 FL 51 52 53 54 55 56 57 58 59 0060 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL 51 52 53 54 55 56 57 58 59 0060 FL 51 52 53 54 55 56 57 58 59 0060 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL 51 52 53 54 55 56 57 58 59 0100 FL 51 52 53 54 55 56 57 58 59 0100 0 Time 0 Time 1 Time 1 Time 1 2 Time 3 3 3 3 3 3 3 3 3	#40PM 11/09/04 >> LIVE *No Title GM=FL/FL 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 0020 FL 50 50 50 50 FL 50 50 50 50 GM=FL/FL 0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 FL 50 50 50 50 FL 50 50 50 50 FL 50 50 50 50 0021 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 FL FL FL 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL FL FL 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL FL FL 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL FL FL 1 Time 0 Time 0 1 Time 1 2 Time 3 1 Time 1 1 1 1 1 1 1 Time 3 1	: 6	× 10]	輡	C	5	¢		P	B	I	A		_							
0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 FL 50 50 50 FL 7 48 49 50 51 52 53 54 55 56 57 58 59 0060 FL 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL X Playback 1 - Tracking On X Playback 1 - Trac	0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 FL 50 50 50 FL 7 48 49 50 51 52 53 54 55 56 57 58 59 0060 FL 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 75 76 77 78 79 0080 FL 72 74 74 74 75 76 77 78 79 0080 FL 74 74 74 74 74 74 74 74 74 74 74 74 74	.:40P	M 11 0001 FL	/09, 02 50	/04 03 80	04 50	X 05 85	06 FL	07 85	08 85	09 85	10 85	11 FL	12 50	13	*	15	16 FL	17 50	18 50	19 50	0020 50	GM=FL	/FL
0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 FL 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL X Playback 1 - Tracking On X Playback 1 - Tracking On U Time 0 0 2 Time 3	0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 FL 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL X Playback 1 - Tracking On X Playback 1 - Tracking On Q 0 Time 0 Q 2 Time 3 Q 2 Time 3		0021 FL	22	23 50	24 50	25 50	26 FL	27	28	29	30	31) FL	32	33	34	35	36 FL	37		39	0040		
0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL FL F	0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 FL 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL FL FL FL FL 00 X Playback 1 - Tracking 0n Wheel C 1 Time 0 Q 2 Time 3 Q 2 Time 3		0041 FL	42	43	44	45	46 FL	47	48	49	50	51 FL	52	53	54	55	56 FL	57		59	0060		
0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 FL FL FL FL FL FL FL Whee] X Playback 1 - Tracking On Whee] Q 0 Time 5 Q 2 Time 3	0081 82 83 84 85 86 87 88 90 91 92 93 94 95 96 97 98 99 0100 FL FL FL FL FL X Pl ayback 1 - Tracking On Wheel 0 0 Time 0 1 0 1 Time 0 1 0 2 Time 3 1		0061 FL	62	63	64	65	66 FL	67	68	69	70	71 FL	72	73	74	75	76 FL	77	78	79	0080		
X Playback 1 - Tracking On Wheel Q 0 Time 0 Q 1 Time 5 Q 2 Time 3	X Playback 1 - Tracking On Wheel Q 0 Time 0 Q 2 Time 3 Q 2 Time 3 Q 2 FL		0081 FL	82	83	84	85	86 FL	87	88	89	90	91 FL	92	93	94	95	96 FL	97	98	99	0100		
	L e FL				ime ime		XF	2] ay	/b ac	:k 1		Tr	ac k'	ing	0n								Wheel	

Using this format, you can use any channel range and any step number. Capture every other channel (chanstep 2). If you have a 3 color cyc and you want to grab all of the red in a range just input your channel range and use chanstep 3.



Cues

Recording a Cue

Review

We learned earlier, that by pressing *RECORD 1 ENTER*, you can record all channels in their live state to cue 1. If you're recording over a cue that already exists, you must hit *ENTER* again because the console asks you ARE YOU SURE? that you want to record over already recorded information. What we haven't talked about yet is the difference in Tracking and Cue Only.

Recording Tracking

Tracking is a very powerful feature and you need to have a good grasp of how it works. When tracking is ON, it is indicated above the cue list by stating "Tracking On". All recording of cues will track the new levels through the entire show from this cue forward or until the channel has been given another instruction. With a tracking cue, only the levels that changed in the cue are remembered.

This means that every channel that has a level change in the cue that you just recorded will maintain that same level in every cue from the current cue forward, until a channel is given a different instruction.

For example,

GOTO O ENTER

Note: This will fade to black onstage.

Now, let's take channels 1 through 5 to full and record a new cue 1.

1 THRU 5 ON

RECORD 1 ENTER ENTER

Let's take channels 6 through 10 to 50% and record a new cue 2.

6 THRU 10 @ 5 ENTER

RECORD 2 ENTER ENTER

Let's go to cue 1 and run cue 2.

GOTO 1 ENTER

GO

<u>Clue: The GO button is the shielded double-wide button just below the playbacks at the bottom left corner of the console. (The one that is active has a green light that is on).</u>



Page 20



You see that channels 1 through 5 are at full while channels 6 through 10 are at half.

Let's go back to cue 1 by another method.

STOP BACK

Clue: It's just above the GO button.

Stop Back's time is programmable in the setup screen. The default is 0.

Now...take channels 1 through 5 down a point and a half and rerecord.

1 THRU 5 (DOWN%) (DOWN%) (DOWN%)

RECORD ENTER ENTER

Let's look at cue 2 to see what happened. But we don't want to wait for it to happen in time. So here is another way to advance the cue list.

CUT

Clue: The cut key is above the STOP BACK key.



Page 21



Cut advances to the next cue disregarding the time. So, if you need to get to the next cue and don't want to wait for a long count...just use CUT. Just like Stop Back, it's time is programmable in setup.

Now, look at the levels. Channels 1 through 5 are at 85% because you recorded cue 1 with tracking on. If there had been more than two cues in the show, the tracking would have continued until those channels had been given a different instruction. A different instruction could be a different level or just a hard level telling it to always go to that hard level in the cue.

As I mentioned before, tracking is a very powerful feature that can save you hours of cueing time if it is used correctly. If not...I'm sure you can see how you can get into trouble with a feature as powerful as this one.



Recording Cue Only

Recording a cue "cue only" is very straightforward. Cue Only means that the changes that are being recorded will only be recorded in the cue that you're currently in.

Let's give it a try in cue 1. Watch the screen after every step to see the results.

STOP BACK	
1 THRU 5 @7 ENTER	
RECORD Q ONLY/TRACK ENTER ENTER	
CUT	
Clue: The Q Only / Track button is the double-wide button on your lower left.	



By using the *Q* Only / Track button, you have recorded the cue in the non-default record mode. This console is very comfortable in either Cue Only or Tracking mode. (This default is changed in the show setup screen.) If the console is defaulted to Cue Only mode, then pressing the *Q* Only / Track button will record that cue to track. And if the console is defaulted to Tracking On mode, pressing the *Q* Only / Track button will record that one cue - cue only.

Always watch your screen and the command line will show you what you're doing at all times.



Undo Record

On a rare occasion, a designer might make a mistake. Let's take this possible scenario...

The cueing session has been going fast and furious for a few hours now. The designer has been very professional and has always informed you whether the cue should be recorded Cue Only or Tracking. You have tracking turned on and you have been recording almost every cue to track. As the designer says "Record cue 5...." he/she pauses and you finish the command line with ENTER and record cue 5 to track.

RECORD 5 ENTER

At the exact moment that you press the ENTER key, the designer finishes their sentence "...cue only." In this particular example, there are no cues after cue 5 so it's not a problem but a common situation would include dozen or even hundreds of cues after cue 5 and a lot of those cues could have been corrupted. All that has to be done is...

UNDO RECORD ENTER

MS.	Lig	htPal	ette	- (:10	5																_ 8 ×
Ŧ	6	x 10	+			酯	C	3	¢		8	F	ΙΓ	4								
12:	48PI	M 1. 0001 85	/28, 02 85	/04 03 85	04 85	×05 85	06 50	07 50	08 50	09 50	L: 10 50	11 11	12	13	* 14	No 15	16	le 17	18	19	0020	GM≕FL/FL
		0021	22	23	24	25	26	27		29	30	31	32	33	34	35	36	37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96		98	99	0100	
	0.10			Tim Tim		XF	ין של	/bai	=k :	L -	Tr	ack:	ing	On								wheel
× G	Le:	UNDO 5	REC	JRD	Ŕ							1 FL	JLL	μN	DOW	vx -	3 -UPS	×	4 ⊷F	LASH	5 H ≜ ⇔BUM	6THRU P -ON

Cue 5 is now gone and the cue can be recorded properly!

RECORD 5 CUE ONLY ENTER

There is no better feeling than being able to correct a mistake quickly and easily. This also helps increase the confidence the designer has in you...the programmer.



Now before we move on to one of the fabulous new features, let's record a few more cues and look at trackback.

21 THRU 23 @ 7 ENTER RECORD 3 ENTER 26 THRU 28 @ 4 ENTER RECORD 4 ENTER 31 THRU 33 @ 25 ENTER RECORD 5 ENTER ENTER GOTO 3 ENTER





Trackback

Many times, I find myself needing to update a channel's level into the cue where it last received an instruction. Let's say I'm in the middle of a scene, I change a channel's level and I want it to update back to the source cue. Here's an example...

6 @ 7 ENTER	
UPDATE SHIFT TRACK ENTER	

MS L	ight	Pal	ette	- 0	:10	5																_ 8 ×
Ŧ	6 :	x 10	-	1		酯		3	-		8	B	I I	A								
3:3	ZPM	12 0001 85	/14 02 85	/04 03 85	04 85	×05 85	06 70	07 50	08 50	09 50	10 50	11 11	12	13	*1	No 15	16	e 17	18	19	0020	GM=FL/FL
		0021 70	22 70	23 70	24	25	26	27	28	29	30	31	32	33	34	35	36	37		39	0040	ř.
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	.99	0100	
	1 2 3			Time		XF	el aj	/bai	=k 1		Tr	ack	ing	0n								Wheel
a a	4.00			T Imi																		
LIVE Text	: UF	PDAT	EC	JE	B TR	RACK	(BA(ΞK				1 -FI	JLL	21)0W	NX -	3 -UP3	×	4 FI	LASI	5 Ha-BUM	6THRU P -ON

Let's go take a look in the cross reference sheet and see what we did.

{PREVIEW} (XREF)

See how 1 current value has been updated back to the source cue...cue 1. This is where it received its last instruction.





🖧 Li	ight	Pale	ette -	CIO	S													_ 6	X
Ŧ	6 >	(10	-	[]]	酯	2] [S.	3	A								
3:39	PM	12,	/14/0	4	nna	ons	006	CUE	XRE	F ana	3	*No	Tit	le	112	015	115	GM=F	L/FL
1 2		70 85	70	20	70	K	70	51	50	50	50	out.							
3		85	85 85	85	85	85	70 70	50 50	50 50	50 50	50 50	-							
5		85	85	85	85	85	70	50	50	50	50								
B	ó	001	002	003	004	005	006	007	008	008	610	61.1	012	613 (14	61.5	016	617	0018
X CL	le.	P	Туре	L F	p/Do rofi	wn le	Att Prof	ile	Del	ay	Wa Te	it xt	Link	Loc	p (Cmd		Whee	
1	1	1			5/5		5		00	a.	QF	F	<u> </u>	_	Γ.		0h		
-	2				5/5		5		07	0	ØF	F	_0		λ.		0		-
2	3				5/5		5		0.7	ø	QF	F.	0	_	1.		0		3
		1			5/5		5		0.	a.	ØF	F							-
					2/20		2 ⁰				THE.		- 11				a.		
-					0_10		10				- 41		-	_					
CUE 3	:																		
Selec	t a		e or edi	part t an	, th	en :	SHIFT	+	1	LEE	2	TGH	3 - CH	AN -	PAR	Υ.	5	6	BACK

This Trackback command was applied to track so what actually occurred is that it took the live value and searched for the last instruction that the channel was given. That is where the change was made and this tracked through all of the cues or until the channel has another instruction.

Now let's look at using the Trackback feature cue only.

Trackback – Cue Only

Sometimes the trackback feature might be just the thing needed, but you don't want it to go beyond the current cue. This is where Trackback Cue Only applies. Let's give it a try...

{LIVE}

GOTO 4 ENTER

8@6ENTER

UPDATE SHIFT TRACK/Q ONLY TRACK/Q ONLY



Page 27

Mŝ I	Lig	htPale	ette	- 0	:10	5																_ 8 ×
Ŧ	6	x 10	-	11		酯		3	-		8	B	II	A								
3:4	12P)	1 12, 0001 85	/14) 02 85	/04 03 85	04 85	×05 85	06 70	07 50	08 60	09 50	10 50	11 11	12	13	*) 14	No 15	16	e 17	18	19	0020	GM=FL/FL
		0021 70	22 70	23 70	24	25	26 40	27 40	28 40	29	30	31	32	33	34	35	36	37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100	
acada.	12845			Fime Time Fime		XF	2] ay	Ab au	:k 1	-	Tr	ac k	ing	On								Wheel
LIVB Text	\leq	JPDATI	E CI	JE 4	4 TI	RACK	(BA(K	CUE	E OF	NLY	1 - Fl) ₂ H	DOWI	NX -	3 UP:	<	4 ⊷F	LASH	5 IA-BUM	6THRU IP -ON

And to see the results, let's go to preview and look at the cross-reference sheet.

MŜ L	ight	Pale	tte -	CIO	S													- 8	×
T	6 x	10	-	m	臨	R			9 E	1	AL								
3.4	BPM	12/	14/0	4				CUE	XREF		4	*No	Tit	le				M=FL	/FI
1	0	001	002	003	004	005	006	007	008-0	69	<u>010</u> 0	011	012 (013 0	14 (015 0	16 (317 0	018
2		85	85	85	85	85	70	50	-	50	50								
4		85	85	85	85	85	70	50	60 60	50 90	50 50								
5		85	85	85	85	85	70	50	50	90	50								
									\smile										
x c	0 ue	001 P	002 Type	003	004 n/Do	005 wn	006 Att	007	Dela	80	010 C War	uı it	012 (Link	013 0 Loo	ы Cn	015 0 nd	16 (l (heel	018
		- 1		P	rofi	le	Prof	ile	0.01		Te>	kt				05			
-	1				i le		20				Gri				_				
-	2				5/5		5		0,0		001		_0	_0	-	0			4
-	3				5/5		5		0.40		- MI		_0	_0	_	0			
2	4	1			5/5		5		0.10		DIT		_0	U	-	0	-		
-		1			5/5		5		0.40		QIT		0	0	_	0			
				-	01-0		10												
4																			1
CUE	4: *				41.				4				-			-		~	
TRAC	ct a KBAL	L to	edi	t an	, th	en : m	HTLL		-L	EFT	-R]	EGHT	-CH)	AN -	PART	г. –		0 1	ACK

{PREVIEW} (XREF)



Changing Time on Cues

Live Cue

Changing the count of any cue is simple and easy. If you want to change the time of the cue that you are in, just type...

TIME 12 ENTER

Split Fades

If you want the up fade and down fade times to be different just use the slash (/) key.

TIME 8/12 ENTER

The first digit is always the up fade and the second digit is always the down fade. All lights that are going up in intensity (purple) will change their intensity in 8 seconds while all lights that are going down in intensity (green) will change their intensity in 12 seconds.

Straight Fade

Once you have a split fade, you can take it back to a straight fade by typing this command line.

TIME 8 ENTER

Non-Live Cue

If you want to change the time of a cue that isn't live, you type...

CUE 1 TIME 2.25 ENTER

Note: All cue timing can now be broken down into hundred's of seconds. For example, a cue could have a time of 5.38 seconds! This works on split times as well.



Auto Follow Cue

An auto follow cue is a cue that happens automatically because it is triggered by the previous cue. This can be accomplished by giving the previous cue a wait time.

Wait

CUE 1 WAIT 2

Now when you run cue 1, cue 2 will automatically go at the completion of cue 1. Let's look at this before we go any further. Be sure and watch the screens.





Wait is a counter that starts counting the minute that GO is pressed for the cue that the wait has been given to. The wait can be any number between 0 and 59:59 while values under a minute can be in hundredths of a second. So you can get very specific. You can even have two cues go at the same time by assigning the first cue a wait of 0.

Remember, the wait goes on the previous cue to the one that you want to run automatically.



Getting Rid of the Wait

I've changed my mind. (Designers never change their mind) I would now like to have the stage manager call cue 2 instead of it being an autofollow.

CUE 1 WAIT ENTER

This is a very common Palette command so remember this one well. By pressing *ENTER* before assigning a number to a command, you're telling it to take away the command by giving it a null value.

The reason why this is important is because it works for other commands like delay, link and loop. It also works for assigning channels in a part cue. We'll get into that later.



Page 31



Delay

Delay has a counter that will suspend the start of the cue from the moment that you press the GO button.

CUE 2 DELAY 3 ENTER

STOP BACK

Now when you press GO, watch the screen. You'll see a countdown for the delay that you just attached to the cue.

G0

Sometimes it may be easier for the stage manager to call the cue on a downbeat of music even though the designer wants the cue to happen a beat later. Just give the cue a delay of 1 and you're off and running.

Split Count Delay

What if you want to delay the up and down differently? Just give the cue a split delay time. The first number will delay the channels going up that amount and the second number takes care of the down intensities.





Now when you go back and run this cue you will see two different countdowns for each half of the delay.

STOP BACK		
GO		

Getting Rid of the Delay

Remember how to get rid of the wait? It's no different with delay and don't forget that if you're in the cue that you want to modify, you don't have to retype the cue number.

DELAY ENTER





Delete Cues

Let's take a moment and learn how to delete cues. Let's say the designer would like to delete cues 3 and 4. You could do this in PREVIEW or LIVE one at a time, but we'll accomplish it in a single command in LIVE by deleting a range of cues.

🖁 Ligh	tPale	ette	- 0	:10	5																_ 8	X
r 6	x 10	-	11]	睢	C	3	÷		8	B	Í I	A									
1:11PM	12 0001 85	/14) 02 85	/04 03 85	04 85	×05 85	06 70	07 50	08 60	09 50	L: 10 50	11 11	12	13	*1	10 1 15	16	e 17	18	19	0020	GM=F1	L/FL
	0021	22	23	24	25	26	27		29	30	31	32	33	34	35	36	37		39	0040		
	0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060		
	0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080		
	0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100		
			Cime Cime Cime Cime		XI	≥l a	yba 5	=k :	L -	Tr	ac k	ing	0n							A COLORED	Whee]	

Note: This is showing the screen prior to the confirmation DELETE.

Now, since we are in tracking mode, these cues were deleted to track. This means that any instructions that were in these cues (including values that tracked to subsequent cues) were deleted. So any values that had tracked into cue 5 that were instructed to track from cues 3 or 4 were deleted. If you had added CUE ONLY to your command line, the cues would have been deleted but any tracked values from cues 3 and 4 that affected cue 5 would remain in cue 5.

Tracking and Cue Only continue to be very powerful options...even when deleting cues.





Part Cues

Creating a Part Cue Live

Part cues are easy to understand and simple to execute. A part cue will allow you to assign different fade times to channels in the same cue. Often times, a designer will have a cue that looks good but he/she may want the cyc to fade up before the stage lights to create a momentary silhouette effect. Putting the cyc lighting channels in a part cue and slightly delaying the part would be the simplest way to perform this action.

Let's put channel 1 in a part in cue 1 so that this channel is delayed until everything else has come up.



1 RECORD CUE (PART) 2 DELAY 2 ENTER

By entering 1, that defined the channel range that we want to assign to the part. (This could have been any list of channels). After hitting record, you must hit cue to get the proper soft key menu available. Now you have *Part* as an option. From there you defined in which Part you wanted channel 1 to reside. Then you gave it the proper delay before completing the command with *ENTER*.

MS I	igl	htPal	ette	• - C	:10	5																_ 8 ×
Ŧ	6	x 10	•	1		酯		3	÷		S	E	Í .	A								
1:0)6P)	4 1 0001 70	/28 02 70	/04 03 70	04 70	>> 05 70	06 0	07 0	08 10	09 0	10 0	11 11	12	13	*1	No 15	16	le 17	18	19	0020	GM=FL/FL
		0021	22	23	24	25	26	27	28	29	30	31	32	33	34		36	37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98		0100	
10	8		AE .	T-100		XF	ণী aj	/bai	=k 1	L -	Tr	ack	ing	0n								Whee1
Q	1	P1 P2	ALC.	Tim Tim	e	2	2.2	5			De	elay	ý.	2	1							
đ	41.0			i im	8																	
																						141
LIVE	-1	RECO	RD	cu	E 1	PAR	et di	2 D	ELA	1 2	*											
> CL	ie:	1										1 FI	ÚLĒ	1 N	DOW	v× ·	3 HUP:	×	4 FI	LASH	5 IA-BUN	6THRU IPON

Let's take a look at this and see what we've got. Remember to watch the screens.



GOTO O ENTER

G0

By changing the time of each part or the delay time, you can create different effects for these commands. Let's move on to creating a part cue in preview.

Creating a Part Cue in Preview

Another example would be to delay the out of a special on an actor at the end of a scene. This is the example we will create blind.

Let's start by creating a "fade to black" cue.

GOTO O ENTER

RECORD 3 ENTER

Now that we have our "end of scene" fade. Look at the cue list, there is a BL beside the new cue number. This indicates the cue is a Block Cue. A block cue contains "hard" levels (indicated by white text). This keeps channels from tracking into or through the cue. We'll get into this more later.

Let's go to preview and create a part for cue 3 with the same default time and a 2 count delay.

{PREVIEW}

CUE (PART) 2 DELAY 2 ENTER ENTER

<u>Clue: You will always be asked "Are You Sure?" when creating a new item. This applies</u> to creating ANY new item while in a blind mode.

Page 36



KightPalette - CIOS													
Tr 6 x 10 - [] = C = C = A													
1:10PM 1/28/04 >> PREVIEW 3 *No Title 0001 02 03 04 05 06 07 08 05 10 11 12 13 14 15 16 17 15 15 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	GM=FL/FL 020 0												
	040) 0												
	060) 0												
	080 0												
	100 0												
X Playback 1 - Tracking On	Wheel												
0 1 P1 Time 2,25 F2 Time 5 Delay 2 Q 2 Time 3													
Q 3 BLTime 5 Q 5 Time 8													
	1												
CUE 3 PART 2: CUE 3 PART 2 DELAY 2 * You are about to create a new item													
CUE 3 PART 2: CUE 3 PART 2 DELAY 2 * You are about to create a new item Hit again to confirm or CLR to cancel	1												

You'll notice that I have created Part 2 rather than Part 1. When creating part cues on older consoles, it would dump the major portion of the cue into Part 8. This is no longer the case. By creating a Part 2, the remaining channels in the cue remain in Part 1. You can have up to 12 parts per cue.

Make sure that you are in the correct part (Part 2). Look at the command line on the channel screen. It will tell you in what cue and part you are looking. You can also look at the cue list for the greater than sign ">" also known as the "carat".

To navigate in the preview screen, just use *NEXT* and *LAST*. When you are in part 2, put channel 1 in that part.

1 ENTER

CLR

Clear allows you to confirm what is in the part by viewing the channel screen without any channels captured. By entering 1, that defined the channel range that we want to assign to the part. (This could have been any channel list).


{LIVE}
STOP BACK
<i>G0</i>

It's that simple! But there are some things about part cues that you need to understand. A part cue is not a cue by itself. It cannot be commanded separately. For example, you cannot put a part cue on stage by itself.

The other important thing, once a part cue has been created; using record to store new information in the cue may alter the content of the parts. Once this is done, update should be used to maintain part cue integrity.

Update

After part cues are created and rehearsals continue, designers will make changes and want those changes to go into the part cues without worrying about knowing which channels have been assigned to the different parts. There are several ways to do this depending on the conditions. We'll start with the simplest first.

First, we'll create the "lights up" cue for our second scene.

1 THRU 5 @ 5 ENTER 6 THRU 8 @ 7 ENTER 9+10 ON RECORD 4 ENTER

Now that we've created the cue, let's put channels 1 through 5 in a part 2 and delay the part by 3 counts.

1 THRU 5 RECORD CUE (PART) 2 DELAY 3 ENTER

Perfect, now let's put channels 6 through 8 in a part 3 with a time of 10.

6 THRU 8 RECORD CUE (PART) 3 TIME 10 ENTER

Let's go back and run the cue and see what this looks like...watch the screen.

STOP BACK

G0



Now you've got a complex cue that is divided up into multiple parts by simple commands. Now let's make some level adjustments and update the cue.

1 THRU 5 (DOWN%)
6 THRU 8 (UP%)
10 (DOWN%)(DOWN%)
12 @ 4 ENTER
UPDATE ENTER
{PREVIEW}

After the level adjustments were made, update took all the intensity values in red and updated their new levels into the cue. This included adding a new channel to the cue...channel 12. The cue must already exist for update to function.

Mŝ	Lig	htPale	ette	- (:10	5																_ 8 ×
Ŧ	6	x 10	+]]		睮		3	4		8	E	í L	4								
3:4	14P)	1 1, 0001 45	/28, 02 45	/04 03 45	04 45	×> 05 45	06 75	07 75	08 75	09 FL	L: 10 90	11 11	12 40	13	*) 14	No 15	16	le 17	18	19	0020	GM=FL/FL
		0021	22	23	24	25	26	27		29	30	31	32	33	34			37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96		98	99	0100	
-						XF	Play	/bad	:k 1	L -	Tr	ack	ing	0n								Wheel
10		時		t ami t ami t ami																		
đ.	8	P1 1 P2	BL.	1							De	ela	i	ž								
ÞQ	4	P1 P2 P3		Tim Tim Tim			10	5			De	ala	y.	3							9	h
Q	5			Tim	2			3														
Text		JPDAT		JE -	4 1							1 FI	JLL	1 N	DOW!	NX -	3 -UP:	8	4 1-F	LAS	5 HA-BUM	6THRU P -ON

I had you go to Preview so that we could compare the live levels to the recorded levels. They should be the same...and they are!

<u>Note: There is another approach to update that many Broadway designers employ. The</u> <u>only time RECORD is used is the first time a cue is stored, after that, they always use</u> <u>UPDATE.</u>



Page 39

Update to Exclude Any New Channels

Now let's change some levels as well as add some new channels and update again.

{LIVE}
1 THRU 5 (DOWN%)
11 @35 ENTER
13 @ 2 ENTER
UPDATE (CHANS IN) ENTER
{PREVIEW}

Clue: The CHANS IN soft key only appears when update is pressed.

MS	Lig	htPale	ette	- (:10	5																	a ×
Ŧ	6	x 10	÷	1		睮	10	3	÷		a	E	i [A									
3:4	19P)	4 1, 0001 40	/28, 02 40	/04 03 40	04 40	×× 05 40	06 75	07 75	08 75	09 FL	1. 20 90	11 35	12 40	13 20	**	No 15	16	le 17	18	19	0020	GM=	=FL/FĽ
		0021	22	23	24	25	26	27		29	30	31	32	33	34		36	37	38	39	0040		
		0041	.42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060		
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080		
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100		
						XF	Play	/bad	=k 1	L -	Tr	ack	ing	On							_	Whe	el
8		鞋		7 1 mi 7 1 mi 7 1 mi																		1	
đ	9	P1 1 P2	BL.	T 1 m				Ċ.			D	ela	¢.	ž									đ
ÞU	4	P1 P2 P3		Tim	e e e		10				D	ela	y	3									
Q	5			Tim	•			3															
Tex		DPDAT	EC	HAN	5 1	4 (LUE	4				1 FF	ULL	10	DOW	NX -	3 -UP:	×	4 1-F	LAS	5 HA-BUN	IP -	THRU

This changed the levels in the cue based on channels that had been modified (shown in red text) and excluded any new channels into the cue. The channels that are still in red are those that were excluded since they were not previously in the cue.



Update a Non-Live Cue

What if you want to take a channel that has a level currently onstage and update another cue? No problem...

{LIVE}	
13 UPDATE CUE 1 ENTER	
LightPalette - CIOS	
7 6 x 10 - []] B B B B B A	

Ŧ	6	x 10	+			暭	C	3	¢		5	E		A								
3:	53P	M 1, 0001 40	/28, 02 40	/04 03 40	04 40	>> 05 40	06 75	07 75	08 75	09 FL	10 90	11 11 35	12 40	13 20	* 14	No 15	lit 16	le 17	18	19	0020	GM=FL/FL
		0021	22	23	24	.25	26	27		29	30	31	32	33	34		36	37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96		98	99	0100	
-0-		54		T a mo		XE	el av	vba	=k í	L -	Tr	ack	ing	0n							_	Whee1
8		鞋		t ami t ami																	ľ	
a.	3	P1 1	ы	1				ł.			De	ela		ž								
Q	4	P1 P2 P3		Tim Tim Tim	a e e		10	5			D	elaj	1	3								i
Q	S		-	Tim	2			3														
LIV	EC1	3 UPD.	ATE	CU	E 1	*	>					4		5							-	CTUDU
> 0	ue:	1										FI	JLL	1 2	DOW	NX ·	-UP:	×	÷⊢F	LAS	H∡−BUN	IP -ON

13's live level has been stored into cues 1 and 2. Why? Because we are in tracking mode and updating to cue 1 in tracking mode will allow the level to track until it gets another instruction. This other instruction comes in the form of a Block Cue. (All hard levels – in this case all zeros because this is a fade to black cue).

To check this, go to *Preview* and use the *NEXT* and *LAST* keys to check your work.



Update a Range of Cues

Let's say the designer wants to take the current level of channels 12 and put it in other cues...cues 1 through 5.

<i>11 UPDATE CUE 1 THRU 5 ENTER</i>	
{PREVIEW}	

MS	Lig	htPal	ette	- C	:10	5																_ 8 ×
Ŧ	6	x 10	-	1		酯	6	3	-		8	B	Ĩ,	A								
5:	20P	M 12 0001 40	/14 02 40	/04 03 40	04 40	×05 40	06 75	07 75	08 75	09 FL	L) 10 90	IVE 11 35)12 40	13	*) 14	No 15	16	e 17	18	19	0020	GM=FL/FL
		0021	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100	
Q	0		AF	Tim	2	XF	Play	/bac	:k 1	L -	Tr	ack	ing	0n							1	Whee]
90.00	-	P1 P2 P1	BL	Tami Tami Tami Tami			2.2															
Q	4	P1		Time	2	-			_	_	0	ele	<u>.</u>	2	_		_	_	_	-	-	-
		P2 P3		l nme T nme			10	5			D	ela	Y	3								
Q	5	1.1100	ATE		2	TU																
> 0	ue:	1 090	ATE	CU		THE	(U) :		\mathcal{I}			1 -F	ÚLL.	NT	DOWI	NX -	3 -UP3	×	4 -F	LAS	5 H ≜ −BUM	6THRU PON

Use *NEXT* and *LAST* to check your handy work.

If this was multiple channels instead of a single channel?...no problem; just use the THRU key for a range of channels and it will update them just the same.



Texting a Cue

Often times, the designer will want certain labels to appear on a cue for information purposes. Let's add some labels to these cues to help us during the rehearsal.

	{LIV	′E}																							 	
	CUE	11	TEX	(T "I	15	UP	2-3	SC :	1″E	NT	ER															
	CUE	3	TE,	KT /	FTE	8″E	NT	ER																		
	CUE	4	TE/	YT "	LTS	SUF	- _	SC.	2″	EN7	ER	,														
Clue:	Use	the) 6	xte	rna	l a	lph	a r	nun	neri	ic I	key	<u>bo</u>	arc	l to	er	<u>ite</u> i	r th	e la	abel	info	rma	atio	<u>on.</u>		
🔓 Lig	htPal	ette	e -	CIO	S																	Ð	×			
ሻ 6	x 10	-]		暭	6	3	¢		8	B	Í [A													
5:25P	M 12 0001 40	/14 02 40	/04 0. 40	4 3 04 0 40	>> 05 40	06 75	07 75	08 75	09 FL	LI 10 90	11 35	12 40	13	*) 14	15	16 16	e 17	18	19	0020	GM	=FL/	FL			
	0021	22	2	3 24	25	26	27	28	29	30	31	32	33	34	35	36	37		39	0040						
	0041	42	4	3 44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060						
	0061	62	6	3 64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080						
	0081	82	8	3 84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100						
0.0		A.F.	Tur	ne	Х	Play	yba	ck :	1 -	Tra	ac k	ing	0n				_				Wh	eel				
10 D0	P1 P2 P1	RL	Th Th Th	ne ne			the second second							(/	LTS CTR	UP		iç4				1			
>Q 4	P1 P2 P3			ne ne	-	1	5			De	al a	y Y	3			LTS	UP	-	SC 1	2						
Q 5		1	Tir	ne			5																			
TVE	CUE 4	те	УT	нтя			sc	2 *)											1		đ			
Text:	LTS U	P -	S	2 2	OF			5			1 FI	ÚLL	1 N	DOW	٧X ·	3 HUP\$	×	4 ⊷FI	ASH	5 I≜-BUI	1P	6THR	ŧυ			

Now that we have a few cues written, let' jump to groups.



Page 43

Groups

Recording Groups Live

Groups contain a list of channels at any specified level. They are often used to minimize keystrokes. If you have a grouping of channels that are often used together...say all of the backlight. Then the designer might ask you to put those channels in a group to speed cueing. Let's create a couple of groups.

GOTO O ENTER

21 + 23 + 25 + 27 + 29 0N

RECORD GROUP 1 TEXT "BACKLIGHT" ENTER

31 + 33 + 35 + 37 + 39 0N

31 (THRU ON) 39 RECORD GROUP 2 TEXT "DOWNLIGHT" ENTER

MS	Lig	htPale	ette	- 0	210	6																_ 8 ×
Ŧ	6	x 10	+	1		酯		3	4		8	F	IΓ	4								
4:0	05P	0001	/28, 02	/04	04	>>	06	07	08	09	L] 10	EVE 11	12	13	*1	No 15	Tit 16	e 17	18	19	8020	GM=FL/FL
		0021 FL	22	23 FL	24	25 FL	26	27 FL	28	29 FL	30	31. FL	32	33 FL	34	35 FL	36	37 FL	38	39 FL	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76	77		79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96		98	99	0100	
						XF	Play	/bac	sk 1	L -	Tra	acki	ing	On								Whee]
	1	P1 P2	AF				2.2				De	elay	è	2		1	LTS	UP	-	SC 1		31
9		R1 P		1 ime				ALL A									FTB ITS					e FL
ė.		P.P.P.			0.00						De											
Tex	t: [DOWNL	U OF	N 39	9 R	ECOR	KD .	GRO	JUP	2	EX	1 -FU	JWNI	HST. P		NX -	3 -UPS	6	4 -F	LASH	5 HA-BUM	6THRU IP -ON



Now let's go to the Group screen and check our work.

{GROUP}

Going to the Group screen allows you to check your work along the way. The display tile (a tile is a grouping of keys) is the grouping of white keys on the upper right portion of the console.



Notice that we built multiple groups live in different ways. The first example is the more standard way of recording the complete live state into a group and giving it a label in the same command line. The second example, allows us to only record a selection of channels into a group while labeling it in the same command line.

<u>Hint: If you had used the THRU key instead of the THRU ON soft key, all channels from</u> <u>31 thru 39 would have been stored in group 2...even the channels with a level of zero.</u>



Editing Groups Live

I've made another mistake (oh...designers don't make mistakes). I wanted to include channel 30 at full in group 2. So here is how that can be included.

{LIVE} 30 ON

30 UPDATE GROUP 2 ENTER

MS	Lig	htPal	ette	- (:10	5																_ 8 ×
Ŧ	6	x 10	+]]		睮		3	4		8	F	ίſ	4								
4:	10P	M 1.	/28, 02	/04	04	>>	06	07	08	09	10 10	11 11	12	13	*) 14	No 15	Tit 16	le 17	18	19	0020	GM=FL/FL
		0021 FL	22	23 FL	24	25 FL	26	27 FL	28	29 FL	30 FL	31 FL	32	33 FL	34	35 FL	36	37 FL	38	39 FL	0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100	6
						XF	lay	/bad	=k 1	L -	Tr	acki	ing	On							5.	Whee1
	0	P1 P2	AF	Tim Tim Tim			(2.2				De	əlay	ł	2		-	LTS	UP	-	sc	L	30
9		THE PER			8		and a large										LTS				E a	
\$				1																		
LIV Tex	E:3	O UPD.	ATE IGH	GRI	DUP	2 1	•					1 FL		2	DOW	v× -	3 UP3	×	4 FI	LAS	5 H≜BUN	6THRU 1P -ON



Creating Groups in Preview

Groups can also be recorded "blind" or preview. Let's go to the group screen...

{GROUP}

When you arrive in the group screen, you'll notice that the background is gray. With this console, every "preview" screen has a gray background. That let's you know that all commands are not affecting the live state. However, they are being recorded as you complete each command line. This is a big difference between Palette and Expression, so those of you who are ETC savvy beware.



As you look at the Group screen, you'll notice a list of groups in the 990 range. These are utility groups that help do various features with the board. If you want to understand these better right now, just go to the help screens. Otherwise, they will remain for an advanced session.

You'll also see the groups that you have already created. Use the trackball to highlight Group 1 and you'll see the channels that you assigned to the group on the channel page. Trackball down to Group 2 and you'll see the channel grouping change accordingly. Now let's create a group here.

Notice: There are two group keys. One for the Group display and one for the item Group. Don't get these two confused.



GROUP 3 ENTER ENTER

31 + 33 + 35 + 37 + 39 + 41 @ 8 ENTER

TEXT "SL SIDE LIGHT" ENTER

S LightPalette - CIOS	_ 8 ×
Tr 6 x 10 - []] Th 🛍 🔂 💣 🗗 A	
4:14PM 1/28/04 >> GROUP 3 *No Title 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 16 19 0020	GM≕FL/FL
0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 80 80 80 80 80 80	er i
0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 80	8
0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 29 0980	6
0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100	6
Shoup Text 3 SL SIDE LIGHT 992.1 *Cincle 992.2 *Can Can 992.3 *Triangle 992.4 *Square 992.8 *Engure Of Eight 993.1 *ON 993.2 *ON 2 993.3 *ON 3 993.4 *ON 4 993.5 *ON 4 993.6 *ON Handheld 2 993.8 *ON Handheld 3 GROUP 3. GROUP 3.	Whee 1
Select a group, then SHIFT + TRACKBALL 1 2 3 4 5 to edit an item -DELETE-DOWNX -UPX	6

Let's go back to the live screen and try your new group.



Page 48

Recalling Groups

{LIVE}

GROUP 3 @ 5 ENTER

By taking the group to 50%, it took the group to half of the recorded level. So, your channels from that group are now at 40% intensity. Understand, just because a group is recorded with specific intensities, that doesn't mean they have to be recalled at that level. They can be recalled at any level from 0 to 100.

LightPalette - CIOS _ 8 × 🛄 🖻 🛍 🔂 6 x 10 -🖆 🦳 A T GM=FL/F 1 1/28/04 >> LIVE *No Tit 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 85 85 85 85 85 50 50 50 50 50 40 20 18 19 0020 0021 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 0040 FL FL FL FL FL FL FL FL 40 40 40 40 40 0041 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060 0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 0080 0081 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100 X Playback 1 - Tracking On Whee] Time 31 @ 40 FTB Delay P2 Time IVE GROUP 3 @ 5 2 3 HDOWNX HUPX 1 --FULL **6THRU** Text: SL SIDE LIGHT -FLASHA-BUMP



GROUP 3 ENTER

@5ENTER

MS I	ig	htPale	ette	- (:10	5																_ 8 3
Ŧ	6	x 10	+	1		睮		3	4		8	E	Í .	A								
4:1	.9PI	4 1, 0001 85	/28, 02 85	/04 03 85	04 85	>> 05 85	06 50	07 50	08 50	09 50	10 50	11 11	12 40	13 20	*) 14	No 15	16	le 17	18	19	0020	GM=FL/
		0021 FL	22	23 FL	24	25 FL	26	27 FL	28	29 FL	30 FL	31 50	32	33 50	34	35 50	36	37 50	38	39 50	0040	
		0041 50	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98		0100	
						XF	ിച	/bad	:k 1	L -	Tr	ack	ing	0n							_	Whee1
99		P1 F2	6F				. 24				10						1s			96.	£.	
20	2	P1 1	31	Tim	8	-		3	_						_		TB	_	_			a 31
		P2		Tim	e			5			D	alaj	Ý	2			LT.S.				5	4 44
				1	8		40															
	5			i im																		
LIVE > Cu		₫ 5 * 2)									1 FI	JLL	2 T	DOW	v× ·	3 -UPS	×	4 ⊷FI	LASI	5 HA-BUI	

The difference in these two syntaxes is significant and important. The first one took the levels from the group to 50% of the group's recorded value. The second one took the channels of the group to 50%. This very important distinction allows you to use the groups in 2 different ways – essentially getting double the functionality out of the group's package.

Editing Groups in Preview

Let's now take group 3 and edit a couple of things blind.

{GROUP}

Make sure that you're highlighted on group 3. If not, use the trackball to get there. Now let's take channel 41 out of the group. You might be tempted to take 41 to 0 here. But let's look at what that does.

41@0ENTER

CLEAR



Before you leave the group screen, notice the intensity values.

{LIVE}

GROUP 3 ON

See what happened with channel 41? We told the group to include channel 41 at 0 so when that group is taken to a level, then 41 is taken to 0. Let's go back and get rid of this properly.





"@ ENTER" is an old Palette command that will enter a null value essentially getting rid of any value that was previously there. Get into the habit of pressing clear after editing a value in any blind mode. With the red box gone, you can better tell what kind of command the value now has. Notice that when clear is pressed, the red box as well as the 0 goes away. This tells us that channel 41 will not be affected by group 3.

Page 51



Deleting a Group Live

Deleting a group live is very straightforward.

{LIVE}

GROUP 3 (DELETE) (DELETE)

As soon as you press the Group button, notice that the soft keys change to give you the DELETE soft key.





Deleting a Group in Preview

Deleting a group in preview is even simpler. Let's give it a shot.

{GROUP}

Now, use the trackball to highlight group 2 if it's not already there.

(DELETE) (DELETE) (DELETE)



It's that simple! Now let's move on to submasters.



Submasters

Recording Submasters Live

You have already learned many of the basic commands with cue recording, editing and groups. The same syntax that was used with groups will be used with submasters.

Let's take channel 1 and assign it to submaster 1.



Mŝ	Lig	htPal	ette	- (:10	5																	₽ ×
Ŧ	6	x 10	+]]		睮	10	3	4		8	F	IΓ	4									
4:2	29P)	1 1, 0001 FL	/28, 02	/04	04	>>	06	07	08	09	10 10	11 11	12	13	*1	No 15	16	le 17	18	19	0020	GN	1=FL/FL
		0021	22	23	24	25	26	27	28	29	30	31	32	33	34		36	37	38		0040		
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060		
		0061	62	63	64	65		67	68	69	70	71	72	73	74	75	76	77	78	79	0080		
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100		
>0	0		AF	Tim	2	XF	el ay	/bac	:k 1	-	Tra	acki	ing	On								Wł	1eel
Q	1	P1 P2		T im T im	8	3	2.2				De	ela	ŕ	2	1	1	LTS	UP	-	SC 4	1	Ш	
ad .		R1 1		t im t im	8																	Ш	€ FĹ
8		222		1 1 mi 1 1 mi 1 1 mi	8						R												
9				i im			100																
				3.15																		i.	1
LIVE	\leq	RECOR	D	SUB	1	*	>					1 FL	JLL	1 N)OWI	v× ·	3 -UP:	*	4 FI	LASI	5 H∡BUN	MP	6THRU ON

That's it. To check it, let's go to the submaster display.

{SUB}



Page 54

📸 LightPalet	te - CIOS			_ 8 ×
Tr 6 x 10	-		X	
4:31PM 1/2	8/04 >>	SUBMASTER 1 OB 09 10 11 12	*No Title 17 14 15 16 17 16 19 0	GM=FL/FL 920
QUEL 2	12 23 34 15 36 27	38 29 30 31 32	39 34 35 36 37 38 39 0	Deb.
0041 4		48 48 50 51 52	53 54 55 56 57 58 59 0	960.
0061 6	0 63 64 65 66 67	68 69 70 71 12	F3 74 78 76 FY 78 79 0	980
0061 8	2 81 84 85 86 87	86 89 90 91 92	93 94 95 96 97 96 99 0.	100
Sub Text 2 3 4 5 6 7 8 9 10 11 12 13 14 SUBMASTER 1:	[Page 1] Bump Fish Fish Fish Fish Fish Fish Fish Fish	Up/Down Att 0/0 0 0/0 0	FX Ext Mac Function OFF OFF OFF PILEON OFF OFF OFF PILEON	n wheel
Select submas TRACKBALL to	ter, then SHIFT edit an item	+ 1 CLEAR	2 3 4 DOWNXUPX	5 6

Notice the similarities with the group display. It has a gray background so you know that it's a preview or "blind" screen. Channel levels appear as they did in the group screen as well.

Trackball down the list of subs and the channel display will show you the contents of each sub as you scroll to it. Obviously, the only thing that is currently programmed is sub 1. You can also tell by the LED above Sub 1 is now lit.

While we're here, let's assign another channel to another sub.



Recording Submasters in Preview

Staying in the submaster display, let's trackball down so that the cursor is over sub 2. Now let's put channel 2 in sub 2.

📸 LightP	alette -	CIOS								_ 8 ×
T 6 x	10 -	[]] 咱			ΞĀ					
4:33PM	1/28/ FL	4 >>	06 07 O	SUBMASTER	2 2	*No 1	itle 16 17	18 19	0020	GM=FL/FL
98			26 .27 3	8 29 30 31	L ap a	19 34 35	36 37		0040	
00	41 42 A		46 A7 A	8 48 50 5		54 55			0060	
00		5 64 65		6 69 70/75	E MP I		16 M	78 79	0080	
00	61 86 8		86 87 8	6 69 90 9	98.3	98 94 95		98 99	0100	
Sub Text 2 4 5 6 7 8 9 10 11 12 13 14 SUBMASTER	2:2 ON	[Page 1]		Up/Down 0/0 0/0 0/0 0/0 0/0 0/0 0/0 0/0 0/0 0/	Att 00000000000000000000000000000000000	FX Ext OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF	Mac OFF OFF OFF OFF OFF OFF OFF OFF OFF	Functi PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON	on H	Wheel 2
Select su TRACKBALL	to edi	then stan ite	SHIFT + ≌m	1	CLEAR	2 DOWNX -	3 -UP%	4	51	6

Sub 2 is now programmed. If you'll look at the LED indicators above the sub sliders, you'll see that the lights are on. This let's you know that these subs have channels programmed into them.



Editing in Preview

UBMASTER 3:3 THRU 5 +

Select submaster, then SH TRACKBALL to edit an item

Editing in preview is no different than recording in preview. Any channel can be added at any level. Remember: when in any preview mode, any channel that you add or capture is automatically recorded.

Roll the trackball down to sub 3 and we'll edit here.



Doing anything in a preview mode, I find it best to hit CLEAR after I finish so that I can double check the screen to see that I've got what I want. The picture above is shown before *CLR* is pressed.

1 2 3 --CLEAR --DOWN% --UP% 5

10 + 12 ON

ŵ.



Clearing a Submaster

You know, I really wanted you to set up subs 1 through 3 with channels 1 thru 3 respectively. So, let's clear out sub 3 and rerecord it with channel 3 only.

Use the trackball to highlight sub 3. Now we'll use the CLEAR soft key for this operation.

(CLEAR) (CLEAR) (CLEAR) Hint: Watch the screen after each soft key press to see what the console is doing.

LightPalette - CIOS				_ 8 ×
Tr 6 x 10 - []] Th 🛍		4		
4:36PM 1/28/04 >> 0001 02 03 04 05 05 0	SUBMASTER 3	*No Title	15 19 0020	GM=FL/FL
0021 22 73 74 75 26 3	7 38 29 30 31 32	43 34 35 36 37	38 39 UQ40	
0041 42 43 44 45 46 4	7 48 48 50 51 52	58 54 55 56 57	58 59 0060	
0061 62 63 64 65 66 6	7 68 69 70 71 72	78 74 75 76 77	78 79 0080	
0061 85 88 84 85 86 6	7 86 89 90 91 92	98 94 95 96 97	96 99 0100	
Sub Text [Page 1] Bun 2 3 4 5 6 7 8 9 10 11 12 13 14 SUBMASTER 3: CLR SUB 3 *	p Up/Down Att h 0/0 0 h 0/0 0	FX Ext Mac OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF OFF	Function PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON PILEON	Wheel 3
TRACKBALL to edit an item	+ I CLEAR	-DOWNX -UPX	4 5	1 0

Now that sub 3 is cleared, you can add the correct channel in quickly and easily.

3 ON

That's all it took. Now I'll explain the submaster screen a bit.



The Submaster Display

The submasters on this console are very powerful and flexible. Since we are already here, let's take a look at what you can do.

Submaster Pages

There are 6 submaster pages on every console. Always remember to confirm what page you are on before you edit. As long as the cursor is highlighting the sub number you can change pages by entering the number of the page you want. Let's try this...



Now you're on the second page of subs. Look at the top of the Sub List Screen for the page indicator. You can also change pages using + and -.

Let's go back to sub page 1.

SUB –

It's easy to get into a different page than the one that is live so get used to identifying the page that you're on.

Let's talk about the submaster screen, its layout and functions.



Familiarizing Yourself with the Submaster Screen

As you look at the screen, all text is in yellow. Yellow text means that these features are locked out. Many of these options and features can be changed so easily, that a lock-out feature has been enabled to keep features from being accidentally changed.

The override for the lock-out is described on screen where the command line would be...at the lower left portion.

While holding down the shift key, move the trackball.

All of the text has now changed to green. This is an indicator that all text is now editable. This "yellow" or "green" theme appears throughout the console. Remember it well.

Now use the trackball to move around the screen and get a feel for the movement resolution.

Editing Submaster Text

With the trackball, highlight the 1 of sub 1. Now let's add text on the external keyboard.

TEXT "DOWN STAGE SPECIAL" ENTER

Override the edit field protection and with the trackball, move the cursor to the right until the Bump for sub 1 is highlighted.

Assigning Submaster Bump Buttons

No...it doesn't say fish. It's an abbreviation of flash. The options are...

- Flsh (Flash) standard bump mode.
- Solo This is the equivalent to Rem Dim.

Mac – In this mode, the sub button will now fire the macro equal to the sub number plus 100. So, Sub 1 would fire Macro 101...Sub 2, Macro 102...

F+S – (Flash plus Solo) Bump mode plus Rem Dim.

↓F+S – (Flash + Solo Latch) Flash plus Solo in a latch mode rather than a momentary mode. Pressing the bump button again will toggle the feature off.

‡Fls – (Flash Latch) standard bump mode but the button will toggle on and off.

\$Sol – (Solo Latch) equivalent to Rem Dim but the button will toggle on and off.

For editing of these features, either use the + and – keys or use the intensity wheel.

Assigning Submaster Fade Times

Int Up/Down – you can assign an up and down fade time to the submasters intensity control.

Assigning Submaster Attribute Time

Att – this assigns time to attributes for moving lights.



Assigning an FX to a Submaster

FX – this assigns an effect to a submaster. Once assigned, just move the sub slider off of zero to fire.

Assigning Submasters to External Faders

Ext – this assigns external faders from one of the 12 analog inputs from the remote connector via the submaster number.

Assigning a Macro to a Submaster

Macro – this assigns a macro to a submaster. This is different than assigning the bump button mode to Macro. This column will allow you to assign any macro to any sub where the bump button mode automatically assigns the macro number to the sub number. Once assigned, just move the sub slide off of zero to fire the macro.

Changing Functions of a Submaster

Functions – there are many powerful and different functions for submasters. We will discuss a few of these options sporadically as we continue through the demo but for a complete discussion on all of the functions, see the Submaster Functions section of the help files.

MS L	ightPalette - CIOS			_ @ ×
Ŧ	6 x 10 💽 🛄 🖻 🛱		A	
4:5	5PM 1/28/04 >> 0001 02 03 04 05 06	SUBMASTER 07 08 09 10 11	12 *No Title	GM=FL/FL 16 19 0020
	0031 22 28 34 35 36	27 28 29 30 31	32 33 34 35 36 37	38 39 0040
	0041 42 43 44 45 46	47 48 49 50 51	52 53 54 55 56 57	58 59 0060
	0061 62 63 64 65 66	67 68 69 70 71	78 73 74 75 76 77	78 29 0080
	0061 82 83 84 85 86	87 86 89 90 91	92 93 94 95 96 97	96 99 0100
Sub 12 34 56 78 90 101 × 122 13 14	Text [Page 1] Bu BOWN STAGE SPECIAL F M F F F F F F F F F F F F F F F F F F	Up/Down 1sh 1/1 1sh 1/2 ac 5/3.45 r5 0/0 1sh 0/0	Att FX Ext Mac O FF OFF OFF O OFF OFF OFF	Function Wheel PILEON PILEON PILEON PILEON INHIBIT PILEON PILEON PILEON PILEON PILEON PILEON
SUBM Sele TRAC	ASTER 12: * ct submaster, then SHI KBALL to edit an item	FT + 1 	2 3 EAR -DOWN% -UP%	4 5 6

Here is an example of some advanced submaster settings...



Grand Masters on the 520i

Making a single Grand Master on the 520i

While we are in the Submaster screen, scroll the trackball down to sub 24 with the cursor highlighting the sub number 24, trackball over to the function column staying on the row for sub 24 and use the + or - keys to select GM1.

MS Lig	ghtPale	ette	- CIC)S											_ 8 ×
Tr (6 x 10		E.]	肁		4		16	í I	4					
4:58F	PM 1, 0001	/28/	04 03 0	<< 20	06-07	08	UBMA 09 1	STER	13 13	17.1	*No 15	litle	16 1	19 0020	GM=FL/FL
	10023		13 J		36 ZT		29 B	0 31	32	39 a		36 3		is oper	k I
	0043	42				48		0/51		\$3 S				9 0060	4
	0063		e: e	65				0.71				16 11		9 0080	×
	0081	85			86 87			0,91	92	98-9				e 0100	R.
Sub 1 11 12 13 14 15 16 17 18 20 21 22 24 22 24 SUBMAS	ext	4: 0	LP as	<u>je 1</u>	80055555555555555555555555555555555555			own	Att 00000000000000000000000000000000000			Mac OFF OFF OFF OFF OFF OFF OFF OFF			Whee 1
TRACKE	t subm: BALL ti	aste o ed	r, tr it a	nen : n ite	em En En Esta esta esta esta esta esta esta esta e	+		1 C	LEAR	. 4 00	WNX -	s −UP%	4	5	1 0

Now let's go back to live and see what we have done.

{LIVE}

Take a look at the top right hand portion of the screen. You'll see the...

GM=0/FL

This is the Grand Master level info. Take Sub 24 to full and watch the top right hand corner of the screen. You are now all setup with a Grand Master!

Making Split Grand Masters on the 520i

You can choose to have a single grand master or two. Let's say you want to separate out front of house units from the stage lamps. In the submaster screen, let's set sub 23 to be GM1 and sub 24 to be GM2. I won't show the syntax here as it's mostly scrolling. Just use the + and - keys to make your selections once you are highlighted on the function option for the correct submaster.

Page 62



Kanthe - CIOS		_ 8 ×
ዥ 6 x 10 💽 🖾 🛍 🔀		
10:57AM 12/14/04 << >> 0101 02 03 04 05 06 07 0	SUBMASTER 24 * Re 09 10 11 17 13 14 15 16 17 18 19 0120	GM=10/10
0121 22 23 24 25 26 27 2	8 29 30 31 32 33 34 35 36 37 38 39 0140	
0141 42 43 44 45 46 47 4	ië 49 50 51 52 53 54 55 56 57 58 59 0160	
0161 62 63 64 65 66 67 6	8 69 70 71 72 73 74 75 76 77 78 79 0180	
0181 82 83 84 85 86 87 8	6 89 90 91 92 93 94 95 96 97 98 99 0200	
Sub Text [Page 1] Bump 11 Flish Flish 12 Flish Flish 13 Flish Flish 14 Flish Flish 15 Flish Flish 16 Flish Flish 19 Flish Flish 20 Flish Flish 21 Flish Flish 22 Flish Flish 23 Flish Flish	Up/Down Att FX Ext Mac Function 0/0 0 OFF OFF OFF OFF PILEON 0/0 0 OFF OFF OFF OFF PILEON 0/0 0 OFF OFF OFF OFF OFF OFF 0/0 0 OFF OFF OFF OFF OFF OFF OFF 0/0 0 OFF OFF OFF OFF OFF OFF OFF OFF OFF	Whee1
Select submaster, then SHIFT + TRACKBALL to edit an item	1 2 3 4 5 	6

Note: the top right corner is showing you the actual grand master levels.

The submasters are actually referencing special grand master groups. (See...I told you we would get to some of these later) so let's go to the group screen and take a look. Scroll down to group 999.1. This is the group for Grand Master 1. We'll edit this to take out all of our stage channels which are 21 through 100.



21 THRU 100 @ ENTER







Scroll down to group 999.2 (Grand Master 2) and take out 1 through 20 then go live and try your new grand masters.

SCI	ROLL DOWN TO GROUP 999.2
1 TI	HRU 20 @ ENTER
<i>{L</i>	VE}



Patch

Patching conventionals on a Strand console assumes one thing. You always start with your dimmer number first. But before we do that, let's look at the Console Setup page and see if all the DMX ports are on and assigned as we need them to be.

{REPORT} (ADV SETUP>) (CONSOLE SETUP>)

LightPalette - CIOS			1.0		_	8 ×
🗜 6 x 10 💽 🛄 🖿	🖻 🛃 🗉	98	A			
5:57PM 1/28/04 Output Connec	CONSOLE	SETUP	No T	itle Network	GM	= /
054/AMX AMX OUT1	End Scalin 100	ig X Ne Ne	tworker t Video S	lot chant	OFF OFF	1
DMX1 DMX OUT 1 DMX2 DMX OUT 513 DMX3 OFF 1025	_512 1024 1536	NE NE	T1 OF T2 OF T3 OF	F1 F 2049 F 4097	2048 4096204 6144 _409	1 9 17
OMX4 OFF 1597	2048 Com	ME	T4 OF	F 6145	8192 _614	5
Reporter	OFF					
tandheid Remote 1 Handheid Remote 2 Handheid Remote 3 Handheid Remote 4	OFF OFF OFF OFF	Net Node LOCAL LOCAL LOCAL LOCAL	Port Ba OFF 9Ki OFF 9Ki OFF 9Ki OFF 9Ki	ud Config 6 8-N-1 6 8-N-1 6 8-N-1 6 8-N-1 6 8-N-1	Address 00 00 00	OFF OFF OFF OFF
ASCII Remote Input GO Key Output Macro Trigger Output Remote Test	OFF OFF OFF OFF	LOCAL LOCAL LOCAL	OFF 9K OFF 9K OFF 9K OFF 9K	6 8-N-1 6 8-N-1 6 8-N-1 6 8-N-1 6 8-N-1	Ports: 2AUXn = R 4AUXn = R	5232 5485
Remote Trigger Macro Audio Input Macro	OFF OFF	LOCAL	OFF 9K	6 8-N-1	OFF OFF C	IFF
Forthermond 1 10000	Extern	ial Subma	sters	Tobarral O	0.19/	A1
External 22 LOCAL External 33 LOCAL External 44 LOCAL External 44 LOCAL External Subs Scale % 1 -OFFOMX IN -OMX OL	External External External External 00 D-PREVIEW-	0101-00	LOCAL LOCAL LOCAL LOCAL	External D External 1 External 1 External 1		AL AL AL
ETUP: *		1	2	3 4	5	6
elect item to edit		-DEFL	T =			-BACK

offline mode.

We'll assume that we need DMX 1 set to DMX OUT with a start address of 1 and an end address of 512. DMX 2 should be set to DMX OUT with a start address of 513 and an end address of 1024. This will give us 2 universes of DMX turned on.

Now let's go to Patch and get to work...

{PATCH}



Page 65

MŝL	ightPalette	e - ClOS	5		-				_ 8 ×
Ŧ	6 x 10 _			🛃 🖆		2			
5:0	1PM 1/28	3/04	OUTPUT O	RDERED F	ATCH 1	*No	Title		GM=FL/FL
0/P CHN	$\begin{pmatrix} 1\\ 1 \end{pmatrix}$	22	mm	4 4	515	(J) (J)	77	80	Tintensity Total 6000
0/P CHN	9.0)	10 10	11 11	12 12	13 13	14 14	15 15	16 16	Atombube
0/P CHN	17 17	18 18	19 19	20 20	21 21	22 22	23 23	24 24	Total 2000 InUse – C Free 2000
D/P CHN	25 25	26 26	27 27	28 28	29 29	30 30	31 31	32 32	Live J Edit J Wheel
D/P-	33 33	34 34	35 35	36 36	37 37	38 38	39 39	40 40	
D/P CHN	41 41	42 42	43 4 4	44 44	45 45	46 46	47 47	48 48	
D/P CHN	49 49	50 50	51 51	52 52	53 m	54 54	55	56 56	

Looking at the screen, you'll notice that you have a default 1 to 1 patch for every channel of the console's capacity. The top row of numbers is the dimmer numbers. The bottom row is the channel numbers. The O/P stands for output. Since so many devices now take a patch number but they aren't actually a dimmer, Strand has changed to calling everything output to save confusion on scrollers, foggers and such.

The upper right hand box will show you're the consoles capacities. Intensity channels as well as attribute channels.

Patch a Dimmer to a Channel

To patch a dimmer to a channel, just type in the dimmer number, then @, then the channel number.

1 @ 10 ENTER





MŝL	.ightPalette	e - ClOS							_ 8 X
Ť	6 x 10 -			E			_		
5:0	3PM 1/28	3/04	OUTPUT O	RDERED P	ATCH 1	*No	Title		GM=FL/FL Status
0/P CHN	10	22	mm	4 ज	5	00	7	88	Intensity Total 6000
0/P CHN	9 9	10 10	11 11	12 12	13 13	14 14	15 15	16 16	Free C
0/P CHN	17 17	18 18	19 19	20 20	21 21	22	23 23	24 24	Total 2000 InUse 0 Free 2000
0/P CHN	25 25	26 26	27 27	28 28	29 29	30 30	31 31	32 32	Live L Edit 2
0/P CHN	33 33	34 34	35 35	36 36	37 37	38 38	39 39	40 40	
0/P CHN	41 41	42 42	43 44	44 44	45 45	46 46	47 47	48 40	
0/P CHN	49 49	50 50	51 51	52 52	555	54 54	55 55	56 56	
TP	UT ORDERED patch for	PATCH Level,	1:1 @PAT Colour a	CH 10 * nd Non-D	im1	2	3@FIX- 4	ack12k-	CUANE SETE

Dimmer 1 is now patched to channel 10. To patch an entire show, you could repeat this process until the entire show is complete. But there may be some other tricks and shortcuts that would help the process. Perhaps you want to start with everything defaulted.

Default Patch

To default a dimmer or list of dimmers, just use the default soft key.

1 (DEFLT)

Now dimmer 1 is defaulted back to a 1 to 1 patch. If you wanted that to be a range of dimmers, that's no problem. Just use the thru key to capture the range of dimmers. We'll use the range options for clearing a patch.

Clearing Default Patch

Maybe you want to start with a clear patch instead of a defaulted one. Much as you take a channel out of a cue with "at enter", you use the same process to clear a patch.

Let's clear out the entire first universe of DMX.

1 THRU 512 @ ENTER

Hint: Notice what happened to the channel screen.



Page 67

Mŝl	ightPalet	te - C109	5		-				_ 8 ×
Ŧ	6 x 10	- []		1		12			
5:0	14PM 1/2	8/04	OUTPUT OF	RDERED P	ATCH 1	*No	Title		GM=FL/FL Status
0/P CHN	1	2	3	4	5	6	7	8	Intensity Total 6000
	9	10	11	12	13	14	15	16	Thuse 6000
0/P CHN	17	18	19	20	21	22	23	24	Attribuite Total 2000 InUse 0 Free 2000
0/P CHN	25	26	27	28	29	30	31	32	Live L Edit 1
0/P CHN	33	34	35	36	37	38	39	40	
0/P CHN	41	42	43	44	45	46	47	48	
0/P CHN	49	50	51	52	53	54	55	56	
OUTP Set	UT ORDERE patch for nels	D PATCH Level,	1:1 THRU Colour a	512 @PA nd Non-D	TCH *		3@FIX- 4 -TURE -	- esk12k-	G ⊂HAN► -SET►

The Patch screen shows that all 512 dimmers are now unpatched but also look at your channel screen. All channel numbers are now dark gray. This tells you that all channels are still in the system but none have a patch whatsoever. This can be important because while it's true that the channels are still in the system, if you go back to the Live screen and bring up a channel...nothing will come up. If you have channels recorded in cues, groups or effects, then they will still be there. This means you can write cues for these channels but nothing will actually come up.

Now let's restore the default patch for the entire first universe.

1 THRU 512 (DEFAULT)



Deleting a Channel

You can delete a channel from the show so that you can configure you system to get rid of unwanted channels. Let's see what happens to our channel screen when you do this.

(CHAN>) 10 (DELETE CHAN) (DELETE CHAN) (DELETE CHAN)

Hint: Notice the warnings at each key press.

Mŝ Li	ightPalett	e - ClO9	5		-				_ 8 ×
Ŧ	6 x 10	J []		🔂 🖆		12			
5:07	7PM 1/2	8/04	OUTPUT O	RDERED P	ATCH 1	*No	Title		GM=FL/FI
0/P CHN	1	2	m m	4 4	55	00	77	80	Intensity Total 6000
D/P CHN	9.9	10 10	11 11	12 12	13 13	14 14	15 15	16 16	Indse add Free (Attribute
0/P CHN	17 17	18 18	19 19	20 20	21 21	22 22	23 23	24 24	Total 2000 InUse (Free 2000
0/P CHN	25 25	26 26	27 27	28 28	29 29	30 30	31 31	32 32	Live Edit Wheel
0/P CHN	33	34 34	35 35	36 36	37 37	38 38	39 39	40 40	
)/P CHN	41 41	42 42	43 43	44 44	45 45	46 46	47 47	48 48	
D/P CHN	49 49	50 50	51 51	52 52	53 53	54 54	55 55	56 56	
UTPL #armi	JT ORDEREI	D PATCH	1:10 DEL atch cha	CHAN nnel(s)	to DIMME	RS			5 0
tit a	again to d	confirm	or CLR t	o cancel					
DUTPU	JT ORDEREI	D PATCH t to del	1:10 DEL ete chan	CHAN_ nel (s) f	rom CUES	/GROUPS			

That's it. Notice the channel screen. To draw your attention to the fact that channel 10 is gone, you have a line between channels 9 and 11.

Since channel 10 was written into cues, groups, and such, the console warned you before allowing you to delete that channel.



Restoring a Deleted Channel

To restore a deleted channel, either give it a patch or default it. In this example, we will default the channel back into the show.

(<BACK)

10 (DEFAULT)

Channel 10 is now defaulted but all references in cues, groups, subs and FX are gone. Notice how to have to get back to the proper soft key screen before the function could be performed. This will often come up with this console and if you get familiar with this process now, it will be easier for you in the future.

Patching a Range

35 THRU 45 @ 101 THRU 110 ENTER

If you have a series of channels and dimmers that are consistent then you can patch using range. The balcony rail in the theatre starts with dimmer 55 and there are a series of 10 lamps that start with channel 101 and go through channel 110. You know the dimmers go in order so you want to patch this with one command line.

Try this...

Ŧ	6 x 10	• 🗆	A C	1	of P	A			
5:1	5PM 1/2	8/04	OUTPUT	ORDERED	PATCH 1	*No	Title		GM=FL/F
/P HN	1	22	mm	4 4	5 15	60	7	00	Intensity Total 600
/P HN	9.9	10 10	11 11	12 12	13 13	14 14	15 15	16 16	Free Attribute Total 200
/P HN	17 17	18 18	19 19	20 20	21 21	22	23 23	24 24	InUse Free 200
/P HN	25 25	26 26	27 27	28 28	29 29	30 30	31 31	32 32	Edit Wheel
/P HN	33 33	34 34	35 101	36 102	37 103	38 104	39 105	40 106	
/P HN	41 107	42 108	43 109	44 110	45 45	46 46	47 47	48 48	
/P HN	49 49	50 50	51 51	52 52	535	54 54	55 55	56 56	

Let's view your handiwork. Everything is there...or is it? Notice that the command line that I had you enter is actually incorrect. Dimmers 55 through 65 are 11 dimmers while



channels 101 through 110 are 10 channels. The console is smart enough to patch everything where you give it the correct information to do so. Since there was not a channel to go with dimmer 65, the console didn't do anything to it.

Starting a New Show with Patch

Now that you have all of the tools for patching, I'll show you what I do to start a new show. The first step is to delete all channels.

{PATCH}

[CHAN>]

1 THRU 6000 [DELETE] [DELETE] [DELETE]

Note: 6000 is representing the last channel the console can control. Your desk will probably not have that many channels available. Adjust your syntax accordingly.

	Education				-	-			
Ŧ	6 x 10 _		輡 🛍			A			
SYST	EM BUSY		OUTPUT I	ORDERED P	ATCH 1	*			GM=10/10
0/P CHN	1	2	m m	4 4	55	66	77	80	Intensity Total 6000
0/P CHN	9.9	10 10	11 11	12 12	13 13	14 14	15 15	16 16	InUse 1200 Free 4800 Attribute
D/P CHN	17 17	18 18	19 19	20 20	21 21	22 22	23 23	24 24	Total 2000 InUse O Free 6800
0/P CHN	25 25	26 26	27 27	28 28	29 29	30 30	31 31	32 32	Live 1 Edit 1 Wheel
0/P CHN	33	34 34	35 35	36 36	37 37	38 38	39 39	40 40	
D/P CHN	41 41	42 42	8 전 4 전	44 44	45 45	46 46	47 47	48 48	CHAN 252.1
D/P CHN	49 49	50 50	51 51	52 52	53 55	54 54	55 55	56 56	
OUTP	UT ORDERED	PATCH	1:1 THR	J 6000 DE	L CHAN		BCLEAN	4ADD 5	6

A couple of things...Because I'm working offline, my "desk" has the full capacity of 6000 channels. If this show were to be loaded on a console, it would be limited to the channel capacity of that console. Now that I have a clear system, I can just patch the channels that I need for the show. This keeps the show file size down for quicker saves and when I NEXT and LAST for channel check, I don't have to skip over channels that don't have a patch. I can also easily see when I make a mistake while patching.



If you prefer to always have 20 or 25 channels wide on your screen, then just delete all the channels after your last show channel. That will at least get rid of extra high numbered channels in your show.

Bringing Up a Dimmer

Bringing up a dimmer can be done at anytime, whether you're in Live or in Patch. The one thing that you must understand is that doing this actually unpatches the dimmer.

When you call up a dimmer at a level, this is telling the board that you want it at that level regardless of what the output of the channel says; therefore it is, for all intents and purposes, unpatched. So, the software actually unpatches that dimmer.

Let's do this and see what happens.

- 8 ×						5	te - CIO	ghtPalet	ŠLi
			4		E		• 🗆	6 x 10	r
GM=FL/FL Status		Title	*No	PATCH 1	RDERED F	OUTPUT O	28/04	PM 1/2	5:17
Intensity Total 6000	88	77	6.0	LA LA	4 🕁	m m	2 2	1 1 100×	/P HN
Free 0 Attribute	16 16	15 15	14 14	13	12	11 11	10 10	01 01)/P HN
InUse 0 Free 2000	24 24	23 23	22 22	21 21	20 20	19 19	18 18	17 17	/P HN
Edit 1 Wheel	32 32	31 31	30 30	29 29	28 28	27 27	26 26	25 25	/P-
	40 106	39 105	38 104	37 103	36 102	35 101	3 4 3	n m	P-N
	48 48	47 47	46 46	45 45	44 110	43 109	42 108	41 107	/P HN
DIMMERS UNPATCHED	56 56	55	54 54	53 53	52 52	51 51	50 50	49 49	/P HN

Since we are still in the Patch screen, we can see under dimmer 1 that a red box indicates 100%. Control of that dimmer is now on the wheel. Try it and see. Now let's release control of the wheel.

CLEAR

Now the intensity goes to red text without a box. The dimmer is still unpatched at full but you no longer have control at the wheel.



Page 72

MŝL	.ightPalet	te - CIO	S						_ 8 ×
Ŧ	6 x 10	- m				A			
5:1	8PM 1/2	8/04	OUTPUT (ORDERED	PATCH 1	*No	Title		GM=FL/FL Status
0/P CHN	1100	2 2	in m	4 4	5	6.0	7	88	Intensity Total 6000
0/P CHN	0,01	10 10	11 11	12 12	13	14 14	15 15	16 16	Free 0
0/P CHN	17 17	18 18	19 19	20 20	21 21	22 22	23 23	24 24	Attribute Total 2000 InUse O Free 2000
0/P CHN	25 25	26 26	27 27	28 28	29 29	30 30	31 31	32 32	Live 1 Edit 1
0/P CHN	333	34 34	35 101	36 102	37 103	38 104	39 105	40 106	
0/P CHN	41 107	42 108	43 109	44 110	45 4 #	466	47	48 48	
0/P CHN	49 49	50 50	51 51	52 52	53	54 54	55	56 56	DIMMERS UNPATCHED
OUTP Set	UT ORDERE patch for	D PATCH	1: * Colour	and Non-	Dim1	2	3@FIX-	4 5	6

By now you have noticed that there is a large red warning box at the bottom right that says "Dimmers Unpatched". When you are done and want the dimmer to return to its patched state just press dimmer twice.

DIMMER DIMMER

The dimmer has returned to its patched state and all is back to normal.


Changing Patch Displays

There are secondary patch displays alterations that can help you understand and patch a lighting rig easier that before.

Output Order or Channel Order

(SET>) (SET DISP>) (CHAN ORDER)

When patching a show for the first time, we often get the information on paper in order of dimmer. Therefore, the default order for patch is output. Usually during the course of techs, we need to check on the status of a channel's patch. Therefore, we would like to view the patch in channel order. Let's do it.

Ŧ	6 x 10	1 1	ma			KI.			
5:21	.PM 1/2	28/04	CHANNEL	DRDERED I	PATCH 1	*No	Title		GM=FL/FL
0/P	57	58	59	60	61	62	63	64	Intensity
CHN	57	58	59	60	61	62		64	Total 6000
0/P	65	66	67	68	69	70	71	72	Free C
CHN	65	66	67	68	69	70	71	72	
0/P	73	74	75	76	77	78	79	80	InUse C
CHN	73	74	75	76	77	78	79	80	Free 2000
0/P	81	82	83	84	85	86	87	88	Edit 1
CHN	81	82	83	84	85	86	87	88	Wheel
0/P	89	90	91	92	93	94	95	96	
CHN	89	90	91	92	93	94	95	96	
0/P	97	98	99	100	35	101	36	102	1
CHN	97	98	99	100	101	101	102	102	
0/P	37	103	38	104	39	105	40	106	
CHN	103	103	104	104	105	105	106	106	
CHANN	IEL ORDER	ED PATC	H I: *	(10UTPU	T2CHAN	BLOADS	4LOADS 5	6

Look at the patch display. It doesn't look very different because most of the patch is the default 1 to 1. Notice the top heading is different and if you wheel down to view channels 101 through 110, you'll see that while white to gray numbers are default the yellow numbers indicate a specific patch.

Switch the display back and forth from Channel Order to Output Order to see the change.



Straight DMX or by Universe

Having to think in base 512 can lead some of us to want more than just fingers and toes on which to count. When you're patching a scroller to DMX address 35 in the 2nd universe...well you can see how mistakes are made. With this console, you can have it view the patch as 2.1 instead of reading 513 thus showing you the universe and DMX number rather than straight DMX. This can often be much easier and friendlier for large system patching. Here's how it works.

We'll start by getting back to the main patch soft key screen.

(<BACK) (<BACK)

(SET>) (.DMX/OUTPUT)

Ŧ	6 x 10	• []			or P	A			
5:2	3PM 1/	/28/04	CHANNEL	ORDERE	D PATCH 1	*N	o Title		GM=FL/FI Status
DMX: THN	495	1.496 496	1.497 497	1.498 498	1.499 499	1,500 500	1,501 501	1.502 502	Intensity Total 600
IMX IHN	1,503 503	1,504 504	1,505 505	1.506 506	1,507 507	1,508 508	1,509 509	1.510 510	Free (Attribute
IMX HN	1.511 511	1,512 512	2.1 513	2.2 514	2.3 515	2,4 516	2,5 517	2.6 518	Total 2000 InUse (Free 2000
IMX THN	2.7 519	2.8 520	2,9 521	2,10 522	2,11 523	2,12 524	2,13 525	2,14 526	Live Edit Wheel
IMX HN	2,15 527	2,16 528	2,17 529	2,18 530	2,19 531	2,20 532	2,21 533	2,22 534	1
)MX THN	2,23 535	2,24 536	2,25 537	2,26 538	2,27 539	2.28 540	2.29 541	2,30 542	1 10
)MX THN	2.31	2.32 544	2.33 545	2.34 546	2.35 547	2,36 548	2.37 549	2,38 550	

Notice that now anything in the first universe has "1." in front of it as a prefix. Scroll down with the wheel and you'll see how this continues with the 2nd universe.

Also notice that the O/P heading has changed to DMX.



Proportional Patching

Proportional patching is quick and simple. It's really a matter of being able to identify it on the screen.

1@@50ENTER

MŝL	ightPale	tte - CIO	S						_ # X
Ŧ	6 x 10	•	A C		o B	A			
5:2	4PM 1/	28/04	CHANNEL	ORDERE	D PATCH 1	*No	Title.		GM=FL/FL
DMX CHN	1.1 1 50%	1.2 2	1.3	1,4 4	1,5	1.6 6	1.7	1.8	Intensity Total 6000
DMX CHN	3.9	1,10 10	1,11 11	1,12 12	1,13 13	1,14 14	1,15 15	1,16 16	Free 0 Attribute
DMX: CHN	1,17 17	1,18 18	1,19 19	1.20 20	1.21 21	1.22 22	1.23	1.24 24	Total 2000 InUse 0 Free 2000
DMX". CHN	1.25 25	1.26 26	1.27	1.28 28	1.29 29	1.30 30	1.31 31	1.32 32	Live Edit 1
DMX: CHN	1.33 33	1.34 34	35	36	37	38	39	40	
DMX: CHN	41	42	43	44	1,45 45	1,46 46	1,47 47	1,48 48	
DMX CHN	1,49 49	1,50 50	1.51 51	1.52 52	1.53	1.54 54	1.55	1.56 56	
CHAN	NEL ORDE	RED PATC	H (:1 @	ATCH	BPATCH 50 1.DM −OUT	* X/ 2 PUT-LIVE=	3 ≕ -EDIT=	4COPY/ 5 −SWAP► -	SET 6 DISP N BACK

Now you have a gray 50% below the patched dimmer.

Undoing Proportional Patching

Undoing a proportional patch is just like canceling any other command on this board.

1@@ENTER

The ENTER after the last @ cancels that command.



Assigning Profiles in Patch

Assigning a profile is quick and easy. We'll build a profile after we finish with the patch tutorial.

1 PROF 1 ENTER

Note: The Profile key is on the Record tile next to the text key.

MŝL	ightPale	tte - CIO)S						_ 8 ×
T	6 x 10	• E.			of In	A			
5:2	6PM 1/	28/04	CHANNEL	ORDERED	PATCH 1	*No	Title		GM=FL/FL
DMX CHN	1.1 1	1.2	1.3	1,4 4	1.5	1.6	1.7	1.8	Intensity Total 6000
DMX.	1.9	1,10	1,11	1,12	1,13	1,14	1,15	1,16	Free 0
Cint		10		10	7.5	-14	+2	10	Attribute. Total 2000
DMX CHN	1,17 17	1,18 18	1,19 19	1.20 20	1.21 21	1.22 22	1.23	1.24 24	InUse 0 Free 2000
DMX CHN	1.25 25	1.26 26	1.27 27	1.28 28	1.29 29	1,30 30	1.31 31	1.32 32	Live 1 Edit 1
DMX: CHN	1.33	1.34 34	35	36	37	38	39	40	
DMX CHN	41	42	43	44	1,45 45	1,46 46	1,47 47	1,48 48	
DMX CHN	1,49 49	1,50 50	1.51 51	1.52 52	1.53 53	1,54 54	1.55	1.56 56	
CHAN	NEL ORDE	RED PAT	CH (:1 PR	OFILE 1	* 1.DM -OUT	X/ 2 PUT-LIVE=	3 ≕ -EDIT=	4COPY/ 5 −SWAP► -	SET 6 DISP► —BACK

You now see a red number 1 off to the side and below the dimmer number. This is the profile that is assigned. That's it!

Multiple Patches – Live / Edit

If you look to the right hand side of the patch screen, you see Live 1 and Edit 1. This tells you in which of the two patches you reside. Yes...this console has two patches for every show. I recommend that you stay in the first patch and have only one patch unless you have a very specific need for this.

Changing between patches happens with the soft keys.

I bring this up so that you can be aware of which patch is live and which patch you are editing.

Check the help files for more information about this.



Profiles

Up to 99 profiles can be resident in any given show. Let's create a simple "fast top" profile for this dimmer.

First we must get into the profile display.

{MORE} (PROF DISP)	
--------------------	--



Creating a Profile

Now that we are in the profile display, create profile 1.

PROFILE 1 ENTER ENTER

Just like a group, you must first create the profile, now we will edit it.

You can use the trackball to get around the bottom half of the screen. This will allow you to look at the created profiles and to get to the text box.



Editing a Profile

Notice on the graph, you have white levels and green levels. The white are hard values and the green are soft. As you create hard values, the soft values move proportionally. Let's edit the graph for this profile.



The trackball now works in the top half of the screen so that you can edit the graph of the profile. Remember this well. Anytime that you have a black bar that separates two gray background areas, there is a soft key that you must press to get from one area to the other.

Let's edit this graph.

Since we want this to be a quick and dirty fast top, let's move the trackball up and to the right until you have the cursor over the 95. Now use the + key to take the 95 up to a level of 98.

+ + +

Now that the intensity reads 98, you need to insert the point to establish that level.

```
(INSERT POINT) (INSERT POINT)
```



Move the cursor with the trackball and you'll see that the 98 is now a hard value and that some of the soft values moved to proportionally adjust.

Let's make one more adjustment for our fast top profile then we'll be done with it.

Place the cursor to the left of 98 and use the + to take that up to 96.



Now we have a quick and dirty "fast top" profile. Let's label that accordingly.

(END EDIT>)

TEXT "FAST TOP" ENTER

MŝL	ightF	alette	- CIOS			0			_ 8 ×
Ŧ	6 x	10 -			* 8 5	A			
5:3	OPM	1/28/	04		PROFILE	1	*No Title		GM=FL/FL
	100 95 90 85	*		+			*	<mark>96</mark> 98	FL 100 95 90 85
	80								80
	75 70 50 5	m.		•					+ 75 70 65 50
	505 405			+			*		+ 50 45 40 35
	30								30
	25 20 15 10								* 25 20 15 10
	ő	0		+			+		+ 0
		0 5	10 15	20 25 30	35 40 45 50	55 60	65 70 75 80 8	5 90 95	100
PROF	Pofii 1 7 8 7	e Tex FAS Del Une	t T TOP ayed P ven Pe						
Use step	track s, +	all t & - ke	o move ys mov	point in e point i	5% 1D n 1% step-P	ELETE2I	NSERT3 4	5	GEND −EDIT►

It's as simple as that. Since you patched the profile earlier, we are all done. Now let's move on to preview.



Preview

Preview allows you to look through and edit cues without them being live on stage. There is a big difference in philosophy between the way Strand and ETC approach preview. With "Blind" on an Expression console, you must still record the cue after the adjustments have been made. With "Preview" on a Strand console, everything that you do in any preview screen is automatically recorded the moment that you complete the command.

Moving through the Cue List

Let's go to preview and see what we have.

{PREVIEW}



Preview automatically takes you to the current live cue. (Remember the familiar gray background that tells us that anything that we change is not live but being recorded automatically.) The yellow bar tells us the active cue is 0 while the previewed cue is 2. The carat as well as top and bottom of screen labels let us know as well.

There are different ways to get to a different cue.

NEXT NEXT NEXT



Next and *Last* will take you through the list of recorded cues. Notice that this includes part cues as well. The colors will tell you what is going on. (Remember that cyan is tracking, green is a level going down, purple is a level going up and white is a hard level.)

You can also call up a cue that you want to preview.

CUE 1 ENTER

That will take you straight to the cue that you want. It also takes us to part 1.

Editing in Preview

Editing in preview is as simple as entering the changes. Let's take channel 12 to 30%.

12 @ 3 ENTER CLEAR

🗳 Lig	htPalette - CIOS		_ 8 ×
कि ह	6 x 10 🗉 🛄 🖿 🛍 🚺		
5:36P	M 1/28/04 >> P 0001 02 03 04 05 06 07 08 09 70 70 70 70 70 0021 22 23 24 25 36 27 28 29 45 46 47 48 49 0061 62 63 64 65 66 67 68 69 0061 62 83 84 85 86 87 86 89	REVIEW 1 *No Title 10 1 12 3 14 15 16 17 16 19 00 30 31 14 15 16 17 16 19 00 30 31 33 34 34 50 51 52 53 54 55 56 57 58 59 00 70 71 72 73 74 75 76 77 78 79 09 30 91 92 93 94 95 96 97 96 99 01	GM=FL/FL 20 60 80
0 0 >0 1 0 4 0 5	X Playback 1 - AF Time 0 P1 Time 2.25 P2 Time 5 P1 BL Time 5 P1 Time 5	Tracking On Delay 2 Delay 2 Delay 2 Delay 3 Delay 3	Wheel 1
		1 2 3 4 5 DELETEDOWN%UP%PART	SPREAD6 SHEET►──XREF►

Remember, since we have tracking turned on, the change that we just made in cue 1 tracked thru to cue 2. Earlier we updated channel 12 at 40% in cues 1 through 5 so cues 3 through 5 don't change. If we had wanted that change to happen for cue 1 only, inserting the cue only key before the enter key would have taken care of it.



Spreadsheet

Spreadsheet is activated by a soft key and allows you to have a trackball friendly environment for changing cue parameters such as time, wait, delay, FX and macros.

(SPREADSHEET)

<u>Remember: Yellow text cannot be modified, hold down the shift key and use the</u> <u>trackball to unlock the edit field protection.</u> <u>Pressing ENTER will relock.</u>

S LightPalette - CIOS	_ 8 ×
Tr 6 x 10 - []] 🖻 🖻 🔂 💣 📅 A	
5:38PM 1/28/04 >> PREVIEW 1 *No Title	GM=FL/FL
70 70 70 70 70 30 20	
0021 22 23 24 25 26 27 28 29 30 31 32 33 34	
45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 0060	
0061 62 63 64 65 66 67 65 69 70 71 12 73 74 75 76 77 76 79 0080	
0061 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 0100	
X Cue P Type Up/Down Att Delay Wait Link Loop Cmd	Wheel
1 2.25/2.25 2.25	
1 2 5/5 5 2/2 OFF _0 _0 _0	
_ 2 1 3/3 3 0/0 0FF _0 _0 _0	
_ 3 1 BL 5/5 5 0/0 0/F _0 _0 _0	
_ 3 2 BL 5/5 5 2/2 0FF _0 _0 _0	
4 1 5/5 5 0/0 0/F 0 0 0/_0 _0 LTS UP - 5C 2	
CUE 1 PART 1: 5	6
TRACKBALL to edit an item -DELETE-DOWNX -UPX -PART -SHE	ET -XREF

Once here, you can use the trackball to navigate through all cues and parameters of those cues to have a more user-friendly environment for changing these parameters.

I'll let you play with the time changing on your own but remember that you can use the + or - keys, the wheel, or numeric key input to change any of the numbers. Now let's use the spreadsheet screen to add FX 1 to cue 5.



Page 83

Adding an FX to a Cue

While in the spreadsheet screen, use the trackball and navigate to the far right column of cue 5. (Remember to Shift + Trackball to unlock the edit field protection.) This is the Command Column and there are two places to enter information. The dark "0" indicated the FX or Macro number. Position the cursor to the immediate left of this "0". Now, use the plus key.

+

+

Notice that the cursor has changed to an "M". This indicates that a Macro will be fired by the cue. Use the plus key again.

Now the cursor is an "F". This indicates that an FX will be started by the cue. One more time.

+

-

1

Now the cursor is an "f". This indicates that an FX will be stopped by the cue. Let's use the minus key to get back to the start FX command.

Use the cursor to highlight the zero to the right of the F for cue 5.



Page 84

🕌 Ligi	htPalette - (CIOS				_ 8 ×
T 6	x 10 🔹	h 🛍		A		
5:39P	4 1/28/04 0001 02 03 40 40 40	>> 04 05 06 0 40 40 75 7	PREVIEW 7 08 09 10 11 5 75 FL	4 *No Titl 12 13 14 15 16 40	e 17 18 19 0020	GM=FL/FL
	0021 22 23	24 125 26 2	7 38 29 30 31	32 33 34		
			7 48 49 50 51	52 53 54 55 56	57 58 59 0050	
	0061 62 63	64 65 86 6	7 68 69 70 71	78 73 74 75 76	77 78 79 0080	
	0061 85 89		7 86 89 90 91	92 93 94 95 96	97 98 99 0100	
X Cue	P Type	Up/Down Profile	Att Dela Profile	y Wait Link	Loop Cmd	Wheel
1 3	2 BL	5/5	5 2/2	OFF _0	_00i	
_ 4		\$/5	5 0/0	LTS UP - SC 2	_00	1
- 4	2	5/5	5 3/3	OFF _0	_00	
<u>ک او</u>	3	10/10	10 0/0	UFF _U		
- 5	1	8/8	8 0,40	OFFO		
CUE 4 F	PART 3: *		150			
Select TRACKB	a cue or p ALL to edit	art, then S an item	HIFT + 1 -D	ELETE-DOWN% -UP%	4 5CUE	6 ET - XREF -

If you needed to do other adjustments, you would just move the trackball and go to the next command. Since we are done we can just hit the ENTER key.

ENTER

Notice that ENTER reestablished the edit field protection. Now let's go back to our live screen and take a look at the cue list.

{LIVE}

Notice that Cue 5 now has FXGo 1 attached to it. I know we haven't written the FX yet but we'll get there soon.

First, I want to finish up Preview by talking about the Xref screen.



Xref

Xref is short for cross reference and will let you look at a list of channels in multiple cues at once. Let's try it.

{PREVI	EW}			
(XREF)				
LightPalette	- CIOS			_ 8 ×
6 x 10 📕		🛃 🖻 🗗 A		
:41PM 1/28/	04	CUE XREF 1	*No Title	GM=FL/FL
1 70 70 70 70 70 70 70 70 70 70 70 70 70 70 70 70 70 70 70 7	70 70 70 70 70 70 85 85 85 0 0 0 40 40 40 40 40 40 40 40 40 40 40 40	0 50 50 50 0 0 0 0 5 75 75 FL 5 75 75 FL 5 75 75 FL 5 75 75 FL	30 20 30 20 30 20 40 0 40 0 40 40 40 40 40	
0001 007	005 004 005 00	6 007 008 009 011		015 016 017 0018
cue e Typ	Profile Pr	ofile .	Text	ciid wheet
* 1 1	2.25/2.25 2.	25 0/0 LTS	UP - SC 1	
2	5/5 5	2/2	OFF _0 _0	
2 1	3/3 3	0/0 1	0FF _0 _0	
3 1.BL	5/5 5	9/0 1	JFF _0 _0	0
3 2 8	5/5 5	2/2 FTB	OFF _0 _0	
4 4	-20-2			

This is the best way to go through a show and get information on channels tracking. (i.e. where they track to, where hard levels are entered and that sort of thing.)

1 2 3 4 -LEFT -RIGHT -CHAN -PART

The trackball will get you up and down the cue list, the wheel will jump by pages of cues and there are left and right soft keys that will move you through the list of channels.

Take a moment to look at the short list of cues to help you understand how the cues develop. Remember the colors, (cyan = tracking, green = down, purple = up, white = hard levels) and remember that there are multiple parts to some of these cues.

This is fully editable, just like the regular preview screen. Let's adjust a couple of things here so that we can see the ramifications.

Use the trackball to scroll down to Cue 4 Part 2 and change channel 2 to 50% to track.

2@5ENTER

PART 1:

part, then SHIFT +



Notice that since we are in tracking mode, channel 2 went to 50% in cue 4 part 2 and tracked through cue 5. Now let's try another method.

r	6 x	10 -	me			A				
:42	PM	1/28/0	1			4 *No	Title	-	_	GM=FL/
	00	01 002		0 200 0	07 006 009	010 011	012 01 30	13 014 20	015 0	16 017 80
		35 85	85 85 8	5 50	50 50 50		30	20		
	12	0 0	0 0	ŏ ŏ	0 0 0		40	ŏ		
	ż	40 50 40 50	50 40 4 50 40 4	0 75	75 75 FL 75 75 FL		40 40			
	3 -	40 50	50 40 4	0 75	75 75 FL		40			
		+ I I I I I I I I I I I I I I I I I I I		MI (15-	75 75 81					
		40 50	40 A	10 75	75 75 FL		40			
		40 50		10 75	75 75 FL		40			
		40 50		IU 75	75 75 FL		40			
	óp	01 002 1	05 004 00	10 75 15 006 0	07 008 009	010 011	40 012 01	13 014	015 0	16 017 00
Cu	00 le	01 002 P Type	05 004 00 Up/Dowr Profile	15 006 0 1 Att 2 Profi	75 75 75 76 07 008 009 Delay le	010 011 Wait Text	olo oj Link	La oza Loop	015 0 Cmd	us our ou wheel
Cu	OD Ie	01 002 P Type 2	03 004 00 Up/Dowr Profile 5/5	0 75 1 006 0 1 Att 2 Profi 5	07 008 005 Delay 1e 2/2	Wait Text	Link	Loop	Cmd	16 015 00 Wheel
Cu	00 e	01 002 0 P Type 2	Up/Dowr Profile 5/5	15 006 0 1 Att 2 Profi 5	07 008 005 Delay le 2/2 070	010 001 Wait Text OFF	40 012 01 Link	Loop	015 0 Cmd	us o <u>1 - 00</u> Wheel
Cu	00 e	2 1 BL	Up/Down Profile 5/5 3/3 5/5	15 006 0 Att Profi 5 3	07 008 009 Delay 1e 2/2: 070 0/0	Wait Text OFF OFF	40 Link	L3 014 Loop	Cmd	wheel
Cu	00 e 1 2 3	2 1 BL	03 004 00 Up/Dowr Profile 5/5 3/3 5/5	15 006 0 1 Att 2 Profi 5 3	07 008 009 Delay 1e 2/2 5/0 0/0 2/2	Wait Wait AFF OFF OFF TB	40 Link 0 0	L3 014 Loop	015 0 Cmd	Vheel
Cu	00 e 1 2 3 3	2 1 2 1 BL 2 FL	05 004 00 Up/Down Profile 5/5 3/3 5/5 5/5	15 006 0 1 Att 2 Profi 5 5 5	07 008 005 Delay 1e 2/2 0/0 0/0 2/2	Wait Text OFF OFF TB OFF	40 Link 	L3 0)4 Loop 0 0 0	015 0 Cmd 0 0	vheel
Cu	00 e 2 3 4	01 002 P Type 2 1 1 BL 2 FL 1	05 004 00 Up/Dowr Profile 5/5 5/5 5/5	15 006 0 1 Att 2 Profi 5 5 5 5	07 008 005 Delay 2/2 0/0 2/2 0/0	Wait Text OFF OFF TB OFF TB OFF TS UP -	40 Link	13 014 Loop 0 0 0	015 0 Cmd	1: 01 00 Wheel

3 @ 5 CUE ONLY ENTER

Channel 3 changed in cue 4 part 2 but now we have a "down" level for channel 3 in cue 5 so it is no longer a tracking level.

Now that you've got a taste of preview, let's write that FX that we just added to cue 5.



FX

The FX package will allow you to automate special effects like chases. FX are very easy to program and now they are easy to edit live. It is easier to record the FX in preview the first time and then editing can occur either live or in preview.

Let's write a 4 step FX with each step 1 through 4 having channels 1 through 4.



Tr 6 x 10 🗹 🛄 🛍 🔂 😭 🗗 🗛	
5:43PM 1/28/04 >> EFFECT STEP 1.1 *No Title 0001 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 15 15 0020	GM=FL/FL
0933 22 27 24 25 26 27 26 29 30 31 32 33 34	
45 46 47 46 49 50 51 52 53 54 55 56 57 58 59 0060	R
0061 62/63 64 65 66 67 68 69 70 71 72 73 74 75 76 71 78 29 0080	<u>s.</u>
0001 82 83 84 85 86 87 86 89 90 91 92 93 94 95 96 97 96 99 0100	ĸ
Effect Settings and Step Defaults	Wheel
FX 1 Text Type CHASE Level Dir FWD Next Fx Dir FWD Next Fx Mode IndHTF Step Defaults:	1
FX Step Time In/Dwell/Out Att Low/High Scaling	
EFFECT STEP 1.1: * Select an effect, then SHIFT + 1 2 3APPEND4 5LJ	STH GEDITH

Even though you're looking at a new screen you'll see some familiar things.

1. The gray background reminds you that you're in a preview screen.

2. The dark band separating the top box and the bottom box remind you that a soft key must be used to get from one box to the other.

The top box is the Edit FX box and the bottom one is the Edit Step box. Take a moment to look around the Edit FX box. We won't go over every option building this FX but you can see where the options are when you need them.

We will be writing FX 1 which is already here. (If you wanted another number just pressing FX 2 ENTER, FX 2 would have been created.) Let's add the steps needed for a 4 step FX.

(APPEND STEP) (APPEND STEP) (APPEND STEP)



Now that we have the four steps needed, use the trackball to highlight the first step, 1.1. The channel screen shows you what is going on in the step that is highlighted.

Let's put channel 1 in step 1.

1 ON

Use the trackball to highlight the second step, 1.2 and now put channel 2 in step 2.

2 ON

Let's repeat this for steps 3 and 4.

Trackball down to highlight step 1.3

3 ON

And now, trackball down to highlight step 1.4

4 ON

Use the trackball to run up and down the list of steps and you can see a simulation of the FX itself.

S LightPalette - CIOS	_ @ ×
Tr 6 x 10 - []] The Car	
5:45PM 1/28/04 >> EFFECT STEP 1.4 *No Title 0001 02 0 05 06 07 06 09 10 11 12 13 14 15 16 17 18 15 FL	GM=FL/FL 0020
0821 22 23 24 25 26 27 28 29 30 31 32 33 34	
45 46 47 46 49 50 51 52 53 54 55 56 57 58 59	0060
0061 62 63 64 65 66 67 66 69 70 71 12 73 74 75 76 71 78 29	0680
0061 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	0100
Effect Settings and Step Defaults	Whee]
FX 1 Text Type CHASE Level NORMAL Fade Up 0 Stop After FX LOAD Dir FWD Next Fx0 Fade Dn 0 He Cycles0 Mode IndHTF Profile 0 He Time 0	
Step Defaults: Step Control MANUAL	4
TS Step Time In/Dwell/Out Att Low/High Scaling	
EFFECT STEP 1.4:4 ON * Select an effect, then SHIFT + 1 2 TRACKBALL to edit an item -DELETE-DEFLT -STEP -	SLIST► GEDIT► -FX -FX

Let's go back up to the Edit FX screen and change the step time to 1 second.



(EDIT FX>)

Use the trackball to highlight the Step Default time. Remember: You'll have to override the edit protection field by holding down the shift key and moving the trackball.

Now use the keyboard and input the 1 second time.

1.15 ENTER

S LightPalette - CIOS	_ 8 ×
Tr 6 x 10 - []] 🖻 🛍 🔂 🐨 🖅 A	
5:46PM 1/28/04 >> EFFECT 1 *No Title 0001 02 03 04 05 06 07 06 09 10 11 12 13 14 15 16 17 16 19 00 FL	GM=FL/FL
0021 22 29 24 25 26 27 26 29 30 31 32 39 34	
45 46 47 46 49 50 51 52 53 54 55 56 57 58 59 006	60 1
0061 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 008	50 (
0081 82 83 84 85 86 67 88 89 90 91 92 33 94 95 96 97 98 99 010	56)
Effect Settings and Step Defaults	Wheel
FX ⊥ Text Type CHASE Level NORMAL Fade Up 0.5 Stop After FX STOP Dir FWD Next Fx OFF Fade Dn 0.5 \+ Cycles0 Mode LTP Profile _0 \+ Time 0 Step Defaults: Step Control TIMED	
FX Step Time In/Dwell/Out Att Low/High Scaling	2 h.
EFFECT 1: * Select an effect, then SHIFT + 1 2 3APPEND4 SL TRACKBALL to edit an item -DELETE-DEFLT -STEP	LIST► GEDIT► FX -STEPS

Let's go live and run the FX and see what we have got.

{LIVE}

Setting the Console to run FX Live

We need to do a couple of things to help us before we run this FX. Remember the FX Super option on the submasters? If a sub has this assigned, then no FX will run until this sub is up. Let's check.

{SUB}

Let's assign the third sub from the end to be the FX Super. (Since each type of 500 series console has a different number of subs, the assignment will differ depending on the type of console.) If you're on a 520i, this will be sub 22.



Override the edit field protection and trackball down and to the right to highlight the function column of the correct sub. Use the + key to change the assignment to FX Super.

LightPalette - CIOS	and the second second		_ 8 ×
Tr 6 x 10 - []]	8 8 6 8	A	
5:47PM 1/28/04 >> 0001 02 03 04 05 0	SUBMASTER	22 *No Title 12 13 14 15 15 17 15 15 0020	GM=FL/FL
0023 22 23 24 25 2	6 27 28 29 90 91 9	82 33 34	
45 4	6 47 46 45 50 51 5	57 58 54 55 56 57 58 59 0060	
0061 62 63 64 65 6	6 67 68 69 70 71 1	12 73 74 75 76 77 78 79 0080	
0061 85 88 84 85 8	ie 67 88 89 90 91 9	92 93 94 95 96 97 98 99 0100	
Sub Text [Page 1] 9 10 11 12 13 14 15 16 17 18 19 20 21 > 22 > SUBMASTER 22: *	Bump Up/Down A Fish 0/0 0 Fish 0/0 0	Att FX Ext Mac Function OFF DFF OFF PILEON OFF OFF OFF PILEON OFF OFF OFF OFF PILEON	Whee]
Select submaster, then SH TRACKBALL to edit an item	IFT + 1 -CLE	2 3 4 5 EAR -DOWNX -UPX	6

Now let's go back LIVE.

{LIVE}

Next we want to set the cue list screen to show both cues and FX.



Changing Live Screen Layout Live

The Cue List screen can be changed live. To change this, simply hold down the Shift key while pressing the LIVE display key.

SHIFT + {LIVE}

While doing this you'll see live screen change to a different display. Press this combination of keys several times and toggle through the list until you come to the screen split with half of the screen showing Cues and half of the screen showing FXs.



This Live Screen Layout can also be changed in the Setup Screen.



Page 92

Running FX Live

Now that we have our screen setup, let's run FX 1.

FX LOAD 1 ENTER

FX GO

Remember: The FX tile is to the left of the Display tile.

	ntPale	ette	- 0	2109	5																_ 8
r 6	x 10	-		[]]]	睮		3		C	8	F	í L	4								
: 50PM	1 1 0001	/28, 02 FL	(04	04	>> 05 0	06	07	08	09	10 10	11 11	12	13 0	*1	10 15	16	e 17	18	19	0020	GM=FL/
	0021	22	23	24	25	26	27	28	29	30	31	32	33	34			37			0040	
	0041	42	43		45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
	0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	0080	
	0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100	
0	P1	AF	l im	e	XF	2] ay	/bac	:k 1	-	Tra	acki	ing	0n			TS	UP		9653		Whee]
-	P2		ime 10	-						De	ിരു	2	3			TR					
	R2		im							0	ala					TO	UP		æ (

The FX is running...great! Now let's edit it live. The FX isn't running fast enough but I don't know how fast I want it to run. Let's just speed it up live and when it's right I'll let you know and we can update.

FX TIME

When you press the FX Time key, a new set of soft keys comes up. One is Fade Rate and the other is Step Rate. The step rate is the one we want to adjust. You'll notice a line over the step rate. The line will indicate which one is active on the wheel.

Note: The larger desks (530i and 550i) have their own rate wheel (the left wheel). The 520i uses the same wheel for both intensity and rate.

Use the wheel and roll it up until you have approximately doubled the speed. You can look at the FX screen and watch the number for the Step Time change as you use the wheel. When you get it there let's update.

UPDATE TIME FX ENTER ENTER

For software version 2.8.6 <u>www.strandlighting.com</u>



Note: The addition of time in the update syntax lets you know that you are not updating levels but attributes of the FX.

Let's change the direction live.

FX DIR

The options that you now have on you soft keys give us direction options.

(REVERSE)

Feel free to play with the other options. When you're ready, take it back to reverse and let's update the FX.

UPDATE TIME FX ENTER ENTER

Now let's stop the FX and we'll let the cue take over next time we run it.

FX STOP

We'll now move on to macros.

Stran

Macros

Macros allow you to automate combinations of keystrokes that are often used and simplify the button pushing process.

Let's go to the macro screen and take a look.

{MACRO}

Within the familiar gray background, there is a list of the hard macro keys. The P series relates to the P macro keys that are to the right of the display tile. If you are on a 520i or a 510i, you have 14. If you are on a 530i or 550i, then you have 7. The SP series refers to the doubling of the P keys by holding down the shift key. The LCD series refers to the center grouping of soft keys. (4 or 6 of them depending on the console)

Recording Macro Hard Keys

For this show, I will often want to get my clear front light circuit on at full. These are channels 1 through 10. So I want you to write a macro for it.

From the Macro Screen, use the trackball to roll down to the LCD1 macro. At the bottom left hand corner of the screen, it says "Press Macro Macro to start and end editing"

<u>Hint: Don't confuse the Macro display key with the macro action key. (The Macro action key is near the Cue Only button.)</u>

MACRO MACRO

1 THRU 10 ON

MACRO MACRO

TEXT "FRONT LT" ON



šLi	igł	ntPal	ette	e - (01	S																- 8
Ì	6	x 10	÷	1		肁		3	4		S	E	īΓ	A	1							
5:56	SPN	1 1 0001	/28	/04	04	>> 05	86	07	08	09	MA(CR0 11	12	13	*) 14	No 15	16	le 17	18	19	0020	GM=FL
		0021	22	23	24	25	26	27	28	29	30	31	32	33	34			37			0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95		97	98	99	0100	
P5	Te	ext			M	acro	2															Whee]
P6712345	1000 C	INT IANST D /EN	SCR EP	EEN	ECOM	RIN HAN DD VEN	T SI STE	gree	ENS													2
P6	FR	ONT	LT		; 1	TH	аU .	1 0	ON		\backslash											

Let's go LIVE and activate the new macro and record cue 6.





Mŝ	Lig	htPale	ette	- 0	:10	5																_ 8 ×
Ŧ	6	x 10		1		睮	C	3	ф		5	B	ΙĻ	4								
6:	DOP	4 1, 0001 FL	/28 02 FL	/04 03 FL	04 FL	>> 05 FL	06 FL	07 FL	08 FL	09 FL	10 FL	11 11	12	13	*1	No 15	16	17	18	19	0020	GM=FL/FL
		0021	22	23	24	25	26	27	28	29	30	31	32	33	34			37			0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95		97	98	99	0100	
0	0		AF	Lam		XF	Play	/bac	:k 1	- 1	Tr	acki	ing	On								Whee]
≻Q	1	P1 P2	Ar	T imi T imi		1	2.2				De	elay	y.	ż			LTS	UP	-	SC 1		
80 3		PLEP															FTB	UF				e FL
Pb	FX	.Step	Ту	pe ON	Dii		ade	≥ T	Ei ime	ffec S	ts tep	r s	top	Ne	kt :	Sub	Te	<t< td=""><td></td><td></td><td></td><td></td></t<>				
> 0	ue:	1	:	LT	s U	> -	sc	1				1 FL	JLL	212	DOW	NX -	3 -UPS	×	4 F	LAS	5 Har-BUM	GTHRU P ←ON

RECORD 6 ENTER

MŝL	igł	itPal	ette	- 0	:10	5																_ 8 ×
Ŧ	6	x 10		1		酯		3	÷		5	B	ΙŢ	A								
6:0	2PM	0001 FL	/28, 02 FL	/04 03 FL	04 FL	>> 05 FL	06 FL	07 FL	08 FL	09 FL	10 FL	11 11	12	13	*1	No 15	16	le 17	18	19	0020	GM=FL/FL
		0021	22	23	24	25	26	27		29	30	31	32	33	34			37			0040	
		0041	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060	
		0061	62	63	64	65		67		69	70	71	72	73	74	75	76	77	78	79	0080	
		0081	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100	
	-					XF	ിച	/b ai	=k 1	Ĺ -	Tr	ack	ing	0n								Wheel
>Q	6			Tim	2		_	5			H	100			L						-	
																					1	
Pb 1	FX.	Step	ту	pe	Dii	r i	Fade	≘ T	Ei ime	ffe S	cts tep	T S	top	Ne:	<t :<="" td=""><td>Sub</td><td>Te</td><td>×t</td><td></td><td></td><td></td><td></td></t>	Sub	Te	×t				
LIVE	R	ECOR	D	CUE	6	*)					1		2			3		4		5	GTHRU
> Cu	e:	6				/						-FI	JLL	-	DOW	NX -	-UP3	×	-F	LAS	HA-BUM	P -ON



Creating a Macro

To write a Macro 1, go to the Macro screen and create the macro.

{MACRO}
MACRO 1 ENTER ENTER
11 THRU 20 ON
MACRO MACRO
{LIVE}



Macro 1 has been created and recorded. Let's use the learn macro mode to create a macro that switches the default mode of the console from tracking to cue only.

Note; The screen above show the process of recording prior to pressing MACRO MACRO to complete the record.



Using Macro Learn (Writing a Macro Live)

MACRO 2 (LEARN)

Macro learn allows you to do the actual keystrokes while recording the macro that you need. Let's rerecord over Macro 1 to create our track/cue only macro.

Ť	6	x 1	Ο,	•			睢		3	¢		8	B	IT	A	Ĩ								
5:0	7PN	0000 FI	1/1	28/ 32 FL	/04 03 FL	04 FL	>> B5 FL	06 FL	07 FL	08 FL	09 FL	10 FL	11 11	12	13	*1	No 15	16	17	18	19	0020	GM=FL/	FL
		002		22	23	24	25	26	27		29	30	31	32	33	34			37			0040		
		004		12	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060		
		0061	E (52	63	64	65		67		69	70	71	72	73	74	75	76	77	78	79	0080		
		0081	1.8	32	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	0100		
1	6			1	ime	2	XI	el a	yba S	sk 1	L -	Tr	ack	ing	0n	L					-	-	Wheel	
ъ 1	FX.	Step		Γyբ	e	Di	r I	Fade	e T	E' ime	f fe S	ts tep	t s	top	Ne	kt :	5ub	Te	<t< td=""><td></td><td></td><td></td><td>MACRO</td><td></td></t<>				MACRO	
for the second																							LEARN	

{REPORT} (>ADV SETUP) (>SHOW SETUP)
SHIFT ENTER
+
{LIVE}
MACRO MACRO

Now for a little explanation...The first set of keys gets us to the Show Setup screen. The Shift Enter makes sure that the cursor is at the top left hand option on the screen. The + changes the selection for us and Live takes us back. Macro Macro finished the editing process. Now, anytime you want, this macro can be run to change your default record mode.

Page 99



Firing a Macro

To fire Macro 2 that we just created...

MACRO 2 ENTER

Since we made sure that the cursor always goes to the top left, this macro can be run from any clean command line, in any screen and it will take you back to Live.

Assigning a Macro to a Cue in Preview (Spreadsheet)

Remember earlier in the demo, when we assigned an FX to a cue? Assigning a macro is no different.

{PREVIEW}

(SPREADSHEET)

While in the spreadsheet screen, use the trackball and navigate to the far right column. (Remember to Shift + Trackball to unlock the edit field protection.) This is the Command Column and there are two places to enter information. The dark "0" indicated the FX or Macro number. Position the cursor to the immediate left of the "0" for cue 4 part 1. Now, use the plus key.

+

Notice that the cursor has changed to a "M". This indicates that a Macro will be fired by the cue. Trackball to the right one column to highlight the 0 and assign it Macro 1.

1

Now let's go back Live and check our work.

{LIVE}

You'll see that Macro 2 will be fired with Cue 4. Since Macro 1 is really a utility macro used in programming, I'll let you go back on your own and take Macro 2 off of Cue 4.



Page 100

Editing a Macro in Preview

Let's go to the macro screen and edit our Front Light Macro. Currently is takes channels 1 thru 10 to full. Let's reduce that to channels 1 thru 5.

{MACRO}
TRACKBALL DOWN TO LCD1
MACRO MACRO
CLR CLR CLR
5 ON
MACRO MACRO
{LIVE}

⁴⁵ L	ightf	Pale	ette	- 0	:10	5																-	Ð
Ť	6 x	10	+	11		暭	C	3	÷		5	E	i .	A									
5:10	OPM O(1, 301 FL	/28/ 02 FL	/04 03 FL	04 FL	>> B5 FL	06 FL	07 FL	08 FL	09 FL	MA 10 FL	CR0 11	LC 12	01 13	* 14	No 15	16	e 17	18	19	0020	GM	=FL/
	00	021	22	23	24	25	26	27		29	30	31	32	33	34			37			0040		
		04I	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	0060		
	00	361	62	63	64	65	66	67	68		70	71	72	73	74	75	76		78	79	0080		
	00	081	82	83	84	85	86	87	88	89	90	91	92	93	94	95		97	98	99	0100		
P6 P7 SP1 SP2 SP3	Text PRT CHAI	t VT : VSTI	SCR.I	EEN	M POSI	AC NO RINI HAND	D T SC STEP	CR EI	EN 5													Wh File	ee1 21
5P5 5P6 5P7 5P7 5P7 5P7 5P7 5P7 5P7 5P7 5P7 5P7	FROM	NT I	IJ		11	TH	W I	5 0)	N.														
CD5 MCR		-																					

Let's see if our adjustment worked.

LCD1



Page 101

Deleting a Macro

Deleting a Macro is as simple as a softkey when you're in the right screen.

MACRO



Notice that the softkey screen has changed. All you have to do is to type in the number of the macro to be deleted then the *Delete* soft key. We don't currently have a macro that we want to delete, just clear as needed to get back to a clean command line.

The last section to be covered is Archive.



Archive

Now that we have done all of this cueing work, we need to save our show.

{ARCHIVE}

LightPalette - CIOS						
Tr 6 x 10 - []] 🖬 🛱	8 🔂	B B	A			
6:13PM 1/28/04	Archive	ARCHIVE	*N.	o Title		GM=FL/FL
WHOLE SHOW	s es ters es od ges	PAGE ALI ALI	ביקקרוקרוקרוקר שיין רורןרוקרוקר	LAST 81.92 999.9 999.9 900 1999 900 54 900 54 9 900 54 99 000 54 99 000 54 99 000 54 99 000 54 99 900 54 99 900 54 99 900 54 99 900 54 900 54 900 54 900 54 900 54 900 55 55 55 900 55 900 55 55 55 55 55 55 55 55 55 55 55 55 5		
Local Disk (Free: 2096Mb) (Show	C:\shows Cues D	s\)ate	Time	Filename	Backups	
L.J Boobs Dillon Boobs! Sat Boobs! Triad	110 1 393 0 395 0	.2/17/03 05/18/03 05/16/03	10:59am 12:41pm 2:20pm	boobsdil boobssat boobstri	Å	i I
MARBLE CHURCH 2003 Martin Library No Title Current Show (Show to Sa	157 14 0 1 58 1 9 0 (e):	09/26/03 0/07/02 0/08/03 0/07/02 0/07/02 01/27/04	12:00pm 5:07pm 4:19pm 5:51am 9:22pm ad/Copy/	iidaawar m2kshow- marblech martinli notitle- Delete/Res	a store:	1
No Title	į	(.ssf)	120		1	īī
ARCHIVE: * Select for Archive using +	and - k	1SAN ceys -SHO	/E 2LOAD W -SHOW	3BROWSE4		6 .R▶ −SOFT►

This is the screen where all show file functions happen. This is an incredible flexible and powerful section of the software. Follow me to explore a small portion of the features here.

Page 103



Naming a Show

The first thing you should do is name the show.

TEXT "TUTORIAL" ENTER

LightPalette - CIOS		_8×
₽ 6 x 10		
6:14PM 1/28/04	ARCHIVE	*TUTORIAL GM=FL/FL
WHOLE SHOW WHOLE	ALL	ST LAST NUMBER 1 8192 FROM D.1 999.9 1 999.9 1 999.9 1 999.9 1 999.9 1 999.9 1 999.9 1 999.9 1 999.1 1 999.1 1 999.2 1 999.2 1 999.2 1 999.2 2 999.2 1 999.2 2 999.2 1 999.2 2 99.2 2 9
Local Disk (Free: 2096Mb) C Show	:\shows\ Cues Date Time	Filename Backups
[] Boobs Dillon Boobs! Sat Boobs! Triad BoobsElowers	110 12/17/03 10:59 393 05/18/03 12:41 395 05/16/03 2:20 157 01/16/04 11:38	am boobsdil 4 pm boobssat pm boobstri sm boobstri
IIDA AWARD SHOW M2K show MARBLE CHURCH 2003 Martin Library	14 09/26/03 12:00 0 10/07/02 5:07 58 10/08/03 4:19 0 10/07/02 5:51	pm iidaawar 2 pm m2kshow- pm marblech am martipli
No Title Current Show (Show to Sav TUTORIAL	9 01/27/04 9:22 (e): Show to Load/Co	pm notitle- ¿ py/Delete/Restore:
ARCHIVE: SHOW TEXT TUTORIAL Select for Archive using +	and - keys -SHOW -S	OAD 3BROWSE4 5 6 HOW -FILES₽-PRINT₽-CLR₽SOFT₽

Look at the upper bar across the top of either screen and you'll see that the name of the show file has changed to Tutorial. Now the file can be saved.

When the show file is saved the entire file is always saved. It is only when a show file is retrieved that you can use the Archive screen to check off what you want retrieved. So you can bring in only cues or only the patch or even limit the retrieval to FX 12 from last week's rehearsal...any combination that you want.

Once the show is named, it's just a matter of hitting the SAVE SHOW softkey twice to confirm and your show is saved.

Now let's save the file.



Page 104

Saving the Show File to the Hard Drive

From the Archive screen...

(SAVE SHOW)

LightPalette - CIOS		a	_ 8 ×
Tr 6 x 10 - []] Th 🔁	x 🖻 🗗	A	
6:17PM 1/28/04	ARCHIVE	TUTORIAL	GM=FL FL
WHOLE SHOW : SELECT SELECT Patch Cues Groups WHOLE SHOW : Effects Submaster Submaster Submaster ATC Pages Setup	s ALI	FIRST LAST 199999.9 999999999999999999999999999999	
Local Disk (Free: 2096Mb) C:\ Show Cu	shows\ es Date	Time Filename	Backups
L.J Boobs Dillon 11 Boobs! Sat 31 Boobs! Triad 31 Boobs!Towers 1	10 12/17/03 93 05/18/03 95 05/16/03 57 01/16/04	10:59am boobsdil 12:41pm boobssat 2:20pm boobstri 11:38am boobsflo	۵
IIDA AWARD SHOW M2K show MARBLE CHURCH 2003 Martin Library No Title	14 09/26/03 0 10/07/02 58 10/08/03 0 10/07/02 9 01/27/04	12:00pm iidaawar 5:07pm m2kshow- 4:19pm marblech 5:51am martinli 9:22pm notitle-	4
TUTORIAL D1/28/04 6:16pm ARCHIVE: SAVE SHOW About to Save to Local Disk Hit again to confirm or CLR to	(.ssf)	add copy/delete/Ke	store:

This will let you know that you are about to save the file to the local disk. This is the disk location that is specified in the middle of the screen...inside the black bar.

(SAVE SHOW)

Page 105



🕌 LightPalette -	CIOS		£			_ 8 ×
Tr 6 x 10 -			A			
1 Disk Job(s)	Archiv	ARCHIVE e Selection	MEMO	DRY LOCKE		GM=FL/FL
WHOLE SHOW 🛓	6 SELECT Patch Cues Groups Effects Macros Rrofiles Events Submasters Fixtures Auto Mod ATC Pages Setup	PAGE ALL		LAST 81.92 999.9 999.9 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 154 9000 150000 150000 150000 1500000000	NUMBER FROM	
Show	Cues	Date T	ime H	-ilename	Backups	
Current Show (S	Show to Save):	Show to Los	d/Copy/De	a]ete/Res	tore:	SAVE 00
Select for Archiv	ve using + and -	1SAVE keys -SHOW	2LOAD SHOW	BROWSE4 FILES►		6 -SOFT

While it's saving you can monitor the progress by watching the bottom right-hand portion of the Archive screen.

📸 LightPalette - CIOS					_ 8 X
Tr 6 x 10 - []] 🖬 🛍 🐼		A			
6:20PM 1/28/04 Archive	ARCHIVE Selection	TU	TORIAL		GM=FL/FL
WHOLE SHOW	PAGE ALL ML	มี นนนนยนน	LAST 399999990 800999900499990044999990044999990044999999		
Local Disk (Free: 2096Mb) C:\show Show Cues MARBLE CHURCH 2003 58 Martin Library 0 No Title 9	vs Date 10/08/03 10/07/02 01/27/04	Time 4:19pm 5:51am 9:22pm	Filename marblech martinli	Backups	
Private Lives NYC 183 READING HERPON 120	12/02/03	5:48pm	private-	4-4	ъ. Ц
TUTORIAL 10 UNCC 1 VINCENT BROADWAY 100 WYSIWYG DEMO 35	01/28/04 12/02/03 02/22/03 06/21/02	6:19pm 7:14pm 4:17pm 4:22pm	tutorial uncc- vincentb wysiwygd	4	>
(A:) Current Show (Show to Save): TUTORIAL 01/28/04 6:19pm ACCUTC: *	Show to Lo UNCC Gunce	ad/Copy/ ssf)	Delete/Res	store:	1
Select for Archive using + and -	1SAV keys -SHO	E 2LOAD	BROWSE4		R► -SOFT►



Now the save is complete. As you can see, I have several shows in my shows directory but the Tutorial show is there.

Note: After the show is saved, the asterisk in front of the show name is gone. The asterisk is there as a notation to any adjustment that has been made to a showfile.

Every Strand 500 series console comes with a minimum 2 gig hard drive. This is more than adequate storage space for hundreds of show files and their backups.

Saving the Show File to a Floppy Disk

We need to change this to read A:/, at that point, the show can be saved to floppy.

Since the upper box and the lower box are separated by the black line, remember that you must toggle a soft key to go from one to the other.

(BROWSE FILES>)

Use the trackball to select the A drive and press Enter.

TRACKBALL ENTER



Assuming you have put a PC formatted floppy disk in the drive, you need to get you cursor back to the Archive Selection list (the top half)

Page 107

<BACK

Now proceed as you did for saving to the hard disk.

(SAVE SHOW) (SAVE SHOW)

LightPalette - CIOS	and the second se	_ 8 ×
Tr 6 x 10 - []] 🖻 🛍 🔂		
6:45PM 1/28/04	ARCHIVE TUTORIAL	GM= /
WHOLE SHOW 2 SELECT WHOLE SHOW 2 SELECT WHOLE SHOW 2 SELECT WHOLE SHOW 2 SELECT Submasters Submasters Auto Mod ATC Pages Setup	PAGE FIRST LAST NUMBER ALL 1 8192 FROM 1 999.9 1 1 999.9 1 1 600 1 1 999.9 1 1 600 1 1 999.9 1 1 5000 1 1 54 1 1 54 1 1 54 1 1 54 1 1 999	
Floppy Disk (Free: 427kb) A:\ Show Cues TUTORIAL 10 (A:) (C:)	Date Time Filename Backup 01/28/04 6:45pm tutorial	s
Current Show (Show to Save): TUTORIAL 01/28/04 6:45pm ARCHIVE: Save completed Select for Archive using + and -	Show to Load/Copy/Delete/Restore: Disk Directory 1SAVE 200AD 3BROWSE4 5 keys -SHOW -SHOW -FILES PRINT	CLR► ⁶ -SOFT►

To get back to the hard drive and the shows directory, just scroll to the (C:) line and press ENTER.

ENTER		



You can confirm when you are in the show directory by identifying the selected disk in the center of the screen. It should say "Local Disk"C:\shows\



When finished, go back to the LIVE screen.

{LIVE}

Now that the show has been saved, you need to know how to load a show.
Conventional Lighting Tutorial

Page 109



Loading a Show from the Hard Drive

Loading a show from the hard drive is not that much different for saving a show. The main thing that you need to know is that saving a show always saves the whole show. Loading a show can be limited to a single item. If all you need is FX 12, then you can load just that.

If not there, go to the Archive screen.

{ARCHIVE}

Let's select the whole show with the setup by checking off all items necessary.

TRACKBALL +

Now you need to select the show file that you want to load.

(BROWSE FILES>)

Trackball down until you have highlighted the Tutorial file. Then take the cursor back to the top half of the screen to get your Load Show soft key back.



Note: Notice that the bottom of the screen shows you the Current Show (bottom left) and the Show to Load/Copy/Delete/Restore: (bottom right)

Conventional Lighting Tutorial

Page 110



(<BACK)

Now, load the show.

(LOAD SHOW) (LOAD SHOW)

Once the show has loaded, go back to Live.

{LIVE}

Help

A quick word about the help files on the desk. The majority of the documented info that is needed can be found on the desk itself using the help files and it's interactive too! Let's give it a try by getting help on profiles.

PROFILE {HELP}

🕌 LightPalette - CIOS 📃 🖪	×
T 6 x 10 🗉 🗐 🛍 🔂 💣 🖅 A	
8:27AM 12/15/04 HELP CURSOR LOCK GM=FL	/FL
[PROFILE] Selects profiles numbers 1 to 99. Profiles may be assigned to ques, dimmers/scrollers or effects. Profiles are created and edited in the profile editor. Different profiles can be specified for the up and down fade times using the L/1 key. (Refer to Profiles), see also Profile Learn	
e.G o [RECORD] [CUE] [1] [PROFILE] [2] [/] [3] [*] Records cue 1 using up profil 2 and down profile 3 (Command Lune). o [CUE] [1] [PROFILE] [2] [/] [3] [RECORD] Records cue 1 playback 2 (Direct Entry). See also EndErles	æ
[RATE x1], [RATE x2] Puts the fader into Rate mode. Once in Mate mode, there are [UP RATE] and [DOWN RATE] softkeys which can be turned on or off independently. This lets you control the nate for the entire fade, or just for the up fade or down fade. Refer to Using the Mate/Level Wheel to Change Fade Progress 1500 Serve Consoles or Mermo the Level Wheel to Change Fade Progress 1500 Serve Consoles:	6
[UNRATE x1], [UNRATE x2] Used to switch off the Rate function when nunning manual cues.	1
HLLP: * 1 2FOR 3 4 5USING 6 Press HELP to resume → HELP →LI	NKS

Note: Press HELP to resume programming

You can scroll and the cursor will highlight the blue text. Pressing enter will go to the section for the selected item. I highly recommend using the soft key *LINKS* and then *INDEX*.

Conventional Lighting Tutorial

Page 111





Now you have a scrollable index. Also notice the other soft keys. I'll finish up by letting you experiment with the help files. Good luck and good programming!

Summary

This completes the conventional lighting tutorial. I'm sure this didn't answer all of your questions about conventional lighting operations. In fact, in some areas, it may have created more questions than it answered, but it will get you familiar with some of the basic programming features of the 500 series consoles and get you on your way to a more comprehensive understanding of these boards.