
SCENE MASTER 60

OPERATOR'S MANUAL

LEE Colortran®



SCENE MASTER 60
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INTRODUCTION

OVERVIEW

The COLORTRAN SCENE MASTER 60 Lighting Console is designed to be a useful and versatile combination of manual and memory controls for lighting designers. The Console's panel provides sixty Manual Controllers; to control channels; and/or submasters; Cross-faders to manually control the fade up and fade down, an Effects Fader; to control channel levels during a manual effect or an effects test, a Grand Master Fader; to adjust the intensity levels for all channels and submasters, and a Blackout Switch;. The Control Keypad; is used to enter commands and information during Memory Operation; the Wheel; is used to adjust levels previously set; twenty Bump Buttons; allow you to instantly bring the submasters; up to the their fullest levels. The Console also has Fade Takeover; capability which allows you to interrupt the normal action of a fade.

Each display screen contains a command line; where commands to the system are entered during Memory Operation. The Scene Master 60 uses an easy to understand English language command structure. A command is completed by pressing the <ENTER> key; and appears on the display screen as a solid square at the end of the command line; an entry on the command line may be erased using the <CLEAR> key;.

In Manual Operation, you can control 60 channel levels. While one scene is always live on stage, you can preset the next scene by using the <SET NEXT>; and <SET LAST> keys;. Each scene is automatically recorded as you set it up for later playback.

Memory Operation increases your flexibility by allowing you to light an entire event or show in advance and store the lighting setups in the internal memory; chips. The internal memory comes with a battery; if you lose power to your console, the show information stored in the memory chips is not erased.

During Memory Operation, in addition to the same control of the channels as in manual setup, you have keyboard commands to bring lights up on stage, edit your cuesheet, select sub-masters/effects and change the dimmer to channel patching. Lighting looks may either be created using actual lights on stage which are reflected on the STAGE displays or be "written blind" in the PREVIEW mode using controls and intensity (lighting level) indicators on the display screen. (NOTE: Writing cues blind will not affect what is happening on stage).

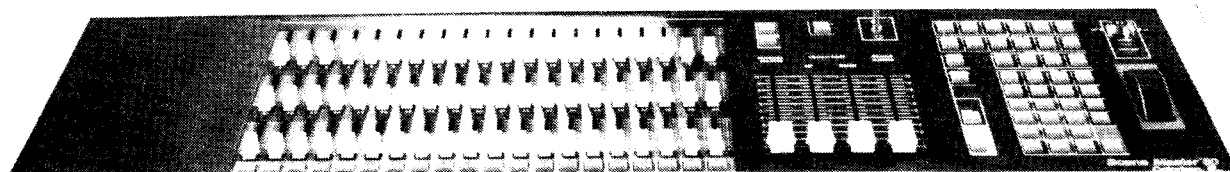
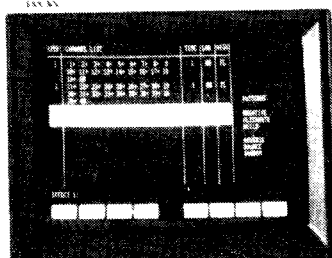
Two additional features are TEST EFFECT; and DIMMER CHECK; TEST EFFECT allows you to test the effects you write for cues: to test an effect on stage and make changes that are instantly reflected both on stage and on the display screen. DIMMER CHECK allows you to check the dimmers by bringing the level of an individual dimmer up on stage as well as on the display screen.

OPTIONAL FEATURES (Model XL only)

A Disk Drive; is provided with the Model XL;Model XL, giving you extra security for your show data. You can use the Drive to record lighting information for an entire show on a disk for future loading and playback whenever the show is performed. You may even choose to keep extra copies of a show for an additional measure of security.

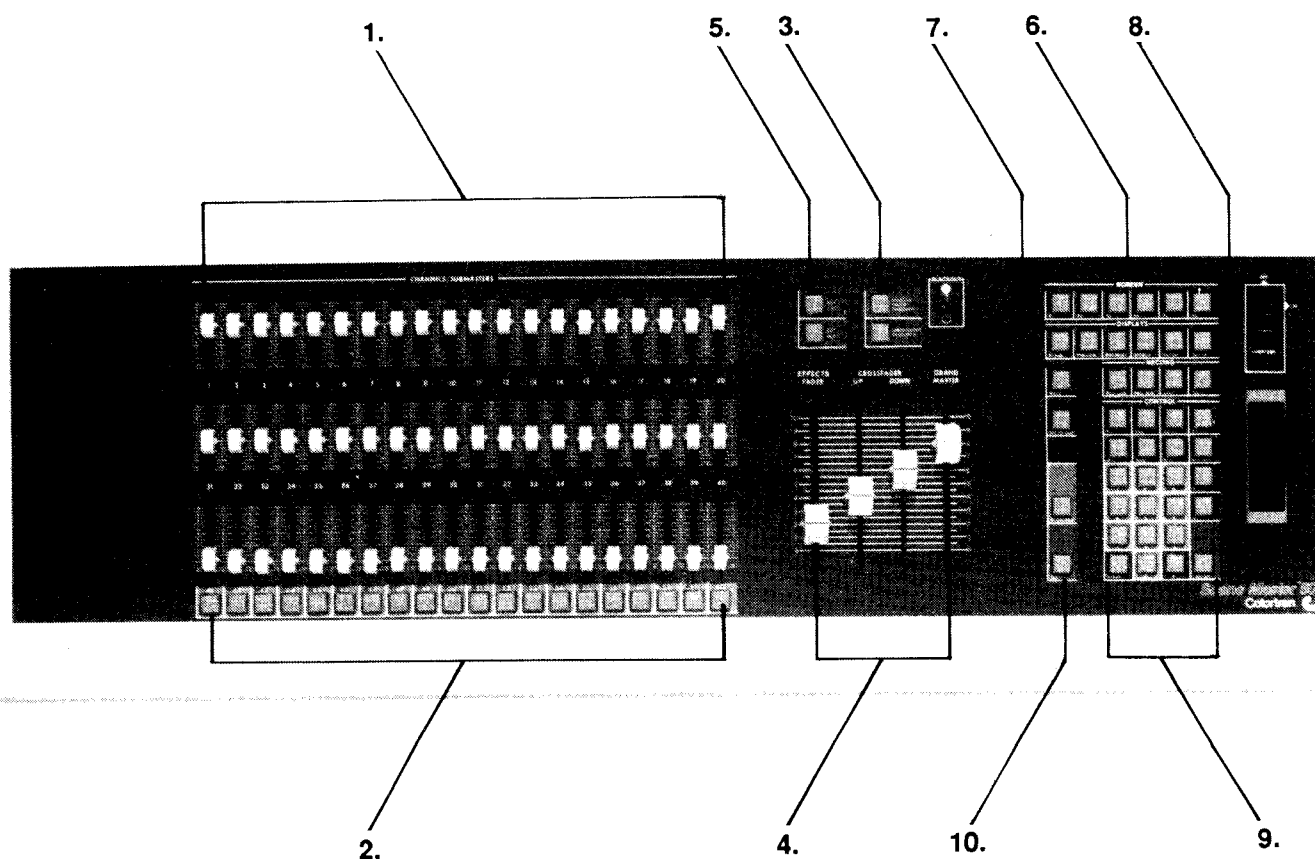
A Printer Interface; is provided so you can print the lighting information for review and archival purposes.

A Handheld Remote Control; is also available, enabling you to bring up control channels and start cues away from the Console. The Remote is especially useful when focusing lights and performing dimmer checks.



CONSOLE LAYOUT

The following console layout is provided as an aid in familiarizing yourself with the Scene Master 60. The numbers on the diagram refer to various control areas of the console and are discussed on the pages that follow.



CONSOLE LAYOUT

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Console Layout, Illustration 1, Page 1-2. Scene Master 60 Console Layout

1. Channel/Submaster Manual Controllers

The Channel/Submaster Manual Controllers are arranged in a bank of three rows of 20 controllers each. Each controller can control either a channel or a submaster, depending on how you have set up your system.

2. Bump Buttons

Below the Channel/Submaster Controllers are twenty Bump Buttons. These are used to "bump" Submasters 41 through 60 to their full intensities.

3. Override Keys

Effects Clear* and Crossfader Takeover are manual override keys. The Effects Clear is used to kill a manual or timed effect; the Crossfader Takeover is used to override control of timed fades.

4. Faders

There are four fader controllers. Fader 1 is the Effects Fader. Fader 2 is the Crossfader UP controller. Fader 3 is the Crossfader DOWN controller. Fader 4 is the Grand Master controller.

5. Set Next / Set Last Keys

The SET NEXT and SET LAST keys are used in the procedure for recording cues. The SET NEXT allows you save the current cue and record the next cue. The SET LAST key allows you to edit or change a previous cue.

6. Screen Keys (Soft Function Keys)

The six screen keys are located in the upper right area of the console. These are referred to as "soft function keys", since the action performed by pressing each key is different for each screen display. They are labelled F1, F2, F3, F4, F5, and F6. The display screens will show the current function assigned to each soft function key.

7. Display Keys

The display keys allow you to access the six video display screens. The displays are: STAGE;, PREVIEW;, SUBMAST;, EFFECT;, PATCH;, and SETUP;.

8. Record Keys

The record keys are used when you are recording cues and submasters from the STAGE display. They are REC CUE;, REC SUB;, LAST;, and NEXT;.

9. Control Keys

The control keys are the keys you will use to actually create a cue or cuesheet. They are CUE, TIME, DELAY, EFFECT, AND, THRU, SUB, DIMMER, FULL, AT, CLEAR, ENTER, a decimal key ".", and the numeric keys 0 through 9.

10. Playback Keys

The playback keys are used to start and stop cues, to move to a particular cue, or to change the rate for a cue. They are RATE, GO TO CUE, STOP/REV, and GO.

DOCUMENTATION CONVENTIONS

Screen Keys are also known as soft function keys, because the action they perform changes with the screen display. In this manual, they are indicated by bold-faced type and may also be enclosed in curly brackets or boxes as in the following examples:

{SYSTEM SETUP}

or

SYSTEM
SETUP

Keys that have a fixed function that does not change are called keyboard keys. They are shown as a boxed labelled key (also shown in text as all capital letters between the less than sign "<" and the greater than sign ">" as in the following examples:

<ENTER>

or

ENTER

There are values you will need to enter, using the numeric keypad. A value to be typed is displayed between the square brackets "[" and "]" as in the following example:

[cue #]

*On your console, this may be labelled "EFFECTS FADER TAKEOVER". This key is used only to clear an effect and does NOT correspond in function to the CROSSFADER TAKEOVER key.

II. SYSTEM SETUP

INSTALLATION

The following steps guide you through installing your Scene Master 60. The Console connectors and power receptacles are located at the rear of the Console.

Connecting the Monitor:

1. Plug the Monitor power cord into the powerreceptacle labelled "AC OUT" on the Console.
2. Plug the Monitor video cable into the connector labelled "CRT LOCAL" on the Console.
3. Press the Monitor power button to the "ON" position (NOTE: The Monitor is now connected to the Console power source. When the Console is switched on, the Monitor will come on).

Connecting the Dimmer Output Cable:

1. Connect the Dimmer Output Cable from the connector labelled "DIMMER OUT" on the Console, to the dimmer rack or pack.

INSTALLING MODEL XL OPTIONAL EQUIPMENT (If your system is not a Model XL, you should bypass this section)

Connecting the Handheld Remote Control Unit:

1. Connect the Handheld Remote Control cable to

the connector labelled "HANDHELD REMOTE" on the Console.

Connecting the Printer:

1. Connect the Printer cable to the connector labelled "PRINTER" on the Console.
2. Connect the Printer cable to the connector at the rear of the Printer.
3. Connect the Printer power cord to power receptacle labelled "AC OUT" on the Console or to another live power source.

Connecting the Console:

1. Plug the console power cord into the power receptacle labelled "AC IN" on the console.
 2. Plug Console power cord into the live power source.
 3. Verify that the green indicator light on the front of the Console labelled "POWER" is on.
 4. Insert Key into POWER Keyswitch.
- If you experience problems, please refer to the "TROUBLESHOOTING" section.

STARTING THE SYSTEM

To turn on your Scene Master 60 Lighting Console, first rotate the POWER Keyswitch; to the ON position. After the POWER Keyswitch has been turned to the ON position the STAGE display will appear on your video screen. If the STAGE display does not appear, please refer to the "TROUBLESHOOTING" section. (See Figure 1, page 2-1)

```
STAGE      | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
            |
            | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
            |
            | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
            |
```

```
CUE          TIME          DELAY          EFFECT
```

```
<SUBS>- OFF      -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -
----- CURRENT Q 0 ----- NEXT Q ----- EFFECT:  ----- UP: ----- DOWN:
-----
```

STAGE:

Figure 1

SETTING THE NUMBER OF CHANNELS AND DIMMERS

Before using your Scene Master 60 Lighting Console, two important settings should be made: the number of channels you will be using and the number of dimmers connected to your system. This section discusses how to set the number of channels and the number of dimmers using the SETUP display.

The term parameter; means a value that can be changed, such as the number of channels or the number of dimmers. Default, used with parameter, means a value that is supplied by the computerized system in the absence of one supplied by you. The default; parameters are chosen because of common usage.

These parameters, also referred to as values or settings, may be altered to fit your individual environment. To change any of the parameters, you must first access the SETUP display.
(See Figure 2, page 2-2)

To access the SETUP display;

PRESS **SETUP** The SETUP screen is now displayed.

To set the number of channels and dimmers,

PRESS **SYSTEM SETUP** When you press this screen key (soft function key), the parameters on the video screen remain as

previously displayed, but the soft function keys change as follows:
(See figure 3, page 2-3)

SETTING THE NUMBER OF DIMMERS

(DIMMERS) [dimmer #] <ENTER> <ENTER>

To set the number of dimmers:

PRESS **DIMMERS** The word "DIMMERS" is now displayed on the command line. Next,

TYPE [dimmer #] The minimum number of dimmers; you can connect to this system is 20 and the maximum number you may connect is 200. The maximum number of dimmers; for an XL system is 500.

PRESS **ENTER** The following message will be displayed:

"REPATCHES SYSTEM 1 - 1. ARE YOU SURE?"

This means one dimmer will be assigned to each available channel (i.e., Dimmer 1 to Channel 1, Dimmer 2 to Channel 2, etc.). If the number of dimmers and channels are not the same, the system will assign channels to dimmers on a one-to-one basis as long as is possible. Excess dimmers or channels will be left unassigned. If this is the action you want performed,

VERSION 2.3

CUES AVAILABLE	240
CHANNELS	60
DIMMERS	500
BUMP BUTTONS	ON
SUBMASTERS	OFF
HAND-HELD REMOTE	OFF

SETUP :

RECORD
DISK

LOAD
MEMORY

FORMAT
DISK

CLEAR
MEMORY

PRINTER

SYSTEM
SETUP

Figure 2

PRESS

ENTER

The number of dimmers you set is now displayed to the right of the word "DIMMERS" on the SETUP display. Any time you type a number that is invalid or unacceptable to the system, a message similar to the following will be displayed.

"NUMBER SPECIFICATION ERROR"

Any time you type an incorrect value or wish to change the valued you typed, you may correct your entry when you

PRESS

CLEAR

until the unwanted entry is erased from the video screen display. Press this key once for each erroneous character entered by you and once for each word displayed by the system. You may now type a new value.

SETTING THE NUMBER OF CHANNELS

{CHANNELS} [channel #] <ENTER> <ENTER>

You set the number channels using the same procedures used to set the number of dimmers. To set the number of channels:

PRESS

CHANNELS

The word "CHANNELS" is now displayed on the command line. Next,

TYPE

[channel #]

The minimum number of channels on your system is 20 and the maximum

number you may assign is 60.

PRESS

ENTER

If the number you typed s in the allowable range, the following message will be displayed:

"REPATCHES SYSTEM 1 - 1. ARE YOU SURE?"

PRESS

ENTER

The number of channels you set is now displayed to the right of the word "CHANNELS" on the SETUP display.

For more information about repatching dimmers and channels, refer to the "Patching Dimmer and Channels" chapter in the Memory Operations section.

The SETUP display is also used to enable/disable Bump Buttons, enable/disable Submasters, and enable/disable the Hand-Held Remote Control Unit. Additionally, it is used to clear memory. If you have an XL system, this display is also used to access the print commands and to format and record diskettes. These functions are discussed in the "SYSTEM SETUP" chapter of the Memory Operations section.

To exit the SETUP display, press one of the other display keys.

***** SCENE MASTER 60 *****

VERSION 2.3

CUES AVAILABLE	240
CHANNELS	60
DIMMERS	500
BUMP BUTTONS	ON
SUBMASTERS	OFF
HAND-HELD REMOTE	OFF

SETUP :

CHANNELS

DIMMERS

BUMP
BUTTONS

SUBMASTERS

HANDHELD
REMOTE

.

Figure 3

III. MANUAL OPERATION

GETTING STARTED

The Scene Master 60 Lighting Console gives you finger-tip control of the lighting levels on your stage. Manual operation of the console uses the concept of "two-scene preset". This means that while the lighting look of one scene is on stage, you can preset the intensity levels for the next scene. You have the flexibility of individually adjusting the channels prior to actually fading in a cue. Fading out of the last cue and fading into the next cue can be manually controlled by the Up Crossfader and the Down Crossfader.

As you create the cues for a show, they are automatically written to a cuesheet. This cuesheet may be used again to run the same show, using the <GO> key at the STAGE display. This cuesheet will remain in the Scene Master 60's internal memory until you clear the memory.

This section will take you through the procedures for recording a cue; creating the next cue; setting levels in the PREVIEW display; and fading in a cue (taking a fade). You will also learn how to clear old cuesheets from the Scene Master 60 memory.

Easy to use, the manual mode of operations only requires the use of the Channel controllers, the Grand Master Fader, the two Crossfaders, the Blackout Switch, the SET NEXT key, and the SET LAST key.

BEFORE YOU BEGIN

Before you begin setting the intensity levels, you should verify that the Blackout Switch is in the "ON" position and the Grand Master Fader is all the way up.

One way to begin writing cues is to access the PREVIEW display. To do this,

PRESS **PREVIEW**

The PREVIEW display is now shown on your video screen.

(See Figure 4, below)

Before you begin writing cues with the Scene Master 60, you should become familiar with the movement of the Channel controllers. When you move the controllers for a channel up and down, the light intensity level on the stage will change and is expressed as a percentage on the screen. When a channel controller is all the way up, the intensity level is 100% or Full (displayed as "FL"). When a channel controller is all the way down, the intensity level is 0% (displayed as a blank).

STAGE	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

CUE	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q ----- EFFECT: ----- UP: ----- DOWN: -----
PREVIEW:

RENAME CUE	.	.	COPY FROM CUE	.	DELETE CUE
---------------	---	---	------------------	---	---------------

Figure 4

Example: Move channel controller 1 halfway up and the intensity level will increase to 50% on the screen displays.

RECORDING A CUE AND CREATING THE NEXT CUE

The next cue must be selected BEFORE you can begin setting the levels. To do this,

PRESS **SET NEXT**

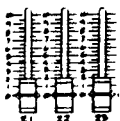
This will cause the current cue to be saved

and will display the next cue. If you are not viewing the PREVIEW display, pressing this key will automatically cause the PREVIEW screen to be displayed. This copies in levels from the previous cue. If you are at Q0, this creates Q1.

PRE-SETTING THE LEVELS

A cue written in the PREVIEW display is "written blind", which means the levels on stage are not affected until you begin the fade for that cue. To set a channel level for the next cue,

MOVE



This changes the intensity level for that

channel. The intensity level is displayed as a percentage for that channel on the PREVIEW display.

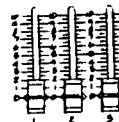
CAPTURING LEVELS

Sometimes the channel controller will be above or below the current channel level (as indicated on the video display). When this occurs, you will need to move the channel controller either up or down until the channel level displayed on the screen changes. Once you have captured control of the level, you may set the channel at the desired level.

SETTING CHANNEL LEVELS WITH THE CHANNEL CONTROLLERS

The intensity level of each channel may be set using the Manual channel controllers. To set the level for a channel, for example, Channel 1,

MOVE



and the change in the intensity level will be

shown on the PREVIEW display. This is referred to as "setting levels blind", and occurs only in this display.

```

STAGE  | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        | 50
        |
        | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |
        | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |
CUE     | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        |
        | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |
        | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |
<SUBS>- OFF  -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q ----- EFFECT: ----- UP: ----- DOWN: -----

```

PREVIEW Q5: CUE 5 TIME MAN *

RENAME
CUE

COPY
FROM CUE

DELETE
CUE

Figure 5

USING THE <SET LAST> KEY

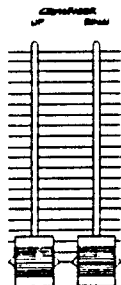
You may find it necessary to modify a cue you have previously written. You may do this using the <SET LAST> key. To use this key,

PRESS **SET LAST** This will cause the current cue to be saved and will display the previous cue. If you are not viewing the PREVIEW display, pressing this key will automatically cause the PREVIEW screen to be displayed. You may now modify the levels in the cue.

TAKING A FADE

To take a fade,

MOVE



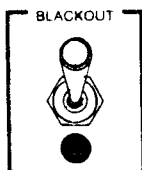
Moving the Crossfader controllers brings lights up and down on the stage. Both faders move you out of the current cue and into the next cue. The UP fader controls the lights, which are moving up in intensity, in the next cue while the DOWN fader controls the lights, which are moving down in intensity, used in the current cue.

To complete the fade, both faders must be moved all the way up or down, in the direction shown on the screen. The direction is shown by the arrows (located to the right of the label reading <CROSSFADER>). As you begin moving the Crossfaders, the word "MAN" will appear in reverse video to right of the labels "UP:" and "DOWN:" on the display screen. "MAN" will flash until the fade is completed. The direction of the arrows will change and the word "MAN" will disappear after the fade has been completed.

SETTING THE BLACKOUT SWITCH

The BLACKOUT Switch is used to completely darken the stage. When turned down, all channels go to the zero (0%) intensity level.

MOVE

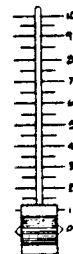


to the UP position (solid circle).

SETTING THE GRAND MASTER FADER

The Grand Master allows you to proportionally alter the intensity levels of all channels on stage. When this fader indicates a 0% level, the word "BLACKOUT" is shown on your display screen to the right of the label, <GRAND MASTER>. It will affect any channel that has a preset level. To use the Grand Master Fader,

MOVE



As you move the Grand Master Fader upwards, all levels in a cue will increase proportionally at the same time. As you move the Grand Master Fader downwards, all levels in a cue will decrease proportionally at the same time.

SETUP DISPLAY

Use the SETUP display to clear cues created during previous work sessions and change parameters. Cues are automatically added to a cuesheet when you use the Scene Master 60. If you are changing shows, you will need to clear the memory and erase the cues of the previous show before writing the cues for the next show.

To access this display,

PRESS

SETUP

The SETUP display is now shown on your video screen.

CLEARING MEMORY

To clear the internal memory,

PRESS

CLEAR MEMORY

When this key is pressed, the following message will be displayed on the video screen.

"CLEAR MEMORY"

PRESS

ENTER

When you press this key, the following message is added to the command line.

"** MEMORY WILL BE ERASED! ARE YOU SURE?"

If you are sure you want to clear the memory,

PRESS

ENTER

The information stored in the memory, including channel and dimmer assignments, as well as the submasters and effects is erased. When this action is performed, the system will be reset to the defaults and the patching will be set to 1-TO-1. This will not affect what is currently on stage.

IV. MEMORY OPERATION

GETTING STARTED

Using the memory operation of the Scene Master 60, you can write cues "live", where you are actually using the intensity levels on the stage, or you can write cues "blind", where you do not see the levels on the stage. You can use submasters (a group of channels) as building blocks to create looks for your stage. You can even adjust the fade times while a fade is taking place or stop a fade completely and control it manually.

You can create special effects, using several chase patterns. A chase pattern is the sequence in which channel levels are raised and lowered. An example of the basic pattern is the theater marquee. With this pattern, light 1 (channel 1) comes up to full; as light 1 is going down, light 2 is coming up; as light 2 is going down, light 3 is coming up; and as light 3 is going down, light 1 is coming up again.

The channel controllers serve two purposes. First, they control the lighting level in a channel. Second, they can control a submaster, if a submaster has been enabled for that controller number. A controller is referred to as a submaster as long as the controller is enabled to control a submaster. One of the advantages of the Scene Master 60 is that you can have 60 channels, controlled by the keypad, at the same time you have 60 submasters, using the controllers. Submasters may be included as part of the channel list of another submaster.

The System Setup allows you control the number of channels and dimmers, and enable or disable the Submasters, Bump Buttons, and Hand-Held Remote Control. The default patching of the channels to dimmer is one-to-one; for Patching, refer to "Patching Channels and Dimmers".

In this section, if a topic includes a command sequence, that sequence will be presented immediately below the topic heading. Examples are indicated on the sample display screens.

BEFORE YOU BEGIN

Before you begin setting the intensity levels, you should verify that the Blackout Switch is in the UP position and the Grand Master Fader is all the way up.

WRITING CUES LIVE

To write cues live, you start by setting the intensity levels on the stage. You may either set the level of a single channel or you may set the levels for a group of channels at the same time. You may choose to override the levels you set by using the Grand Master Fader or the Blackout Switch (the method for using these overrides is discussed in the section "USING THE GRANDMASTER FADER AND BLACKOUT SWITCH").

```
STAGE      | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
            |
            | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
            |
            | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
            |
CUE         TIME         DELAY        EFFECT
-----
<SUBS>- OFF   -----<CROSSFADER>--^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT:  ----- UP:  ----- DOWN:  -----

STAGE:
```

Figure 6

SETTING and adjusting CHANNEL LEVELS

When you set channel levels live, the levels are brought up on stage and are reflected on the video display. What you see on stage will match the numeric levels on the screen. Before you begin setting channel levels on the stage, you need to access the STAGE display. If you are not currently at the STAGE display,

PRESS

STAGE

The display on your video screen should

look similar to the following:
(See Figure 6, page 4-1)

SETTING LEVELS FOR A SINGLE CHANNEL

[channel#] <AT> [level#] <ENTER>

Levels may be set for a channel list (a single channel or a group of channels). To set the intensity level for a channel list with containing a single channel,

TYPE

[channel#]

A channel number may be any number in the

range 1 through 60. The Scene Master 60 assumes that if the first key pressed is a numeric (0 through 9), then it is for a channel number. The word "CHANNEL" is displayed on the video screen, followed by the number you entered.

PRESS

AT

This tells the system that the next

number that follows will be the intensity level. When you press the <AT> key, it will be displayed on your video screen as "@".

TYPE

[level #]

The intensity level is expressed as a

percentage and may be any number from 1 through 99 or FULL (100% intensity - NOTE: a level of 100 is NOT accepted!). Press the <FULL> key to raise the level to FULL (shown as "FL" on the display screen). If you use the <FULL> key, you are not required to press the <AT> key first. The system will automatically do this for you.

PRESS

ENTER

Press the <ENTER> key to complete the

command. When you press the <ENTER> key, the intensity level is displayed on the video screen below the channel number in reverse video. Control of the channel is now on the Wheel until you press <CLEAR> or enter a new command. Move the Wheel up to increase the level or down to decrease the level (for more information on Wheel operations, see "Using The Wheel" later in this section).
(See Figure 7, page 4-2)

SETTING LEVELS FOR MULTIPLE CHANNELS

[channel#] <AND> [channel#] <AT> [level#] <ENTER>

Levels may also be set for a channel list with several channels. To set the levels for multiple channels,

TYPE

[channel #]

The rule for valid channel numbers is the same regardless of whether

```
STAGE | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | 75
      |
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
```

CUE

TIME

DELAY

EFFECT

```
<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT: ----- UP: ----- DOWN: -----
```

STAGE: CHANNEL 1 @ 75 *

Figure 7

you are setting one channel or all channels.

PRESS

AND

When this key is pressed, a plus sign (+) will be displayed on the video screen. This indicates that another channel number will be added to the channel list and will be assigned the same level as the first number entered.

TYPE

[channel #]

You may enter a list containing several channels to be included in the intensity level assignment. To do this, follow the procedure of typing a channel number and pressing the <AND> key, followed by typing a new channel number. The command line display on the video screen will look similar to the following:
(See Figure 8)

PRESS

AT

This tells the system that the next number that follows will be the intensity level.

TYPE

[level #]

to assign an intensity level to the channels in your list.

PRESS

ENTER

Press the <ENTER> key to complete the command. Your video screen should now look similar to the following:
(See figure 9, page 4-4)

SETTING LEVELS FOR A RANGE OF CHANNELS

[channel#] <THRU> [channel#] <AT> [level#] <ENTER>

You may also specify a range of channel numbers in your list. To do this,

TYPE

[channel #]

Type the number for the beginning of the range.

PRESS

THRU

This key tells the system that all the numbers between and including the beginning number and the ending number which follows, are to be included in the range. The <THRU> key is displayed on your video screen as a greater than sign (>).

TYPE

[channel #]

This is the ending number of the range.

PRESS

AT

This tells the system that the next number that follows will be the intensity level.

TYPE

[level #]

to assign an intensity level to the channels in your list.

PRESS

ENTER

Press the <ENTER> key to complete the command. Your video screen

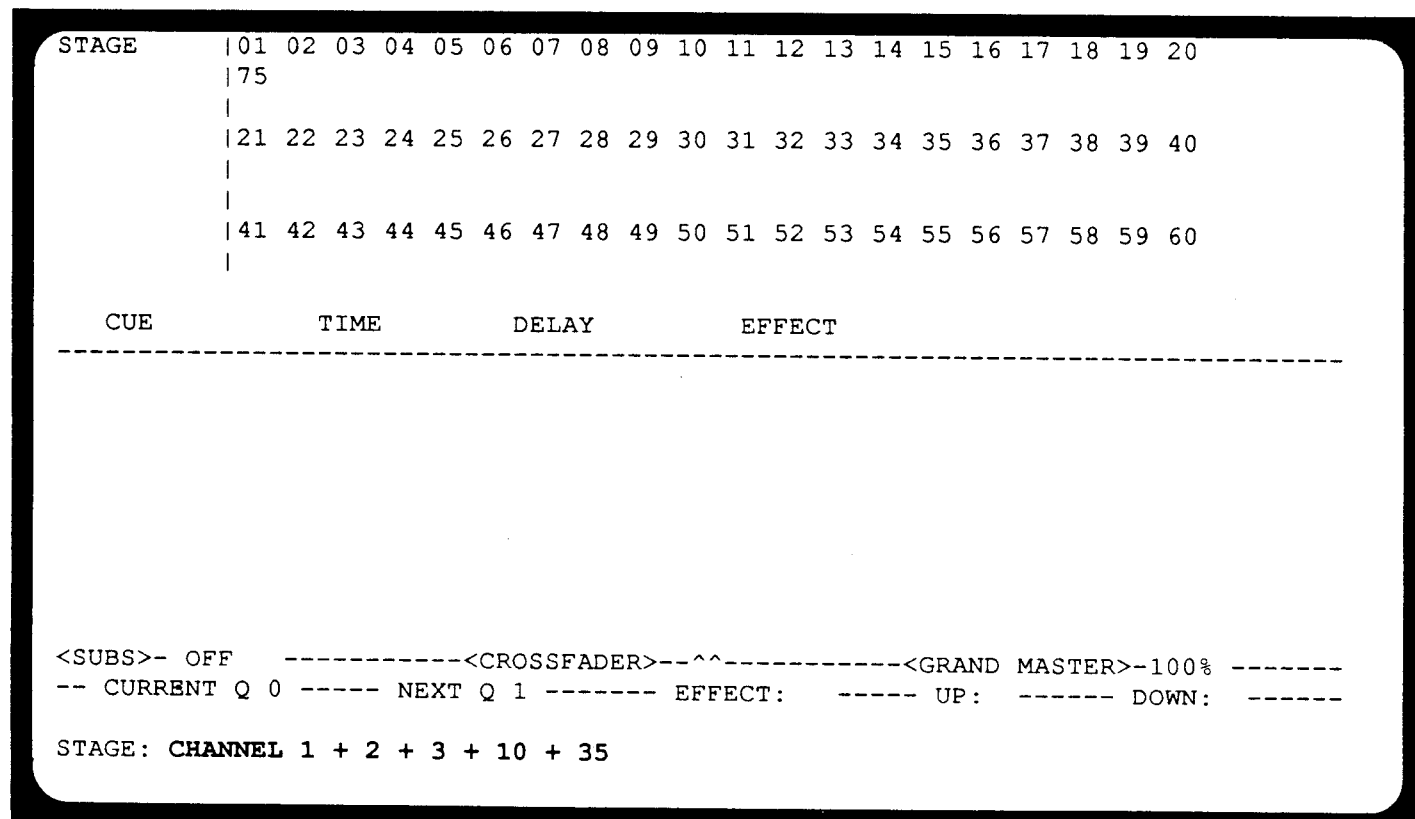


Figure 8

should now look similar to the following:
(See Figure 10, page 4-5)

SETTING LEVELS FOR A COMBINATION CHANNEL LIST

[channel#] <THRU> [channel#] <AND> [channel#] AT
[level#] <ENTER>

In addition, you may mix the two types in the same Channel List. To specify a range,

TYPE [channel #] Type the beginning number in the range.

PRESS **THRU** To indicate a range.

TYPE [channel #] Type the ending number of the range.

PRESS **AND** To add an individual channel to the list.

TYPE [channel#] This is a number outside the range that you want included in the channel list.

PRESS **AT** This tells the system that the next number that follows will be the intensity level.

TYPE [level #] to assign an intensity level to the channels in your list.

PRESS

ENTER

Press the <ENTER> key to complete the

command.

(See Figure 11, page 4-5)

ADJUSTING LEVELS

[channel list] <AT> [level#] <ENTER>

You may adjust the level of a specific channel or a channel list using the Control Keypad. A channel list (any combination of channels) is typed and the <ENTER> key is pressed. To do this,

TYPE [channel list] The channel list may contain any number or combination of channels (using the <THRU> and <AND> keys).

PRESS **AT** To assign an intensity level to the range.

TYPE [level #] to assign an intensity level to the channels in your list.

PRESS **ENTER** Press the <ENTER> key to complete the command. Your video screen should now look similar to the following:

(See Figure 12, page 4-7)
You may adjust a level that was set using the control

```

STAGE  | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        | FL FL FL                               FL
        |
        | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |                               FL
        |
        | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |

```

CUE

TIME

DELAY

EFFECT

```

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT: ----- UP: ----- DOWN: -----

```

STAGE: CHANNEL 1 + 2 + 3 + 10 + 35 @ FULL *

Figure 9

```

STAGE  |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        |FL FL FL 80 80 80 80 80 80 FL
        |
        |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |                                     FL
        |
        |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |

```

CUE	TIME	DELAY	EFFECT
-----	------	-------	--------

```

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT: ----- UP: ----- DOWN: -----

```

STAGE: CHANNEL 4 > 9 @ 80*

Figure 10

```

STAGE  |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        |FL FL FL 80 80 80 80 80 80 FL          50 50 50 50 50 50
        |
        |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |          50                                     FL
        |
        |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |

```

CUE	TIME	DELAY	EFFECT
-----	------	-------	--------

```

SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT: ----- UP: ----- DOWN: -----

```

STAGE: CHANNEL 13 > 18 + 24 @ 50 *

Figure 11

keypad by adjusting the channel controllers. As a channel's controller is moved upward and downward, the intensity level for the channel will change on stage and this is also indicated on the video display screen.

SETTING LEVELS USING THE WHEEL

[channel list] <ENTER>

The Wheel may be used to set channels with finger-tip control. A channel list (any combination of channels) is typed and the <ENTER> key is pressed. Note that no levels have been included in the command. To set levels using the Wheel,

TYPE [channel list] The channel list may contain any number or combination of channels (using the <THRU> and <AND> keys).

PRESS **ENTER** After you press this key, the channels in the channel list will be displayed in reverse video. If you are writing cues live, as you change the levels with the Wheel, the levels on stage will change as well as the levels on your display screen. Control of the channels levels remains with the Wheel until you change display screens, press a command key, or press the <CLEAR> key.

ADJUSTING ACTIVE CHANNEL LEVELS USING THE WHEEL

<ENTER>

You may also adjust existing levels on the STAGE display by using the Wheel. The Wheel will maintain the current proportions as displayed on stage (if writing cues live) and on the display screen. As you move the Wheel forward or backward, the levels will change proportionally. The Wheel has absolute control over the channel levels.

PRESS **ENTER** with the command line cleared, the channels with a level above 0% will be displayed in reverse video at the levels you have set. The following message is displayed next to the cue prompt,

"ACTIVE CHANNELS **"

When you see this message displayed, you may adjust the all levels proportionally using the Wheel. This condition will exist until you change display screens, press a command key (for example, to create a new cue or preview an existing cue), or press the <CLEAR> key.

RECORDING CUES FROM STAGE

<REC CUE> [cue #] <ENTER>

You may use the STAGE display to create a look before recording the levels into a cue. To record the intensity levels you have set using the STAGE display screen,

PRESS **ENTER**

command.
(See Figure 13, page 4-8)

PRESS

REC CUE

This tells the system to record the current stage levels into a cue. To specify the number of the cue you wish to record,

TYPE [cue #] Type the number of the cue you wish to record, using the current intensity levels on the stage display screen. The minimum cue number is .1 and the maximum cue number is 999.9.

PRESS

ENTER

Press the <ENTER> key to complete the command. When you press the <ENTER> key, the intensity levels set by you for the STAGE display screen will be entered for the number of the cue you have specified.

This method may also be used to insert a cue in between two existing cues (for example, you can specify Cue #7.5 to be placed after Cue #7 and before Cue #8).

RECORDING CUES WITH TIMES AND DELAYS

So far, all the cues you have written have been recorded with a manual time. The default time value for a cue is MAN (Manual), which means duration of the fade is manually controlled using the Crossfaders. The fade has two parts: fading out of the previous cue (the down fade), and fading into the current cue (the up fade). You may specify how long the fade into the cue will take as part of the cue data. You may also specify a delay time for the system to wait before the fade.

RECORDING CUES WITH TIMES

<REC CUE> [cue #] <TIME> [fade time] <ENTER>

To record the intensity level you have set using the STAGE display with a fade time,

PRESS

REC CUE

This tells the system to record the current stage levels into a cue. To specify the number of the cue you wish to record,

TYPE [cue #] Type the number of the cue you wish to record, using the current intensity levels on the stage display screen. To specify the duration of the fade into the cue,

PRESS

TIME

This tells the system that the next numeric value you enter is the length of time required to fade into the cue. To specify the fade time for a cue,

TYPE [fade time] The fade time is how long it should take to fade from the previous cue intensity levels to the intensity levels of the current cue. The minimum fade time is 0.0 seconds and the maximum fade time is 999.9 seconds.

Press the <ENTER> key to complete the

```

STAGE    |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
          |FL FL FL 80 80 80 80 80 80 80 FL      FL FL FL FL 50 50    50
          |
          |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
          |      50 50 50 50 50 50 50 50      FL
          |
          |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
          |

```

CUE	TIME	DELAY	EFFECT
-----	------	-------	--------

```

<SUBS>- OFF      -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ---- NEXT Q 1 ----- EFFECT:  ----- UP:  ----- DOWN:  -----

```

STAGE: CHANNEL 13 > 16 @ FULL *

Figure 12

```

STAGE    |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
          |FL FL FL 80 80 80 80 80 80 80 FL      FL FL FL FL 50 50    50
          |
          |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
          |      50 50 50 50 50 50 50 50      FL
          |
          |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
          |

```

CUE	TIME	DELAY	EFFECT
-----	------	-------	--------

Q 1	20		
Q 2	25		
Q 3	100		
>Q 4	25		

```

<SUBS>- OFF      -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 4 ---- NEXT Q 5 ----- EFFECT:  ----- UP:  ----- DOWN:  -----

```

STAGE: CUE 4 TIME 25 *

Figure 13

RECORDING CUES WITH SPLIT TIMES

<REC CUE> [cue #] <TIME> [fade up time] <AND> [fade down time] <ENTER>

You may also specify how long the previous cue will take to fade out and how long the current cue will take to fade in. This is known as "Split Time". To record the current intensity levels with a split time into a cue,

PRESS **REC CUE** This tells the system to record the current stage levels into a cue. To specify the number of the cue you wish to record,

TYPE [cue #] Type the number of the cue you wish to record, using the current intensity levels on the stage display screen. To specify the duration of the fade into the cue,

PRESS **TIME** This tells the system that the next numeric value you enter is the length of time required to fade into the cue. To specify the fade out time for the previous cue,

TYPE [fade time] This is the fade out time for the channels going down in intensity. To split the fade time,

PRESS **AND** This key is shown on the display screen as " + " and indicates that the time values are split between the fade out and the fade in. To add the fade in time,

TYPE [fade time] This is the fade in time for the channels going up in intensity.

PRESS **ENTER** Press the <ENTER> key to complete the command.
(See Figure 14, page 4-9)

RECORDING CUES WITH DELAYS

<REC CUE> [cue #] <TIME> [fade time] <DELAY> [fade time] <ENTER>

When a cue begins execution, the delay time tells the system how long to wait before beginning the fade. This affects the start time for both fade in (channels going up in intensity) and fade out (channels going down in intensity) times. To delay the start time for the fade into a cue,

PRESS **REC CUE** This tells the system to record the current stage levels into a cue. To specify the number of the cue you wish to record,

TYPE [cue #] Type the number of the cue you wish to record, using the current intensity levels on the stage display screen. To specify the duration of the fade into the cue,

PRESS **TIME** This tells the system that the next numeric value you enter is the length of time required to fade into the cue. To specify the fade time for a cue,

TYPE [fade time] The fade time is how long it should take to fade from the previous cue intensity levels to the intensity levels of the current cue. The minimum fade time is 0.0 seconds and the maximum fade time is 999.9 seconds.

PRESS **DELAY** This tells the system that the next numeric value you enter is the length of time required to delay the start of the cue. To specify the delay time for a cue,

TYPE [delay time] The delay time is how long the system will wait before the fade time begins the fade into the current cue, using the intensity levels set in the STAGE display. The minimum delay time is 0.0 seconds and the maximum delay time is 999.9 seconds.

PRESS **ENTER** Press the <ENTER> key to complete the command.
(See Figure 15, page 4-10)

RECORDING CUES WITH SPLIT DELAYS

<REC CUE> [cue #] <TIME> [fade up time] <AND> [fade down time] <DELAY> [up delay time] <AND> [down delay time] <ENTER>

You can delay the start of the entire cue and you can delay the start of the fade down from the previous cue and the start time for the fade up to the current cue. This is known as "Split Delay". To split the delay of the start time for the fade into a cue,

PRESS **REC CUE** This tells the system to record the current stage levels into a cue. To specify the number of the cue you wish to record,

TYPE [cue #] Type the number of the cue you wish to record, using the current intensity levels on the stage display screen. To specify the duration of the fade into the cue,

PRESS **TIME** This tells the system that the next numeric value you enter is the length of time required to fade into the cue. To specify the fade out time for the previous cue,

TYPE [fade time] This is the fade out time for the channels going down in intensity. To split the fade time,

```

STAGE |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      |FL FL FL 80 80 80 80 80 80 FL          FL FL FL FL 50 50    50
      |
      |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |          50 50 50 50 50 50 50          FL
      |
      |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |

```

CUE	TIME	DELAY	EFFECT
Q 1	20		
Q 2	25		
Q 3	100		
> Q 4	25		

```

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----

```

STAGE: CUE 4 TIME 25 + 20 *

Figure 14

```

STAGE |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      |FL FL FL 80 80 80 80 80 80 FL          FL FL FL FL 50 50    50
      |
      |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |          50 50 50 50 50 50 50          FL
      |
      |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |

```

CUE	TIME	DELAY	EFFECT
Q 1	20		
Q 2	25		
Q 3	100		
> Q 4	25	5	

```

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----

```

STAGE: CUE 4 TIME 25 DELAY 5 *

Figure 15

display screen. If you are creating a new cue, the only information that will be displayed is the cue number.

To access the previous cue,

PRESS

LAST

This key will display the information about the

previous cue. If the current cue number is " 0 ", pressing this key will have no effect.

To access the next cue,

PRESS

NEXT

This key will display the information about the

next cue on the cue sheet. If the current cue number is the last cue in the cue sheet, pressing this key will create a new last cue. The channel levels of the current cue will track through to the new last cue.

SETTING LEVELS IN PREVIEW

Intensity levels are set in PREVIEW display the same as they are in the STAGE display. However, in PREVIEW display, you specify the cue number before you begin setting or modifying intensity levels. You can set the intensity level for a channel list containing a single channel or a group of channels list in a cue.

SETTING TIMES AND DELAYS

Fade time and delay information for a cue is entered exactly the same in the PREVIEW display as it is in the STAGE display. You have the option of specifying a cue number to use. If a cue number is not specified, the system will use the current preview cue, as indicated by the edit cursor,

" > ", on the cuesheet in the STAGE display. If a time value is not entered, the time will be set to Manual. Following are the formats for setting times and delays:

<CUE> [cue #] <TIME> [time #] <ENTER>

<CUE> [cue #] <TIME> [time #] <AND> [time #] <ENTER>

<CUE> [cue #] <DELAY> [delay #] <ENTER>

<CUE> [cue #] <DELAY> [delay #] <AND> [delay #] <ENTER>

<CUE> [cue #] <TIME> [time #] <DELAY> [delay #] <ENTER>

<CUE> [cue #] <TIME> [time #] <AND> [time #] <DELAY> [delay #] <AND> [delay #] <ENTER>

SETTING A TIME TO MANUAL

<CUE> [cue #] <TIME> <ENTER>

The fade time for a cue is set to its default value when no time is specified. The default time for a cue is "manual". You have the option of specifying a cue number to use. If a cue number is not specified, the system will use the current preview cue, as indicated by the edit cursor, " > " on the cuesheet in the STAGE display. To set a time to Manual,

PRESS

<CUE>

To begin the command sequence.

STAGE	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
CUE 0	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -
 ----- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT: ----- UP: ----- DOWN: -----
 PREVIEW Q0:

RENAME CUE	.	.	COPY FROM CUE	.	DELETE CUE
------------	---	---	---------------	---	------------

Figure 17

4-13

TESTING A SUBMASTER

To test a submaster, verify that the submaster has been enabled in the SETUP display, then access the STAGE display. Move each submaster handles up and verify the levels. At the full position ("10" on the display), the channel levels in the STAGE display should match the levels you set for each sub master.

RECORDING SUBMASTERS FROM THE STAGE DISPLAY

<STAGE> [channel list] <ENTER> <REC SUB> [submaster #] <ENTER>

PRESS **STAGE** Channel levels may also be recorded from the STAGE display into a submaster. When using this procedure, all channels with a non-zero intensity levels will be recorded into the submaster. To do this, first you should access the STAGE display and bring up channel levels using the channel controllers, the control keypad, or the Wheel.

PRESS **REC SUB** to record the levels into a submaster. To specify the submaster,

TYPE [submaster #] This is the number of the submaster that you will record into.

PRESS **ENTER** and the channel levels will be recorded in the selected submaster. Your display should look similar to the following: (See Figure 20, page 4-15)

USING SUBMASTERS ON THE WHEEL


<SUB> [submaster #] <ENTER>

Channel levels within a submaster may be adjusted by using the Wheel. First, you must display the submaster on the video screen.

PRESS **SUB** This key is used to access individual submasters. To select a particular submaster,

TYPE [submaster #] The submaster number should be for a submaster containing channel assignments. To complete the command and pass control of the levels to the Wheel,

PRESS **ENTER** and control of the channels is passed to the Wheel. These channels are displayed in reverse video.

ROTATE  in an upwards direction to increase the level and downwards to decrease the level. All channels will increase or decrease in proportion to the levels you previously set.

PRESS **CLEAR** to remove control of the submaster from the Wheel. The Wheel is also disabled when you change displays or press a command key.

```

STAGE  | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        | FL FL FL 80 50 50 50 50 50 50 50 50 50 50 50 FL 50 50 50
        |
        | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        | FL FL FL FL FL 50 50 50 50 50 50 50 50 50 50 FL FL FL FL
        |
        | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |

```

CUE	TIME	DELAY	EFFECT
Q 1	20		
Q 2	25		
Q 3	100		
> Q 4	25	5	
	+	20	10

```

<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----

```

STAGE: RECORD SUB 42 *

Figure 20

ADDING SUBMASTERS TO A CHANNEL LIST

Submasters can be included as part of a channel list. To add a submaster to your channel list, enter the channels as normal. When you are ready to include the submaster,

included in your channel list. Submasters may be included at any point within a channel list.

CREATING EFFECTS

An effect is a list of steps and in each step you decide which channels will come on. When a cue containing an effect is run, it has no "permanent" impact on the channel levels on stage. When the effect is completed, all stage levels are restored to their original intensities before the effect was executed. An effect can be assigned to any number of cues. You can set the low intensity level, high intensity level, and pattern of chase.

Patterns ("chase") are the sequence in which steps are lit. The patterns are: regular chase, NEGATIVE, ALTERNATE, BUILD, REVERSE, and BOUNCE. Regular chase is a sequential chase where only one step is turned on at a time (this is the default pattern when no other pattern has been selected). NEGATIVE is a chase where all steps are on and one step is chased off. ALTERNATE turns on all the steps one at a time during the first pass through the chase, turns them all off one at a time during the second pass, then turns them all on again one at a time during the third pass, etc.. BUILD turns on a step, turns on another step, and continues to build through all the steps, then turns all steps off. REVERSE will reverse the direction of the chase. BOUNCE does a reverse every sequence (go forwards, go backwards, go forwards, go backwards, etc.).

To begin creating effects, you will need to access the EFFECTS display. To do this,

(See Figure 21, page 4-16)

You may use this video screen to create a new effect or to modify an existing effect. The maximum number of effects you may create is 99.

[illegible]

Figure 21

CREATING STEPS

{MORE...} {STEP} [step #] <ENTER>

Since an effect is a group of steps, you will need to begin creating steps. At this point you will need to access additional soft function keys. To do this,

PRESS **MORE...** Your video screen now looks similar to the following:

following:
(See Figure 22, page 4-17)

Note that only the display of the screen keys changed. To create a new step or to modify an existing step,

PRESS **STEP** This tells the system that the next value entered will be number of the step you wish to work with.

TYPE [step #] This is the number of the step you wish to create or modify. The maximum number of steps within an effect is 99.

PRESS **ENTER** When you press the
<ENTER> key, the step
information for an existing step will be displayed or
the default information for a new step will be
displayed. The default information for a step is

"TIME 1 LOW LEVEL 0 HIGH LEVEL FULL **

[illegible]

Figure 22

This means that the duration of the step is one second, the low intensity level of the channels in this step is 0%, and the high intensity level of the channels in this step is FULL (100%) when the step is on. Your video screen will look similar to the following: (See Figure 23, page 4-18)

If you are accessing an existing effect, the last step of that effect will be highlighted. The current step in any effect is highlighted in reverse video. As you scroll through the effects, the highlighted line will always indicate the current step. You can use the NEXT STEP soft function key to scroll down through the steps of an effect. To do this,

PRESS **NEXT STEP** This will display all the steps of the effect.

STEPS WITH SINGLE CHANNELS

{STEP} [step #] <ENTER> [channel #] <ENTER>
You may assign any number of channels to a step. To assign a single channel to a step,

TYPE [channel #] Type the channel number to be included in this step.

PRESS **ENTER** When this key is pressed, the channel number will appear in the screen section labelled "Channel List".
(See Figure 24, page 4-19)

To specify a range of channels, you may follow the standard procedure for entering a range, using <AND> and <THRU>. The following examples show how to enter a Channel List using the <AND> key and how to enter a Channel List using the <THRU> key.

STEPS WITH MULTIPLE CHANNELS

{NEXT STEP} [channel #] <AND> [channel #]
<ENTER>

For example, to specify a channel list with two channels,

PRESS **NEXT STEP** This will advance the current line highlighting to the next step. If there is not a next step, this key will create one.

TYPE [2] This is the beginning of the Channel List.

PRESS **AND** to indicate that an additional channel will be specified (this is displayed as a plus sign "+" on the command line).

TYPE [3] This is the ending of the Channel List.

PRESS **ENTER** This will enter both channels into the channel list. Your video screen should look similar to the following:
(See Figure 25, page 4-20)

Each channel number within a step will be displayed in the Channel List, separated by a plus sign "+". This occurs regardless of whether you entered a single channel, a range of channels using the <AND> key, or a range of channels using the <THRU> key. Remember that all channels within a step will have the same duration time, low level and high level.

STEPS WITH A RANGE OF CHANNELS

{NEXT STEP} [channel #] <THRU> [channel #]
<ENTER>

To specify a channel list with the range of Channel 4 through Channel 20,

PRESS **NEXT STEP** This will advance the current step highlighting to the next step.

TYPE [4] This is the beginning of the range.

PRESS **THRU** to indicate the range.

TYPE [20] This is the ending of the range.

PRESS **ENTER** This will enter the range into the channel list. Your video screen should look similar to the following:
(See Figure 26, page 4-21)

As with other channel lists, you may include both <AND> and <THRU> in the same channel list.

STEP	CHANNEL LIST	TIME	LOW	HIGH
1		1	00	FL

PATTERNS:

NEGATIVE
ALTERNATE
BUILD
REVERSE
BOUNCE

EFFECT 1: STEP 1 TIME 1 LOW LEVEL 0 HIGH LEVEL FULL *

STEP

NEXT STEP

TIME

LOW LEVEL

HIGH LEVEL

. MORE...

Figure 23

STEP	CHANNEL LIST	TIME	LOW	HIGH
1	1	1	00	FL

PATTERNS:

NEGATIVE
ALTERNATE
BUILD
REVERSE
BOUNCE

EFFECT 1: CHANNEL 1 *

STEP

NEXT STEP

TIME

LOW LEVEL

HIGH LEVEL

. MORE...

Figure 24

TYPE [level #] The minimum LOW level for a step is 00% and the maximum LOW level for a step is 100% (Full or FL).

PRESS **ENTER** When this key is pressed, the new LOW level will take effect and will be displayed in the column labelled "LOW".

SETTING THE STEP HIGH LEVEL

{HIGH LEVEL} [level #] <ENTER>

The current HIGH LEVEL will also be displayed on the command line next to the new LOW LEVEL value. To modify the HIGH LEVEL,

PRESS **HIGH LEVEL** This key tells the system you want to enter a new HIGH LEVEL value. The words "HIGH LEVEL" are added to the command line to the right of the TIME value.

TYPE [level #] The minimum HIGH LEVEL for a step is 00% and the maximum HIGH LEVEL for a step is 100% (Full or FL).

PRESS **ENTER** When this key is pressed, the new HIGH LEVEL will take effect and will be displayed in the column labelled "HIGH".

You may enter the information for the TIME, LOW LEVEL and HIGH LEVEL all at once.

SELECTING EFFECT PATTERNS

In addition to the channel lists, duration times, LOW LEVELs and HIGH LEVELs, an effect may have a pattern assigned to it. Patterns are assigned using soft function keys. To display the soft function keys for the Patterns,

PRESS **MORE...** Your video screen should look similar to the following:
(See Figure 27, page 4-22)

Again, only the display of the screen keys at the bottom of the video display have changed. The patterns you may assign are: NEGATIVE, ALTERNATE, BUILD, REVERSE, and BOUNCE. If no pattern is assigned, the default chase where only one step is on at time will be used.

To select a pattern for your effect, press one of the pattern soft function keys. As each pattern key is pressed, the pattern name appearing on your video screen will be highlighted. You may assign more than one pattern to an effect.

STEP	CHANNEL LIST	TIME	LOW	HIGH
1	1	1	00	FL
2	2+ 3+	1	00	FL
3	4+ 5+ 6+ 7+ 8+ 9+ 10+ 11+ 12+ 13+ 14+ 15+ 16+ 17+ 18+ 19+ 20	1	00	FL

PATTERNS:

NEGATIVE
ALTERNATE
BUILD
REVERSE
BOUNCE

EFFECT 1: CHANNEL 4 > 20 *

STEP **NEXT STEP** **TIME LEVEL** **LOW LEVEL** **HIGH. MORE...**

Figure 26

PRESS

**COPY
EFFECT**

The system is now set
for copy mode.

TYPE

[effect #]

This is the number of
the effect you want the
information copied from (source effect).

PRESS

ENTER

After this key is
pressed, the effect will
be copied from the source effect number into the
destination effect number.

DELETING AN EFFECT

{DELETE EFFECT} <ENTER>

You may find it necessary or useful to delete an
existing effect. To do this, select and display the
effect to be deleted, and

PRESS

**DELETE
EFFECT**

only if you wish to
delete the effect
currently displayed on the video screen. If you do not
wish to delete the effect, press the <CLEAR> key. If
you do wish to delete the effect,

PRESS

ENTER

When you press this
key, the effect is
deleted. The effect immediately previous to the deleted
effect is now displayed.

ADDING AN EFFECT TO A CUE

<CUE> [cue #] <EFFECT> [effect #] <ENTER>

A cue may be used to run an effect. The cue will either
contain channel level assignments or an effect; it can
not contain both. A cue that contains an effect will
only run that effect; it will not bring up channel levels.
The same effect may be assigned to any number of
cues. Effects can be added to existing cues or
included in the command when creating a new cue.
Effects may be added to a cue either in the STAGE
display or in the PREVIEW display.

To assign an effect to an existing cue in the STAGE
display, you must first access the STAGE display.
Select the number of the cue the effect will be added
to.

PRESS

CUE

To tell the system you
want to select a
specific cue.

TYPE

[cue #]

The cue number may be
the number of an existing cue
or you may create a new cue.

PRESS

EFFECT

The word "EFFECT" is
displayed on the
command line. At this point, you need to tell the
system which effect to use.

TYPE

[effect #]

This should be the
number of an existing
effect.

```
STAGE  | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        | FL FL FL 80 80 80 80 80 80 80 FL          FL FL FL FL 50 50 50
        |
        | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |          50 50 50 50 50 50 50          FL .
        |
        | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |
```

	CUE	TIME	DELAY	EFFECT
	Q 1	20		
	Q 2	25		
	Q 3	100		
>	Q 4	25	5	1
		+	20	10

```
<SUBS>- OFF -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----
```

STAGE: CUE 4 EFFECT 1 *

There are two cue indicators in the cue display portion of a cuesheet. The first indicator is the **CURRENT CUE CURSOR**. This is a high lighted line (reverse video) showing which cue is currently in effect on stage. The second is the cue indicator, displayed as the greater than sign, ">". This shows the last cue accessed in this display. Usually, these two indicators will reside at the same cue.

If the cursor is not positioned at the beginning of the cuesheet, you will need to move it. Since the cursor indicates the current cue, changing this will affect what is lit on stage. To move the cursor,

PRESS **GO TO CUE** This will allow you to directly access any cue in the cuesheet.

TYPE [cue #] To access the beginning of the

cuesheet, type a zero, "0".

PRESS **ENTER** This places the **CURRENT CUE**

CURSOR before Cue 1. You are now ready to beginning running the cues from your cuesheet.

To begin running the cues at Cue 1,

PRESS **GO** When this key is pressed, the stage levels for Cue 1 begin to fade in. UP and DOWN time status indicators begin their countdown. At the completion of the fade, the number for the **CURRENT Q** and **NEXT Q** change on the status line. The **CURRENT CUE CURSOR** moves to the next cue and Cue 1 levels are displayed at their fullest levels on stage.

To begin running Cue 2,

PRESS **GO** When this key is pressed, the delay countdown begins (shown in reverse video). At its completion, the cue fade begins. Cue 1 levels begin to fade out and Cue 2 levels begin to fade in. At the completion of the fade, Cue 2 levels are displayed at their fullest levels on stage and Cue 1 levels are gone.

Note that the UP time and DOWN time status were displayed in reverse video during the delay countdown. These switch to normal video for the timing countdown.

To begin running Cue 3,

PRESS **GO** When this key is pressed, the Delay countdowns start. When split, the timing of the two parts (Split Time and Delay) is independent. Note the activity in the following sequence for this cue.

At 3 seconds: UP Delay ends,
UP Time begins,
Cue 3 levels begin to fade up.

At 6 seconds: DOWN Delay ends,
DOWN Time begins,
Cue 2 levels begin to fade down.

At 8 seconds: UP Time ends,
Cue 3 levels are at their fullest on stage.

At 16 seconds: DOWN Time ends,
Cue 2 levels are gone from stage,
CURRENT Q and **NEXT Q** are updated.

To begin running Cue 4,

PRESS **GO** When this key is pressed, "MAN" appears in UP and DOWN time displays (in reverse video). This informs you that the fade into the cue is to be manually started. To begin the fade,



MOVE

Move the Crossfaders in the direction indicated by the Crossfader Arrows. "MAN" begins to flash. As the UP fader moves, Cue 4 levels begin to fade up. As the DOWN fader moves, Cue 3

levels begin to fade down. Operation of the two Crossfaders is independent. To complete the fade, move the crossfaders all the way in the direction of the Crossfader Arrows. The flashing "MAN" disappears. Cue 4 levels are at their highest levels (the levels you set for them) on stage, and Cue 3 levels are faded out. When both "MAN"s disappear, **CURRENT Q** and **NEXT Q** are updated and the direction of the Crossfader Arrows changes.

PRESS **AND** This key is shown on the display screen as "+ " and indicates that the time values are split between the fade out and the fade in. To add the fade in time,

TYPE [fade time] This is the fade in time for the channels going up in intensity.

PRESS **DELAY** This is the delay before the fade begins.

TYPE [delay time] This is the delay time for the up fade or the next cue. To split the delay time,

PRESS **AND** This indicates that the fade down delay time will be different from the fade up delay time. To add the fade down delay time,

TYPE [delay time] This is the fade down delay time from the previous cue.

PRESS **ENTER** Press the <ENTER> key to complete the command.
(See Figure 16, page 4-10)

PREVIEWING AND WRITING CUES BLIND

The technique of writing a cue without viewing the

levels on stage is known as "Writing Cues Blind", and is performed using the PREVIEW display. This display also allows you to preview and modify an existing cue, create a new cue, rename a cue, copy the intensity levels from one cue to another, and to delete a cue. The first step in all these operations is to access the PREVIEW display.

To access the PREVIEW display,

PRESS **PREVIEW** Your video screen should look similar to the following:
(See Figure 17, page 4-11)

SELECTING A CUE FOR PREVIEW

<CUE> [cue #] <ENTER>

To select a cue for preview,

PRESS **CUE** To tell the system you want to select a specific cue.

TYPE [cue #] The cue number may be the number of an existing cue or you may create a new cue.

PRESS **ENTER** Press the <ENTER> key to complete the command. When you press the <ENTER> key, the information about an existing cue will be shown on the

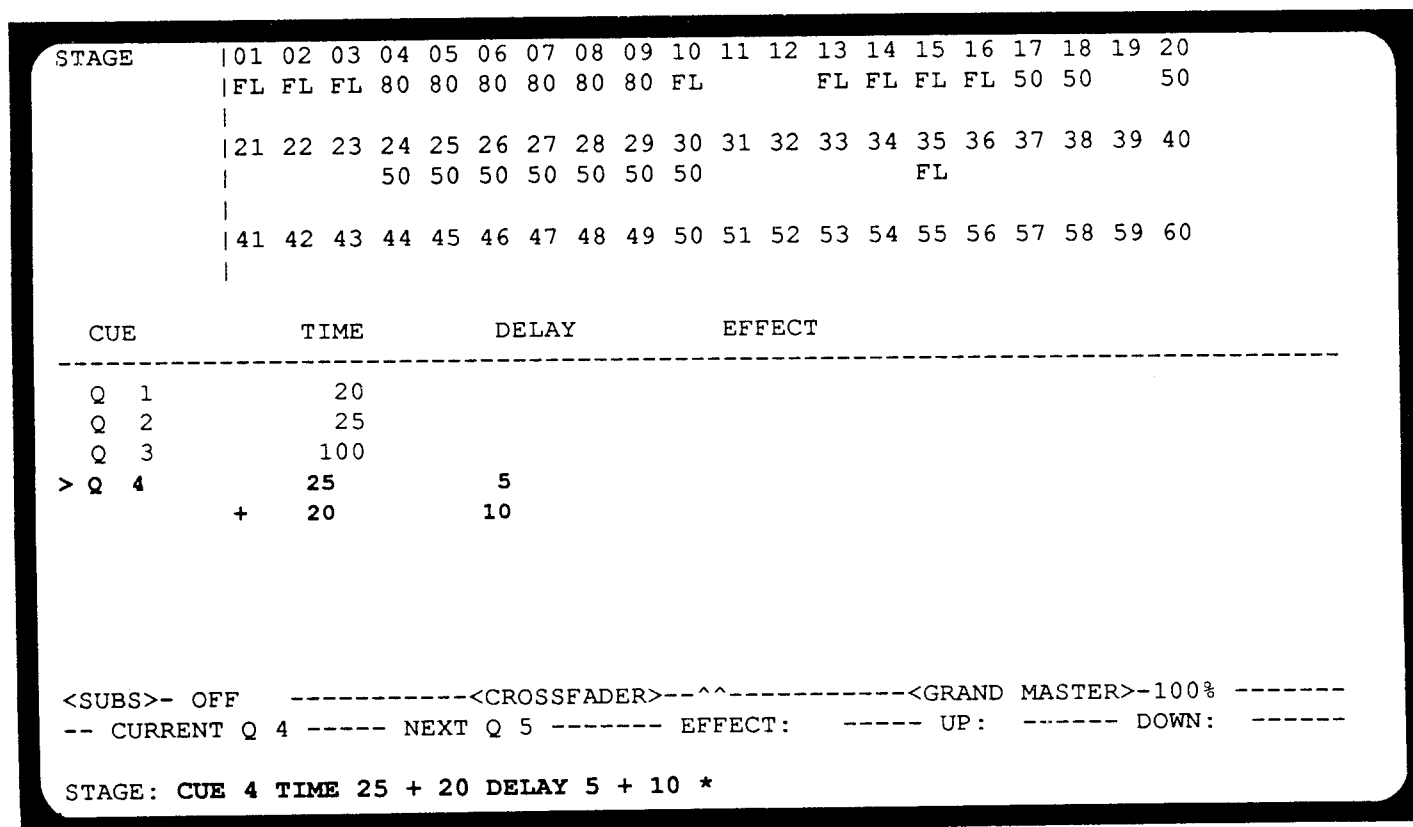


Figure 16

You may also use the <NEXT> and <LAST> keys to display submaster. The <NEXT> key will display the next available submaster. The <LAST> key will display the previous submaster.

SETTING LEVELS

[channel list] <AT> [level #] <ENTER>

You may now add channels to the submaster displayed and set or modify the intensity levels. To do this,

TYPE [channel list] You may either set the level for a single channel or a channel list. If you set the level for a channel list, use <AND>, <THRU>, or a combination of the two keys and type the other channel numbers you wish to include in your list.

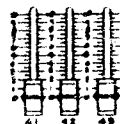
PRESS **AT** To tell the system that the next value(s) entered will be the intensity level.

TYPE [level #] All channels in your list will have this intensity level. You may also press <FULL> if you want the level to be 100%.

PRESS **ENTER** Press the <ENTER> key to complete the command. When you press this key, the intensity level will be assigned to the channel(s) you listed. Your display screen will look similar to the following: (See Figure 19 , page 4-14)

ADJUSTING LEVELS

Channel levels in a submaster may be adjusted by the channel controllers. To adjust the channel levels,



MOVE

upward to match levels and capture

control of the channel. Once you have control of the channel, you may increase or decrease the intensity level.

CLEARING A SUBMASTER

{SELECT SUB} [submaster #] <ENTER> {CLEAR SUB} <ENTER>

You may find it necessary to erase or clear the channel level assignments in a submaster. Request the submaster you want to clear using the SELECT SUB soft function key, the <NEXT> key, or the <LAST> key. Then,

PRESS

CLEAR SUB

to issue the command to clear the submaster.

PRESS

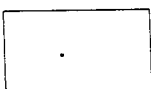
ENTER

Press the <ENTER> key to complete the command. The channel and intensity assignments for the displayed submaster are now cleared (erased). You may reassign levels to this submaster or access another submaster.

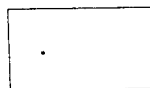
```
STAGE | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
SUB 41 | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | FL FL FL FL FL FL FL FL FL
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
```

```
<SUBS>-- 41-60 -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -
----- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----
```

SUBMASTER 41: CHANNEL 1 > 8 @ FULL *



SELECT SUB



CLEAR SUB

Figure 19

TYPE	[cue #]	This is the number of the cue to be changed.
PRESS	<TIME>	This tells the system what part of the cue you wish to change.
PRESS	<ENTER>	This completes the command. The time value for the cue is now set to Manual.

DELETING DELAYS

<CUE> [cue #] <DELAY> <ENTER>

A delay is set to its default value when no delay value is specified. The default delay for a cue is no delay. You have the option of specifying a cue number to use. If a cue number is not specified, the system will use the current preview cue, as indicated by the edit cursor, ">" on the cuesheet in the STAGE display. To delete a delay,

PRESS	<CUE>	To begin the command sequence.
TYPE	[cue #]	This is the number of the cue to be changed.
PRESS	<DELAY>	This tells the system what part of the cue you wish to change.
PRESS	<ENTER>	When this key is pressed, the delay time is deleted from the cue.

RENAMING A CUE

<CUE> [cue #] <ENTER> {RENAME CUE} [cue #] <ENTER>

An existing cue may be renamed as another cue in the cuesheet. However, you cannot use this function to shift the order in which cues are run. A cue may not be renamed less than the previous cue number or more than the next cue number (for example, if your cuesheet contains cues 1, 2, and 3. Cue #2 may be renamed to any number between 1.1 and 2.9. It can not be renamed less than 1 or greater than 3.). To rename a cue, first display the cue you wish to rename.

PRESS	CUE	The <CUE> key tells the system you want to display a particular cue.
TYPE	[cue #]	This is the number of the cue to be renamed.
PRESS	ENTER	The system now displays the intensity levels and fade time information for the cue.

PRESS	RENAME CUE	This tells the system to rename the cue displayed to another cue number.
-------	-------------------	--

TYPE	[cue #]	Type the new number for the cue displayed.
------	---------	--

PRESS	ENTER	Press the <ENTER> key to complete the command. When you press the <ENTER> key, the number of the cue displayed changes to the new cue number. All other information about the cue will remain the same.
-------	--------------	---

COPYING LEVELS FROM ONE CUE TO ANOTHER

<CUE> [cue #] <ENTER> {COPY FROM CUE} [cue #] <ENTER>

After setting the intensity levels in a cue, you may duplicate those levels in another cue. To do this, first display the cue that will receive the data (the target cue).

PRESS	CUE	Press this key to display a particular cue.
TYPE	[cue #]	This is the number of the target cue you want to copy the information into.

PRESS	ENTER	The system now displays the intensity levels and fade time information for the cue.
-------	--------------	---

PRESS	COPY FROM CUE	This tells the system that you will be copying data from another cue into the cue displayed.
-------	----------------------	--

TYPE	[cue #]	This is the number of the cue you want to copy the information from (the source cue).
------	---------	---

PRESS	ENTER	Press the <ENTER> key to complete the command. When you press the <ENTER> key, the information in the source cue will be copied to the target cue (displayed on the video screen).
-------	--------------	--

DELETING A CUE

<CUE> [cue #] <ENTER> {DELETE CUE} <ENTER>

An existing cue may be deleted from the cuesheet. To do this, first display the cue you want to delete.

PRESS	CUE	The <CUE> key tells the system you want to display a particular cue.
TYPE	[cue #]	This is the number of the cue you want to delete.

PRESS **AND** This key is shown on the display screen as "+ " and indicates that the time values are split between the fade out and the fade in. To add the fade in time,

TYPE [fade time] This is the fade in time for the channels going up in intensity.

PRESS **DELAY** This is the delay before the fade begins.

TYPE [delay time] This is the delay time for the up fade or the next cue. To split the delay time,

PRESS **AND** This indicates that the fade down delay time will be different from the fade up delay time. To add the fade down delay time,

TYPE [delay time] This is the fade down delay time from the previous cue.

PRESS **ENTER** Press the <ENTER> key to complete the command.
(See Figure 16, page 4-10)

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levels on stage is known as "Writing Cues Blind", and is performed using the PREVIEW display. This display also allows you to preview and modify an existing cue, create a new cue, rename a cue, copy the intensity levels from one cue to another, and to delete a cue. The first step in all these operations is to access the PREVIEW display.

To access the PREVIEW display,

PRESS **PREVIEW** Your video screen should look similar to the following:
(See Figure 17, page 4-11)

SELECTING A CUE FOR PREVIEW

<CUE> [cue #] <ENTER>

To select a cue for preview,

PRESS **CUE** To tell the system you want to select a specific cue.

TYPE [cue #] The cue number may be the number of an existing cue or you may create a new cue.

PRESS **ENTER** Press the <ENTER> key to complete the command. When you press the <ENTER> key, the information about an existing cue will be shown on the

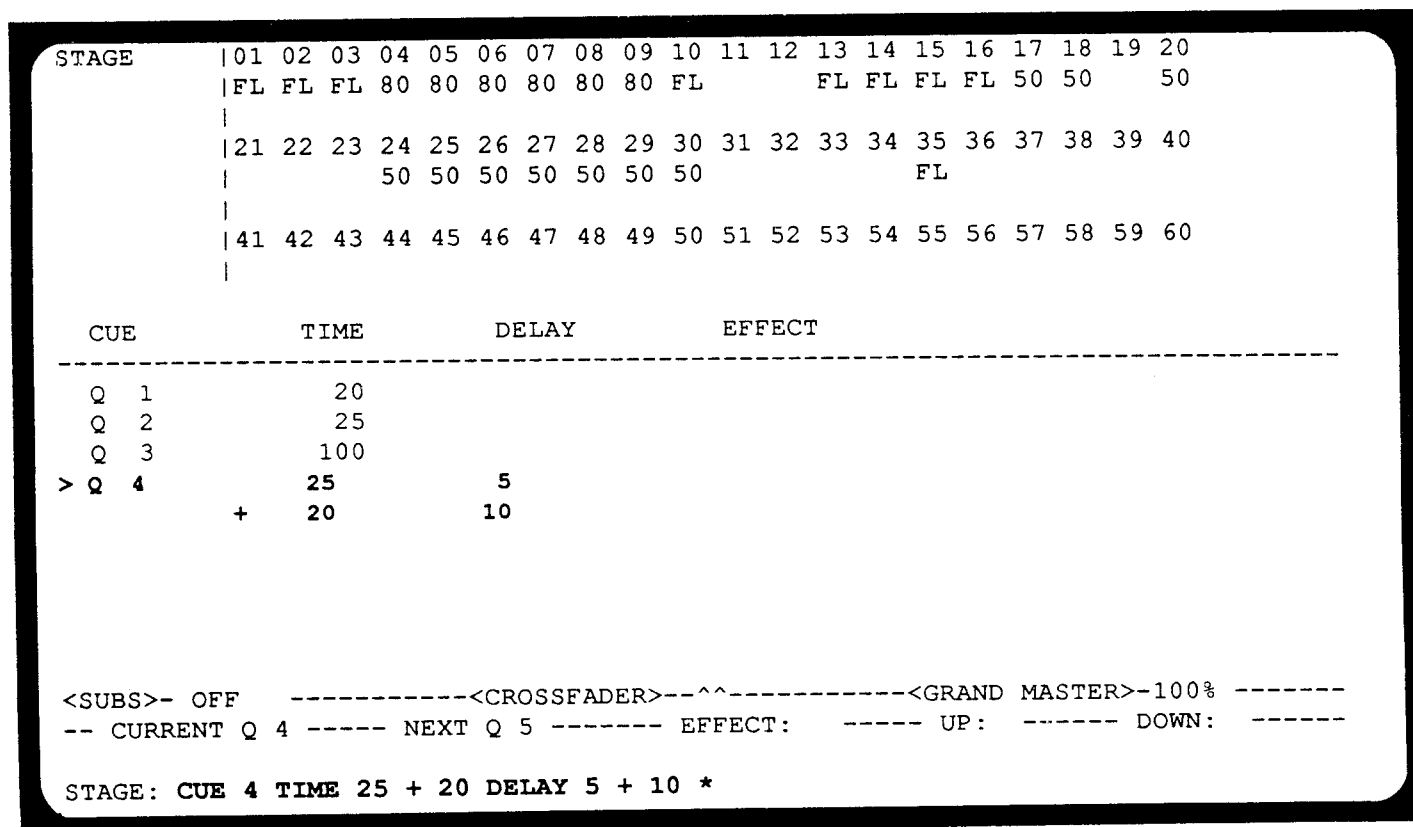


Figure 16

You may also use the <NEXT> and <LAST> keys to display submaster. The <NEXT> key will display the next available submaster. The <LAST> key will display the previous submaster.

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[channel list] <AT> [level #] <ENTER>

You may now add channels to the submaster displayed and set or modify the intensity levels. To do this,

TYPE [channel list] You may either set the level for a single channel or a channel list. If you set the level for a channel list, use <AND>, <THRU>, or a combination of the two keys and type the other channel numbers you wish to include in your list.

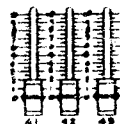
PRESS **AT** To tell the system that the next value(s) entered will be the intensity level.

TYPE [level #] All channels in your list will have this intensity level. You may also press <FULL> if you want the level to be 100%.

PRESS **ENTER** Press the <ENTER> key to complete the command. When you press this key, the intensity level will be assigned to the channel(s) you listed. Your display screen will look similar to the following: (See Figure 19 , page 4-14)

ADJUSTING LEVELS

Channel levels in a submaster may be adjusted by the channel controllers. To adjust the channel levels,



MOVE

upward to match levels and capture

control of the channel. Once you have control of the channel, you may increase or decrease the intensity level.

CLEARING A SUBMASTER

{SELECT SUB} [submaster #] <ENTER> {CLEAR SUB} <ENTER>

You may find it necessary to erase or clear the channel level assignments in a submaster. Request the submaster you want to clear using the SELECT SUB soft function key, the <NEXT> key, or the <LAST> key. Then,

PRESS

CLEAR SUB

to issue the command to clear the submaster.

PRESS

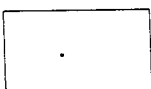
ENTER

Press the <ENTER> key to complete the command. The channel and intensity assignments for the displayed submaster are now cleared (erased). You may reassign levels to this submaster or access another submaster.

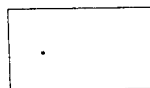
```
STAGE | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
SUB 41 | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | FL FL FL FL FL FL FL FL
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
```

```
<SUBS>-- 41-60 -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -
----- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----
```

SUBMASTER 41: CHANNEL 1 > 8 @ FULL *



SELECT SUB



CLEAR SUB

Figure 19

TYPE	[cue #]	This is the number of the cue to be changed.
PRESS	<TIME>	This tells the system what part of the cue you wish to change.
PRESS	<ENTER>	This completes the command. The time value for the cue is now set to Manual.

DELETING DELAYS

<CUE> [cue #] <DELAY> <ENTER>

A delay is set to its default value when no delay value is specified. The default delay for a cue is no delay. You have the option of specifying a cue number to use. If a cue number is not specified, the system will use the current preview cue, as indicated by the edit cursor, ">" on the cuesheet in the STAGE display. To delete a delay,

PRESS	<CUE>	To begin the command sequence.
TYPE	[cue #]	This is the number of the cue to be changed.
PRESS	<DELAY>	This tells the system what part of the cue you wish to change.
PRESS	<ENTER>	When this key is pressed, the delay time is deleted from the cue.

RENAMING A CUE

<CUE> [cue #] <ENTER> {RENAME CUE} [cue #] <ENTER>

An existing cue may be renamed as another cue in the cuesheet. However, you cannot use this function to shift the order in which cues are run. A cue may not be renamed less than the previous cue number or more than the next cue number (for example, if your cuesheet contains cues 1, 2, and 3. Cue #2 may be renamed to any number between 1.1 and 2.9. It can not be renamed less than 1 or greater than 3.). To rename a cue, first display the cue you wish to rename.

PRESS	CUE	The <CUE> key tells the system you want to display a particular cue.
TYPE	[cue #]	This is the number of the cue to be renamed.
PRESS	ENTER	The system now displays the intensity levels and fade time information for the cue.

PRESS	RENAME CUE	This tells the system to rename the cue displayed to another cue number.
-------	-------------------	--

TYPE	[cue #]	Type the new number for the cue displayed.
------	---------	--

PRESS	ENTER	Press the <ENTER> key to complete the command. When you press the <ENTER> key, the number of the cue displayed changes to the new cue number. All other information about the cue will remain the same.
-------	--------------	---

COPYING LEVELS FROM ONE CUE TO ANOTHER

<CUE> [cue #] <ENTER> {COPY FROM CUE} [cue #] <ENTER>

After setting the intensity levels in a cue, you may duplicate those levels in another cue. To do this, first display the cue that will receive the data (the target cue).

PRESS	CUE	Press this key to display a particular cue.
TYPE	[cue #]	This is the number of the target cue you want to copy the information into.

PRESS	ENTER	The system now displays the intensity levels and fade time information for the cue.
-------	--------------	---

PRESS	COPY FROM CUE	This tells the system that you will be copying data from another cue into the cue displayed.
-------	----------------------	--

TYPE	[cue #]	This is the number of the cue you want to copy the information from (the source cue).
------	---------	---

PRESS	ENTER	Press the <ENTER> key to complete the command. When you press the <ENTER> key, the information in the source cue will be copied to the target cue (displayed on the video screen).
-------	--------------	--

DELETING A CUE

<CUE> [cue #] <ENTER> {DELETE CUE} <ENTER>

An existing cue may be deleted from the cuesheet. To do this, first display the cue you want to delete.

PRESS	CUE	The <CUE> key tells the system you want to display a particular cue.
TYPE	[cue #]	This is the number of the cue you want to delete.

PRESS **AND** This key is shown on the display screen as "+ " and indicates that the time values are split between the fade out and the fade in. To add the fade in time,

TYPE [fade time] This is the fade in time for the channels going up in intensity.

PRESS **DELAY** This is the delay before the fade begins.

TYPE [delay time] This is the delay time for the up fade or the next cue. To split the delay time,

PRESS **AND** This indicates that the fade down delay time will be different from the fade up delay time. To add the fade down delay time,

TYPE [delay time] This is the fade down delay time from the previous cue.

PRESS **ENTER** Press the <ENTER> key to complete the command.
(See Figure 16, page 4-10)

PREVIEWING AND WRITING CUES BLIND

The technique of writing a cue without viewing the

levels on stage is known as "Writing Cues Blind", and is performed using the PREVIEW display. This display also allows you to preview and modify an existing cue, create a new cue, rename a cue, copy the intensity levels from one cue to another, and to delete a cue. The first step in all these operations is to access the PREVIEW display.

To access the PREVIEW display,

PRESS **PREVIEW** Your video screen should look similar to the following:
(See Figure 17, page 4-11)

SELECTING A CUE FOR PREVIEW

<CUE> [cue #] <ENTER>

To select a cue for preview,

PRESS **CUE** To tell the system you want to select a specific cue.

TYPE [cue #] The cue number may be the number of an existing cue or you may create a new cue.

PRESS **ENTER** Press the <ENTER> key to complete the command. When you press the <ENTER> key, the information about an existing cue will be shown on the

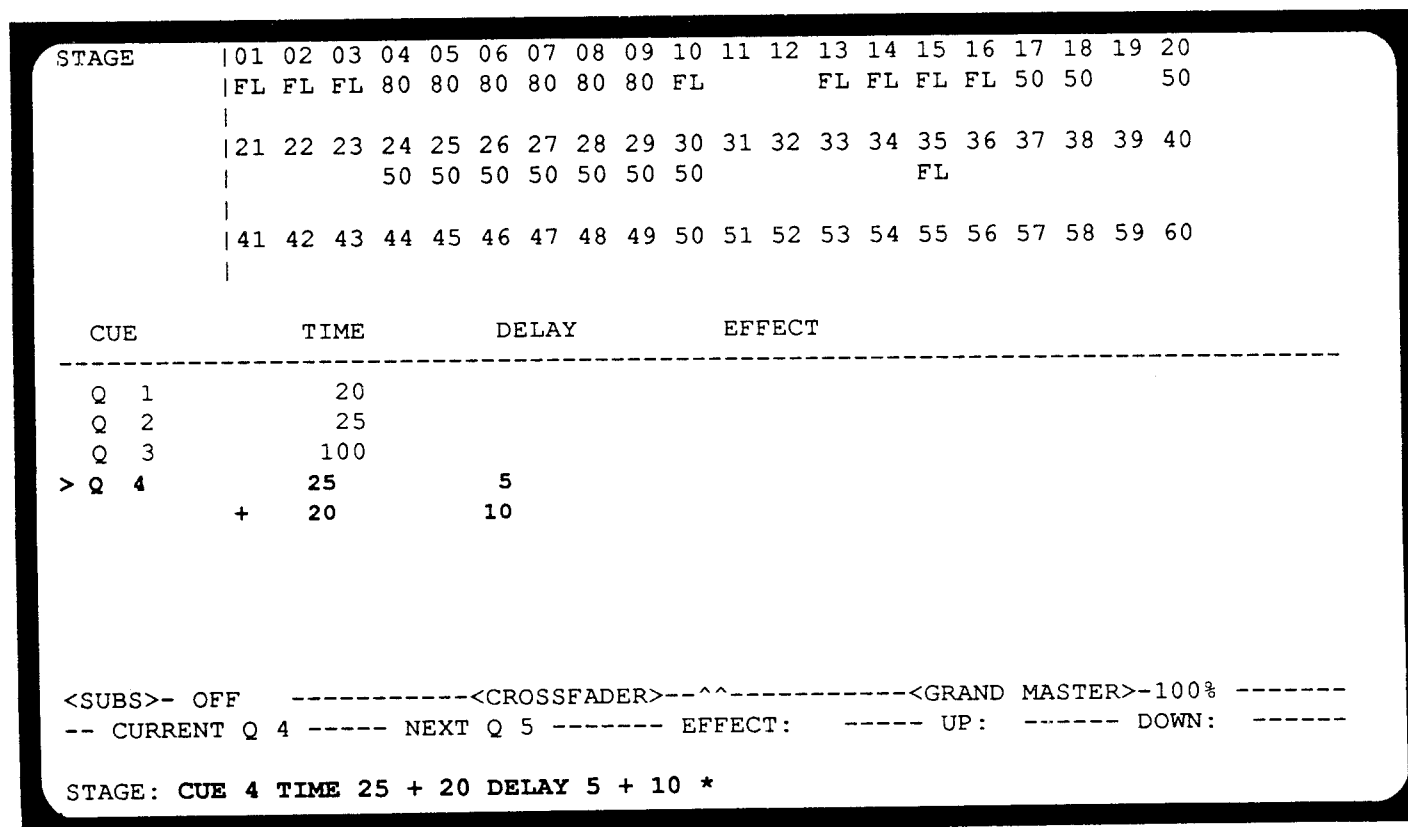


Figure 16

You may also use the <NEXT> and <LAST> keys to display submaster. The <NEXT> key will display the next available submaster. The <LAST> key will display the previous submaster.

SETTING LEVELS

[channel list] <AT> [level #] <ENTER>

You may now add channels to the submaster displayed and set or modify the intensity levels. To do this,

TYPE [channel list] You may either set the level for a single channel or a channel list. If you set the level for a channel list, use <AND>, <THRU>, or a combination of the two keys and type the other channel numbers you wish to include in your list.

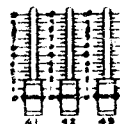
PRESS **AT** To tell the system that the next value(s) entered will be the intensity level.

TYPE [level #] All channels in your list will have this intensity level. You may also press <FULL> if you want the level to be 100%.

PRESS **ENTER** Press the <ENTER> key to complete the command. When you press this key, the intensity level will be assigned to the channel(s) you listed. Your display screen will look similar to the following: (See Figure 19 , page 4-14)

ADJUSTING LEVELS

Channel levels in a submaster may be adjusted by the channel controllers. To adjust the channel levels,



MOVE

upward to match levels and capture

control of the channel. Once you have control of the channel, you may increase or decrease the intensity level.

CLEARING A SUBMASTER

{SELECT SUB} [submaster #] <ENTER> {CLEAR SUB} <ENTER>

You may find it necessary to erase or clear the channel level assignments in a submaster. Request the submaster you want to clear using the SELECT SUB soft function key, the <NEXT> key, or the <LAST> key. Then,

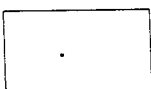
PRESS **CLEAR SUB** to issue the command to clear the submaster.

PRESS **ENTER** Press the <ENTER> key to complete the command. The channel and intensity assignments for the displayed submaster are now cleared (erased). You may reassign levels to this submaster or access another submaster.

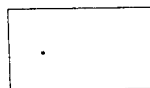
```
STAGE | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
SUB 41 | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      | FL FL FL FL FL FL FL FL
      | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |
      | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |
```

```
<SUBS>-- 41-60 -----<CROSSFADER>--^^-----<GRAND MASTER>-100% -
----- CURRENT Q 4 ----- NEXT Q 5 ----- EFFECT: ----- UP: ----- DOWN: -----
```

SUBMASTER 41: CHANNEL 1 > 8 @ FULL *



**SELECT
SUB**



**CLEAR
SUB**

Figure 19

TYPE	[cue #]	This is the number of the cue to be changed.
PRESS	<TIME>	This tells the system what part of the cue you wish to change.
PRESS	<ENTER>	This completes the command. The time value for the cue is now set to Manual.

DELETING DELAYS

<CUE> [cue #] <DELAY> <ENTER>

A delay is set to its default value when no delay value is specified. The default delay for a cue is no delay. You have the option of specifying a cue number to use. If a cue number is not specified, the system will use the current preview cue, as indicated by the edit cursor, ">" on the cuesheet in the STAGE display. To delete a delay,

PRESS	<CUE>	To begin the command sequence.
TYPE	[cue #]	This is the number of the cue to be changed.
PRESS	<DELAY>	This tells the system what part of the cue you wish to change.
PRESS	<ENTER>	When this key is pressed, the delay time is deleted from the cue.

RENAMING A CUE

<CUE> [cue #] <ENTER> {RENAME CUE} [cue #] <ENTER>

An existing cue may be renamed as another cue in the cuesheet. However, you cannot use this function to shift the order in which cues are run. A cue may not be renamed less than the previous cue number or more than the next cue number (for example, if your cuesheet contains cues 1, 2, and 3. Cue #2 may be renamed to any number between 1.1 and 2.9. It can not be renamed less than 1 or greater than 3.). To rename a cue, first display the cue you wish to rename.

PRESS	CUE	The <CUE> key tells the system you want to display a particular cue.
TYPE	[cue #]	This is the number of the cue to be renamed.
PRESS	ENTER	The system now displays the intensity levels and fade time information for the cue.

PRESS	RENAME CUE	This tells the system to rename the cue displayed to another cue number.
-------	-------------------	--

TYPE	[cue #]	Type the new number for the cue displayed.
------	---------	--

PRESS	ENTER	Press the <ENTER> key to complete the command. When you press the <ENTER> key, the number of the cue displayed changes to the new cue number. All other information about the cue will remain the same.
-------	--------------	---

COPYING LEVELS FROM ONE CUE TO ANOTHER

<CUE> [cue #] <ENTER> {COPY FROM CUE} [cue #] <ENTER>

After setting the intensity levels in a cue, you may duplicate those levels in another cue. To do this, first display the cue that will receive the data (the target cue).

PRESS	CUE	Press this key to display a particular cue.
TYPE	[cue #]	This is the number of the target cue you want to copy the information into.

PRESS	ENTER	The system now displays the intensity levels and fade time information for the cue.
-------	--------------	---

PRESS	COPY FROM CUE	This tells the system that you will be copying data from another cue into the cue displayed.
-------	----------------------	--

TYPE	[cue #]	This is the number of the cue you want to copy the information from (the source cue).
------	---------	---

PRESS	ENTER	Press the <ENTER> key to complete the command. When you press the <ENTER> key, the information in the source cue will be copied to the target cue (displayed on the video screen).
-------	--------------	--

DELETING A CUE

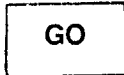
<CUE> [cue #] <ENTER> {DELETE CUE} <ENTER>

An existing cue may be deleted from the cuesheet. To do this, first display the cue you want to delete.

PRESS	CUE	The <CUE> key tells the system you want to display a particular cue.
TYPE	[cue #]	This is the number of the cue you want to delete.

To begin running Cue 5

PRESS

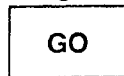


When this key is pressed, Effect 1 begins to run and the EFFECT time counts down. When the EFFECT time reaches zero, the previous levels are restored for all effect channels.

NOTE: The start time for a timed effect may also be delayed, by pressing the <DELAY> key when setting the TIME and EFFECT for a cue.

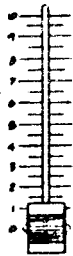
To begin running Cue 6,

PRESS



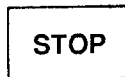
When this key is pressed, "MAN" appears in the EFFECTS time display (flashing in reverse video). This is to remind you that the levels for the effect are now controlled by the Effects Fader. The effect begins, but you need to raise the intensity levels as necessary. To do this,

MOVE



When you move the Effects Fader all the way up to "10", the levels for the effect are at their fullest level. To end the effect,

PRESS



The effect ends and the intensity levels are restored to their previous levels.

USING THE <STOP/REV> KEY

The <STOP/REV> key has two functions when a cue is running. It stops fade or effect execution. When no cues are running, it is also used to move to the previous cue on stage. Use this key to stop the execution in the following instances:

Timed Fades: Stop the fade execution at the instant it is pressed.
Press the <GO> key to resume the fade, or
Press the <STOP/REV> key again to reverse back into the previous cue.

Manual Fades: Stops the fade and reverses back into the previous cue.

Timed Effects: Stop the effect execution at the instant it is pressed.
Press the <GO> key to resume the effect, or
Press the <STOP/REV> key again to reverse back into the previous effect.

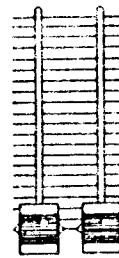
Manual Effects: Stops the effect and reverses back into the previous effect.

This key may also be used when you are not running cues to move to the previous cue.

USING THE CROSSFADERS

The Crossfaders can be used to start either a Timed Fade or a Manual Fade. If used with a cue containing an effect, it will begin the effect and bring the intensity levels for that effect to their full programmed levels. Each Crossfader affects the channel levels differently. The UP fader is used for channels whose levels are increasing in intensity (next cue). The DOWN fader is for channels whose levels are decreasing in intensity (previous cue). To start a fade,

MOVE



in the direction indicated by the Crossfader Arrows. With a Timed Fade, as you begin to move the Crossfaders the timing countdown begins. With a Manual Fade, as you begin to move the Crossfaders the manual fade execution occurs as you move the fader.

USING THE <GO TO CUE> KEY

<GO TO CUE> [cue #] <ENTER>

The <GO TO CUE> key performs a one second fade out of the current cue and into the new cue. This key is used when not running cues. It is used to directly access a cue without going through the normal sequence of cues. The cue may be either ahead of or behind the current cue. To go to a specific cue,

PRESS

GO TO CUE

This begins the command sequence.

TYPE

[cue #]

be a valid cue number.

Type the number of the new cue. This should

PRESS

ENTER

to complete the command. After this key is pressed, the system begins the fade sequence.

USING <GO TO CUE> WITH THE <TIME> KEY

<GO TO CUE> [cue #] <TIME> [time #] <ENTER>
This action may be delayed by using the <TIME> key and entering a time value. To go to a cue using a time value,

PRESS

GO TO CUE

This initiates the command.

TYPE

[cue #]

Type the number of the new cue. This should be a valid cue number.

PRESS **TIME** This tells the system that the action performed by the <GO TO CUE> key will be delayed. To enter the delay value,

TYPE [delay value] The delay value is the number of seconds the system will wait before it begins the fade sequence outlined above.

PRESS **ENTER** to complete the command. After this key is pressed, the system begins the fade sequence.

MANUAL INTERVENTION

You may assume manual control of lights at any point while cues are being run. A fade rate may be altered or stopped. An effect may be stopped.

USING THE <CROSSFADER TAKEOVER> KEY

To take manual control of a fade,

PRESS **CROSSFADER TAKEOVER** The instant this key is pressed, a timed countdown will stop. "MAN" appears in place of the UP and DOWN times in the cuesheet display. The remainder of the fade is now controlled using the Crossfaders. If you press this key while the fade is being controlled manually, it halts the fade action.

USING THE <EFFECTS CLEAR> KEY

The <EFFECTS CLEAR> key* is used to halt a manual or timed effect. To stop an effect in progress,

PRESS **EFFECTS CLEAR** The instant you press this key, an effect is halted & cleared.

USING THE <rate> KEY

The <RATE> key is used to dynamically alter the duration of timed fades and timed effects during cue execution. This may be used to "speed up" or "slow down" fades, and increase or decrease the amount of time an effect will run.

ADJUSTING CROSSFADER FADE RATES

<RATE> <ENTER>

Crossfader fade rates can be adjusted while a fade is taking place. To adjust the Crossfader time,

PRESS **RATE** The word "RATE" appears on the command line.

* On your console, this may be labelled "EFFECTS FADER TAKEOVER". This key is used only to clear an effect and does not correspond in function to the CROSSFADER TAKEOVER key.

PRESS **ENTER** This key allows you to adjust the fade rates, using the Wheel. To adjust the rate,

ROTATE upwards to increase the fade time (decreases the rate) and downwards to decrease the fade time (increases the rate).

ADJUSTING UP AND DOWN FADE RATES

<RATE> [fader #] <ENTER>

Manual control of the rate of a fade may be split between channels going up in intensity and channels going down in intensity. The fade up is controlled by Fader #2 (Crossfader UP). The fade down is controlled by Fader #3 (Crossfader DOWN). To adjust the up or down fade rate,

PRESS **RATE** The word "RATE" appears on the command line.

TYPE [fader #] Use 2 for the Crossfader UP and 3 for the Crossfader DOWN.

PRESS **ENTER** to complete the command. Control of the fade rate is now on the Wheel.

ROTATE upwards to increase the fade time (decreases the rate) and downwards to decrease the fade time (increases the rate).

ADJUSTING EFFECT TIME

<RATE> [1] <ENTER>

To adjust the Effect time,

PRESS **RATE** The word "RATE" appears on the command line.

TYPE [1] This is the fader number for the EFFECTS FADER. It tells the Scene Master 60 that you want to adjust the time of an effect.

PRESS **ENTER** This key allows you to adjust the effect times, using the Wheel. To adjust the time,

ROTATE



upwards to increase the effect time and downwards to decrease the effect time.

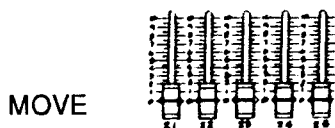
LIGHTING WITH SUBMASTERS

Submasters govern a group of channels and may be controlled with the manual controllers or may be part of a channel list. Submasters are valuable tools providing building blocks for creating a stage look. You may use submasters in any display screen that you use with channels and channel lists. Bump buttons may be used to bring a submaster all the way to its full preset level while the button is being pressed (only for Submasters 41 through 60). One submaster may be included in the channel list for another submaster.

Submasters are enabled through the SETUP display (see "SYSTEM SETUP: Enabling the Submasters" for additional information). Channel levels may be set in submasters, and submasters may be incorporated in channel lists, regardless of whether the submasters are enabled in the SETUP display. Submasters are used only for setting intensity levels; you can not include fade time information in a submaster. If you have not previously created submasters on your system, you should refer to the "Creating Submasters" chapter earlier in this section.

USING SUBMASTER CONTROLLERS

To control a submaster using the manual controllers,



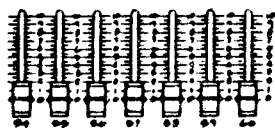
MOVE

As you move a submaster controller

upward, you will notice that the proportional level of the submaster increases. You may bring the submaster up to any intensity level. When you bring the level to Full, the channels you have set will be at their highest programmed levels. If you bring a submaster up to 50%, the channels you set will be at 50% of their highest programmed levels.

USING THE BUMP BUTTONS

There are twenty bump buttons, located below the bottom row of channel/submaster handles. They are numbered 41 through 60 and correspond to the submasters with the same numbers. Before using the bump buttons, verify that they have been enabled in the SETUP display. To use the bump buttons,



PRESS



When you press a bump button, the intensity level for the corresponding submaster will rise to its full preset level (ie. all the channels in that submaster will be raised to the level you set for them). This condition will remain in effect for as long as the key is pressed. When you release this key, the levels will return to their previous status.

USING THE BLACKOUT SWITCH AND THE GRANDMASTER

USING THE BLACKOUT SWITCH

The Blackout Switch is used to turn off all lights on stage. This sets all levels in the stage display to zero. Returning the Blackout Switch to the up position restores the previous channels to the STAGE display and turns on the lights on stage. To do this,

PRESS



To the down position. The dimmers on the stage are now turned off. On the status line, the word BLACKOUT appears in reverse

video. To restore the dimmers to their previous level,

PRESS

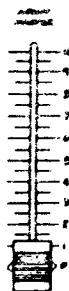


The channels are now restored to their previous level.

USING THE GRANDMASTER FADER

The Grand Master Fader is used to proportionally control the levels of all channels on stage. To change the level using the Grand Master,

MOVE



As you move this handle, the intensity levels of all channel levels change proportionally. This is also reflected on the display screen. When the Grand Master is moved down to "0", the status line reads: "BLACKOUT".

PATCHING CHANNELS AND DIMMERS

When a change is made to the number of dimmers or the number of channels, the system requires repatching. The default patching of channels to dimmers is one-to-one. This means that a single channel is assigned to each individual dimmer (Dimmer 1 to Channel 1, Dimmer 2 to Channel 2, etc.). When the number of channels is different than the number of dimmers, the remainder will be unassigned. You may assign several dimmers to a channel. However, a dimmer may not be assigned to more than one channel. Changing the patch assignments may take place at any time. If you need to change the patching, you may do so using the PATCH display.

To access the PATCH display,

PRESS

PATCH

Your video screen should look similar to the following: (See Figure 30, page 4-29)

Each row of the PATCH display consists of two lines. The upper line displays the dimmer numbers and is numbered sequentially. The maximum number of dimmers is 200 (500 dimmers is the maximum with the Model XL). The lower line displays the channel number controlling to that dimmer. The maximum number of channels is 60.

FINDING A CHANNEL

{**FIND CHANNEL**} [channel #] <ENTER>

To locate a specific channel and move the cursor to that position,

PRESS **FIND CHANNEL** When this key is pressed, the following words are displayed on the command line:

"FIND CHANNEL"

The next value you will want to enter is the number of the channel to be located.

TYPE [channel #] Valid channel numbers are in the range of 1 through 60.

PRESS **ENTER** All occurrences of the channel number will be high lighted in reverse video.

DELETING A CHANNEL

{**DELETE CHANNEL**} [channel #] <ENTER>

To delete all occurrences of a channel,

PRESS **DELETE CHANNEL** The words "DELETE CHANNEL" are now displayed on the command line. To specify the channel number,

TYPE [channel #] All occurrences of a channel are deleted at the same time. You may specify only one channel number at a time.

PRESS **ENTER** to delete the channel.

CHANNEL PATCHING

You may patch one channel to one dimmer, one channel to a list of dimmers, or patch the channels and dimmers on a one-to-one basis using corresponding numbers (Dimmer 1 to Channel 1, Dimmer 2 to Channel 2, etc. This is the default one-to-one patching).

ONE CHANNEL TO A SINGLE DIMMER

[channel #] <AT> [dimmer #] <ENTER>

To patch one channel to one dimmer,
TYPE [channel #] This is the channel you want to use.

PRESS **AT** The <AT> key is used to assign the channel.

TYPE [dimmer #] This is the number of the dimmer being patched to the channel.

PRESS **ENTER** When this key is pressed, the channel number will appear on your video screen immediately beneath the dimmer number in reverse video.

```

D001 002 003 004 005 006 007 008 009 010 011 012 013 014 015 016 017 018 019 020
C 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

D021 022 023 024 025 026 027 028 029 030 031 032 033 034 035 036 037 038 039 040
C 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

D041 042 043 044 045 046 047 048 049 050 051 052 053 054 055 056 057 058 059 060
C 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

D061 062 063 064 065 066 067 068 069 070 071 072 073 074 075 076 077 078 079 080
C

D091 082 083 084 085 086 087 088 089 090 091 092 093 094 095 096 097 098 099 100
C

D101 102 013 014 015 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
C

D121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140
C
PATCH:

```

PAGE
UP

PAGE
DOWN

PATCH
1 TO 1

.

FIND
CHANNEL

DELETE
CHANNEL

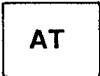
Figure 30

ONE CHANNEL TO MULTIPLE DIMMERS


[channel #] <AT> [dimmer list] <ENTER>

To patch one channel to a list of dimmers,

TYPE [channel #] This is the channel you want to use.

PRESS  The <AT> key is used to assign the channel.

TYPE [dimmer list] The dimmer list is the group of dimmers being patched to the channel. A dimmer list can include several dimmers, separated by the <AND> key; a range of dimmers, using the <THRU> key; or a combination of the two types.

PRESS  When this key is pressed, the channel number will appear on your video screen in reverse video immediately beneath the dimmer numbers.


Your video screen will look similar to the following:
(See Figure 31, page 4-31)

RESTORE DEFAULT PATCHING

{PATCH 1 TO 1} <ENTER> <ENTER>


To restore the default patching of one-to-one,

PRESS  This sets the channel to dimmer patch at one-to-one.

PRESS  When this key is pressed, the following message will be displayed on the command line:

"PATCHES 1 TO 1. ARE YOU SURE?"

If you do not want to use the default patch, press the <CLEAR> key. If you do wish to use the default patch,

PRESS  The patching for the channels to dimmers is now set at the default patch, one-to-one.

MOVING THROUGH THE PATCH DISPLAY

{PAGE UP} or {PAGE DOWN}

Two soft function keys have been provided for your convenience in moving through the PATCH display. These are {PAGE UP} and {PAGE DOWN}. Use {PAGE DOWN} to view the next screen of patching data. Use {PAGE UP} to view the previous screen of patching data.

PERFORMING A DIMMER CHECK

A Dimmer Check allows you to physically check out the dimmers on your stage by controlling the lighting of an individual dimmer. When you perform a dimmer check, a special "Dimmer Check Window" is displayed on your Console's display screen in reverse video. The dimmer level on stage is indicated in this window as well as on the command line on the Console display screen.

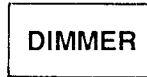
The Handheld Remote Control Unit may be used to perform a Dimmer Check. The Handheld Remote Control command window displays the dimmer levels. The <Up Arrow> Key has the same function as the <NEXT> Key on the Console; the <Down Arrow> Key has the same function as the <LAST> Key on the Console.

You may perform a Dimmer Check by bringing up a dimmer level using Wheel action, or you may bring up a level using the Control Keypad. Either way, the levels may be adjusted using the Wheel.


SETTING DIMMER LEVELS USING THE WHEEL

<DIMMER> [dimmer #] <ENTER>

To bring up a dimmer level using the Wheel,

PRESS  When this key is pressed, the word "DIMMER" is displayed on the command line.

TYPE [dimmer #] Type the number of any active dimmer.

PRESS  When this key is pressed, the special Dimmer Check Window appears in the STAGE display, in reverse video. This window contains the dimmer number and its current intensity level as well as on the command line. To set or adjust the level,



ROTATE

Rotate the Wheel up to increase the level and down to decrease the level. As the level changes on stage, the change is indicated both on the command line and in the Dimmer Check Window. If you are using the optional Handheld Remote Control (Model XL only), the <Left Arrow> Key and the <Right Arrow> Key have the same function as the Wheel on the Console. Press the <Left Arrow> Key and the level increases; press the <Right Arrow> Key and the level decreases.

SETTING DIMMER LEVELS USING THE CONTROL KEYPAD

<DIMMER> [dimmer #] <AT> [level #] <ENTER>

To bring up a dimmer level using the Wheel,

PRESS

DIMMER

When this key is pressed, the word

"DIMMER" is displayed on the command line.

TYPE

[dimmer #]

Type the number of any active dimmer.

PRESS

AT

This allows you to set an intensity level

TYPE

[level #]

You may enter a numeric value for the

level or press the <FULL> key to bring the dimmer to its full intensity.

PRESS

ENTER

When this key is pressed, the special

Dimmer Check Window appears in the STAGE display, in reverse video. This window contains the dimmer number and its current intensity level. The intensity of the dimmer may be adjusted by rotating the Wheel.

CHECKING DIMMERS WITH <NEXT> AND <LAST>

When the Dimmer Check Window is active, you may access dimmers sequentially by pressing the <NEXT> Key to bring up the next active dimmer, or you may press the <LAST> Key to bring up a previous active dimmer. When you use these keys, the new dimmers will have the same intensity levels as the old dimmers. The levels may be adjusted using the Wheel or the arrow keys on the Handheld Remote Control. The action of the <NEXT> Key may be performed on the Handheld Remote Control by pressing the <Up Arrow> Key. The action of the <LAST> Key may be performed on the Handheld Remote Control by pressing the <Down Arrow>.

SYSTEM SETUP

The SETUP display is used to set system parameters. You may set the number of channels, the number of dimmers, enable/disable the bump buttons, enable/disable the submasters and enable/disable the Hand-Held Remote Control unit.

To access the SETUP display,

PRESS

SETUP

Your video screen should look similar to

the following:

(See Figure 32, page 4-32)

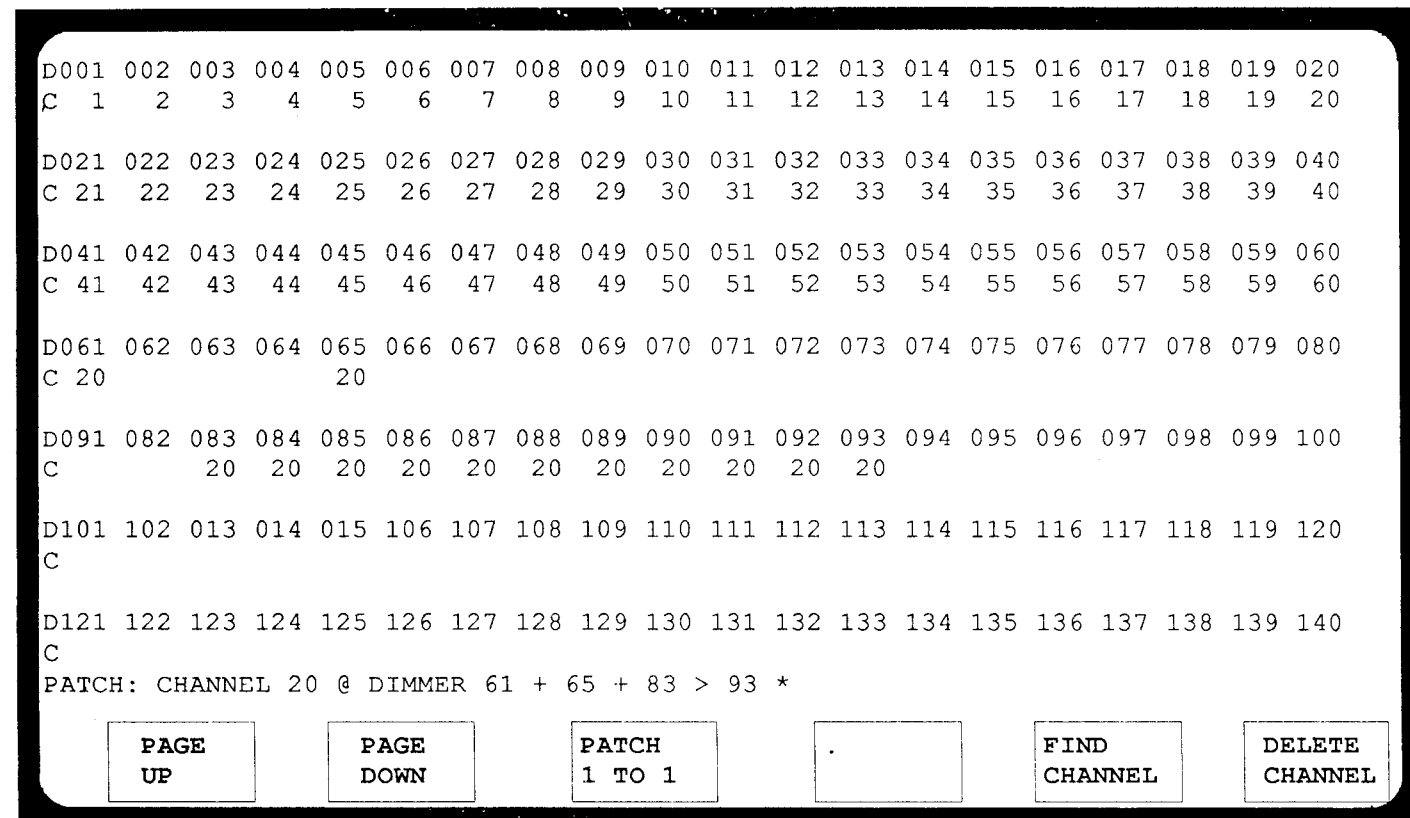


Figure 31

The first field on the display, Cues Available, is an informational field showing how many cues are available in the internal memory and can not be altered by the SETUP display or the SYSTEM SETUP soft function keys. To make changes to the parameters displayed, you will need to access the SYSTEM SETUP soft function keys. To do this,

PRESS **SYSTEM SETUP** Your video screen should now look similar to the following screen:
(See Figure 33, page 4-33)

Note that only the soft function keys shown at the bottom of the screen have changed.

SETTING THE NUMBER OF CHANNELS

{CHANNELS} [channel #] <ENTER> <ENTER>

To set the number of channels,

PRESS **CHANNELS** This tells the Scene Master 60 that you want to change the number of channels from what is currently displayed on the video screen.

TYPE [channel #] The minimum number of channels is 20 and the maximum number of channels is 60.

PRESS **ENTER** When you press this key, the following message will be displayed on the command line:

"REPATCHES SYSTEM 1 TO 1 ARE YOU SURE?"

When you change the number of channels the system will always revert to the default patching.

PRESS **ENTER** The new channel value is displayed on the video screen.

SETTING THE NUMBER OF DIMMERS

{DIMMERS} [dimmer #] <ENTER> <ENTER>

To set the number of dimmers,

PRESS **DIMMERS** This tells the Scene Master 60 that you want to change the number of dimmers from what is currently displayed on the video screen.

TYPE [dimmer #] The minimum number of dimmers is 20 and the maximum number of dimmers is 200 (500 is the maximum for the Model XL)

***** SCENE MASTER 60 *****

VERSION 2.3

CUES AVAILABLE	240
CHANNELS	60
DIMMERS	500
BUMP BUTTONS	ON
SUBMASTERS	OFF
HAND-HELD REMOTE	OFF

SETUP :

RECORD
DISK

LOAD
MEMORY

FORMAT
DISK

CLEAR
MEMORY

PRINTER

SYSTEM
SETUP

Figure 32

PRESS

ENTER

When you press this key, the following message will be displayed on the command line:

"REPATCHES SYSTEM 1 TO 1 ARE YOU SURE?"

When you change the number of dimmers the system will always revert to the default patching.

PRESS

ENTER

The new dimmer value is displayed on the video screen.

ENABLE/DISABLE BUMP BUTTONS

To enable or disable the Bump Buttons,

PRESS

**BUMP
BUTTONS**

This key is used to enable or disable the Bump Buttons. If the buttons were previous disabled (OFF), press this key to enable them (ON). If the buttons were previously enabled, press this key to disable them.

ENABLE/DISABLE SUBMASTERS

To enable or disable the Submasters,

PRESS

SUBMASTER

There are four possible conditions for the Submasters: OFF, 1-60 (All channel controllers will be used as submasters), 21-60 (channel controllers 21 through 60 only will be used as submasters), and 41-60 (channel controllers 41 through 60 only will be used as submasters). Each time this key is pressed the value will change to one of the four possible conditions. Any channel controller not assigned to a submaster will still control its corresponding channel.

ENABLE/DISABLE HANDHELD REMOTE CONTROL (MODEL XL ONLY)

To enable or disable the Handheld Remote Control

PRESS

**HANDHELD
REMOTE**

This key enables and disables the Handheld Remote Control. If it was previous disabled (OFF), press this key to enable it (ON). If the remote unit were previously enabled, press this key to disable it.

***** SCENE MASTER 60 *****

VERSION 2.3

CUES AVAILABLE	240
CHANNELS	60
DIMMERS	500
BUMP BUTTONS	ON
SUBMASTERS	OFF
HAND-HELD REMOTE	OFF

SETUP:

CHANNELS

DIMMERS

BUMP
BUTTONS

SUBMASTERS

HANDHELD
REMOTE

.

Figure 33

V. MODEL XL OPTIONS

USING THE DISK TO RECORD AND LOAD SHOWS

You can record all the information for a show onto a removable diskette. This diskette can be inserted back into the Scene Master 60 and the information loaded into the system's memory. This allows you to work with multiple shows at the same time. You may keep the diskettes for future reference and archival purposes. Formatting diskettes, recording shows and loading a recorded show into the memory takes place using the SETUP display.

To access the SETUP display,

PRESS

SETUP

The SETUP display is now shown on your

display screen.

(See Figure 34, Page 5-1, below)

FORMATTING A DISK

{**FORMAT DISK**} <ENTER> <ENTER>

Before you can record the show information onto a diskette, you will need to format that diskette. Formatting a diskette means that the system will arrange the diskette in a manner it can read back. This allows you to use standard diskettes for specific purposes. You will need to make sure that you have placed a diskette into the disk drive (located on the right side of the console).

WARNING

Diskettes should be formatted only once; reformatting diskettes may cause problems.
To format a diskette,

PRESS

**FORMAT
DISK**

The words "FORMAT DISK" are displayed on the command line.

PRESS

ENTER

When this key is pressed, the following message is displayed on the command line:

"FORMAT DISK * DISK WILL BE ERASED! ARE YOU SURE?"

When a diskette is formatted, the system erases any previous contents of that disk. Diskettes should be formatted only once; reformatting diskettes may cause problems. To continue with the format,

PRESS

ENTER

When this key is pressed, the following message is added to the command line, in flashing reverse video:

"FORMATTING DISK..."

* On your console, this may be labelled "EFFECTS FADER TAKEOVER". This key is used only to clear an effect and does NOT correspond in function to the CROSSFADER TAKEOVER key.

***** SCENE MASTER 60 *****

VERSION 2.3

CUES AVAILABLE	240
CHANNELS	60
DIMMERS	500
BUMP BUTTONS	ON
SUBMASTERS	OFF
HAND-HELD REMOTE	OFF

SETUP :

RECORD DISK	LOAD MEMORY	FORMAT DISK	CLEAR MEMORY	PRINTER	SYSTEM SETUP
----------------	----------------	----------------	-----------------	---------	-----------------

Figure 34

If you do not have a diskette in the disk drive or if you are attempting to format a diskette that is write protected, the following message will be displayed:

"DISK READ/WRITE ERROR"

If you see this message, check the disk drive and insert a diskette if necessary. This message will also be displayed if the diskette in the Disk Drive has been write protected. To change the protection of a diskette, please see the


"PROTECTING/UNPROTECTING A DISKETTE" chapter in this section.

RECORDING A SHOW ON A DISKETTE

{RECORD DISK} <ENTER> <ENTER>


To record the current show information onto a diskette, first place a formatted diskette into the disk drive, and

PRESS  The words "RECORD DISK" are displayed on the command line.

PRESS  When this key is pressed, the following message is displayed on the command line:

"RECORD DISK * DISK WILL BE ERASED! ARE YOU SURE?"

Each time show information is recorded onto a diskette, the system erases the previous contents of that disk. To continue with the recording of show information,

PRESS  When this key is pressed, the following message is added to the command line, in flashing reverse video:

"RECORDING SHOW..."

If the following message is displayed,

"DISK READ/WRITE ERROR"

Verify that the diskette in the Disk Drive is not write protected.


PROTECTING/UNPROTECTING A DISKETTE


Diskettes are equipped with a self-protection method known as "write protection". Write protection means that new information can not be written to the disk (which would overwrite your show data). To write protect a diskette once you have recorded a show, move the indicator on the reverse side of the diskette to uncover the protection window. As long as the protection window is uncovered, your show information CAN NOT be overwritten. To change the protection, move the indicator on the reverse side of the diskette to cover the protection window. Now, you may record new show data on the diskette.

LOADING A SHOW FROM A DISKETTE

{LOAD MEMORY} <ENTER> <ENTER>


To load a show from a diskette into the Scene Master 60 memory, first insert the proper diskette into the disk drive, and

PRESS  The words "LOAD MEMORY" are displayed on the command line.

PRESS  When this key is pressed, the following message is displayed on the command line:

"LOADING MEMORY* MEMORY WILL BE ERASED! ARE YOU SURE?"

Each time information on a show is loaded from a diskette into the system's memory, it overwrites the current contents of the memory. To continue loading the show information into the memory,

PRESS  When this key is pressed, the following message is added to the command line, in flashing reverse video:

"LOADING MEMORY..."

If you do not have a diskette in the disk drive, the following message will be displayed:

"DISK READ/WRITE ERROR"

If you see this message, verify that you have inserted a formatted diskette in the disk drive.

* On your console, this may be labelled "EFFECTS FADER TAKEOVER". This key is used only to clear an effect and does not correspond in function to the CROSSFADER TAKEOVER key.

USING THE PRINTER

You may use the printer to print show and cue information. The information you can print includes: Printing individual cues, printing a entire cuesheet, printing effects and their steps, printing submasters, and printing the dimmer and channel patch assignments.

To begin printing, access the SETUP display and,

PRESS

PRINTER

When this key is pressed, the screen

keys at the bottom of the SETUP display will change to look like the following.

(See Figure 35, Page Below)

PRINTING CUES

You may print a single cue, a range of cues or all the cues.

PRINT A SINGLE CUE

{PRINT CUES} [cue #] <ENTER>

To print a single cue,

PRESS

PRINT CUES

This tells the system to print the channel

information for the cue listed below.

TYPE

[cue #]

This is the number of the cue to be printed.

PRESS

ENTER

When this key is pressed, the cue information is printed.

PRINT A RANGE OF CUES

{PRINT CUES} [cue #] <THRU> [cue #] <ENTER>

To print a range of cues,

PRESS

PRINT CUES

This tells the system to print the channel information for the range of cues listed below.

TYPE

[cue #]

This is the first number of the cues to be

printed.

PRESS

THRU

This indicates that there will be a range of cues.

TYPE

[cue #]

This is the last number of the cues to be

printed.

PRESS

ENTER

When this key is pressed, the cue information is printed.

***** SCENE MASTER 60 *****

VERSION 2.3

CUES AVAILABLE	240
CHANNELS	60
DIMMERS	500
BUMP BUTTONS	ON
SUBMASTERS	41-60
HAND-HELD REMOTE	OFF

SETUP:

**PRINT
CUES**

**PRINT
CUESHEET**

**PRINT
EFFECTS**

**PRINT
SUBS**

**PRINT
PATCH**

**STOP
PRINTER**

Figure 35

PRINT ALL CUES

{PRINT CUES} <ENTER>

To print all of the cues,

PRESS

PRINT CUES

This tells the system to print the channel

information for all the cues.

PRESS

ENTER

When this key is pressed, the cue

information is printed. If you do not specify a cue number or range of cue numbers, the system will print ALL cues.

The printout of a single cue will look similar to the following: (See Figure 36, Below)

PRINTING A CUESHEET

You may print a cuesheet, showing cue numbers, fade times, delay times and effects assigned to cues. To print a cuesheet,

PRESS

PRINT CUESHEET

When this key is pressed, a cuesheet will

be printed and should look similar to the following: (See Figure 37, Below)

PRINT EFFECTS

You may print an effect listing all of the steps that make up that effect. You may print a single effect, a range of effects or all the effects.

```
***** PREVIEW Q1 *****
CUE 1  |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      |FL FL FL FL FL FL FL FL FL FL
      |
      |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |                    50 50 50 50 50 50 50 50
      |
      |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |                    10 10 10 20 20 10
```

Figure 36

```
***** CUE SHEET *****
CUE      TIME      DELAY      EFFECT
-----
Q 1      1         1         1
Q 2      2         2         2
> Q 3    3         3
      + 3         3
```

Figure 37

PRINT A SINGLE EFFECT

{PRINT EFFECTS} [effect #]

To print a single effect,

PRINT EFFECTS

This tells the system to print the channel below.

[effect #]

This is the number of
the effect to be

printed.

ENTER

When this key is

pressed, the effect information is printed.

PRINT A RANGE OF EFFECTS

{PRINT EFFECTS} [effect #] <THRU> [effect #]
<ENTER>

To print a range of effects,

PRINT EFFECTS

This tells the system to print the channel

information for the range of effects listed below.

[effect #]

This is the first number
of the effects to be

printed.

THRU

This indicates that there will be a range of effects.

[effect #]

This is the last number
of the effects to be

printed.

ENTER

When this key is pressed, the effect

information is printed.

PRINT ALL EFFECTS

{PRINT EFFECTS} <ENTER>

To print all of the effects,

PRINT EFFECTS

This tells the system to print the channel

information for all the effects.

ENTER

When this key is pressed, the effect

information is printed. If you do not specify an effect number or range of effect numbers, the system will print ALL effects.

The printout of a single effect will look similar to the following: (See Figure 38, Below)

[illegible]

Figure 38

PRINT SUBMASTERS

You may print a single submaster, a range of submasters or all the submasters.

PRINT A SINGLE SUBMASTER

{PRINT SUBMASTERS} [submaster #] <ENTER>

To print a single submaster,

PRESS **PRINT SUBMASTERS** This tells the system to print the channel information for the submaster listed below.

TYPE [submaster #] This is the number of the submaster to be printed.

PRESS **ENTER** When this key is pressed, the submaster information is printed.

PRINT A RANGE OF SUBMASTERS

{PRINT SUBMASTERS} [submaster #] <THRU> [submaster #] <ENTER>

To print a range of submasters,

PRESS

PRINT SUBMASTERS

This tells the system to print the channel information for the range of submasters listed below.

TYPE

[submaster #]

This is the first number of the submasters to be printed.

PRESS

THRU

This indicates that there will be a range of submasters.

TYPE

[submaster #]

This is the last number of the submasters to be printed.

PRESS

ENTER

When this key is pressed, the submaster information is printed.

PRINT ALL SUBMASTERS

{PRINT SUBMASTERS} <ENTER>

To print all of the submasters,

PRESS

PRINT SUBMASTERS

This tells the system to print the channel information for all the submasters.

```
***** SUBMASTER 1 *****
CUE 1  |01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
      |FL FL FL FL FL FL FL FL FL FL
      |
      |21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
      |          50 50 50 50 50 50 50 50 50 50
      |
      |41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
      |          25 25 25 25 25 25 25 25 25 25
```

Figure 39

PRESS **ENTER** When this key is pressed, the submaster information is printed. If you do not specify a submaster number or range of submaster numbers, the system will print ALL submasters.

The printout of a single submaster will look similar to the following: (See Figure 39, Page 5-5)

PRINT PATCH TABLE

The "Print Patch" command will print the Patch Table first showing which channels are patched to which dimmers. The second part of the printout is the Patch Table as it appears on your display screen, showing each dimmer and which channels it is patched to. To print a Patch Table,

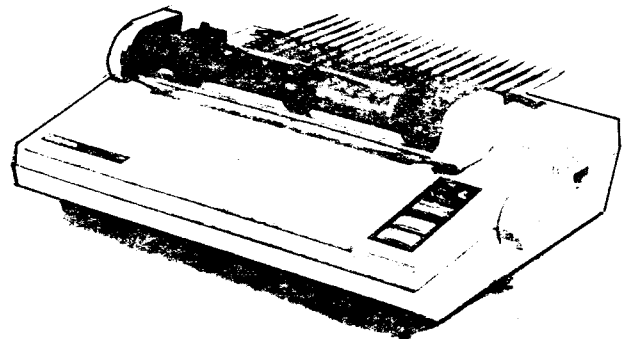
PRESS **PRINT PATCH** The following example shows a Patch Table for a system with 25 channels, patched one-to-one to the dimmers.

PRESS **ENTER** When this key is pressed, the patch table information is printed. (See Figure 40, Below) (See Figure 41, Page 5-8)

STOP PRINTER

You may stop the printer action at any point during the printer sequence. To do this,

PRESS **STOP PRINTER** When this key is pressed, the printer action will terminate.



***** PATCH *****	
CHANNEL	DIMMERS
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17
18	18
19	19
20	20
21	21
22	22
23	23
24	24
25	25

Figure 40


```

***** PATCH *****

D001 002 003 004 005 006 007 008 009 010 011 012 013 014 015 016 017 018 019 020
C 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

D021 022 023 024 025 026 027 028 029 030 031 032 033 034 035 036 037 038 039 040
C 21 22 23 24 25

D041 042 043 044 045 046 047 048 049 050 051 052 053 054 055 056 057 058 059 060
C

D061 062 063 064 065 066 067 068 069 070 071 072 073 074 075 076 077 078 079 080
C

D081 082 083 084 085 086 087 088 089 090 091 092 093 094 095 096 097 098 099 100
C

D101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
C

D121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140
C

D141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
C

D161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180
C

D181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 100
C

```

Figure 41

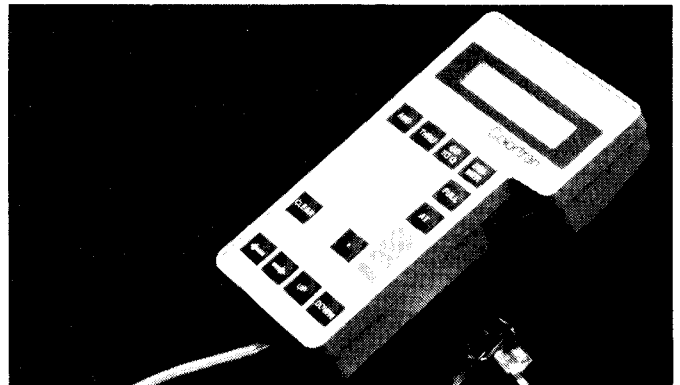
USING THE HANDHELD REMOTE CONTROL

A Handheld Remote Control is also available for use with the Scene Master 60. This unit allows you to set channel levels, go to cues, and raise and lower the dimmer levels on stage while performing remote dimmer checks. The Handheld Remote Control Unit works in the STAGE display only. When a key is pressed on the Handheld Remote Control Unit, the system will automatically bring up the STAGE display. The Remote displays the command line from the Console.

The keys on the Handheld Remote Control Unit are: GO TO CUE, DIMMER, AND, THRU, ENTER, FULL, AT, CLEAR, the numeral keys 0 through 9, and the period (.) key. These keys have the same function on the Handheld Remote Control as they do on the Console. This unit also has four arrow keys. When you press the Up Arrow key, it is the same as when you press the NEXT key on the keyboard. When you

press the Down Arrow key, it is the same as when you press the LAST key on the keyboard. The left and right arrow keys act the same as the wheel on the keyboard.

To use the Handheld Remote Control Unit to perform a Dimmer Check, please refer to "Performing a Dimmer Check" in the chapter, "PATCHING CHANNELS AND DIMMERS".



PRESS

ENTER

To complete the command. When you

run this cue, the chase pattern(s) of the effect assigned to it will be used. Your display should look similar to the following:
(See Figure 28, page 4-23)

RUNNING CUES

After you have written cues into a cuesheet, you can play them back at your convenience. This section contains a tutorial, giving you an explanation of running various types of cues by example. This section also explains how to use the <STOP/REV> key, the Crossfaders, and <GO TO CUE> key.

TUTORIAL

In order to follow the tutorial, you will need to create six cues in a cuesheet and one effect. This can be done using methods discussed thus far. Each cue should have a minimum of three channels and additional channels are optional. There should be sufficient difference in intensity levels between the cues to increase the visual impact (for example: you might set the levels for Cue #1 all at Full and the levels for Cue #2 at 50%, etc.).

The cues and effect you will need are:

CUE #1	TIME = 5
CUE #2	TIME = 5, DELAY = 3
CUE #3	TIME = 5 + 10, DELAY = 3 + 6
CUE #4	TIME = MAN

CUE #5

TIME = 5, EFFECT = 1

CUE #6

TIME = MAN, EFFECT = 1

EFFECT 1:

STEP 1 = CHANNEL 1

STEP 2 = CHANNEL 2

STEP 3 = CHANNEL 3

In normal operations, you will run a show while viewing the STAGE display. It is possible to run a show using other displays in the Scene Master 60. However, more information about the current status of what is happening on stage, and the cuesheet are presented in this display.

If you are not currently in the STAGE display,

PRESS

STAGE

Your video screen should look similar to

the following:

(See Figure 29, page 4-24)

The STAGE display contains an information field called the Status Line. This appears in the lower area of the display above the command line. The status line provides information about the Submaster status ("SUBS"), CROSSFADER direction (for the next fade), GRAND MASTER status (as a percentage), the current cue number (CURRENT Q), the next cue number (NEXT Q), the EFFECT status, the UP time status (the current cue), and the DOWN time status (the previous cue). As the cues are run, the status line will show you the current status of these controls.

```
STAGE  | 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20
        |
        | 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40
        |
        | 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60
        |

CUE      TIME      DELAY      EFFECT
-----
Q 1       5
Q 2       5         3
Q 3       5         3
          + 10       6
Q 4      MAN
Q 5       5
Q 6      MAN

<SUBS>-- 41-60 -----<CROSSFADER>^^-----<GRAND MASTER>-100% -----
-- CURRENT Q 0 ----- NEXT Q 1 ----- EFFECT: ----- UP: ----- DOWN: -----

STAGE:
```

Figure 29

TESTING AN EFFECT

{TEST EFFECT} <ENTER> <STAGE>

An Effect Test shows you, on the stage, exactly how an effect looks. This is also reflected in the STAGE display. An Effect Test is a manual effect. To test the effects you have created,

PRESS **TEST EFFECT** The effect shown on your video display is being set up for testing. The following word appears on the command line:

"TEST"

To complete the command,

PRESS **ENTER** When this key is pressed, the Effect Test begins on stage and the following message is displayed:

"TEST (ON FADER 1) **"

To watch the Effect Test,

PRESS **STAGE** The field to the right of the label "EFFECT:" near the bottom of the STAGE display will begin flashing "MAN" in reverse video.

The levels of the Effect Test may be adjusted by using the Effects Fader. To adjust the levels,

MOVE



As you move the Effects Fader upwards and downwards, the intensity levels of the channels in the step list of the effect will change. This will not affect the pattern used in the effect.

To halt the Effects Test,

PRESS **EFFECTS CLEAR** The <EFFECTS CLEAR> key* will halt the Effect Test and restore all the levels on the STAGE display to the way they were when the effect started. At this point you may return to the EFFECTS display.

COPYING AN EFFECT

{COPY EFFECT} [effect #] <ENTER>

You can copy the information from one effect to another, which can save time in constructing complicated effects. To do this, select and display the destination effect (the effect you want the information copied to), and

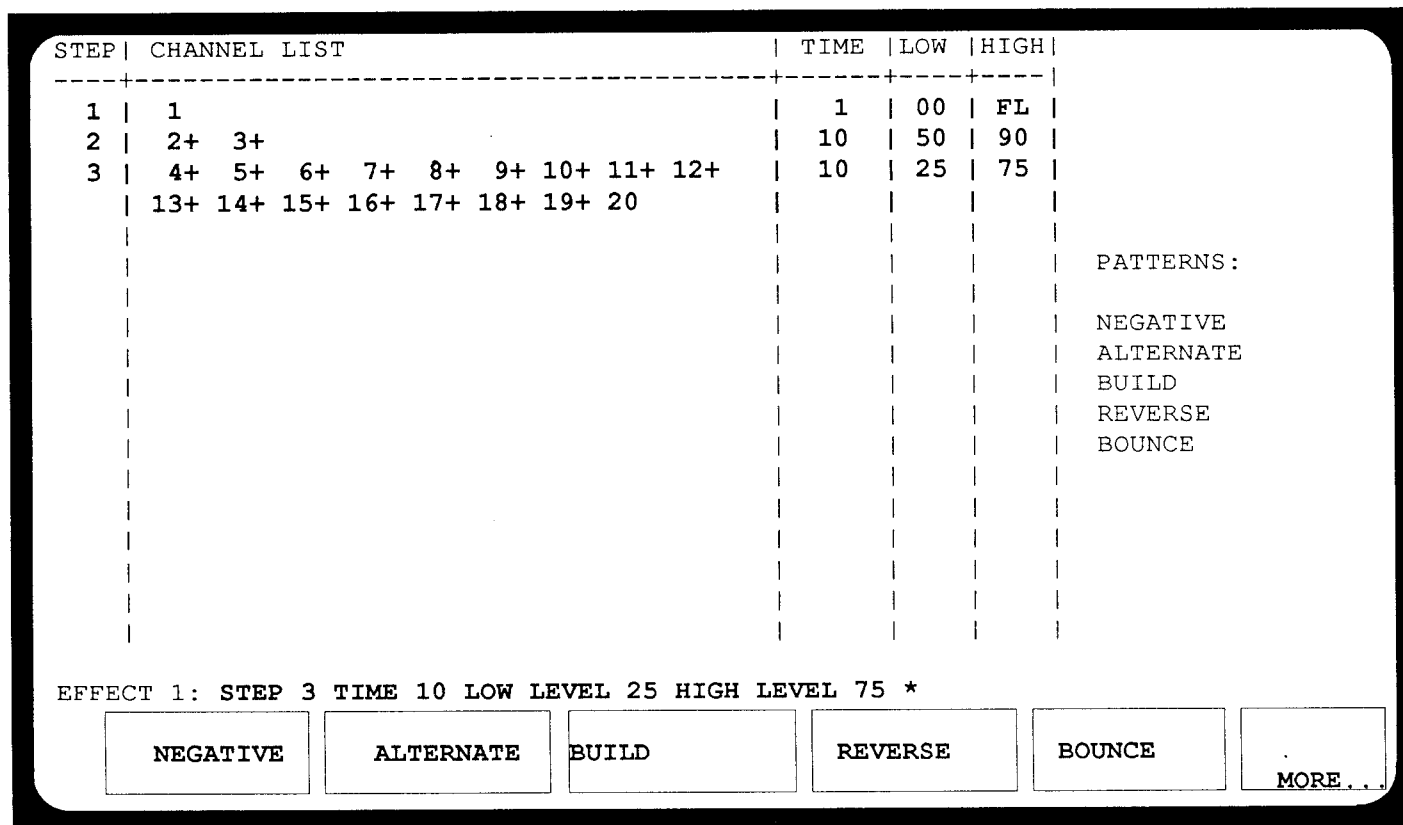


Figure 27

<ENTER> <ENTER>

PRESS

message:

PRESS

and the channel list will be deleted.

PRESS

When this key is pressed, the number of 'E' will be displayed on the screen. The next value

PRESS

SETTING THE STEP LOW LEVEL

PRESS

PRESS **LOW LEVEL** This key tells the system you want to enter a new LOW LEVEL value. The words "LOW LEVEL" are added to the command line to the right of the TIME value.

PATTERNS:
NEGATIVE
ALTERNATE
BUILD
REVERSE
BOUNCE

MORE...

4-20

INDEX

SCENEMASTER 60 QUICK REFERENCE

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VI. TROUBLESHOOTING

Before calling a Colortran service representative, please check the following common sources of difficulty:

If Console Power Light does not come on:

1. Verify that the Console power cord is securely plugged to the power receptacle labelled "AC IN" on the Console.
2. Verify that the Console power cord is securely plugged into a live power source.

If Monitor remains blank after power on:

1. Verify that the POWER Keyswitch on the Console is in the "ON" position.
2. Verify that the Monitor power cord is securely plugged into the power receptacle labelled "AC OUT" on the Console or another live power source.
3. Verify that the Monitor video cable is securely plugged into the connector labelled "CRT LOCAL" on the Console.
4. Verify that the Monitor POWER switch is in the "ON" position.
5. Adjust Contrast and Brightness controls on the Monitor.

If Stage Lights do not come on:

1. Verify that the BLACKOUT switch is in the "UP" position.
2. Verify that the GRANDMASTER is not at 0 (move Grandmaster up if required).
3. Verify that the Stage channel levels are set.
4. Verify that the stage channels are patched to active dimmers.
5. Verify that the dimmer cable is plugged into the connector labelled "DIMMER OUT" on the Console and into the dimmer pack.

If Channel Controllers do not control channel levels:

1. Verify that the problem channels are not enabled as Submasters in the SETUP display.
2. Verify that the problem channels are patched to active dimmers.

If Submaster Controllers do not operate:

1. Check the SETUP display and make sure Submasters are enabled.
2. Check the SUBMASTER Display to verify that levels have been recorded into the Submaster(s).
3. Verify that the channels in the Submaster(s) have been patched to active dimmers.

If Bump Buttons do not operate:

1. Check the SETUP display and make sure the Bump Buttons are "ON".
2. Verify that the Submasters are enabled and that levels are recorded into the Submaster(s).
3. Verify that the channels in the Submaster(s) have been patched to active dimmers.

If Handheld Remote Control Unit does not operate:

1. Verify that the Handheld Remote cable is securely plugged into the connector labelled "HANDHELD REMOTE" on the Console.
2. Verify that the Handheld Remote Control Unit is "ON" in the SETUP Display.
3. Disable and re-enable the Handheld Remote Control Unit in the SETUP Display.

If Printer does not operate:

1. Verify that the printer cable is securely plugged into the connector labelled "PRINTER" on the Console.
2. Verify that the Printer cable is securely plugged into the Printer.
3. Verify that the printer's "POWER", "READY", and "ONLINE" lights are on.