



LIGHTING MONTHLY

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Edited by Carriona Forcer

LXbizzBITS

PRODUCTS

BANDLIGHT

BandLight lighting effects system is ideal for live music, discos, small theatres and schools. A BandLight system consists of one

BandLight Console and up to four remote 4-channel power modules (Stage Boxes). An important



feature of the BandLight is that the connection between the desk and the stage boxes uses standard microphone leads; the run from desk to stage can use a spare channel in an existing multi-core. The proprietary Low Noise Digital Multiplex (LNDMX) technology ensures there is no interference between sound and lighting channels in the multi-core, they claim. Features include: 8 channel fader; sound triggered chaser; flash keys; simple, fast set up; and rugged construction. The console costs \$499, the power modules are \$599 but at the moment you can buy a starter kit comprising of one of each for \$900 inc. tax.

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ATOM GETS BIGGER

The recent success of the Atom range of consoles, from Australian manufacturer, LSC Electronics has been further advanced with the release of the upgraded 1997 model.

The Atom now boasts an inbuilt bass trigger for stepping chases, crossfading of chases on the submasters and video input that displays current status, stored memories and an extensive 'on screen' help menu.

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SEGA WORLD



Sydney's latest attraction comes to life

Instead of bringing over some of the world's best technicians to create Australia's first indoor theme park, the company decided to use home-grown talent. Almost everything in the indoor theme park, from the architecture to the theatre and set design, industrial and interior design, landscaping, lighting, flooring, show control equipment, model design and graphics, is the work of Australian companies.

The multi-company collaboration was headed by Mark Buczynski, of Attractions International, the Sydney based company which designed the show concept for Sega World. Mark employed one of Australia's lighting and special effects designers, Roger Foley to design the lighting for Sega World.

Roger Foley (also known as FOLGG) not only designed the lighting and its control

system but also many of the luminaires and special effects themselves. Sega World is installed in a building of some 10,000 square meters with no windows and a black ceiling - a very large black room.

"This gives me enormous scope for the creativity of the lightshow with none of the usual constraints caused by appearance and placement of the lights and fixtures themselves," said Roger.

Theme parks are usually illuminated by means of normal architectural luminaires, fixtures and fittings. Low voltage, short arc or fluorescent lamps are usually used and they are switched on or off as required.

The simple idea for Sega World was to treat the whole building as if it was a theatre stage and to distribute power using traditional theatre lighting patch panels

linked through dimmer racks and controlled by a single computer that can coordinate sound, special effects, video, laser and other effects as well as all the luminaires.

The system allows many different lightshow programmes to be entered and selected at will, over time or by an operator.

The internal lighting was designed and installed in such a way in the 10,000

continued on page 58





SEGA WORLD

continued from page 55

square metres of space in the building, that the audience are transported far from the ordinary, normal world to another time and place. A place where anything can happen, where their sense of wonder is stimulated to a heightened degree of anticipation, where there is a positive uplifting feeling of confidence and a 'lightness of spirit' created by the 'light'.

To achieve this each of the three themed zones, the spaces, the design elements and pathways are illuminated as though they are on a theatre stage using light, tint and shadow to give a sense of mood, time and place. The audience become players on the stage.

This 'theatre' environment provides many opportunities to direct the viewer's attention to specific elements of the 'solid' design in a way that is not possible where 'flat' shadowless lighting is used. And to use light to create 'strange spaces' by juxtaposing and contrasting lighting movement, rhythm and distortion effects.

The fit-out is achieved in such a way that it is a simple process to redesign, reposition and reallocate luminaires and circuits to accommodate any changes that may be required. Roger stressed that the entire system was designed so that the operators at the park could enter their own ideas and reprogramming would be easy.



A Datatron system controls the timing whilst a Pulsar Masterpiece controls what happens in that time.

"We didn't want just an on/off switch with no options," said Roger. "With the Datatron you can change a cue for any one of 700 circuits by 1/100th of a second at a time and you can train someone to do this in twenty minutes."

Roger did a lot of research before he decided on the Datatron. Even though it was beyond his scope, he didn't want to

design a light show he didn't know how to control. Roger looked at a rival system, stating he was computer illiterate and asking how it worked. After two hours he still couldn't work it and they asked him why he needed to as they had "trained technicians" who could work it for him. But Roger didn't see why you had to pay \$150 an hour every time you wanted to change something so he crossed them off his list. He went to see Ross Parker at Datatron with the same story and within twenty minutes he could easily operate the system.

Roger Foley designs for effect rather than from catalogues. He redesigns and modifies standard luminaires and effects which ensures that the subjective impressions on guests are totally unique and different to any other themed environments they may have experienced. The budget for the lighting was not huge - around the \$1 million mark.

"Even though our budget was cut twice, we did not cut the budget for the designers, the research and development of ideas, nor for the crews setting it all up," stated Roger. "The most important thing in getting a good result is not the technology or equipment but the people who do it. The right person can do an amazing show with an old jam tin, piece of alfoil and a few bits of cellophane."

Roger did not want to pay for standard lights, designed for several uses when he only needed them for one function. He approached Sean Cairns at Prolite to redesign one of his lights especially for the project.

"Standard theatrical luminaires are designed to carry out many different tasks

The Pulsar Masterpiece

Controlling all conventional lighting, intelligent lighting, strobes, signage, scenery and smoke machines at Sega World, Sydney's new \$80 million indoor family theme park at Darling Harbour, are Pulsar's Masterpiece 108 Controller and Masterpiece Replay Units.

Sega World is split into three eras - The Past, The Present, and The Future. All rides in each designated area are programmed on the Masterpiece 108 Controller, then downloaded via memory card into the Replay Units.

The flexibility of the 108 Controller allows multiple scenes and chases to run simultaneously with different fade and chase rates. Program changes are made by

plugging in the Controller and downloading the changes into Replay Units. It's as simple as that!



As a precaution, operators can have ideal control via the front panel key pads or show control via midi from the Datatron Show Controller. Not only is this system a cost effective way of controlling large areas, it is tamper proof once fully installed.

The Pulsar Masterpiece range enables the best results from intelligent lighting to be obtained and replaces the collection of controllers that previously would have been needed to complete a lighting control talk in a modern environment.



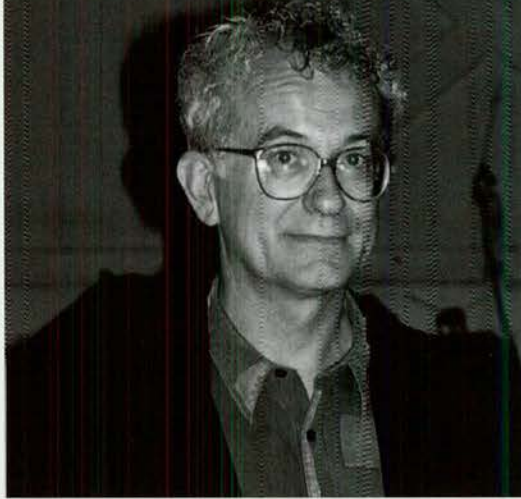
so that the theatre can change the way the light is used from production to production," explained Roger. "That's the reason why these lights are expensive. In a permanent themed environment it seemed to me unnecessary to have lights that can carry out many functions. The designer needs to be clever enough to determine what the function is in the first place and then only have lights for that single purpose. This means the luminaire can be a lot simpler.

"With the help of Sean Cairns, a Prolite was redesigned with the resulting fixture being about 40mm longer and Sean has very kindly called it the PRO-FOGG! It projects patterns like dappled sunlight streaming down through the leaves of trees. These luminaires worked out to be about two thirds of the price of getting a normal theatre luminaire, gobo holder and gobo."

Roger certainly does a lot of research on his projects. When he decided that blacklights were to be used he contacted Mike Tanner at Chameleon to organise a bit of a 'blacklight shootout'.

"We got all the latest Wildfire blacklight technology, all the Altman blacklight tech-

Roger Foley



nology, all the traditional fluorescent tube blacklighting and the traditional talsted bulb blacklight technology," said Roger. "We got all these different blacklight sources and had a 'shootout'. Much to our surprise we found that the common blacklight fluorescent tube (proportionally to it's cost) puts out a phenomenal amount

of blacklight compared to some of the more expensive fittings."

A fitting was designed that would maximise the use of the blacklight coming from the tube - because it comes out at 3600 and it was only wanted to come out at 1200. A mirrored reflector designed in a double zig-zag pattern enabled all the blacklight from the tube to come out from the front.

These fittings were successful as they were placed fairly close to the object they were lighting, they wouldn't work so well at a distance.

"In the old days we used to do that with follow spots," Roger reminisced. "A woods glass filter in front of a follow spot is an amazing blacklight source for a long throw, you can't get a longer throw than you get with a follow spot."

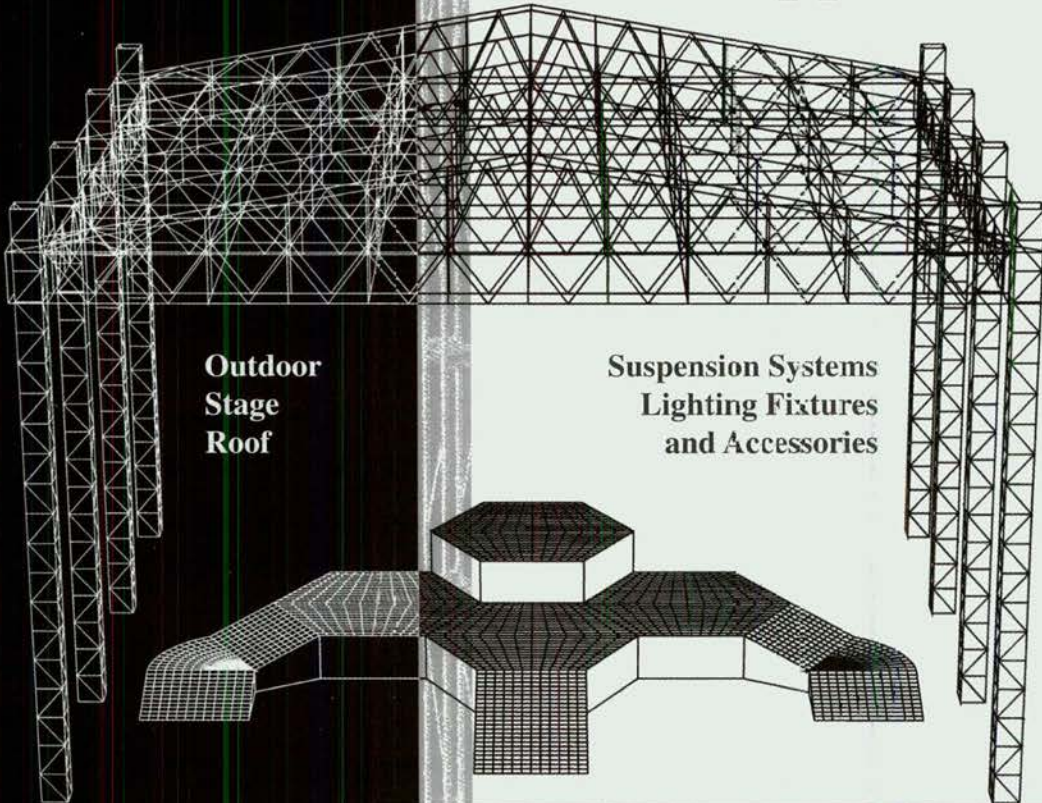
Old fashioned colour wheels were used as Roger likes the look of them, turning around, when they are well designed.

"I had one of our art people design the way the colours would be put together and it looks like a multiple Yin-Yang symbol," said Roger. "The wheel itself becomes part of the theming. We had colour wheels

continued on page 74

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SEGA WORLD

continued from page 59

made with mediaval shields painted on them so that as the wheel slowly turns, the different colours of the shield produce the colours of light that are required. The colour wheel is a work of art in itself."

An interesting item which was developed but not used due to budget restrictions, was the sunset effect from one projector.

"We developed a way of projecting sunsets on to walls using one light," said Roger. "The rate of the setting sun would be controlled by DMX and the changing of the tints in the sky would also be controlled by DMX. So you'd have not only speed setting changing but colour changing in the one projector."

• **Cat Forcer**

Credits

Lighting Designer Roger Foley (FOGG)
Client Attractions International
Mark Buczynski (Show Producer)
Renato Franceschelli (Designer Theming)
Project Management David Murray and Paul Badawi, Caverstock Group Pty Ltd

Builder John Holland Construction & Engineering
Engineers Iain Clark, Lincoln Scott
Peter Griffiths, Arup Acoustics
Electrical Contractors Fredon Electrical Pty Ltd
(Distribution) Installation ABB Electrical Pty Ltd
Roger Foley & Associates Pty Ltd
in association with
ShowTech Rigging Australia
Quadplex Electrical and Data Pty Ltd
Consultants Barbara Williams,
Anita Freed, Graham Beatty,
Christine Oliver, Sven Knutsen, Mark Ashby
DMX Expert Ms Jaimie Sky, Showtech Melbourne
With Special Thanks to John Gunton, Dynalite
Peter McKenzie, Show Lighting Australia
Mike Tanner, Chameleon
Stephen Found, Bytecraft
GUVT, Dataton, Show
Technology, Lightmoves, Chameleon, Prolite

Suppliers Prolite, Cognutz Engineering
Manufacturers A Couple A Cowboys
Audio Visuals Gavan Swift, Chameleon
Live Show Chris Sifton, Oracle
Laser Show Philip Cacayorin,
Audio Designer Themescares International, Vancouver

REVIEW STUDIO COLOR

continued from page 63

CONCLUSION?

"A nice robust unit, we are quite pleased with it's performance. Useful for dance, opera, any larger or more lavish production where you have an open box set where you want to control and selectively illuminate that area. This is where these fixtures come into their own. One of the most impressive things is the colours you can produce - with the Whole Hog 2 you can dial up your Lee colour and get an exceptionally close match".

Size 483mm wide x 610mm high x 305mm deep. Weight: 30.9kg, which is manageable by one rigger
Retail price is \$13,547.68 with 22% sales tax which includes a lamp.

- Good people to know: Chameleon Professional Lighting Sales, call +61 2 9310-5222
- Made by High End Systems, Austin Texas. Call +1 512-836-2242
- Australian Distributor: TechScape Lighting & Audio Distributors (formerly GUVT), call +61 7 3358-5118.
- NZ distributor: GUVT, call +64 9 579-4082
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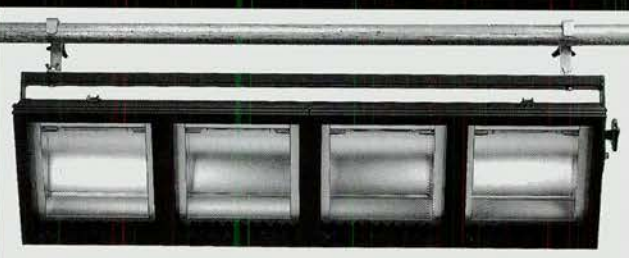
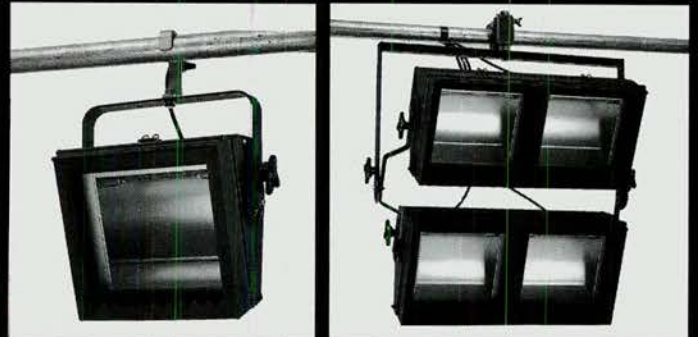
COMPLETE RANGE – single, dual (horizontal & vertical), four way linear batten, 4 way square Cyc lights, single and 4 way flood battens, single and 4 way groundrow batten. Pole-op tilt for Cyc and flood luminaires.

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