

# LOOK MUM NO HANDS!

DISCO FEVER

A SHOW BY AMY'S SCHOOL OF DANCE - JUNE 2006

When Chris Thornton of Rollercoaster Productions was deciding what controller to use for lighting dance show 'Disco Fever', he had two important criteria. The first was the need to program the show away from the final venue and second to run the entire show synchronized to a canned audio soundtrack.



LightFactory proved to be the perfect solution providing the functionality normally reserved for far more expensive consoles in a PC based solution. Using LightFactory's "Channel Groups" Chris was able to build lighting looks and positions information that could be used in many cues. This allowed shifting the show from warehouse to stage to be a simple process of updating a few positions for the new space and no changes were required to the actual cue list.



To program the show to the music provided, WINAMP™ was used to play the music and the direct integration with LightFactory allowed the software to read the timecode of each track. Operation of the show was almost hand free as LightFactory triggered each cue automatically as the music played.



“The final show used 25 different cue lists (1 for each song), hundreds of cues and many different effects incorporated into each cue. Running to timecode meant the two night show ran exactly the same down to 1/25<sup>th</sup> of a second and gave us the accuracy that a dance show requires. The ability to use Winamp with LightFactory also meant that the show only needed one operator. The rig included 8x Martin Mac 250 and 90 conventional channels of dimmers together with some DMX triggered special effects. LightFactory’s versatility and accuracy undoubtedly allowed us to include more complex looks and effects as we were able to perfect these before the get-in. The Channel groups facility enables you quickly create looks using stock groups but more importantly, you can trim for different venues without having to re-write.

The ability to edit live cue lists quickly during the limited rehearsal time available meant that fine adjustments to the lighting balance could be made without re-running numbers – 116 dancers quickly get irritated when repeatedly asked to ‘do it again and see what that looks like!’ “

