

Bijou *Plus* and



Control Console User Manual



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ABOUT THE MANUAL

This manual, like most operations manuals, is divided into sections. The first section is the boring section and contains the details about what all of the "Parts" are. Unfortunately, if you are new to lighting control and do not learn the parts, their locations, and functions, you will not be able to do the more interesting things, such as create cues and effects. Unlike some, we do not think that the length of the manual is in direct proportion to the abilities and flexibility of the control console; it will not take you long. So, take the time to read the first section. Then, move on to the interesting stuff in the second section. Here, you will learn how to run the tool that you have purchased. After that, you can go to the third section of the manual to learn about the various accessories, internal parts, and technical specifications of the console.

ABOUT THE BIJOU

The Bijou is a full memory operation lighting control console with the added (optional) capability to operate as a 2-Scene preset/1-Scene manual preset board. The Bijou allows the user the ability to operate in either or both modes of operation for true operator flexibility. The console gives the operator two distinct and independent sets of cross faders. This allows the operator to run manual 2-Scene fades on the XY cross faders and at the same time operate preprogrammed cues/scenes/presets from the other AB set of faders. Or the XY and AB cross faders can be operated simultaneously with two total separate and independent cue stacks. Both sets of cross faders incorporate [Go] buttons with manual override for independent control of any fade action.

The Bijou is a hands on, operators' board with 12 pages of 24 submasters. Submasters can be operated via bump buttons, sliders (manually), or as timed action controls. They can also be used as presets. The submasters are also used to control the powerful effect package.



So, unpack your Bijou from its shipping box, locate all of the parts and pieces, and you can set it up. It is recommended that you keep the shipping box and materials in storage (if space permits) to use in the unlikely event that the board has to be sent back to the factory for service.

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Section I: System Details and Assembly for Operation

To operate the Bijou console, carefully open the packing/shipping boxes and locate the following:

- Control console
 - Universal Power Pack/power cord (may be 2 pieces)
 - Alphanumeric Keyboard (optional)
 - VGA/SVGA display (may be owner provided)
 - DMX cable (optional)
 - Computer disk/s (PC format, 3.5" HD) (optional)
1. Place the console on a stable, flat, and clean surface that is large enough to hold all of the accessories.
 2. Place the VGA/SVGA display behind the console in a comfortable viewing position.
 3. Place the Alphanumeric Keyboard behind, or to the side of, the console.

WARNING: Dust, smoke, and liquids can ruin any piece of quality electronics. Keep operation areas clean and do not allow contamination of equipment.

REAR PANEL

Located on the rear of the console are the input and output jacks, power jack, and the ON/OFF power switch. Control cables furnished with the console mate these outputs to the system connection plates in your facility.

There are four types of connectors on the back of the Bijou:

- Heavy duty XLR connectors
- Standard computer grade 'D' style connectors
- Standard computer grade '5' pin DIN connectors
- Ethernet jack (RJ-45)

All XLR connectors are keyed and locking. All DIN connectors are keyed. Both XLR and DIN connectors are rotated to align the key position for insertion. Tighten thumbscrews to ensure proper connection. All connectors mate smoothly





with no undue force. DO NOT force connectors into position. Since many components use the same style of connector, take the time to familiarize yourself with the location of each connector prior to plugging in each device/accessory to ensure proper operation.

1. DMX OUTPUT (Dimmers 1-512) (5-Pin XLR)
2. DMX OUTPUT (Dimmers 513-1024) (5-Pin XLR)
3. HHR INPUT (Optional accessory) (Hand Held Remote Control) (5-Pin XLR)
4. CONTROL FREAK INPUT (Optional for (5-pin XLR)
5. ETHERNET OUTPUT (Optional) IEEE 802.2/803.2 compliant UTP (RJ 45)
6. PRINTER OUTPUT (DB 25)
7. ALPHA NUMERIC KEYBOARD (5-Pin DIN)
8. VGA/SVGA MONITOR OUTPUT (D15, 3-row, VGA standard)
9. REMOTE VIDEO (5-Pin XLR)
10. ON/OFF POWER SWITCH
11. POWER INPUT (100-250v, 50-60 Hz, 0.7-0.3 Amp)

ASSEMBLY

Prior to assembly, refer to REAR PANEL for location of appropriate jacks/plugs.

Like all micro-processor based controls, the Bijou is sensitive to power fluctuations on standard power lines. The console should be plugged into an isolated circuit with a full equipment ground and a UL approved surge suppresser. It is recommended that if an UPS (uninterrupted power supply) was not part of the original purchase contract, that you purchase one to protect the console (and your shows). An UPS can be purchased from EDI or at your local computer or office supply store.

To assemble the Bijou:

1. Plug the Universal Power Pack/cord into the Power Input jack located on the back of the console (left hand side for 48/96 and 72/144 versions). **Make sure that the ON/OFF**



switch is in the OFF position.

2. Plug the parallel blade U-Ground end into a surge protected outlet. **DO NOT plug the console into the same outlet/circuit with motors or SCR/TRIAC controlled devices.**
3. Locate and plug the optional Alphanumeric Keyboard into its jack located on the back of the console.
Note: The Bijou is designed to operate with any standard PC/AT keyboard. The console can be shipped with a remote keyboard as optional equipment. Some manufacturers of AT after-market keyboards are known to be incompatible.
4. Assemble the VGA/SVGA monitor.
 - A. Plug in the parallel blade U-Ground plug into a grounded outlet.
 - B. Plug the video cable into the D15, 3 row, video standard plug located on the back of the control console.
 - C. Locate the ON/OFF switch on the monitor and turn it to the ON position.
5. Locate the DMX cable.
 - A. Plug the DMX cable into the 1-512 DMX output jack.
 - B. Plug the other end of the DMX cord into a DMX input jack connected to the dimmers.
6. Locate the disk drive on the right end of the control console (when viewed from an operator's position).
 - A. Push the eject button. This ejects the plastic protector sheet that was placed in the drive for transport.
 - B. Insert any 3.5", 1.44 MB, high-density, PC formatted disk into the disk drive. Unformatted disks must be formatted prior to recording show information to disk.
 - C. Disks can be formatted on any standard PC.
7. Find the ON/OFF switch located on the back of the control console and turn the switch to ON. This lights two blue LEDs, dotting the I & J in the Bijou name on the front of the console. The console boots up with the **Stage Screen ON**, and the display ready for operation.



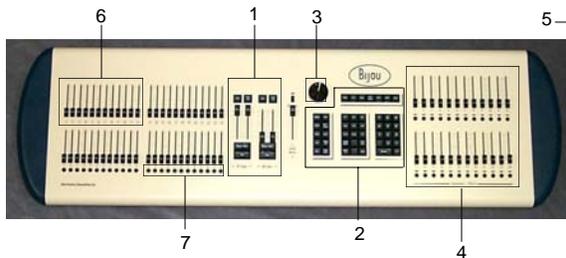


Figure 1-Front Panel

FRONT PANEL

The Bijou is a micro-processor based control system with all operational instruction sets and control routines embedded in read-only memory. The control console front panel allows access to these instructions and routines through key selections. All key selections are echoed on the system command line located at the bottom of the monitor.

The Bijou and Bijou Plus are available as MEMORY OPERATION only boards or as a combination MANUAL (2-scene/1-scene) and MEMORY boards. If the board has 2-scene/1-scene capabilities, there are two rows of sliders arranged in groupings of 24, 48, or 72 to the left or above the XY Cross Faders.

Note: In all discussions of operation, key caps are represented in []. So, the term [Stage] equals the control console key with "Stage" silk screened on it.

On all configurations of the Bijou, you find the following front panel controls (Refer to Figure 1):

1. **CROSS FADER SECTION:** Location of XY and AB Cross Faders: Load, Fade Take, Go, Stop/Rev, Grand Master Fader, and Blackout Switch.
2. **CONTROL KEYS:** Selects active display screens for monitor and accesses channels and level information. Organizes recording, playback, and editing sequences. Starts and stops automated features.
3. **ENCODER WHEEL:** Adjusts selected channel levels proportionally.
4. **SUBMASTER/EFFECTS FADERS:** Controls a manual and timed Submaster and Effects via fade handles or associated bump buttons.
5. **DISK DRIVE** (located on right side): Off-line storage of recorded information.

On 2-scene Preset versions of the Bijou:

6. **FADE HANDLES** (located on the left in two rows): Sets channel output levels in 2-scene and 1-scene manual operation.
7. **BUMP BUTTONS** (located in a row below the Fade Handles): Drives the associated chan-

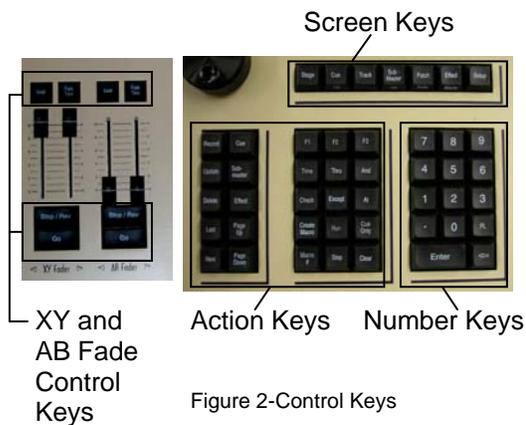


Figure 2-Control Keys



Figure 3-Screen Keys

nel output instantly to 100% when pressed; returns to 0% when released.

CONTROL KEYS

Primary access to the control system is via the keypad controls located on the front panel of the console. The keypads are grouped together under common control heading for ease of operation. There are four groups of keys (Figure 2):

- Screen Keys
- Action Keys
- Number Keys
- XY and AB Fade Control Keys

SCREEN KEYS

The Screen Keys (Figure 3) access the primary displays of the control console. The control console display screen can be changed at any point by selecting a different Screen Key. Changing screens does not affect or stop an action that was set in the previous screen.

Several Screen Keys can access two screens. The primary screen is silk screened on the top of the key and the secondary (second hit) screen is silk screened on the front edge of the key cap.

STAGE [Stage]

It is recommended that you execute all actions from the **Stage Screen**.

- Shows active output of the control console.
- Shows channel levels from all sources (except PARKED channels).
- Shows active operation of Submasters and Effects.
- Shows active status of XY, AB, Grand Master Faders, and Blackout switch.
- Cues/Presets can be recorded or re-recorded.
- Fade times can be altered.
- Primary screen for running most shows.

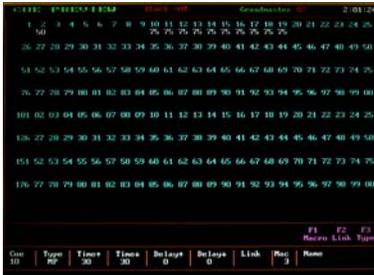


Figure 4-Cue Preview Screen

CUE PREVIEW [Cue/List] (first hit) (Figure 4) Preview screen that allows you to view and modify Cues/presets that are not presently active on stage (blind recording). New Cues/presets can be created blindly in this screen.

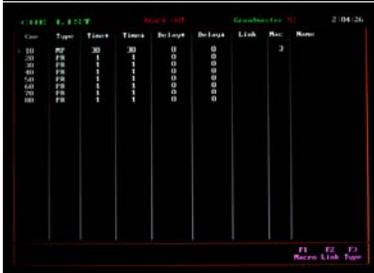


Figure 5-Cue List Screen

CUE LIST [Cue/List] (second hit) (Figure 5) Displays operational information (#, Type, Times, Name) for 27 Cues per page and allows for modification of times and attributes.



Figure 6-Track Screen

TRACK [Track] (Figure 6) Displays Cues/presets and the related channel level information in a spread sheet format. Channel levels can be edited (blind) in this screen.

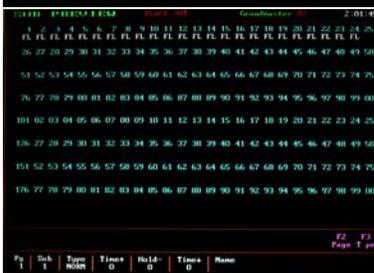


Figure 7-Sub Preview Screen

SUB PREVIEW [Submaster/List] (first hit) Displays the attributes and channel levels of individual Submasters. A Submaster's channel levels, type, times, and name are created or modified in this screen.

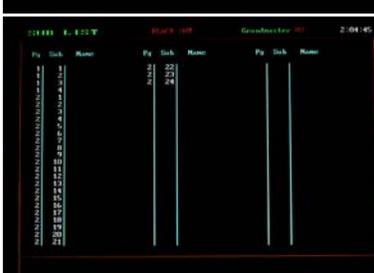


Figure 8-Sub List Screen

SUB LIST [Submaster/List] (second hit) (Figure 8) Displays Submasters in numerical order, by page, and with the associated name. Used to locate and quickly identify specific Submasters for use in hands-on (live action) operation.



Figure 9-Patch Screen

PATCH [Patch/Profile] (first hit) (Figure 9) Shows the system patch tables by dimmer. Dimmers can be assigned to channels with proportional levels and profiles. Dimmers may also be PARKED at a level, bypassing both the Grand Master and the Blackout switch. One-to-One patches cannot be edited.





Figure 10- Profile Screen

PROFILE [Patch/Profile] (second hit) (Figure 10) Lists the default (1) profile, three Preheat (2-4), a Square Law (5) and a Ballast profile (6) as well as 19 additional user-modifiable profiles for adjusting the turn on curve of individual dimmers.

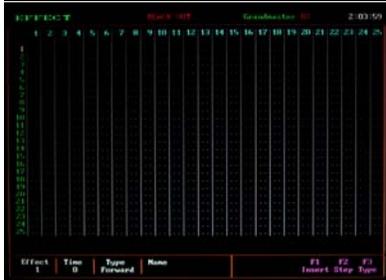


Figure 11- Effect Screen

EFFECT [Effect Macro] (first hit) (Figure 11) Creates Effects. To assign channels to steps at levels, set step time, and select Effect type and name.



Figure 12- Macro Screen

MACRO [Effect Macro] (second hit) (Figure 12) Shows the key strokes used to build each macro. Macros can be created and viewed from the Stage Screen.



Figure 13-Setup Screen

SETUP [Setup] (Figure 13) Show all of the user-definable system parameters and allows for modification of the parameters. In addition, these screens provide access to disk and print functions.

It is recommended that you spend time going through each step in these screens to become familiar with the functions prior to operation of the console. Use the Action Keys [Next] and [Last] to toggle through the different functions.

ACTION KEYS

For the following keys refer to Figure 14:

[Record] First key used in a record sequence for recording Cue/presets and Submasters.

[Update] Automatically records levels that have been modified in an existing Cue.

[Delete] Deletes Cues, Submasters, Effects, and Macros.



Figure 14-Action Keys





Figure 15-Action Keys

[Last]

Moves (in numerical order) to the last item in sequence.

[Next]

Moves (in numerical order) to the next item in sequence.

Examples:

Next Submaster, next Effect, etc.

[Cue]

Accesses Cue memories.

[Sub-master]

Accesses Submaster memories.

[Effect]

Accesses Effect memories used in assigning memories to Submasters.

[Page Up]

Changes position of display screen to see the last major full screen block of information.

[Page Down]

Changes position of display to see the next major full screen block of information.

For the following keys refer to Figure 15:**[F1], [F2], [F3]**

The 3 'F' (function) keys are SOFT keys. This means that the function of these keys changes for each screen. **Function keys are defined by the use of magenta color codes in the lower right corner of each individual screen.**

[Time]

Assigns fade times during the record process.

[Check]

Performs Channel Checks (**Stage**) and Dimmer Checks (Patch) in the **Stage** and **Patch Screens**.

[Create Macro]

Starts and stops the keystroke sequences for recording a macro.

[Macro #]

Activates Macros. Use with a number between 1 and 2,500 and [Enter] to activate a macro.

[Thru]

Bridge key between channel selections and level setting.

Example:

[2] [5] [THRU] [3] [2]

[Except]

Bridge key between channel selections and level setting.

Example:

[2] [5] [THRU] [3] [2] [EXCEPT] [2] [8]

[Run]

Activates RUN commands for intelligent lighting features. The command runs either an action or a position, depending on which screen the command is active in.

[Step]

Allows you to work within two menus on one screen.

[And]

Bridge key between channel selections and level setting.

Example:

[2] [5] [THRU] [3] [2] [AND] [9] [8] [EXCEPT] [2] [8]

[At]

Bridge key between channel selections and level setting.

Example:

[2] [5] [THRU] [3] [2] [AND] [9] [8] [EXCEPT] [2] [8] [AT] [FL]

[Cue Only]

In Tracking Mode of operation, levels are modified only for the selected Cue. The use of this key in the record sequence resets the levels for the next Cue as hard levels without tracking.

[Clear]

Clears keystrokes that have been entered.





Figure 16-Number Keys

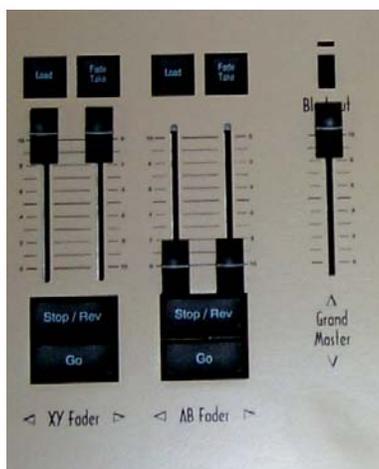


Figure 17-XY & AB Fader Control Keys

NUMBER KEYS

For the following keys refer to Figure 16:
NUMBER KEY PAD

Number Keys are the primary means of entering values into Cues, times, Submasters, and Effects. Number Keys are always reflected on the system Command Line (lower left screen).

NUMBER KEYS [1] through [0]

Make a selection by entering the value of the Command Line.

DECIMAL KEY [.]

Inserts additional steps between whole number Cues or to identify tenth seconds in timing operations.

FL KEY [FL]

Also called FULL, this key assigns a value of 100% to a level in a command line sequence.

ENTER KEYS [Enter]

The final keystroke in most command line sequences.

Example:

[2] [5] [Thru] [3] [2] [And] [9] [8] [At] [FL] [Enter].

XY & AB FADER CONTROL KEYS

For the following keys refer to Figure 17:

The Fader Control Keys are the primary means of assigning control functions to the two sets of Cross Faders for playback. Fader keys coordinate with the Fader display on the **Stage Screen**. Fader keys can load, start, stop, reverse (backup), or take manual control of a fade.

[Load]

Loads a Cue stack to the desired Fader. Operates as a READY TO FADE INTO or as a GO TO (faded into immediately) function, depending on selections made in **Setup Screens**.

[Fade Take]

Selects Manual or Automated actions with prerecorded times for Cues loaded to the Cross





Figure 18-Setup Screen

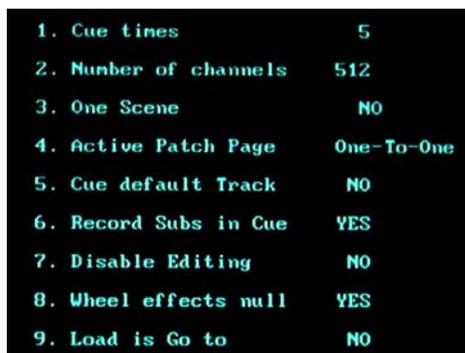


Figure 19-Default Settings1

Faders.

[Stop/Rev]

Stops the fade in progress on the associated Cross Fader. A second press backs up to the previous Cue (prior to [Go]). Each additional press of this button backs through all of the remaining Cues (prior to [Go]) in the cue stack.

[Go]

Starts an automated fade loaded to the associated Cross Faders.

MAIN MENU

The **Setup Screen** (Figure 18) is divided into two columns. The left column lists the topics that may be addressed and the right column lists the items that may be modified and configured and actions that can be taken under that topic.

By using the [Next] and [Last] keys, you step through the seven Setup topics. As you step through the column, the green headings change to light blue, indicating the active category. As you step through the topics in the left column, the right side of the screen changes to show the items available for configuring and addressing in the selected category.

To select an item from the right, simply enter the item number. The [F2] and [F3] keys serve as YES and NO commands for making changes that require a yes or no answer.

DEFAULT SETTING 1 (Figure 19)

1. **CUE TIMES:** Sets a predetermined in and out fade rate for Cues as they are being recorded. Used to speed the Cue writing process; only variations from the standard are entered in the record process. The default is 5 seconds unless reset by the user.
2. **NUMBER OF CHANNELS:** It is best to set the maximum number of channels being used in the system. This prevents the processor from showing too many channels and wasting



- processor memory.
3. ONE SCENE: Toggles between 2-scene preset and 1-scene preset manual operation for consoles with 2-scene manual operation features. To change, use [F2] or [F3], then press the [Enter] key.
 4. ACTIVE PATCH PAGE: Sets the patch page number. The Bijou can use one of three individual dimmer-to-channel (assignment) patches. Default is one-to-one. With this default, every dimmer in the system is controlled by a channel of the same numeric placement at a maximum level of 100% (FL) and is using the default Profile #1.
To select a patch for operation, enter:
[0] [Enter].
For one-to-one, enter:
[1] [Enter] for Patch Page 1, or [2] [Enter] for Patch Page 2.
 5. CUE DEFAULT TRACK: YES places the default for all Cues being recorded as Tracking Cues. NO places the default for all Cues being recorded as Preset Cues.
 - TRACKING CUE: You can create a Cue without setting a level for a channel (although that channel had a level in the previous Cue). The level for the new channel TRACKS through and into the Cue being created.
 - PRESET CUE: You must create a Cue with a set level for the channel, regardless of whether the channel had a level in the previous cue.
 6. RECORD SUBS IN A CUE: YES indicates that when a Submaster is active, the Submaster's output (live, on stage) is recorded as part of any Cue or Submaster that you record in the stage screen. NO means that Submasters can be in use but will not be recorded into Cues.
 7. DISABLE EDITING: YES means that you cannot accidentally record over Cues, patches, Subs, Effects, disks, etc. without first coming to this screen and changing the selection to NO.
 8. WHEEL EFFECTS NULL: A null level means NO LEVEL and is not the same as a level of 0. If Yes is selected, all selected channels



1. Display Help	YES
2. Update AB Fader	YES
3. 2-scene Start	1
4. Level For Check	FL
5. CF Home Restricted	YES
6. MIDI ID (0 = off)	0
7. MIDI Out Enabled	NO
8. MIDI XY Go Note	0
9. MIDI AB Go Note	0

Figure 20-Default Settings 2

lock to the wheel, even if there is a null level. As the wheels rotate (clockwise) to increase levels, all selected channels increase output levels. If NO is chosen, any channel selected has a null level, is ignored, and remains at null output. Only the selected channels that have an existing output level of 0 or greater increases when the wheel is moved.

- LOAD IS GO TO: YES means that any Cue selected by the [Load] key is instantly loaded to the stage when the [Enter] key is pushed. The sequence is: [Load] [2] [Enter]. To go to a Cue IN TIME, you follow the same sequence with the insertion of time.

Example:

To go to Cue 2 in a 5 count, the sequence is : [Load] [2] [Time] [5] [Enter].

For NO, the chosen sequence is the same, but any Cue selected by the [Load] key is loaded to the selected Cross Fader, ready to fade into (in time) when the [Go] key is pushed.

DEFAULT SETTING 2 (Figure 20)

- DISPLAY HELP: At the center of the **Stage Screen**, below the Channel Section, is a dynamic that provides operational keystroke sequences as you program the Bijou (see page 33). The Help section is designed to assist the operator by letting them know what keystrokes are logical for the present operation. By selecting NO, you can remove the Help Window from the **Stage Screen**.
- UPDATE AB FADER: YES is the normal mode of operation if you plan to use the board in either 2-scene or 1-scene manual operation simultaneously with memory mode operation. This mode assumes that you are creating memory Cues and is recording the Cues on the AB Cross Faders. This mode also assumes that you want to use the [Update] key to confirm and store any modifications that you make to an existing Cue. NO makes the [Update] key active on the XY Fader and not on the AB. To prevent acciden-



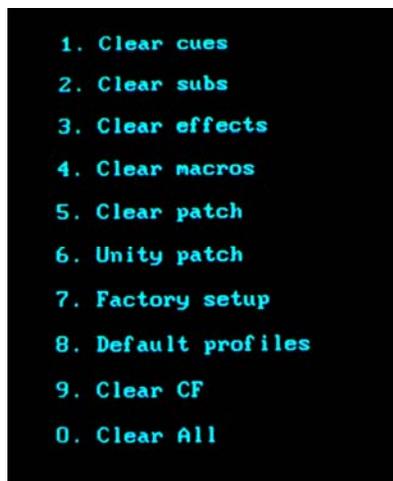


Figure 21-Clear Options

tal modification of the wrong preset, the [Update] key cannot be active on both Cross Fader stacks at the same time.

3. 2-SCENE START: Bijou consoles that are configured for 2-scene and 1-scene manual operation have channel Fade Handles with silk screened labels, starting at 1 and progressing upward numerically. In some instances, you may wish to manipulate this section of the board to control channels higher than the numbers silk screened on the console. To do so, set the channel number that addresses Fade Handle 1, and the rest of the Fade Handles sequentially fall in line.

Example:

For Fade Handle 1 to control Channel 97 from the Default Settings 2 menu, push [3] [9] [7] [Enter]. To change Fader Handle 1 back to \ Channel 1, push [3] [1] [Enter].

4. LEVELS FOR CHECK: Allows you to set a maximum output level for a dimmer or channel check using the [Check] and [Next] [Last] keys in the **Stage** or **Patch Screens**.
5. CF HOME RESTRICTED: (Default: YES) Bijou Plus/Control Freak Home Restricted. Only affects first two attributes.
6. MIDI ID: (Default: 0)
7. MIDI OUT ENABLED: (Default: NO)
8. MIDI XY GO NOTE: (Default: 0) For XY GO.
9. MIDI AB GO NOTE: (Default: 1) For AB GO.

CLEAR FUNCTIONS (Figure 21)

The Clear Functions Menu allows you to selectively clear items from the system memory one at a time or, by accessing item number 0, clearing all memory.

1. CLEAR CUES: Clears Cue memory functions.
2. CLEAR SUBS: Clears Submaster memory functions.
3. CLEAR EFFECTS: Clears Effects memory functions.
4. CLEAR MACROS: Clears Macros memory functions.
5. CLEAR PATCH: Clears patch memory func-



Figure 22-Save to Disk Options

- tions.
6. UNITY PATCH
 7. FACTORY SETUP: Restores original factory default settings without clearing Cues, Effects, Submasters, etc. To restore, select [7] [Enter], then after the prompt of ARE YOU SURE?, select [Enter] to confirm.
 8. DEFAULT PROFILES: Restores all 25 dimmer profiles to the original default settings.
 9. CLEAR CF: Clears all moving light functions including device types, devices, positions and actions.
 0. CLEAR ALL: Clears all user-recorded information from the system memory.

SAVE TO DISK (Figure 22)

The Save To Disk Menu is used to transfer any recorded information from the console to the disk for off-line storage. This menu allows the individually listed items to be transferred one at a time. Or, by selecting number 8, all memory can be saved to the disk at the same time. The Bijou uses only 3.5" HD floppy disks formatted for IBM compatible PC's. Disk formatting can be done on a PC.

1. SAVE CUES: Save To Disk functions that allows you to save Cues to recorded memory.
2. SAVE SUBS: Save To Disk functions that allows you to save Submasters to recorded memory.
3. SAVE EFFECTS: Save To Disk functions that allows you to save Effects to recorded memory.
4. SAVE MACROS: Save To Disk functions that allows you to save Macros to recorded memory.
5. SAVE PATCH: Save To Disk functions that allows to save patches to recorded memory.
6. SAVE PROFILES: Save To Disk functions that allows you to save specific profiles to recorded memory.
7. SAVE CF INFO: Save all moving lights functions including device types, devices, positions, and actions.
8. SAVE ALL: Allows you the ability to save all

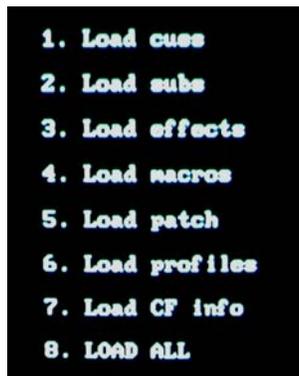


Figure 23-Load Disk Options

user-recorded information to disk. This provides a backup in the event that the board memory is overwritten.

9. **FORMAT DISK:** Formats a floppy disk so that it can store Bijou shows.

LOAD FROM DISK (Figure 23)

The Load From Disk Menu is used to transfer prerecorded information from the disk to the memory of the control console. This menu allows the individually listed items to be transferred one at a time. Or, by selecting number 8, all items can be loaded at the same time.

1. **LOAD CUES:** Load From Disk function allows you to selectively load Cue portions of memory from disk to console memory.
2. **LOAD SUBS:** Load From Disk function allows you to selectively load Submaster portions of memory from disk to console memory.
3. **LOAD EFFECTS:** Load From Disk function allows you to selectively load Effects portions of memory from disk to console memory.
4. **LOAD MACROS:** Load From Disk function allows to selectively load Macros portions of memory from disk to console memory.
5. **LOAD PATCH:** Load From Disk function allows you to selectively load patch portions of memory from disk to console memory.
6. **LOAD PROFILES:** Load From Disk function allows you to selectively load profile portions of memory from disk to console memory.
7. **LOAD CF INFO:** Load From Disk all moving light information from disk to console memory
8. **LOAD ALL:** Loads all from disk and over writes console memory.

A disk may be write protected to prevent alteration of stored data. To write protect a disk:

1. Orient the diskette so that the round metal circle is pointed towards you.
2. Push the write protect tab (located in the lower right-hand corner) down to open the slot. When this slot is open, the disk is protected and no new data can be recorded. A Write Protected disk causes an UNFOR-



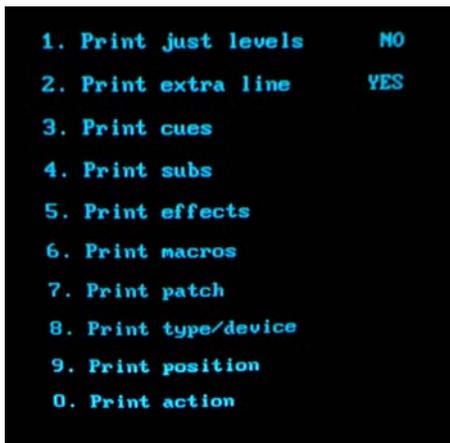


Figure 24-Print options

MATTED DISK error message to appear when attempting to record information to disk.

WARNING: Diskettes are sensitive to magnetic fields which may erase or corrupt recorded information. Keep diskettes away from magnetic fields, such as: speakers, telephone bells/ringers, motors, transformers, power supplies (i.e. Little Lights), dimmers, etc.

PRINT FUNCTIONS (Figure 24)

The Print Functions Menu allows you access to all print features.

1. PRINT JUST LEVELS: Allows you the ability to print only the channel output levels for each Cue.
2. PRINT EXTRA LINE: Some printers require this command to advance the paper at the end of each line of print. Use the YES command if the printer is overprinting or not advancing.
3. PRINT CUES: Prints all information for Cues.
4. PRINT SUBS: Prints all information for Submasters.
5. PRINT EFFECTS: Prints all information for Effects.
6. PRINT MACROS: Prints all information for Macros.
7. PRINT PATCH: Prints all information for patches.
8. PRINT TYPE/DEVICE: Prints out information on moving light devices and the various device types
9. PRINT POSITION: Prints out all position data for moving lights
0. PRINT ACTION: Prints out all action data for moving lights

MISCELLANEOUS FUNCTIONS (Figure 25)

The Miscellaneous Functions Menu allows you to activate or deactivate optional accessories and to reset the console clock functions.



1. HHR	NO
2. Time Hour	
3. Time Minute	
4. 24 Time Display	NO
5. Snapshot Page #	1
6. Snapshot Handle #	1
7. Send Snapshot	

Figure 25-Miscellaneous Functions

1. HHR (Hand Held Remote): If you purchased a system with the optional Hand Held Remote, this position is toggled [F2] to show YES. If your system does not have this option, toggle [F3] to show NO.
2. TIME HOUR: Sets the hour on the system clock (upper right hand corner of all screens). To set the time, enter [2] [the hour of the day] [Enter].
Example:
For 9 o'clock, the entry is: [2] [9] [Enter]. For 11 o'clock, the entry is: [2] [1] [1] [Enter].
3. TIME MINUTE: Sets the minute on the system clock. To set the minutes, enter [3] [# of minutes] [Enter].
Example:
For 15 minutes, the entry is: [3] [1] [5] [Enter].
4. 24-TIME DELAY: Allows the clock to display time in MILITARY/INTERNATIONAL time. This needs to be selected if using SMPTE or MIDI show control functions that are AM and PM dependent. Select 24 Hour Display before setting the hour.

The clock should be set to the proper time. The time remains accurate even with the power turned off. The board has a built-in battery backup to protect from memory loss.

The following functions allow the user to pass a group of channels and their level setting in the form of a SNAPSHOT. These snapshots are created when a submaster has been programmed. These snapshots are used to program CopyCat and Subcommander presets. To snapshot a submaster, the handle number it is associated with and the page must be completed in the following fields.

4. SNAPSHOT PAGE #: Selects the submaster handle
5. SNAPSHOT HANDLE #: Selects the submaster page
6. SEND SNAPSHOT: Select this field to send a snapshot out.





Figure 31-Patch Screen

8. Press [8] (Save All) [Enter] from the Save To Disk screen.
9. Eject the disk once everything is saved.
10. Write the time and date on the disk.
11. Write your name and the date on the new disk and insert it into the disk drive.
12. Use the [Last] key to go the Clear Functions.
13. Hit [0] Clear All [Enter]. This removes any prerecorded show information from the system.

PATCH SCREEN

To begin, you need to understand what a patch is. In lighting systems, many light fixtures must “plug” into dimmer circuits. When several light fixtures are used together and do not need individual control, the light fixtures may be “plugged” into a single dimmer. Often, fixtures on many dimmers are performing the same functions and can be controlled together. An example of this is the dimmers that control the auditorium house lights. In many cases, it would be nice to control all of the house lights on one Channel/Fader. To do this, dimmers are Patched (plugged into) a Channel/Fader via the **Patch Screen (Figure 31)**. Although the **Patch Screen** lists DMR (dimmers), this is a DMX control address. In addition, dimmers can be used to control any device that uses USITT DMX 512 control protocol for its operation. This can include items such as: color scrollers, moving lights, fog machines, relay panels, etc.

To get to the **Patch Screen**, push the [Patch/Profile] key once. The **Patch Screen** appears on the display. The Bijou has two patch tables that can be modified by the user and one default (one-to-one) patch that cannot be modified. The patch allows you to assign one or more dimmers to a channel. You can assign a fade-in curve for each dimmer. In addition, dimmers can be Parked or changed to Non-Dim units in this screen.

To select PATCH Page 1 or PATCH Page 2 for modification, press the [F2] followed by [1] [Enter] or [2] [Enter].





Figure 32-Number Keys



Figure 33-Action Keys

Neither patch is in use by the board until the patch is an ACTIVE PATCH. To make the patch active:

1. Press [Setup] (Default Settings 1) [4] Active Patch [0] for “one to one” patch OR press [1] for PATCH Page 1 OR [2] for PATCH Page 2
2. Press [Enter] to confirm the active patch.

If you are just learning the system, leave the default One-To-One patch as the active patch for now.

On the **Patch Screen**, there are ninety dimmers listed at a time with DMR 1-90 listed on the first screen. DMR (dimmers) are shown as blue numbers. Using the [Page Up] and [Page Down] keys allows you to see 1024 dimmers.

The number of dimmers and DMX devices in your system limits the number of dimmers that you need to patch.

PATCH AT LEVEL

DMR (dimmers) are assigned to CHN (Channels/Faders shown as green numbers) using the [Thru] [And] [Except] [At] and Number keys (Figures 32 and 33).

Example:

To make CHN 1 control DMR 3, hit:
[3] [At] [1] [Enter].

This puts the control dimmer 3 onto channel 1 with an output of 100% and Profile 1. Most common output levels for dimmers is 100%. The LEV (white) row is left blank unless you input a level other than 100%.

The Default Profile is 1. If you do not enter a profile for a dimmer, the system assumes Profile 1 and leaves the PRF (brown) row empty. By leaving the LEV (white) and PRF (brown) rows empty, it is easier to find those dimmers that have specifically modified the output of the dimmer.

To perform the same function, but give the dimmer a maximum output of 80%, the keystrokes



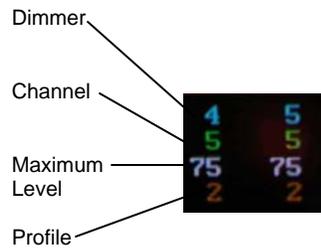


Figure 34-Patch Screen Sample

are: [3] [At] [1] [At] [8] [0] [Enter].

To make fixtures appear to have equal outputs, assign dimmers different output levels. But, you must keep the same CHN (Channel/Fader) control. This is needed if you are running out of fixtures and have to use a 500 watt 6" fresnel and an old 1,000 watt 8" fresnel to light an area. The 1000 watt is twice as bright as the 500 watt. But, if you have them on separate dimmers and give the dimmer controlling the 1,000 watt fresnel a maximum output of 65%, it appears that both fixtures have the same output. By playing around with different levels, you are able to make the levels match exactly in intensity so that the one channel of control works.

You may need to use different profiles for dimmers controlled by the same channel if using the 6" and 8" fresnels mentioned above. The filament in the 1,000 watt fresnel is substantially larger and takes more energy to get it to start giving off light than the 500 watt filament. To get the 1,000 watt fresnel and 500 watt filament to fade up at the same time on the single channel of control may require that you PREHEAT the filament (refer to the NON-DIM section). To do this, assign the two dimmers different profiles.

Example:

To give the dimmer a preheat profile, press:
[3] [At] [1] [At] [8] [0] [At] [2] [Enter].

Sometimes you may need to change only the LEV (dimmer output level) or the PRF (profile) of DMR (dimmers) or reassign DMR to CHN (channels) without changing the LEV or PRF. To do this, select the dimmer numbers to be modified.

Example:

[1] [Thru] [5] [Except] [4] [At] [At] [5] [5] [Enter].
This changes dimmers 1, 2, 3, and 5 output levels to 55% but does not change the CHN (channel) assignments.



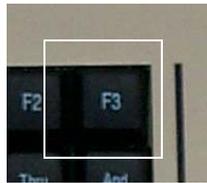


Figure 35-[F3] Key

Another way to do this is to use the [F3] (figure 35) Edit key in the sequence to select what you wish to change.

Example:

If the you want to change the LEV of DMR 6, 7, 8, 9, 10, and 12 to 75% without changing the CHN (channel) assignments, the sequence using the [F3] key (is: [6] [Thru] [1] [0] [And] [1] [2] [At] [F3] [7] [5] [Enter].

As you press the [F3] key, note that the EDIT prompt box, located in the lower left of the screen, changes from CHANNEL to LEVEL to PROFILE with each key hit.

Example:

To modify only the PRF (profile), enter:
[6] [Thru] [1] [0] [And] [1] [2] [At] [5] [Enter].

Or, using the [F3] key, the sequence is:
[6] [Thru] [1] [0] [And] [1] [2] [At] [F3] [F3] [5] [Enter].

NON-DIM

Dimmers can be patched and operated as Non-Dim. A Non-Dim goes from 0 to 100% instantly. A Non-Dim can be used to turn on fog machines, mirror balls, prop radios, or televisions. To assign a dimmer as a Non-Dim, select the DMR and assign it to a CHN. Then, press the [At] [.] , followed by a LEV. The LEV in this case is the position in the fade where the Non-Dim turns ON or off.

Example:

To make DMR 5 a Non-Dim, which turns ON as channel 3 reaches 65%, the sequence is:
[5] [At] [3] [At] [.] [6] [5] [Enter].

On the screen is a red N next to the LEV of 65. The red N indicates that the associated dimmer is now a Non-Dim (ON/OFF).



PARKING

Parking a dimmer allows you to turn the dimmer ON to a specific level that cannot be turned OFF with the Grandmaster Fader, Blackout switch, or with inhibitive Submasters. This is helpful when you need to use a dimmer circuit for backstage work lights that need to stay ON during onstage blackouts. Another use is controlling music stand lights in the orchestra pit. As most light stands are too bright, Parking allows you to dim the lights to a level both comfortable for the musicians and the audience.

To Park a dim:

1. Select the DMR number. Enter [At]
2. Enter [FL] for the CHN (channel). Enter [At]
3. Enter the LEV for dimmer output.

Example:

To Park Dimmer 1 at 80%, use the following sequence:

[1] [At] [FL] [At] [8] [0] [Enter].

Note that in the LEV for DMR 1 on the screen, it shows PRK in green. This indicates to you that the dimmer has been parked. Now, every time you turn ON the control console, Dimmer 1 turns ON to a level of 80%.

To clear the Patch back to a One-To-One Patch, LVL full, using Profile 1 you can choose one of two options:

- A. To clear only the Patch page currently being worked on, press [F1] [Enter].
- B. To clear both Patch pages, go to the **Setup Screen** [Setup] and press [Next] [Next] (Clear Functions) [5] (Clear Patch) [Enter].

For the purpose of learning the board, clear both pages back to One-To-One at this time.

PROFILE SCREEN

Definition: A Profile is used to determine the rela-



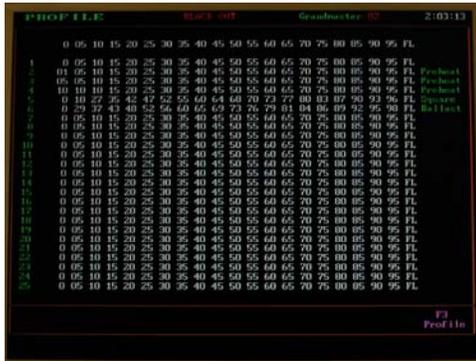


Figure 36-Profile Screen

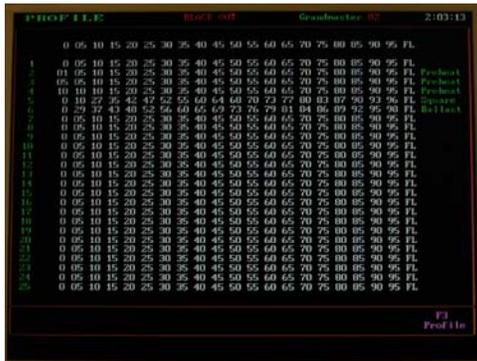


Figure 37-Profile Screen

tionship between a Fader (automatic or manual control) and how the dimmer turns ON. The first Profile on the screen is the Bijou default profile. Profile 1 is a LINEAR PROFILE that has the output of the dimmer equal to the percentage of travel of the Fader. If you raise a Channel Fader to a level of 65, the dimmer is at 65% of its total output.

To navigate to the **Profile Screen (Figure 36)**, push the [Patch/Profile] key twice. The green/yellow column on the right of the screen lists Profiles 1-25. The row across the top shows the fade position as a percentage.

On the **Profile Screen**, Profile 1 is entered automatically as the system default. The need to modify or select a profile other than Profile number 1, is limited to special case applications.

Profiles 2, 3, and 4 are listed as Preheat. The selection of a Preheat Profile for a dimmer sends a small amount of current out of the dimmer, even when the dimmer control Fader and Grandmaster is at 0. Preheat Profiles are often used for outdoor dramas where condensation in a fixture could cause lamp failure or cracked lenses if suddenly turned from OFF (cold) to ON.

A cold filament requires a substantial current to glow. By preheating the filament, the lamp fades rather than POP ON. The three preheat choices allow you to select the right amount of current for the size of the filament being worked with.

Profile Number 6 is SQUARE LAW which, in theory, makes the visible output of a lamp equal to the percent of travel of the Fader controlling the dimmer output. In theory, if the Fader is faded up to 35m, the lamp appears to be at 35% of its total light output. This is dependent on the optics of the fixture, the size of the lamp filament, the input power voltages to the dimmers, and the length and size of the wiring from the dimmer to the fixture/lamp.

Profile Number 7 is ballast. It is used for non-incandescent fixtures such as neon, cold cath-



ode, and fluorescent that need a higher starting current to ignite/light.

Profiles Number 8-25 are user-configurable to allow you to modify dimmer outputs. To modify a Profile, navigate to it by using the [Next] [Last] keys or use [F3] followed by the desired Profile Number.

Example:

To modify Profile 17:

1. Select Profile 17 by hitting [F3] [1] [7] [Enter]
2. Enter the percentage of the Fader output from the top row.
3. Press the [At] key.
4. Enter the percentage of the dimmer input desired.
5. Press the [Enter] key.

Example:

To make Profile 17 have a dimmer output of 30% when the Fader is at 45, the sequence is:

[4] [5] [At] [3] [0] [Enter].

Note the change in the 45% column of Profile 17.

To clear any modifications made to profiles on this screen:

1. Go to the **Setup Screen** [Setup].
2. Press [Next] [Next]. This takes you to Clear Functions.
3. Press [8].
4. Press [Enter] at the ARE YOU SURE? prompt.
5. Return to the **Patch Screen**. The change made to the profile has been cleared.

All 25 profiles may be modified to suit your needs. It is suggested that Profiles 1-7 be left at the factory defaults.

OPERATING THE BIJOU AS A MANUAL CONTROL CONSOLE

Before operating the Bijou, it is necessary to complete the first ten steps of Section II. Once these steps are completed, simply press the [Stage] key to proceed.





Figure 38-Stage Screen

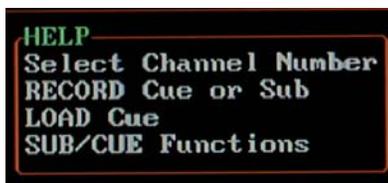


Figure 39-Help section

The Bijou is designed to work in a manual, 2-scene, preset mode. As we have already done a Clear All, the system has defaulted to 2-scene Preset operation with a One-To-One patch. So, for the time being, Channel 1 operates Dimmer 1 only, Channel 2 operates Dimmer 2, Channel 3 operates Dimmer 3, etc. All are set at a maximum dimmer output of 100% operating under default Profile 1.

All 2-scene and 1-scene operations work from the **Stage Screen**. This does not mean that you have to be in the **Stage Screen** display of the console to run dimmers but to see the status of the channels running on stage, look at the **Stage Screen**.

STAGE SCREEN

The **Stage Screen (Figure 38)** is used when running Cues, Submasters, and Effects in 2-scene, 1-scene, and memory modes of operation. At the top of the screen, you see the title STAGE in green, BLACK OUT in red, GRANDMASTER in green, followed by 00 in red. On the far right, is the clock. If the clock is not set correctly, press [Setup] [Next] [Next] [Next] [Next] [Next] [Next] Miscellaneous Functions, and set the hour and minutes (refer to Section I).

The next vertical block lists channels 1-150 (in blue). Below each of these numbers is the channel output level. The channel output levels are displayed in various colors dependent on where the level is being generated. You can quickly review all 512 channels levels by using the [Page Up] and [Page Down] keys.

Directly below the Channel Block is the Operator Information Block. The left side of the block is, for now, blank. In the center of the block is the Help section. On the far right are the [F1], [F2], and [F3] key functions in magenta.

HELP

The Help section (Figure 39) is designed to assist





Figure 42-Blackout Switch



Figure 43-[F1] Key

To begin operating in 2-scene Manual Mode:

1. Turn the Blackout switch to the OFF position. LED will turn off.
2. Press [F1] (Figure 43) [Enter]. This configures the XY Cross Fader for 2-scene preset operation.

Note that in the Cross Fader Display, the Cue is set for X as Scn1 (Scene 1) and Y as Scn2 (Scene 2) for the Faders. Both the X and Y Fader operate by being physically moved up or down so that the times of the XY Fader are MAN. Manual Cue action does not have a TYPE and cannot be assigned a screen NAME; the slots of the XY Fader remain blank. The LEV is FL for the Y Fader and blank for the X Fader.

2-scene operation is a strong teaching tool because it requires that the board operator learn the timing and rhythms of the production in order to match the cross fade to the action. For the purpose of discussion, only Fade Handles 1-24 will be used as all 2-scene Preset versions of the Bijou contain a minimum of 24 Fade Handles.

GRANDMASTER

To see set levels on stage, the Blackout switch must be OFF (LED OFF) and the Grandmaster faded to its full position. Except for Parked dimmers, the Grandmaster is in proportional control of all Channel/Fader outputs from the control console. It can be used to do fade to black Cues for set changes and for blackouts at the end of a scene. At this time, the Grandmaster is turned to its full position.

CHANNEL FADER OPERATION: 2-SCENE

The Bijou has 2 rows of Fade Handles, one above the other (Figure . In 2-scene operation, the related Channel number (i.e., 1-24) for both the top and bottom row of Faders are the large



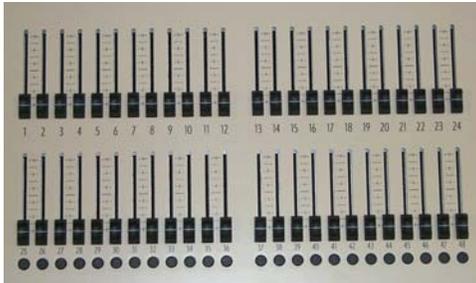


Figure 44-Fade Handles

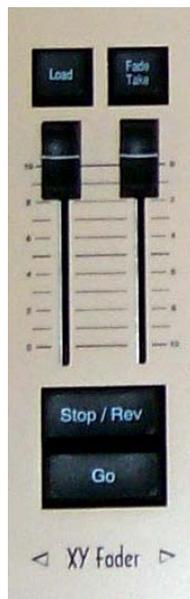


Figure 45- XY Fader Controls

numbers located between the two rows of Faders (below the bottom row are smaller numbers that are their respective Channel numbers when operating in 1-scene mode). The X Fader controls the top row of Fade Handles and the Y Fader controls the bottom row .

In Manual mode of operation of a board, if you intend to repeat the same Cues at several performances, it is recommended that the operators make up Cue Sheets. Cue Sheets list the Channel/Fader numbers with a space below so that the operator can write down the output level that the Fader is set to for a particular Cue number. It is also good to provide space to indicate the Cue's cross fade time and which scene (X or Y) it is set on. Examples of Cue sheet styles, as well as room for notes, are available in many of the stage lighting and stage management books available today. As this manual cannot afford the space to discuss the requirements of designing a light plot or the process involved in the selection of fixture types, hanging, circuiting and focusing fixtures, a basic reading of appropriate texts on the subject is highly recommended.

To set a Cue, the operator/designer/director determines which Fade Handles need to be set and through trial and error decides at what level each Channel needs to be set at for any given Cue.

To set the first Cue (you will use the row of Fade Handles on the X side), set Fade Handles 1-5 at a level of 50%. The console is silk screened with 10% gradation marks between every two Faders to assist you (see Figure 45). You should see on your display screen that Channels 1-5 do not indicate any levels. This is because you have the XY Cross Fader in the down or Y position and no levels are being transmitted as of yet.

Note: The silk screen gradations are not as accurate as a digital (display) screen and the manual levels you set may not be exact when brought up on stage. But as minor differences in levels are rarely apparent to audience members, this is not normally a problem. This form of manual opera-



tion has and is being used to great affect in all levels of professional and non-professional performing arts world wide.

Now, move the XY Cross Fader up to the X side to fade into this first Cue. Now that the XY Cross Fader is in the up position, you can set the next set of Channel levels for the next Cue on the bottom of the Y row of Fade Handles. Set Fade Handles 6-10 at full (10) on the bottom row of Fade Handles. Again note that there is no indication on the display screen that you did this as you have not crossed over to the other side. To go from the top scene (Scene 1) to the bottom scene (Scene 2), move the XY Cross Fader down to the Y side. As you do the crossfade, the channel levels for channels 1-5 fade out and the levels for channels 6-10 fade up to full at the same time. You have now created and faded into two Cues. To do a show with many Cues, continue by now resetting the Fade Handles on the top (X) row, fading across to those levels, then resetting the bottom (Y) row, fade across to it, reset the top row, fade into it, reset the bottom row, etc. Continue this process until you have created and written down all of the looks you need for your show.

It must be remembered that in 2-scene Preset, 1-scene Preset, and for the manual use of Submasters, the output levels are set by your hand and not recorded into the board. So, you will have to write (pencil is best, directors and designers always change their minds) out all of the Cue numbers with their associated Channel/Fader levels, cross fade time, and which bank of Fade Handles the Cue is set on (top X or bottom Y). Remember, a written hard copy of Cue information is a good idea even in memory mode of operation. Computer disks can be erased, overwritten, or damaged. Power surges, due to lightning, can scramble board's on board memory. So, learning to use written Cue Sheets is a good idea that may save your show in the future.



OPERATE IN I-SCENE MANUAL MODE

Well, 2-scene preset operation is used primarily for running a sequence of predetermined Cues in a production. 1-scene operation is more often used for creating looks "On The Fly." By switching to 1-scene operation, you double the number of manual Fade Handles that you have at your finger tips. This allows for greater flexibility of control. Many times, this operation is combined with the use of Submasters and bump buttons for performances with little or no prior rehearsal time. In this form of operation, a chart (jazz term) or magic sheet (lighting term) is created that tells the operator what area of the stage (Down Left, Down Center, Up, Center, Podium, Drummer, etc.) and what color of light each channel controls. Then, as those areas are used on the stage, the operator can quickly access the correct lights for the area and turn them on to an appropriate level. All of this takes practice and experience to be done well, but in live music performance, it is a proven and well used way of doing shows.

Another use of both 2-scene (but more often 1-scene) is to manually establish a lighting look on stage and then record that look to a memory preset. The use of this function is covered in a later section covering memory operations. Be aware that both 2-scene and 1-scene operation can be used independent of memory operation or in conjunction with memory operation. The choice is up to the operator based on the needs of the production. This makes the Bijou an extremely flexible control console.

To switch to 1-scene operation:

1. Turn the Blackout switch to the OFF position. This makes the red BLACK OUT at the top of the **Stage Screen** disappear.
2. Press [Setup] [3] [F2] [Enter]. This takes you to the **Setup Screen** and allows you to change the console operation from 2-scene



to 1-scene.

3. Press [Stage] to return to the **Stage Screen**. The XY Cross Fader is now configured for 1-scene preset operation.

Note that in the Cross Fader Display the CUE has been set for X as Scn 1 (Scene 1). The X Fader will operate by physically sliding it up or down, so the fade times are MAN (manual). Manual Cue action does not have a TYPE and cannot be assigned a screen NAME, so their slots remain blank. With the XY Fader in the down position (above the [Stop/Rev] key), the LEV (level) should be blank for the X Fader. In 1-scene operation, the Y Fader is not active and can be ignored.

For the purpose of this discussion, only Fade Handles 1-24 will be used as all 2-scene/1-scene Preset versions of the Bijou contain a minimum of 24 Fade Handles. But in 1-scene mode of operation, the lower row of Fade Handles extend (double) the channel count with manual Fader handles. So, if you have a Bijou 24/48 in 1-scene operation, the Fade Handles will control channels 1-48 (note the silk screened numbers between the Faders and the bump buttons).

GRANDMASTER

To see set levels on stage, the Blackout switch must be OFF (LED OFF) and the Grandmaster faded to its full position (Figure 46). Except for Parked dimmers, the Grandmaster is in proportional control of all Channel/fader outputs from the control console. It can be used to do fade to black Cues for set changes and for blackouts at the end of a scene. At this time, the Grandmaster is turned to its full position.

CHANNEL FADER OPERATION: I-SCENE

To begin:

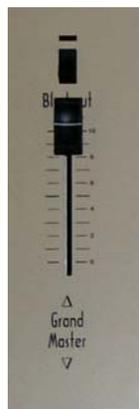


Figure 46-Grand Master Fader
(In Full Position)





Figure 47-Channel Bump Buttons

1. Set Channels/Faders, numbers 1-10, at full. The X or XY Cross Fader is in the down (OFF) position. There is no output and you cannot see any associated levels on the display screen.
2. Move the X or XY Cross Fader to the (full) position. The display screen indicates the X LEV is at full and the Channels 1-10 have faded to full.

WARNING: If you accidentally lean on a bump button (Figure 47), lights may turn on.

In most cases when operating from 1-scene mode, you do not set a Cue up, go into it, fade in, fade out, set, in, out, etc. Once the initial look is set in 1-scene operation, it can be later modified by moving Fade Handles; individually or in groups. As Channels/Faders are moved, the output of the related channel changes on the display and on stage. As in all manual operation, this is "Live Action," on stage, in real time.

CHANNEL BUMP BUTTONS (2-SCENE AND 1-SCENE OPERATION)

The channel bump buttons (Figure 47) are located directly below the Fade Handles on the left end of the board. Each bump button is associated with the Channel/Fader above it. There is only one bump button for the two rows of Faders. The channel number for the bump button is the same as the large silk-screened channel number located between the two rows of Faders.

The channel bump buttons are active only when the XY Faders ([F1] [Enter]) are loaded for 2-scene or 1-scene operation. When configured in this manner, the bump buttons become an instant ON switch. When pushed, the bump button drives the associated channel output to full, even if the X or Y Faders output level is set to 0. The uses for bump buttons range from lightning flashes to a momentary special on a soloist.



MEMORY OR AUTOMATED PRESET OPERATION

Ok, you bought this Memory console so that you would not have to write down channel levels and recreate them night after night. All you really want to do is push the [Go] button at the right time and the rest is the stage manager's problem, right? So, how do you record a set of Cues and play them back? It is time to learn. Cues can be created and played back on either the XY or AB Cross Faders, but we will start just where we left off with the board set for 1-scene operation on the XY Cross Fader.

IF YOU JUST OPENED THE MANUAL TO THIS SPOT...Complete the following steps before continuing:

1. Turn ON the board. The board will boot up to the **Stage Screen**.
2. Go back to the section on **PROTECTING PRE-RECORDED SHOW INFORMATION**. This will ensure that you do not mess up any show information that may already be recorded in the board and may be needed for a show that starts in the next hour.
3. Press [Setup] [3] [F2] [Enter].
4. Press [Stage] [F1] [Enter]. This loads the XY Cross Faders for manual 1-scene operation.
5. Make sure that the Blackout switch is in the OFF position, that the Grandmaster is in the full ON position (10), and that the XY fade is in the up position (near [Load] and [Fade Take]).

RECORDING A CUE FROM LEVELS SET WITH THE CHANNEL FADERS

Example:

To record your first Cue/preset:

1. Press [Stage]. This takes the you to the **Stage Screen**.
2. Push Fade Handles 1-10 up to a level of 10 (100%).





Figure 48-Record Key

3. Press [Record] (Figure 48) . The command line states RECORD CUE.
4. Press [1].
5. Press [Enter].
6. Cue 1 has just been recorded.

Repeat these steps over and over to achieve a desired show.

*Note: Anytime you record a Cue on the **Stage Screen**, you will be recording all levels that are sent to the dimmers. This includes all Fader handles, Manually entered, Effect, and Submaster output levels and can include the levels of Cues active on the other Cross Fader. If you are working on the AB Cross Fader and have Cues loaded and operating on the XY, the levels from the XY Cue is added to the levels being recorded. There are two exceptions to this rule. The first being that you can park a dimmer. The second exception is that in the **Setup Screen**, you can select [6] (Record Subs in Cue) [F3] [Enter]. In both cases, the output of the channels controlled are ignored in the Cue recording process.*

Many shows are created in this manner when using a limited number of channels. It is often faster to reset Fader handles than to do keyboard data entry. And, in many cases, when you are “Winging It On The Fly,” the first night of the show, but want to be able to repeat the action the next day, it is a great way to record on the fly while running the show manually.

The first time you create a Cue, it is not assigned to a Cross Fader for operation. Since the Cue is not assigned to a Cross Fader, nothing on the screen indicates that the Cue actually exists. To ensure that the Cue is present, press [Cue/List] twice. The Cue List shows that Cue 1 is PR with an up time of 5 seconds, a down time of 5 seconds, and no delays, link, or name. Use the accessory alphanumeric keyboard to add a name. The **Cue List Screen** is a convenient means of editing/changing the functional operation or name of a Cue.





Figure 49-[Load] and [Fade Take] Keys

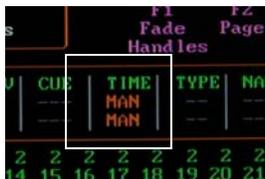


Figure 50-Time Window

LOADING THE CUE TO A CROSS FADER

Example:

To load Cue 1 to a Cross Fader:

1. Press [Stage] to return to the **Stage Screen**.
2. Pull Channel/ Faders 1-10 down to OFF. This clears the screen.
3. Press [Load] above the AB Faders (Figure 49). The command line says LOAD CUE. This allows you to see Cue 1 on stage.
4. Press [1] [Enter]. Cue 1 is loaded to either the A or the B side of the AB Cross Fader.

The Cue is always loaded so that it is the next Cue to fade into (unless you change the Setup to make the [Load] key function as a Go-To-Cue).

TIMED FADES

Example:

To manually fade Cue 1:

1. Press [Stage]. This takes you to the **Stage Screen**.
2. Load Cue 1 on the AB Crossfader.
3. Press the [Fade Take] key, located above the AB Cross Fader (Figure 49), until MAN disappears in the Time Window (Figure 50) of the screen for AB. This means that you can fade the Cue using the [Go] button.
4. Cue 1 to 100% by using the AB Cross Fader.
5. Press [Load] [Enter]. This clears (uploads) the AB Cross Fader.

Example:

To run Cue 1 with the default 5 count from the

Stage Screen:

1. Press the [Fade Take] key located above the AB Cross Fader. This removes the MAN operation from the AB Cross Faders.
2. Press [Load] [1] [Enter]. This loads Cue 1 with its associated In and Out time. On the screen, Cue 1 is loaded with a fade rate of 5 seconds, ready to fade in.
3. Press the [Go] button. This starts the automated Cue.

Look at the Fader Information Window. Next to





Figure 51-Time Key



Figure 52-[Fade Take] Key

either the A or B, is an arrow pointing up. This indicates which side of the Cross Fader is fading up. As you fade from one side to the other, the LEV windows changes at the rate of the Cross Fades that are assigned up and down times.

Different Fade Times

To record a Cue with a fade time that differs from the Default time, add the use of the [Time] key (Figure 51) followed by the [#] key(s). The [#] key(s) represent the number of seconds into the record sequence.

Example:

For Cue 1 with a 3 second Cross fade sequence, the sequence is [Record] [1] [Time] [3] [Enter] (from the **Stage Screen**).

FADE TAKE

At any time during the playback of prerecorded Cues, you can restore manual control of the Cross Faders by pressing the Cross Fader's associated [Fade Take] (Figure 52) button. This immediately places all fade action back to the Fader handles rather than the [Go] button. To return to [Go] button operation, press [Fade Take] again.

DIFFERENT UP AND DOWN TIMES

The up and down times of a Cue can vary for many different artistic or mechanical reasons on stage. With the Bijou, you can set different times for the fade down and fade up sections of a Cue, based on production needs.

Example:

Going from a bright, fully lit stage down to a special on one or two performers. If you fade a special ON at the same time that you fade out the rest of the stage, the change is often too fast for the human eye to adjust. So, the special appears extremely dark and weak for a period of time as your eyes adjusts to the change. But, if you fade the special up fast so that it is close to full before

the rest of the stage slowly fades out, the audience's eyes are given an easier transition and adjust faster to the change in the stage picture.

Example:

To create a Cue with different up and down times:

1. Press [Stage] to go to the **Stage Screen**.
2. Push Fade Handles numbers 11 through 15 up to an output of 50%.
3. Press [Record] [2] [Time]. The command line now reads RECORD CUE 2 with an up and down arrow next to the command line. This indicates that you may now enter the time for the cross fade.
4. Press [3] for a 3 second fade. This creates an up time of 3 seconds and a down time of 3 seconds.
5. Press [Time]. The command line reads RECORD CUE 2 TIME (UP/DOWN ARROW) 3 TIME (DOWN ARROW).
6. Press [8] [Enter]. This command changes the fade down time to 8 seconds. So, the complete command reads:[Record] [2] [Time] [3] [Time] [8] [Enter].
7. Press [Cue/List] two times. A Cue 2 with different up and down fade rates is now recorded.
8. Return to [Stage].
9. Press AB [Load] [2] [Enter]. The user is now ready to fade into Cue 2 in time.
10. Press [Go] to fade to Cue 2 in time.

CREATING A CUE WITH DELAYS

Sometimes, putting a delay on the up or down starting time can assist with dramatic impact.

Example:

To create a Cue with delays:

1. Hit [Stage] to go to the **Stage Screen**.
2. Press [Record] [#] to create a Cue.
3. Press [Time] [#] (up time in seconds) [Time] [#] (down time in seconds) [Time] [#] (Delay fade up time [#] (delay fade down time) [Enter].



Example:

You may want a fully lit stage to fade to almost blackout on an 8 count and then have a bright special POP on a character on stage.

To do this:

1. Create Cue 3 with just the special.
2. Clear the AB Cross Fader by pressing [Load] [Enter].
3. Make sure that all Fade Handles are down and OFF.
4. Push Channel/Fader 26 up to full.
5. Press [Record] [3] [Time] [1] [Time] [8] [Time] [7] [Time] [0] [Enter]. This creates Cue 3 with an up time of 1 second, a down time of 8 seconds, a delay of 7 seconds on the up, and a delay of 0 seconds on the down.

To see how this operates:

1. Push the Channel/Fader 26 down to OFF.
2. Press [Load] [1] [Enter] [Go]. This fades you into Cue 1 time.
3. Press [Go] again. This fades you from Cue 1 to Cue 2.
4. Look at the Time Window in the Cross Fader Display. The Time for Cue is displayed in brown instead of the white that you have seen up to this point. The brown indicates to you that the Cue has a delay associated with its timing. So, you will not be taken off guard by the Cue actions.
5. Press the [Go] button one more time to watch how the delay affects your Cues. You can see what happens if you focus on CHN 1 and 26 on the display screen as CHN 1 is part of the fade down time and CHN 26 is part of the fade up time with the delay on the up.

More Examples...**Example:**

To create Cue 1 with an up and down time of 10 seconds and with a delay of 5 seconds on each, enter:

[Record] [1] [Enter] [Time] [1] [0] [Time] [5] [Enter].





Figure 53-Number Keys



Figure 54-Action Keys

Example:

To create Cue 2 with an up time of 6 seconds, a down time of 10 seconds, a delay on the up of 8 seconds, and a delay on the down of 7 seconds, enter:

[Record] [2] [Enter] [Time] [6] [Time] [1] [0] [Time] [8] [Time] [7] [Enter].

SETTING LEVELS VIA THE KEYPAD (DATA ENTRY) & THE ENCODER WHEEL

Channel levels do not have to be set via the Fade Handles. All 512 channels can be addressed through the Action and Number Keys (Figures 53 and 54).

A cue can only be recorded in the **Stage Screen**, but channel levels for that cue can be viewed and changed from the **Stage, Cue Preview**, and **Track Screens** via keypad entry.

To set channel levels via the keypad, start by entering the channel(s) that need addressing. This can be one channel at a time.

Example:

Press [Stage] [1] [At] [FL] [Enter]. Now on the **Stage Screen** is CHANNEL 1 (yellow indicating it is the channel addressed) at FL with the level now in brown (not white). The brown indicates that the level has been entered manually (via the keypad) and has not been recorded to a Cue. To change the level, simply re-hit the [At] key and enter a new level.

Example:

To set all channels to the same level:

1. Press [Stage] [Enter]. This highlights all channel numbers in yellow.
2. Press [At] [#] (level) [Enter]. All channel are now set at the same level.

OR, simply press:

[Stage] [#] (channel number) [Thru] [#] (channel number) [At] [#] (level) [Enter].

Examples:

To set channel 5 at a level of 50% from the **Stage**

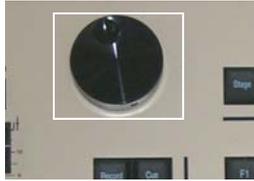


Figure 55-Encoder Wheel

Screen, you enter:

[5] [At] [5] [Enter].

To set channel 7 thru 10 at a level of 25% from the **Stage Screen**, you enter:

[7] [Thru] [1] [0] [At] [2] [5] [Enter].

To set channel 19 at a level of 5% from the **Stage Screen**, you enter:

[1] [9] [At] [0] [5] [Enter].

To return the levels to their previous settings, press [At]. [At] addresses the channels again. After pressing [At], you can hit [Enter] to either finish or continue on and adjust all brown levels using the Encoder Wheel (Figure 55). To adjust the brown levels rotate the Encoder Wheel counter clockwise to decrease the level. Rotate the Encoder Wheel clockwise to increase the level. When finished, press [Enter]. To clear all the manuals, press [Enter] twice and all of the manuals will be cleared from the screen.

Practice

If you are just learning the control console and wish to try features not yet discussed, it is recommended that you record at least 15 Cues into memory. Cues can have any Cue number from 1 to 1,000 and do not have to be recorded in numerical order. You can skip Cue numbers or insert [.] Cues in between whole number Cues, and when loaded to a Cross Fader, the Cues play back in order automatically.

TO CLEAR A CROSS FADER

Sometimes when recording Cues or prior to a show, you may wish to clear the Cross Faders of prerecorded Cues. To do so, press [Load] [Enter] for the appropriate Cross Fader. This is useful for creating Cues from scratch or a black stage. Another way to clear the stage of unwanted channels is to use the Remainder Dim function.



TO CLEAR CHANNEL LEVELS TO 0%

To set all channel levels to 0%, press [1] [Thru] [5] [1] [2] [At] [0] [Enter]. This sets all channel levels to 0%. Next, go to the Cue 0 using the [Load] key. Cue 0 is a default Blackout Cue and can not be user-modified.

If you plan to return to a Blackout look on stage repeatedly in your Cue process, you may wish to record this look as a Cue. This allows you to use it as prerecorded Cue that operates automatically via the [Go] button or as a building block for starting new Cues. Many designers record a Blackout Cue that blacks out the stage but leaves some running lights or orchestra pit lights on. This is often recorded as the first Cue of the show so that the designer can do a “blackness check” as part of the pre-show dimmer checks.

The second method of clearing channel levels (which is faster) is to press [Enter]. Pressing this button makes the command line read ALL AT. Now press [At] [0] [Enter]. To set all channels to a level other than 0%, insert a level after the [At] key and all 512 channels go to the next level. Also, use [Enter] [At] with the Encoder Wheel to adjust the overall level of a Cue. Or, use this function to set all of the channels to the same level.

REMAINDER DIM

The Remainder Dim function is used when you want to start setting a Cue from scratch. Using the [Load] [Enter] function blacks out the stage which can cause a safety problem or distract the performers. The Remainder Dim function allows you to enter levels for a select number of channels using the recording sequence [#] (channel) [At] [#] (level) [F2] [Enter]. [#] [At] [#] sets the channel's level. [F2] takes all of the other channels that are up in the preset to 0% or OFF. [Enter] runs the Cue.

Note: The Rem Dim function has no Effect on the output of Channel/Fader handles, Submasters, or Effects that you may have running.





Figure 56-Track Screen

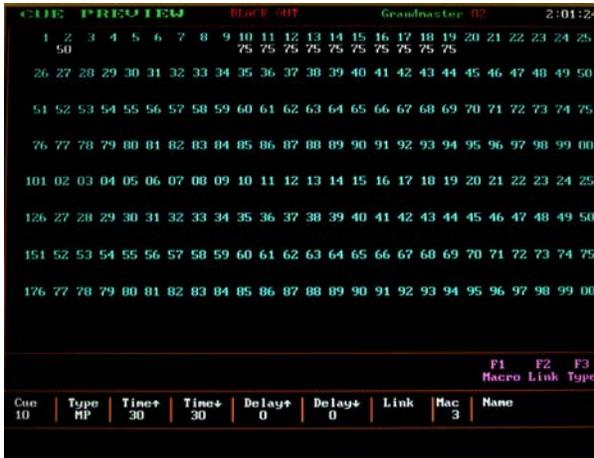


Figure 57-Cue Preview Screen

Example:

1. Press [Stage] to go to the **Stage Screen**.
2. Set the levels for Channels 6-10 at a level of 55% with the Remainder Dim. To do this, press [6] [Thru] [1] [0] [At] [5] [5] [F2] [Enter]. Every channel except 6-10 now has a brown level of 0. Hit [Enter] twice to restore levels.

TYPES OF CUES

In the Cross Fader information window of the Stage and Preview Screens there is a window labeled TYPE. It is possible to run five different types of Cues on the Bijou. The user can change the Cue Type in the Cue Preview (Figure 57), Cue List, and **Track Screens** (Figure 56) by pressing the [F3] key. These Types include:

PRESET = PR

Preset is the default operations mode of the console and is the easiest to operate. In Preset mode, no channel level is recorded into a Cue (preset) unless it is physically set to an output on stage. It is the digital equal to manual 1-scene operation where, after each Cue, all Faders are taken down to 0% and then all are reset to new levels for the next Cue. In this mode, if the Channel/Fader isn't up and active, the channels aren't up.

TRACK = TR

Tracking works differently than preset mode. In this mode, the console uses the level for that channel in the previous preset for each new preset until you physically change that channel's level. This is similar to working in 1-scene manual operation. Instead of taking all of the Fade Handles down to 0% at the end of the Cue, you only change the Fade Handles that are going to a new level in the next Cue and leave the others alone. So, some other levels TRACK through the rest of the Cue. Tracking can only inherit levels from a previous tracking cue. Tracks cannot inherit properties from a preset cue.



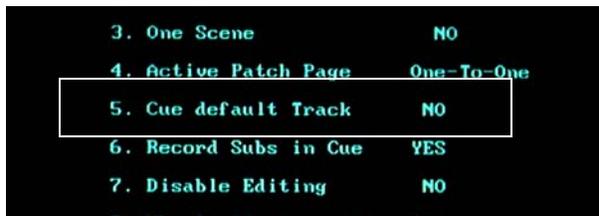


Figure 58-Default Settings1



Figure 59-Cue Type Window

To make the Bijou a Tracking board all of the time, change to this mode as the default in the **Setup Screen** (see Figure 58) To do this, press [Setup] [5] [F2] [Enter].

Example:

To track a new cue only,

1. Press [Stage] to go to the **Stage Screen**.
2. Press [1] [Thru] [1] [0] [At] [5] [0] [Enter] to record channels 1-10 at 50% (channel levels currently appear in brown).
3. Press [Record] [1] [Enter] to record channels 1-10 at level 50% to Cue 1. A command prompt asks, ALREADY EXISTS, ARE YOU SURE?, press [Enter] to confirm. The levels for channels 1-10 now appear in white since the levels are assigned to a Cue.
4. Press [Cue/List] to go to the **Cue Preview Screen**.
5. Press [Cue] [1] [Enter] [F3] [F3] [Enter]. This changes Cue 1's Type to TRACK shown in the Cue Type Window (Figure 59).
6. Press [Cue] [2] [Enter] to create Cue 2.
7. Press [F3] [F3] [Enter] to change Cue 2's Type to TRACK. Channel 1-10 now have a level of 0.
8. Press [1] [Thru] [1] [0] [At] [Enter]. Now channels 1-10 read at level 50 in gray.

AUTOSTART PRESET = AP & AUTOSTART TRACK = AT

An Autostart Cue is used when you want the completion of one Cue to activate (push) the [Go] button. Any Cue that has a TYPE that includes Autostart, automatically starts [Go] immediately upon completion of the previous Cue. Autostart does not change either the Preset or Tracking operation of a Cue; it automates the [Go] button so that you do not have to push it. In pre-programmed shows, it is possible to use the Autostart feature to run the entire show with only one push of the [Go] button. This seldom works with live action shows.



Cue	Type	Times	Times	Delays	Delays	Link	Mac	Name
> 10	MP	30	30	0	0		3	
20	PR	1	1	0	0			
30	PR	1	1	0	0			
40	PR	1	1	0	0			
50	PR	1	1	0	0			
60	PR	1	1	0	0			
70	PR	1	1	0	0			
80	PR	1	1	0	0			

F1 F2 F3
Macro Link Type

Figure 60-Cue List Screen

Example:

1. Press [Stage] to go to the **Stage Screen**.
2. Create Cues 1-4 ([Record] [#] [Enter]).
3. Press [Cue/List] to go to the **Cue Preview Screen**.
4. Press: [Cue] [3] [Enter] [F3] [F3] [F3] [Enter] [Cue] [4] [Enter] [F3] [F3] [F3] [Enter]
There are now two Cues that are Type AP (Autofollow Preset).
5. Return to the **Stage Screen**. Make sure MAN is off. If MAN is in the time column, press the [Fade Take] key.
6. Press [Load] (above XY Cross Faders) [1] [Enter].
7. Press the [Go] button to run through the Cue 1.
8. Press [Go] again to run through Cue 2. Cue 3 goes as soon as the fade into Cue 2 is complete. Cue 4 starts automatically as soon as Cue 3 is complete.

MULTIPART = MP

Multipart Cues are sequentially numbered Cues that all start together with one press of the [Go] button. Four consecutive Cues can operate with an MP TYPE designation on either the AB and/or XY Faders at any one time.

Example:

The user wishes to have Cues 6, 7, 8, 9, and 10 all start at the same time. To do this:

1. Press [Stage] to go to the **Stage Screen**.
2. Create Cues 6-11 ([Record] [#] [Enter]).
3. Go to the **Cue List Screen** (Figure 60) [Cue/List] [Cue/List].
4. Press [Cue] [7] [Enter]. This moves the yellow cursor (>) down to Cue 7's attribute line.
5. Press [F3] five times until MULTIPART appears on the command line in the lower left of the screen.
6. Press [Enter]. The TYPE column entry for Cue 7 changes to MP.
7. Go to Cue 8 and repeat the process.
8. Repeat for Cues 9 and 10 until all Cues are tagged MP.
9. Return to the **Stage Screen**.



10. Press [Load] [6] (Cue) [Enter] to the AB Cross Faders.
11. Press [Go] to fade into the Cue. When you press [Go], Cue 6 is faded into and, at the same time, Cues 7, 8, 9, and 10 are also faded into.

You now see Cue 5 loaded and ready to fade into. You also see a new set of dialogs to the left of the help screen. It reads:

```

AB    PARTS
LEV   CUE
      7
      8
      9
      10
    
```

This shows that you have a multipart Cue ready to run. As soon as you press [Go], all of the Cues that are part of the set begin. The LEV column indicates the progression of the fade in. When all of the Cues complete, the fade in this section of the screen clears. At this point, you see that Cue 10 is loaded on the Cross Fader and waiting for [Go].

The Bijou is capable of running two simultaneous sets (one on the XY and one on the AB Faders) of MP Cues, each with four parts. Note that all MP (multipart) cues

RUNNING CUES OUT OF NUMERICAL SEQUENCE

LINK

On the **Cue List Screen**, there is a column for Link (see Figure 61). To access the Link column, use the [F2] key.

A link allows you to modify the numerical sequence that Cues run in. You create Cues 1-25 and load Cue 1 onto the AB Cross Fader and cross fade into it. Cue 2 automatically loads to the other side of the Cross Fader ready for you to cross fade into it. From this point on as you run

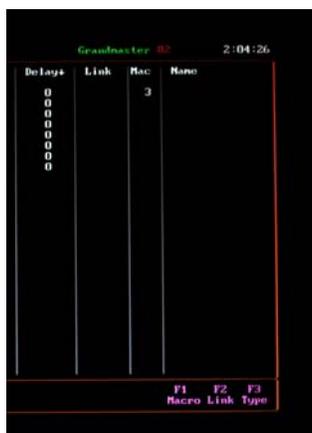


Figure 61-Link Column





Figure 62-F Key Window

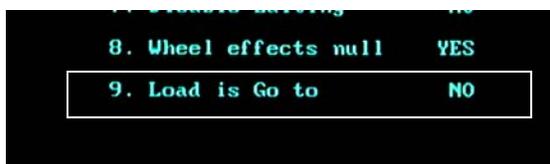


Figure 63-Option 9, "Load is Go to," of the Setup Screen

through the Cues, they load in strict numerical order. This is the preferred way of operating in most theatrical productions. But there are times when you may need to run a production out of sequence.

Example:

The production is a dance concert and each dance number has it's own sequence of Cues using Cues 1-100.

On the third night of the performance, a soloist breaks a toe and cannot perform a number. The dance number uses Cues 34-46. Since the dancer cannot perform the number, the Cue sequence is now 1-33 to 47-100.

To make it possible to still automatically run the entire show in sequence:

1. Press [Cue/List] [Cue/List] to go to the **Cue Preview Screen**.
2. Use the [Next] key 33 times OR press [Cue] [3] [3] [Enter] (which positions the page on screen) to Cue 33.
3. Press [F2] (Link key, see Figure 62).
4. Enter the number of the Cue that is intended to Link to Cue 33 (in this case [4] [7] [Enter].) Now, as you run the Cues, the Bijou ignores Cues 34-46.

If, the next night, the operator finds out that the broken toe was only a sprain and the number is put back in the performance, the operator can clear the Link. To do so, go to the **Cue List Screen** and change the Link for Cue 33 to [F2] [0] [Enter]. Putting a 0 in the Link column clears it. Now all 100 Cues run in order.

LOAD CUE OR GO TO CUE

The [Load] key is also used as a Go-To-Cue key. The Default Setup (Factory Setup)(see Figure 63) of the Bijou is for the [Load] key to load a Cue onto either the XY or AB Cross Fader ready to fade into it in time; by either using the Fader handles or the [Go] button. Pressing the [Go] button slows reaction time. When the [Load] key is set



as a “Go to Cue” Key, you do not have to use the [Go] key. [Load] [#] [Enter] will immediately bring Cue # up on stage.

Example:

An actor is nervous on opening night. In the middle of the second act, the actor skips 5 pages of dialogue and 2 lighting Cues. In response, the operator can immediately go out of sequence to the Cue that corresponds to where the actor has advanced.

To make the [Load] key a Go-To-Cue key:

1. Press [Setup] to go to the **Setup Screen**.
2. Press [9] [F2] [Enter].
3. Return to the **Stage Screen** (Press [Stage]).
4. Press [Load] [#] [Enter] to instantly go to any desired Cue that is out of sequence.

The one drawback is that the Cue put on stage in a TIME 0 SECONDS will POP ON. This may distract the actors and audience. A Go to Cue in Time is better.

GO TO CUE IN TIME/ SNEAK FUNCTION

To lessen the visual impact of going to a Cue out of sequence, it is often advisable to sneak the Cue onto the stage IN TIME. With the Bijou, this is easy to do using the Go-To-Sequence, but adding [Time] to the sequence. The keystroke is: [Load] [#] (Cue) [Time] [#] (in seconds) [Enter].

Example:

Go-To-Cue 5 in a time of 20 seconds. You enter: [Load] [5] [Time] [2] [0] [Enter].

RUNNING TWO DIFFERENT PRERECORDED CUE STACKS

The Bijou can run two different Cue sequences, one on the XY Fader and the other on the AB Fader, at the same time.

Example:

To run two Cue sequences:



1. Press [Load] [1] [Enter] on the XY Fader.
2. Press [Load] [1] [0] [Enter] on the AB Fader.
3. Press [Fade Take] on the AB and XY Cross Faders to set the Faders to automatic operation .

With both Cross Faders loaded, you can now press both or either [Go] buttons and run through the Cues with each Cross Fader maintaining its proper numeric Cue sequence.

A good use of this ability is running the basic show Cues (say Cues 0.5 through 300) on the AB Cross Fader while running more complicated Cues on the XY Cross Fader. Or instead, use one set of Cross Faders for control of color changes on a Cyclorama while leaving the other Cross Fader for lighting Cues only.

MODIFYING AN EXISTING CUE CHANNEL LEVELS

THE UPDATE KEY [Update] (Figure 64)

Every show that you work on requires small (or major) changes to the levels of the channels. To make these changes, modify the channel levels via the Fade Handles or the digital input. Then, go through the whole record Cue number sequence entering the times, delays, etc. If you are only modifying the channel levels, make the changes, then push [Update] [Update]. Either sequence records any modified or new channel levels into the previously recorded Cue.

The [Update] key works only with the active cue on the AB faders. [Update] does not operate in the middle of a fade. Wait until the fade is complete to update a Cue or don't start cross fading until the Cue is completely updated.

Example:

1. Go to Stage Screen (press [Stage])
2. Load Cue 1 to the AB faders (press [Load] [1] [Enter])
3. Change Channel 5 to 20% (press [5] [At] [2] [Enter]) Channel 5 will show a level of 20 in

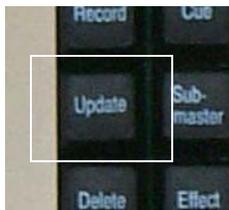


Figure 64-[Update] Key

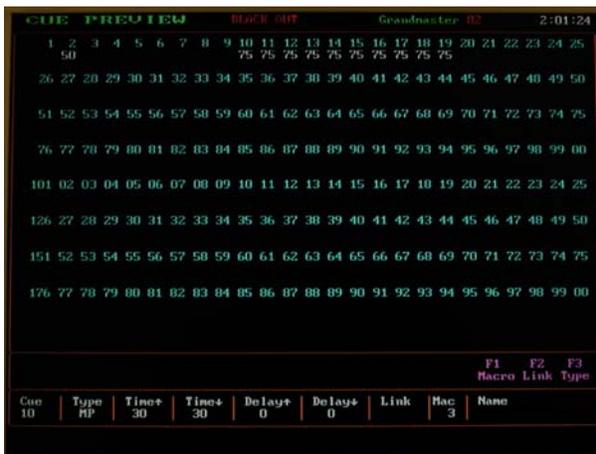


Figure 65-Cue Preview and Cue/ Cue List key

- brown
- 4. Hit [Update]. Screen will read "Update Cue 1"
- 5. Hit [Update] again to confirm. Channel 5's level will turn from brown to white.

THE CUE PREVIEW SCREEN

To access the **Cue Preview Screen (Figure 65)**, press the [Cue/List] key once. This screen allows you to modify any and all prerecorded Cues and to create new Cues. This can be done in what is known as a BLIND RECORD method of operation because this screen can record or modify Cues that are not outputting levels to dimmers. This is handy when trying to run Cues on stage and, at the same time, make changes or corrections to Cues and record new Cues ready to run onstage.

To select a Cue to work on, press [Cue] [#] [Enter]. From this point on, programming is done just as it is in the **Stage Screen**; using the channels [Thru] [And] [Except] [At] [Time] keys, the [F2] (Link) key, [F3] (Type) key, and the alpha keyboard to set name and Cue attributes.

When changing Cue output levels in the **Cue Preview Screen**, you do not have to use either the [Record] or the [Update] keys to confirm changes all changes are automatically confirmed by the console.

It is possible to have a Cue/preset on the **Stage Screen** (live) and modify the Cue/preset in the **Cue Preview Screen** (blind) at the same time. When doing this, any changes that are made do not appear on stage until the next time you fade into a Cue.

MODIFYING AN EXISTING CUE'S ATTRIBUTES

CUE PREVIEW SCREEN

In this screen, you do not have to use the strict



sequence of keystrokes used in the **Stage Screen** to enter times or types. The **Cue Preview Screen** always opens to the same Cue that is live onstage (**Stage Screen**). To change to a different Cue, press [Cue] [#] [Enter] OR use the [Next] [Last] keys to sequence through all of the Cues. After accessing the desired Cue ([Cue] [#]), modification of the following Cues is allowed:

LINKING: To link the present Cue to any other Cue out of numerical sequence. To link the two Cues, press: [Cue] [#] (present Cue) [Enter] [F2] [#] (Cue being linked to) [Enter]. From the **Cue List0 Screen**, look at the present Cue and under the column titled LINK, you now see the number of the Cue that the present Cue is linked to.

TYPE: Press [Cue] [#] [Enter] to select a Cue. Press [F3] to select a Cue type operation followed by [Enter] to confirm selection.

TIME: Each press of the [Time] key advances you from time up to time down delay and then to delay on the up to delay on the down. Enter a time in seconds and follow it by an [Enter] to confirm. This makes the changes to the preset. The default up and down times are 5 seconds.

Example:

To enter an up and down time of 10 seconds for Cue 1, enter:

[Cue] [1] [Enter] [Time] [1] [0] [Enter].

NAME OF CUE: At any time in this screen, use the accessory alpha keyboard to give the selected Cue a name.

CUE LIST SCREEN

This screen is a sequential listing of all Cues by number with the operational attributes of the Cues. To access any given Cue, use the [Page Up] [Page Down] and [Next] [Last] keys (Figure 67) to cursor up or down to any given Cue or simply press [Cue] [#] [Enter] to quickly go to the desired Cue. After accessing the desired Cue, modification of the following Cues is allowed:



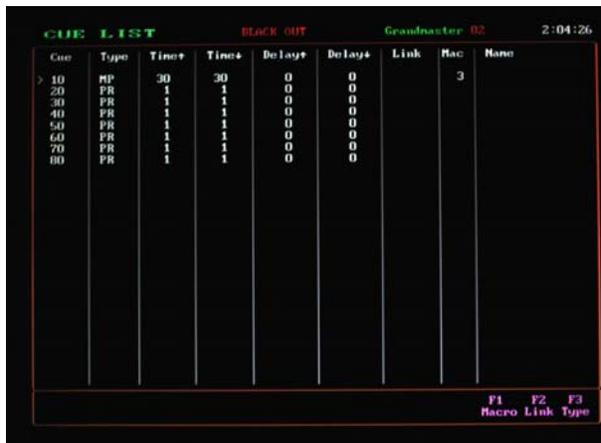


Figure 66-Cue List Screen



Figure 67-[Last], [Next], [Page Up], [Page Down] and Keys

LINKING: To link the present Cue to any other Cue out of numerical sequence. To link the two Cues, press: [Cue] [#] (present Cue) [Enter] [F2] [#] (Cue being linked to) [Enter]. From the **Cue List Screen (Figure 66)**, look at the present Cue and under the column titled LINK, you now see the number of the Cue that the present Cue is linked to.

TYPE: Press [Cue] [#] [Enter] to select a Cue. Press [F3] to select a Cue type operation followed by [Enter] to confirm selection.

TIME: Each press of the [Time] key advances you from time up to time down, and then to delay on the up to delay on the down. Enter a time in seconds and follow it with an [Enter] to confirm. This makes the changes to that preset.

Example:

To enter an up and down time of 10 seconds for Cue 1, enter:

[Cue] [1] [Enter] [Time] [1] [0] [Enter].

NAME OF CUE: At any time in this screen, use the alpha keyboard to give the selected Cue a name.

TRACK SCREEN

The **Track Screen [Track]** (Figure 68) displays prerecorded Cues in a spread sheet format. This makes it easy for you to see what channel levels are used for several Cues at one time. This allows for fast confirmation of channel levels that may have changed in a Cue stack. The maximum number of Cues that can be displayed at one time is 27.

The Cues are listed in sequential order, in a vertical column, in white, and on the left of the screen. To access specific Cues, press the [Page Down] [Page Up] and [Next] [Last] keys (Figure 69). Once the desired Cue is accessed, if needed, use the [F3] [Enter] keys to change the desired Cue type.



Figure 68-Track Screen





Figure 69-[Last], [Next], [Page Up], [Page Down] and Keys



Figure 70-Action Keys

Channel numbers appear in blue across the top of the screen with the channel output level listed below it for each Cue. Channel output levels are shown in either white or gray. Gray indicates that the Cue associated with that level is a Tracking Cue and that the level for the channel is TRACKING IN from the previous Cue(s).

In the **Track Screen**, any changes that you make are instantly recorded into the Cue memory and do not require the use of [Record] or [Update] keys to confirm entry. To make changes to channel levels, use all of the key sequences that are usable in the **Stage** and **Cue Preview Screens** to include: [And] [Thru] [Except] [At] and [Cue Only] (Figure 70). But unlike the **Stage** and **Cue Preview Screens**, in the **Track Screen**, you are unable to create new Cues. You may only modify existing prerecorded Cues.

DELETE A CUE

You can easily delete any Cue in the **Stage**, **Cue Preview**, **Cue List**, or **Track Screens**. To delete a Cue, press: [Delete] [#] [Enter]. In the command line, the following question appears: ARE YOU SURE? Press [Enter] to confirm deletion of the Cue.

SUBMASTERS

Submasters are used in 2-scene Preset, 1-scene Preset, and Automated Memory modes of operation. Or, if desired, Submasters can operate independently as stand alone control.

To understand what a Submaster is, we need to define them. Earlier in the manual, we stated that more than one fixture can be PLUGGED into a dimmer. To reduce the number of items that we need to address in each Cue/operation, we can group dimmers that work together by patching the dimmers (digitally plugging) into channels. To further reduce the number of items to address, we can GROUP channels together and digitally address the individual group for programming. If

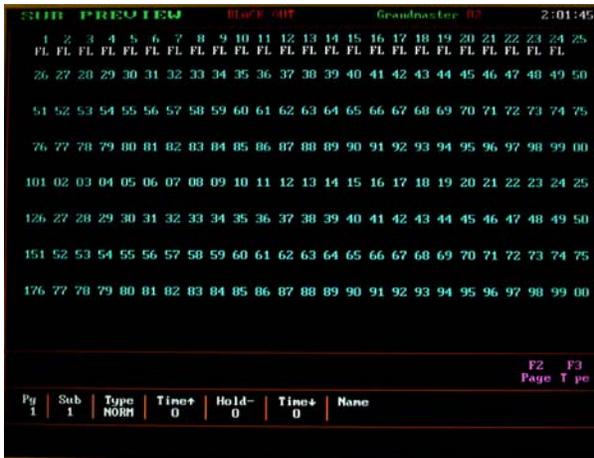


Figure 71-Sub Preview Screen



Figure 72-Sub List Screen



Figure 73-Submaster Window of the Stage Screen

you give a group a physical handle to manually manipulate as well as digitally enter (addressed via keystrokes), it is a Submaster.

The Bijou has 24 Submasters with associated tri-colored LEDs and Bump Buttons located on the right end of the console. There are 12 pages of these Submasters for a total of 288 groups of memories. Submaster memories are addressable via the keyboard (for use in creating Cues) or via the Submaster, Fader, and bump buttons for manual control. Operation of Submasters can make use of **Stage, Sub Preview (Figure 71), and Sub List (Figure 72) Screens.**

Due to the many different Submaster control options, the Bijou makes use of color coding in both the **Stage Screen** Submaster window (Figure 73) and on the console Submaster LEDs. On the **Stage Screen**, the Submasters are shown on the bottom of the screen as:

E/Pg: Effect Number (if in yellow) and Submaster page if in green.

Sub: Handle numbers 01 02 03 04.....24.

LEV: Submaster output level.

The color coding on the **Stage Screen** and the Submaster LEDs are as follows:

Type of Submaster
Stage Screen Console Sub LED

- OFF
- not recorded
- Gray

- NORM
- Manual operation
- Green

- INH
- Inhibitive
- Red



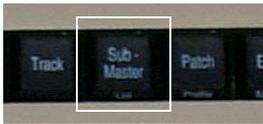


Figure 74- Submaster/List Key

SOLO

Bright Red

Effect loaded to Sub

Yellow Orange

SUB PREVIEW SCREEN

To get to this screen, press the [Sub-master/List] (Figure 74) key one time. The majority of the screen is devoted to blue channel numbers. These are the same channels as on the **Stage Screen**. Use these channels in the same manner. To record a Submaster, enter channel levels using the number keys [0] through [9] in combination with [Thru] [And] [Except] [At] and [Enter] keys to set the output levels.

For the purpose of learning how Submasters work, you need to have (or create) at least two Submasters on two separate pages of memories. To see if the board has existing Submaster memories, go to the **Sub List Screen** (second hit of [Sub-master/List] key). Here is a list of all recorded Submasters with the Submaster type and attributes. For the purpose of training, assume that no Submasters are recorded and when you press [Sub-master/List] to return to the **Sub Preview Screen**, make sure that no channel levels are showing for Pg 1 Sub 1 (lower left of screen).

Example:

To begin:

1. Press [1] [Thru] [5] [At] [FL] [Enter]. Note that no [Record] [Submaster] key sequences are needed to confirm the entry.
2. Look at the bottom of the **Sub Preview Screen**. It states: Sub 1 Page 1 Type NORM
3. Press [Sub-master/List] to go to the **Sub List Screen**. The user now has Pg 1 Sub 1 with no name.

NAMING A SUB

To name a Submaster, you use the accessory alpha keyboard to enter a name for the desired



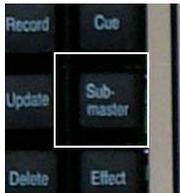


Figure 75-[Sub-master] Key

Submaster when working/viewing it on the **Sub Preview Screen**.

Example:

To enter a Submaster name:

1. For Submaster Pg 1 Sub 1, type in the name WORK LIGHTS.
2. Press [Sub-master/List]. This returns to the **Sub List Screen** and the name has been entered.

Example:

To record a Submaster on Pg (page) 2:

1. Press [Sub-master/List] to go to the **Sub Preview Screen**.
2. Press [F2] [2] [Enter]. The page number in the lower part of the screen is now Pg 2.
3. Press [Sub-master] (Figure 75) [2] [Enter]. This changes the screen to reflect that you are now working on Pg 2 Sub 2 (lower screen).
4. Enter channels [6] [Thru] [10] [And] [2] [0] [At] [5] [5] [Enter]. Channels 6, 7, 8, 9, 10, and 20 are now at a level of 55% maximum output for this Submaster and the Type is NORM.

A Submaster does not exist unless it has at least one channel with an output level entered.

OPERATION OF SUBMASTERS

Now that two Submasters are recorded, press [Stage] to return to the **Stage Screen**. At the bottom of the **Stage Screen** you find the following:

Pg: There are 12 pages of Submaster memories available. This window allows you to select which page of memories to record Submaster memories to.

Sub: This is the Submaster handle location, 1-24.

At this point, you see no page numbers after PG:, as page 1 is the default.

Example:

To change the page for all 24 Submaster han-



dles:

1. Press (action key) [Sub-master] [F2]. This brings up SUB PAGE in the command line at the bottom of the screen, then the page number [1] though [1] [2] that you want active on the stage. Then, [Enter] when finished. This puts a green 2 above all Sub numbers, indicating that page 2 of Submaster memories is active on the Submaster fade handles.
2. Repeat the process to go back to page 1 by pressing [Sub-master] [F2] [1] [Enter]. Now no page number is listed after Pg:, indicating that you are on default page 1.

Example:

To see how the NORM (green) operates:

1. Go to the **Stage Screen**.
2. Run Submaster 1's Fader handle up and down.
3. Watch the levels of channels 1-5 follow the Fader with the output level shown in green; increasing as the handle raises, decreasing as the handle lowers.

WORKING SUBMASTERS ON MULTIPLE PAGES

To increase the flexibility of the Bijou, it is possible to have Submaster memories from different pages active on the Submaster fade handles at the same time.

At this point, you have Sub: 01 (indicated in green) active on page 1. Now, make Pg: 2 Sub: 2 (created in the section, *Naming a Sub*) active. To do this, press [Submaster] [2] [F2] [2] [Enter]. Now, both Sub: 01 and 02 are in green, indicating that Sub: 01 and 02 are active. Sub: 02 also has a page number (Pg: 2) above it.

RECORDING SUBMASTERS FROM THE STAGE SCREEN

To record a Submaster from the **Stage Screen**, you must be on the Submaster Pg:# that you wish to record to.





Figure 76-Channel Bump Buttons

Example:

To record a Submaster:

1. Press [Stage] to go to the **Stage Screen**.
2. Press [Sub-master] [F2] [#] (page) [Enter]. This takes you to the page number.
3. Press [Record] [Sub-master] [#] (Submaster) [Enter]. Now the Submaster is recorded on a specific page.

Example:

To record Submaster 3 on page 4:

1. Press [Stage] to go to the **Stage Screen**.
2. Press [Sub-master] [F2] [4] [Enter]. This takes you to page 4.
3. Press [Record] [Sub-master] [3] [Enter]. This records Submaster 3 on page 4.

DELETING A SUBMASTER

If you do not like the recorded Submaster memories, you can choose to delete all existing Submaster memory or just an individual Submaster. To get rid of all existing Submaster memory, press: [Setup] [Next] [Next] (Clear Functions) [2] (Clear Subs) [Enter].

Most of the time, you want to only get rid of one or more of the Submaster memories.

Example:

You want to delete Pg: 2 Sub: 2.

1. Go to the **Stage Screen**.
2. Have the Submaster memory Pg: 2 Sub: 2 active at the bottom of the page.
3. Press [Sub-master] [F2] [2] [Enter]. This loads page 2 Submaster memories.
4. Press [Delete] [Sub-master] [2] [Enter]. This removes the Submaster memory from the system.

*Note: [Delete] [Sub-master] only works on the **Stage Screen**.*

SUBMASTER TYPE– NORMAL OR NOT

The Bijou's default for all Submasters is: NORM, or normal, manual operation. In this mode, to op-





Figure 77-Submaster Type Window of the Sub Preview Screen

erate a Submaster, either use the Submaster Fader handle or the associated bump button (Figure 76). Pressing the bump button or pushing the Submaster fade handle up raises the output levels to the maximum output recorded in the Submaster memory. But, this is not the only type of Submaster available for use. Return to the **Sub Preview Screen** and use the [Last] or [Next] keys to go back to Pg: 1 Sub: 1. On the **Sub Preview Screen** is a Type Window. The Type Window is now normal for Pg:1 Sub: 1. Changing the Type means changing how the Submaster operates. To change the Type, press [F3]. Once the desired Type is indicated in the command line at the lower left of the screen (see Figure 77), select the Type by pressing [Enter].

The Types of operation include:

NORM: Normal manual operation via the Submaster fader handle or bump button. In this mode, as you raise the Submaster Fader, the output increases. When you push the bump button, the output of the Submaster instantly goes to FULL and remains there until the bump button is released. In both cases, the controlled channels are added to (or PILED ON) whatever other levels are active on stage-from Cues or manual operations.

INHB: Inhibitive mode. Think of this as a “Reverse Fader”. In operation, as you raise the inhibitive Fader from 0 to 10, the lighting channels associated with that Submaster go down and not up. This is useful when you have a fixture that goes out of focus and you do not want to rewrite every Cue in the middle of the show. Instead, record that channel to a Submaster at [F1] and make that Submaster’s Type, INHB. Then, bring up the Submaster Fader handle and that channel is faded out of the stage output. When a Submaster is in INHB mode, the channel levels on the **Stage Screen** react in red and the Sub number and Submaster Fader LED are red as well.

SOLO: In solo mode of operation, the Submaster Fader handle has no function. Solo mode only works with bump buttons. When you press the Submaster bump button, the channels associated



Figure 78-Time Up, Hold, and Time Down Windows of the Sub Preview Screen

with that Submaster go on to the maximum recorded output and all other channels from all other sources go to OFF. This is a LAST ACTION mode of operation.

OFF: When a Submaster is set to OFF, both its fade handle and bump button are disabled.

TIMED SUBMASTERS

At the bottom of the **Sub Preview Screen**, are three windows: Time Up, Hold, and Time Down (see Figure 78). The time features work with either the NORM or INHB modes of operation and are activated by the Submaster's bump button. The first press of the [Time] key allows you to set a time for the Submaster to fade from OFF to FULL output. The second press of the [Time] key allows you to set how long the Submaster's output remains at FULL. The third press of the [Time] allows you to enter the time it takes the output to fade to OFF once the delay is over.

Example:

To see how this works:

1. Use Pg:1 Sub: 1.
2. Press [Time] [5] [Time] [3] [Time] [2] [Enter]. This sets a 5 second fade up, a hold time of 3 seconds, and a 2-second fade out.
3. Go to the **Stage Screen** ([Stage]).
4. Press and release the bump button for Pg: 1 Sub: 1. The Submaster outputs automatically change based on the times entered.

It is possible to have a timed Submaster fade up to FULL and remain ON until you press the bump button a second time to start the fade out.

Example:

1. Go back to the **Sub Preview Screen**.
2. Press [Time] [Time] [FL]. In the command line at the lower left of the screen, now appears HOLD FOREVER.
3. Press [Enter].
4. Go back to the **Stage Screen**.
5. Press the Pg: 1 Sub: 1 bump button. The levels fade up and stay ON until you press the bump button again to start the fade out.



MERGING A SUBMASTER INTO A CUE

As stated at the beginning of this section, a Submaster is a GROUP of channels that are controllable from one Fader/handle. Many times, you can speed the Cue recording process by calling up a GROUP at a level rather than all of the individual channels. The Bijou is capable of storing 288 different groups of looks to Submaster Fader/handles. This is seen in the Cue building process.

Manually: Make the desired Submaster active on the **Stage Screen**, and then raise its associated Fader up to the desired output level. Then, you record those levels into the desired Cue by using the record sequence Cues. This works well, but limits access to working Submaster group memories to the 24 active memories at any one time. For access to all 288 groups of Submasters controlled channels, use the control keys.

1. Press [Sub-master] and enter the number of the Submaster memory. [0] [#] for memories 1-9 or [#] [#] for memories 10-24.
2. Press [F2] [#] (for the page number of the Submaster you are trying to access (page 1-12)).
3. Press [Enter] to complete the statement.
4. Use the submaster handle and set the level

Example:

Merge Submaster 2 on Page 2 into a cue at a level of 75%. To do this:

1. Go to the **Stage Screen**.
2. Press [Sub-master] [2] [F2] [2]
3. Raise Submaster handle 2 to 75%
4. Re-record the cue.

SUB LIST SCREEN

This screen lists all of the Submaster memories, in numerical order by page. You cannot do any editing on this page. It is a read-only screen.



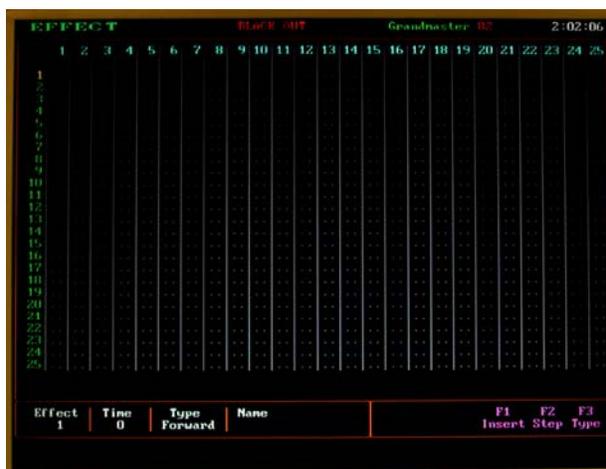


Figure 79-Effect Screen and [Effect/Macro] Key



Figure 80-[Effect] Key

EFFECTS

Effects are sequential, automated lighting changes. Effects can be as simple as a repeated ON/OFF or so complex that the Effects involve all 512 channels of dimmers that the Bijou controls.

CREATING AN EFFECT

The **Effect Screen** [Effect/Macro] (Figure 79) is used to create an Effect. In the lower left of the screen you see the Effect number. To change to a different Effect, press [Effect] (see Figure 80) [#] [Enter]. This takes you to the desired Effect. You do not have to create Effects in any numerical order or sequence.

On the left side of the screen is a vertical column of 100 steps for each Effect (color code green). To go to a specific step in an Effect, scroll up or down using the [Next] [Last] keys or press [F2] [#] (for the number of the step you wish to go to) [Enter].

Once you are at the desired step, assign channels at specific levels to that step using the same keys strokes used in the Preview and Submaster Screens. These key strokes include: [0] - [9], [And], [Except], [Thru], [At], [Enter].

Example:

To get started:

1. Press [Effect] [1] [Enter] to go to Effect #1.
2. Press [F2] [1] [Enter] to go to step #1.
3. Press [1] [And] [3] [At] [FL] [Enter].
4. Press [Next]. This advances you to the next step.
5. Press [2] [And] [4] [At] [FL] [Enter].
6. Press [Next].
7. Press [3] [And] [5] [At] [FL] [Enter].
8. Press [Next].
9. Press [4] [And] [6] [At] [FL] [Enter].
10. Press [Next].

Now you have Effect 1 with default time 0. The time is set using the [Time] key and entering either seconds or tenths of seconds. The time is how long each step is at FULL on stage. So, if you enter [Time] [.] [5] [Enter], each one of the



four steps created stays at FULL for a half second.

WARNING: You cannot have more than 10 effects loaded onto the submasters at one time.

WARNING: Many theatrical lighting fixtures have large filaments that take time to heat up and start to glow. The filaments also takes time to cool off and stop glowing once the power is turned off. If the steps of an Effect run too fast, the filaments may not have time to go ON and OFF.

INSERTING AND DELETING STEPS

To insert a step:

1. Go back to the **Effect Screen**.
2. Press [F2] [#] (step) [F1]

To delete a step:

1. Press [Delete] [F2] [#] (step number for deletion). The command line at the lower left of the screen reads DELETE STEP #.
2. Press [Enter] to complete the action. This deletes the desired step, moves up all subsequent steps, and renumbers them.

EFFECT TYPES

The Effect that you created has a Default Operations Mode of Forward. If you press the [F3] key, the operational choices under Type include:

FORWARD: In a forward Effect, the sequence starts at the lowest step and progresses to the highest. Next, the sequence starts over at the lowest step and progresses to the highest. The sequence then repeats this process over and over.

Example:

For a 4-step Effect, the sequence is:
1,2,3,4, 1,2,3,4, 1,2,3,4, 1,2,3,4, 1,2,3,4, 1,2,3,4,
and so on and so forth. Each step active for .5 seconds.



BOUNCE: In a bounce Effect, the sequence starts at the lowest step and progresses to the highest number step and then reverses, going to the lowest number step. Next, the sequence again reverses and goes back up to the highest number.

Example:

For a 4-step Effect, the sequence is:

1,2,3,4,3,2,1,1,2,3,4,3,2,1.

REVERSE: This is the exact reverse of Forward. Reverse starts at the highest and progresses to the lowest.

Example:

For a 4-step Effect, the sequence is:

4,3,2,1,4,3,2,1,4,3,2,1.

SINGLE: Starts with the lowest numerical step and progresses to the highest. Unlike Forward, Bounce, and Reverse, this mode only runs through the steps one time. This Effect is useful in creating explosion Effects.

Example:

For a 4-step Effect, the sequence is:

1,2,3,4.

DELETING AN EFFECT

To delete an Effect from the **Effect Screen**, press [Delete] [#] [Enter]. This brings up the question, ARE YOU SURE?, on the command line. To confirm that the Effect is ready for deletion, press [Enter] again.

To delete an Effect from the **Stage Screen**, press [Delete] [Effect] [#] (Effect number) [Enter].

RUNNING AN EFFECT

Effects do not automatically run just because you create them. You have to go to the **Stage Screen** to make an Effect operational. Loading an Effect onto a Submaster runs the Effects.



Example:

To load an Effect, select an Effect to run (in this case, Effect #1), and the Submaster to control it (for this demonstration, use Sub 24).

To load Effect #1 onto Sub 24, press:

[Sub-master] [2] [4] [Effect] [1] [Enter].

This loads a yellow 01 on the E/Pg: line, directly above a yellow 24 on the Sub: line of the Submaster control section of the **Stage Screen**. Any yellow numbers in this section indicates that an Effect has been loaded to operate with that Submaster.

To run the Effect, you can fade it up at any rate by using the Submaster Fader. Or, you can turn it ON instantly by using the Submaster bump button (the instant ON bump button option is best when using a Single Mode Effect as lighting). Effects run as long as you have the Submaster up or the bump button pressed. You can load only one Effect per Submaster Fader. But, you can run any or all of them at any time.

The user can have the Submaster Fader control only an Effect by loading it on a Submaster Fader that has no prerecorded memory. Or, you can load an Effect onto a prerecorded Submaster memory and run them together.

Example:

A case in which you may want to combine an Effect onto a prerecorded Submaster memory is an Effect created to flicker lights used to simulate a fire combined with fixtures focused to give the impression of the general warm glow from the fire.

TO CLEAR AN EFFECT OFF OF A SUBMASTER

To clear an Effect from a Submaster, all you have to do is press: [Sub-master] [#] [Effect] [Enter].





Figure 81-Macro Screen



Figure 82-[Create Macro] Key

MACROS

A macro is a way to reduce the number of key strokes it takes to do a repetitive operation. The Bijou has a **Macro Screen (Figure 81)** [Effect/Macro] that allows you to see the keystrokes that make up a macro. To look at a different macro, use the [Next] [Last] keys to step through all recorded Macros. Or, if you know which macro you want to see, press [Macro#] (see Figure 82) [#] [Enter]. This takes you to the desired screen.

CREATING A MACRO

You can create a macro from any screen. But, if it is a macro that the you intend to use from a specific screen, it is always best to start at that screen.

Example:

To create a macro:

1. Press [Create Macro](see Figure 82) (followed by the number you want it to be) [1] to [2] [5] [0] [0] (1-2500).
2. Press [Enter]. At this point, you see a flashing red MACRO in the top center of the screen. This indicates that every keystroke that you press from this point on is part of the macro.

Example:

A useful macro:

1. Press [Create Macro] [1] [Enter] [Setup] [Next] [Next] [Next] [8] [Create Macro]. This is the SAVE ALL macro.

The final [Create Macro] ends the record sequence, removes the flashing red MACRO from the top of the screen, and completes the macro. Now, go back to the **Stage Screen**.

TO RUN A MACRO

To run a macro from any screen, press [Macro#], followed by the number of the macro you want to run [1], then [Enter], which makes the macro run.

Example:

To run and save the macro just created:

1. Press [Macro#] [1] [Enter]. This runs macro 1.
2. Press [Setup]. The setup screen is shown
3. Press [next] 3 times. "Save To Disk" is highlighted. (make sure that a disk is inserted.
4. Choose SAVE ALL.
5. Press [Enter] at the ARE YOU SURE? Command prompt. All the work is saved to disk.

TO DELETE A MACRO

From the **Stage** or **Macro Screen**, you can delete any macro by pressing [Delete] [Macro] [#] (number of the macro) [Enter]. A command prompt asks, ARE YOU SURE? Press [Enter] to confirm.



Section III: Intelligent Lighting Controls

INTELLIGENT LIGHTING DEVICE CONTROLS (for Control Freak and Bijou Plus models)

Intelligent Lighting Devices all use DMX address and output levels to control them. A moving light can have 10 or more DMX address that control their attributes which can include; color, up/down (tilt), left/right (pan), type of gobo, etc. Each attribute is assigned its own DMX address and by changing the DMX output level the attribute is manipulated. An example of this would be moving up as the DMX level goes up from 0 to 100 and moving down as the DMX level goes from 100 to 0.

Any DMX lighting board can control Intelligent Lighting Devices simply by patching the Fixtures DMX addresses to control channels and then manipulating/adjusting those channel output levels via cues, Submasters or effects. In fact many times when using just a couple of moving lights it is easiest and quickest if you setup the moving lights attributes on individual Submaster handles and then just move the handles to make fast and easy changes of position, color, etc. If you can set it up so that Fixture 1 has:

Sub 1 = Pan
Sub 2 = Tilt
Sub 3 = Color
Sub 4 = Gobo
Sub 5 = Iris
Sub 6 = Shutter
Sub 7 and so on.....

Then put Fixture 2's attributes on:

Sub 13 = Pan
Sub 14 = Tilt
Sub 15 = Color
Sub 16 = Gobo
Sub 17 = Iris
Sub 18 = Shutter
Sub 19 and so on....

If you have more than 2 fixtures you can use several pages of Subs to control them manually.





Figure 83-Type Setup Screen

But you will find that if you are attempting to control a lot of Intelligent Lighting Fixtures that it can be easier to have dedicated controls designed specifically for that purpose. To provide that EDI's Bijou control console can be upgraded with the addition of the Control Freak outrigger or, the Bijou Plus comes with the Control Freak built in. The following items and control commands are for Bijou Plus consoles and Control Freak outrigger and are not applicable to the standard Bijou console.

SCREENS

- **Type Setup Screen:** This screen allows you to create a profile of the type of fixtures being used. To create a profile, assign the fixture's attributes (pan, tilt, color, etc.) to the wheels of the Bijou Plus/Control Freak.
- **Device Setup Screen:** This screen assigns physical devices to the desired starting addresses and fixture types.
- **Position Setup Screen:** This screen allows you to create POSITIONS. POSITIONS are any combination of devices set at any position, color, gobo, setting, etc. This is done by moving the devices and setting the attributes to the Bijou Plus/Control Freak's wheels.
- **Action Setup Screen:** This screen allows you to string a number of positions together to form a sequence for timed movement.

TYPE SETUP SCREEN

This screen is where you create profiles of fixture types (see Figure 83). To do this, list the attributes of the fixture. Examples of attributes are color, pan, gobo, etc. The Bijou can handle up to 25 attributes.

Example:

To create profiles of fixture types:

1. Find the list of the feature's attributes, either



- in the fixture's documentation or on the web.
2. Enter the screen. The yellow pointer is pointing to the Type number and name. Position the yellow arrow by using the [Next] and [Last] keys.
 3. **Naming the Type.** Type in the fixture's name. Hit next and the arrow will point to attribute 1
 - Example:
 - > Number: 1
 - > Name: Scan 250
 4. **Naming the Attribute.** Type in the attribute type's name using the keyboard.
 5. Enter the attribute names in order with the optional computer keyboard. (see Table 1)
 6. Verify that the width of the attributes is correct. If the attribute has values of 0-255 the width is 8-bit. If the attribute has values of 0-65535 the width is 16-bit. The values come up as 8-bit automatically so you only have to change them if 16-bit is needed. (see Table 2)
 7. Use the F1 key to select the width as needed
 8. Type 8 or 16.
 9. Press the [Enter] key. The mastering value is used to tie multiple devices together.
 10. Use [Next] and [Last] to select an attribute (if not already selected).
 11. Press [F2] to select mastering. (This is a way of linking multiple fixtures through their type. ***For more information on mastering turn to page 81***) You have three choices: none, straight, and inverted The value of the [F] keys changes to the three mastering types.
 11. Press the [F] key with the desired type (e.g. [F3] for inverted).

ASSIGNING ATTRIBUTES TO WHEELS

Assign each attribute to a wheel on the Bijou Plus/Control Freak. The Bijou Plus/Control Freak has a trackball with two axes. The X-axis is horizontal. The Y-axis is vertical. There are also 4 wheels labeled A, B, C, and D. The following is an example on how to structure your attributes on the controls





Figure 84-Type Setup Screen with Assigned Attributes Wheels

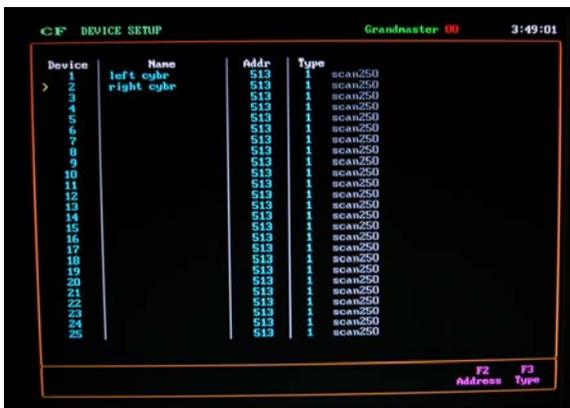


Figure 85-Device Setup Screen



Figure 86-Device Setup Screen with start addresses assigned

Example:

1. Group the attributes in pages (since there are more attributes than wheels). It does not have to be sequential.
2. Put Pan and Tilt on X and Y.
3. Put Focus, Dimmer, and Shutter on one page.
4. Put Colors on another page.
5. Put Gobos on another page.
6. Press [F3] to select the source from the source options column.
7. Select the desired wheel and page by using the table on the right hand of the screen. PAGE 1 is the default of each letter. Although the source options to the right may state: 3: A PAGE 1, it only appears as A on the **Type Setup Screen** (see example on Figure 84).
8. Move the yellow pointer up to the top for more attributes.
9. Type in the attribute number and press [Enter].
10. Repeat the above steps for the new attribute type.

DEVICE SETUP SCREEN

In the **Device Setup** screen (Figure 85), assign each physical device to the attribute type (that was created in the **Type Setup Screen**) and its starting DMX address. You can assign up to 40 devices. Note that if you want two or more devices to act identically, set the DMX address on the units to the same address and treat them as a single device on the Bijou Plus/Control Freak.

On the device, there is a way to program the DMX address. The devices need different starting addresses to run independently. The starting address has to be spaced to cover the amount of attributes each device has.

Example:

Device 1 starts at address 5 and has 10 attributes (all 8-bit). This device uses DMX addresses 5 through 14, one for each attribute. So you must address the next device at 15 or higher.

1. Move the yellow pointer to the desired device





Figure 87– Position Setup Screen

- using the [Next] and [Last] keys.
2. Type in the device name with the computer keyboard (see example in Figure 85).
3. Move the yellow pointer to the next location and type in the next name. Repeat until all of the device names are entered.
4. Add the start address of each device. Addresses 1-512 comes out of the first DMX out and addresses 513-1024 come out of the second DMX out. Many users keep the first DMX out for conventional lights and use the second DMX out for moving lights. To use the second DMX output just add 512 to the device's starting number.
Example:
If the starting address set on the attribute is 1, adding 512 gives the console an address of 513 (see example in Figure 86).
5. Select the type for each device.
6. Press [F3] to select type and enter the number desired.
7. Press [Enter] to complete the command. The type's name automatically comes up.

POSITION SETUP SCREEN

This screen allows you to create positions. A position is any set of devices at a desired location. Select a device, move it to a position, and set the intensity, color, gobo, and other attributes (see Figure 87). Then select another device and do the same thing. This collection of device settings is called a position.

You spend the most time in this screen. Everything on the screen is actively output to the attribute. If it isn't, check the last two screens and the addressing on the attributes.

SCREEN DESCRIPTION

This screen is broken into four parts:

- Top Left: This is the Last Position Window. It displays the last recorded position. This identifies which number to use to record the next position.





Figure 88-Device Window



Figure 89-Type Window

- Bottom Left: This is the **Device Window** (see Figure 88). In this window, enter the desired device number.
- Right: This is the **Type Window** (see Figure 88). When you select a device, this window displays the device's type and attributes. When you move the wheels, the values are shown in this window. You can also JUMP to this window and manually enter the values.
- Bottom: Shows what Source Page you are in. This area also shows the resolution of the wheels and whether there is an activated hold Effect.

SETTING UP A DEVICE

Example:

When you first enter the screen it is blank with the yellow arrow directly under DEVICE.

1. Press [F1] [#] (device number) [Enter]. The device number and its name appear in the device window. The list of attributes for the device appear on the right.
2. Move the wheels on the Bijou Plus/Control Freak. The source page is 1. You can see the levels change next to the attributes assigned to those wheels. To switch the source page use the [Page Up] and [Page Down] keys.
3. Move the device to the position desired.
4. Change the intensity, colors, and gobos to your preference. The actual device is responding on stage. If not, check the device setup.
5. Record the device once it is set to the right position (location/color/intensity).
6. Press [Record] [#] [Enter].

Example:

[Record] [5] [Enter].

7. Move the device's location and/or change other attribute levels by using the wheels.
8. Record this as a new position. Continue building and recording a number of positions.





Figure 90-Run Key as an Action Key



Figure 91-Run Key Moving Lights Keypad



Figure 92-[Home] Key

CREATING A POSITION FOR MULTIPLE DEVICES

Example:

To create a position for multiple devices:

1. Go through the above steps to setup a position for a device.
2. Move the yellow pointer down the line using the [Next] key.
3. Select another device and position it
4. Record the position after positioning all of the devices: [Record] [#] [Enter].

CALLING UP A RECORDED POSITION

Example:

To call up a recorded position:

1. Press [Run] [#] [Enter] (see Figures 90 and 91 for Run keys). For this example, we will use position number 5. So, we enter:[Run] [5] [Enter].

Helpful Hint: Record a number of starting positions. Then build from these positions.

Example:

If you find yourself always moving the attribute to straight down and full shutter, record this as a position. Then when recording new positions, bring this up, move it where you want it, and record a new position. This is similar to creating a series of HOMES.

THE HOME KEY (Figure 92)

Each device can have a recorded home.

Example:

To create a recorded home:

1. Bring the device up and position it.
2. Set the attributes to any value you wish.
3. Press [Record] [Home]. Now, whenever you bring that device up again just press [Home]. In the **Setup Screen**, there is a flag to have HOME use all attributes or just the XY attribute.





Figure 93-[Step] Key



Figure 94-[Shift Right] Key

THE STEP KEY (Figure 93)

This key changes the resolution. This is mainly used for 16-bit values. There are two choices: Coarse and Fine.

COARSE: allows for large changes in the levels.

FINE: allows you to zero in on a specific spot.

THE SHIFT RIGHT KEY (Figure 94)

This key activates the hold function. The hold function allows you to hold an attribute. You have three choices of attributes: none, X, and Y.

Example:

If you choose to hold Y, its value does not change when moving the wheel.

THE DEVICE KEY (F1)

This key changes the device being used.

THE MASTER KEY (F2)

Use this key to allow certain attributes on a number of attributes to track each other. The number in the master column shows who is mastering that device.

HOW IT WORKS

NONE: the device does not do anything.

STRAIGHT: the devices follow in the same direction (master goes right, slave goes right).

INVERTED: the devices follow in the opposite direction (master right, slave left).

You can have one or all of the attributes follow the master.

Attribute	Name	Width	Mastering	Source
1	pan	8bit	inverted	X
2	tilt	8bit	straight	V
3	gobo	8bit	straight	A
4	color	8bit	straight	B
5	iris	8bit		C
6		8bit		
7		8bit		
8		8bit		
9		8bit		
10		8bit		
11		8bit		

Figure 95-Type Setup Screen with mastering selected for specific attributes

Device	Name	Master
1	left cybr	1
2	right cybr	1

Figure 96-Position Setup Screen

Select which attributes follows in the Type Setup Screen (see Figure 95) in the mastering column by pressing [F3]. Afterwards, select either [F1] or [F2] for straight or [F3] for inverted. If no selection is made the mastering is removed from that attribute. Then press [Enter].

After the master has moved a device, you can still go to the device (by the yellow pointer) and change any of its values. When you are familiar with recording positions one by one, mastering can be used.

Example:

You want 2, 3, and 4 to mimic everything device 1 does for the set of positions you are about to record. The device type must be changed to allow attributes to copy off another fixture.

1. Go to the Type Setup screen.
2. Press [Next]. This will put the cursor on the first attribute.
3. Press [F3] for Mastering.
4. Press [F2] for Straight.
5. Repeat for all attributes.

Next, Select the fixtures to be slaved and position the fixture through the master fixture.

1. Go to the Positions Screen. (see Example in Figure 96)
2. Press [F1](Device)[1][Enter]. Device 1 appears.
3. Press [Next]. The cursor will drop to the next line
4. Press [F1](Device)[2][Enter]. Device 2 appears.
5. Press [F2](Master)[1][Enter]. Device 2 is now to master off of Device 1.
6. Press [Next]. The cursor will drop to the next line
7. Press [F1](Device)[3][Enter]. Device 3 appears.
8. Press [F2](Master)[1][Enter]. Device 2 is now to master off of Device 1.
9. Press [Next]. The cursor will drop to the next line
10. Press [F1](Device)[4][Enter]. Device 4 appears.
11. Press [F2](Master)[1][Enter]. Device 2 is now



Attribute	Source	Value	Time
1 pan	X	52	
2 tilt	Y	88	
3 gobo	A	108	
4 color	B	99	
5 iris	C	59	

Figure 97 - Type Window

Position	Time	Delay
1	1	0.000000
2	1	0.000000
3	1	0.000000
4	1	0.000000
6	1	0.000000

Figure 98-Action Setup Screen

to master off of Device 1.

- Press [Next]. The cursor will drop to the next line
- Place the cursor on the first device and move the wheels. The devices should synchronously move with each other.

THE JUMP KEY (F3)

This key moves the yellow pointer from the Device Window on the right to the **Type Window (Figure 97)** on the left and back. Now, the [Next] and [Last] keys can be used to move through the attributes of the selected device.

When the pointer is on the right side of the screen, the F keys change to:

[F1] = Value

[F2] = Time

F3 = Jump

- Use the Value [F1] key to manually type in position values (0 –255).
- Use the Time [F2] key to assign special times to the attributes. This time is used in the **Action Screen (Table 7)** to override the default step time. For now, leave it blank.

ACTION SETUP SCREEN

An action runs a set of positions. The Action Setup screen (Figure 98) allows you to combine a series of positions to create an action.

Example:

If you want to run a continuous chase for positions 1 through 4, create a list of positions and setup the times. There is a time for the fade between two positions and a time (delay) that you want to pause on a position.

- Using the [Next] and [Last] key, move the yellow pointer down to the line next to the word ACTION.
- Select Action 1 by pressing [1][Enter].
- Press [Next]. This will put the arrow on LOOP.
- Press [F1][Enter] to loop continuously.
- Press [Next]. This will put the cursor under



- the heading POSTION.
6. Press [1], This will select Position 1 as the first position.
 7. Press [Time] [5] [Time] [5] [Enter]. The fade time is set for 5 seconds to go to position 1 and wait for 5 seconds.
 8. Repeat sequence for positions 2, 3, and 4. This is the series of positions you want to chain together.

SINGLE STEP

Single step is a way to override the times. If single step is YES, then press the [Step] button to move from position to position. This is used to cycle through the steps when setting up a sequence for the first time. Leave it as NO for now.

To override the times:

1. Enter the desired times. Use [Next] and [Last] to move the pointer to the desired position.
2. Press [Time] once to put in the fade time.
3. Press [Time] twice to put in the delay time. The Time column shows the length of time it takes for the device to move from one position to another. The Delay column shows how long the device stays at the position before it starts fading to the next position.
4. Press [Enter] to confirm.

In the above example, assume that each position is the same device just moving around the room.

When running, the device:

1. Moves from a 0 setting to position 4 in 1 second.
2. Waits 0 seconds before going to position 5.
3. Fades to position 5 in 2 seconds.
4. Waits 2.2 seconds before going to position 6.
5. Fades to position 6 in 3 seconds.
6. Waits 3.7 seconds before going to position 7.
7. Fades to position 7 in zero seconds (snap).
8. Waits 5.1 seconds before going to position 8.
9. Fades to position 8 in 4 seconds.
10. Waits 0 seconds before going to position 9.
11. Fades to position 9 in 5 seconds.
12. Waits 0 seconds before going to position 10.





Figure 99-Run Action Command

13. Fades to position 10 in 6 seconds.
14. Waits 0 seconds before going to position 4 (loop).
15. Fades to position 4 in 1 second.

Many devices have a built-in fade delay. So even when the device is told to move in 0 seconds, the device slows the fade automatically.

SPECIAL ATTRIBUTE TIMING

There is a way to have one (or more) attribute(s) fade faster than the rest.

Example:

The user wants to have the color change at zero time while the device pans in 10 seconds. The user needs to go back to the **Position Setup Screen** and fill in the time on the desired attribute.

Rule: The action uses its time unless the attribute in that position has a time. This means that you should leave all of the times in the position screen blank except for the time that needs to move faster (e.g. color = 0). The action's default time needs to be the longest time. This means that any special attribute times in the **Position Setup Screen** must be shorter than the time next to the position in the **Action Screen**.

LOOPS

A loop is when a list goes from the last position to the first. Decide how many times this list should loop. If the action only runs through the list once then the number of loops is 0. If the action runs through the list 4 times then the number of loops is 3. The user also has the choice of continuous ([F1]). Simply, move the pointer up to LOOPS and enter the number.

RUNNING AND STOPPING AN ACTION

Example:



To run an action:

Press [Run] [Enter]. This runs the action shown.

Example:

To stop an action:

Press [Run] [0] [Enter].

RUNNING POSITIONS AND ACTIONS AS PART OF A SHOW FROM THE STAGE SCREEN

By Keyboard:

- Action: Press [Run] (command shows RUN ACTION) (see Figure 99). Then press [5] [Enter].
- Position: Press [Run] [F2] (command shows RUN POSITION) [8] [Enter].
- Number (e.g. [Run] [Enter]).

Loading Positions on a Submaster Handle:

Example:

1. Press [Sub-master] [5] [Run] [3] [Enter]. This puts position 3 on Submaster 5.
 - The user can load up all 24 Submaster handles.
 - Only one position running at a time.
 - To remove the position, hit [Submaster][5][Run][0].

Creating a Macro:

Example:

To create a macro:

1. Press [Effect] [Effect] to go the **Macro Screen**.
2. Press [F1] in the macro screen. This brings up the special Macros.
3. Choose either RUN ACTION or RUN POSITION.
4. Type in the number and press [Enter].

Started by a Cue:

Example:

1. Create a macro and place that macro in





the Cue. For this example, create macro 4 that says RUN POSITION 5.

2. Go to Cue list and put macro 4 on Cue 3. When Cue 3 starts, position 5 comes up.

To clear the position, make another position macro and add that into the next Cue. Actions work in the same way.

Positions and actions are LAST ACTION. If a position is started with a Cue (macro), press a Submaster button (which has a position loaded). The first position stops and the new position starts.

REMOTE VIDEO

The console can be fitted to output the Super VGA signal to remote locations (distances greater than 25 feet). When fitted with this option, the 4-pin XLR connector will output the signal.

When installed with a system, a remote video receiver is required to interface to a standard SVGA monitor.

NOTE: Handle with care!

HOOK-UP OF REMOTE VIDEO

Connect 4-pin XLR from labeled video port at station or back of the console

Connect SVGA monitor cable to DB 15-pin labeled Monitor.

Connect 120VAC power transformer cable to Power in position.

Configure Video output (item #3) on Peripherals/Utilities menu screen.

Switch on SVGA.

KEYBOARD (optional)

The Bijou is designed to operate with any standard IBM PC/AT keyboard.

If you encounter problems with using any keyboard, please contact the factory.

Some manufacturers of AT aftermarket keyboards have been known to be incompatible.



PRINTERS

The Bijou Console is equipped with a parallel printer output port configured for Epson Standard protocol.

Printers tested:

Citizen GSX-190

Panasonic KX-P1124

Citizen 200GX

Panasonic KX-P2023

Epson FX-870

SET UP PRINTER:

Load paper and test printer functions as identified in printer manual.

Configure printer for standard Epson protocol. Set switch for line-feed on carriage return.

Turn off power to printer.

Connect printer cable to console printer port.

Connect printer cable to printer output.

Turn on printer power.

DESIGNER'S REMOTE

The Bijou Consoles support a Designer's Remote console which offers duplicate keypad features remote from the control console. Coupled with the Bijou's remote capacity, the

Designer's Remote offers the features of the console with interactive video support.

The Designer's remote is supplied with a 4-pin XLR connector on the rear output plate.

Connect this 4-pin XLR to a mated connector on a receptacle plate or on the back of the console.

When connected, follow the instruction for connection of the Remote Video.



SERVICE

EDI offers a 24 hour Service/Support Network.

For technical questions about this product or operational assistance, ask for Customer Service at:

Telephone:.....1-800-547-2690

FAX:.....1-503-629-9877

Internet.....www.edionline.com

Internet E-Mail:.....service@edi.org

If your Bijou Console needs repair, call: 1-503-645-5533 for a Return Materials Authorization number. A shipping address will be furnished.

This console is a product of:



1675 N.W. Cornelius Pass Road, Hillsboro, Oregon 97214 USA