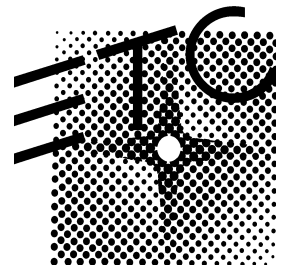


*Acclaim* 100 series

**Lighting control system**  
*Version 2.03*





# Table of Contents

## Chapter 1

### Introduction

Acclaim 100 features . . . . .	1
Using this manual . . . . .	2
Text conventions . . . . .	2
Pile-on convention . . . . .	2
Customer service . . . . .	3

## Chapter 2

### Installation

Installing your console . . . . .	5
Attaching dimmers . . . . .	6

## Chapter 3

### Learning the basics

Lesson 1: Acclaim 100 keyboard . . . . .	8
Lesson 2: Creating and working with scenes and crossfades . . . . .	10
Manual crossfades . . . . .	10
Example . . . . .	11
Timed crossfades . . . . .	12
To run timed crossfades, follow these steps: . . . . .	12
Example . . . . .	13
Lesson 3: Creating and working with submasters . . . . .	14
Creating and recording submasters . . . . .	15
Example . . . . .	15
Controlling submasters . . . . .	16
Pile-on convention . . . . .	16
Copying submasters . . . . .	16
Deleting submasters . . . . .	16
Lesson 4: Using [Solo] . . . . .	17
Example . . . . .	17
Lesson 5: Creating and working with chases . . . . .	18
Creating a chase . . . . .	18
Example . . . . .	19
Viewing a chase . . . . .	19
Stopping a chase . . . . .	19
Modifying chase rate and output level . . . . .	20
Reversing a chase . . . . .	20
Stepping through a chase . . . . .	21
Deleting a chase . . . . .	21
Example . . . . .	21
Recording a chase while a chase is running . . . . .	22
Blacking out chases . . . . .	22

## Chapter 4

### Reference

Blackout . . . . .	23
Grandmaster [B/O] . . . . .	23
Chase [B/O] . . . . .	23
Bump buttons . . . . .	24
Channel potentiometers . . . . .	24

[Chase] .....	24
Cross faders .....	25
Grandmaster .....	25
Level potentiometer .....	26
Power .....	26
Rate potentiometer .....	26
Reverse [Rev] .....	27
[Solo] .....	27
[Step] .....	27
[Stop] .....	27
Submaster potentiometers .....	28
Submasters [Subs] .....	28
Time potentiometers .....	29
[View] .....	29

## **Appendix A**

### **Specifications**

Output options .....	31
Controls .....	31
Keyboard functions .....	31
Size and weight .....	31

## **Appendix B**

### **Limited warranty**

# ***Chapter 1***

## ***Introduction***

Welcome to Acclaim 100 from Electronic Theatre Controls. Acclaim 100 combines easy-to-use manual control with sophisticated electronic features. The Acclaim 100 is available in four versions, each with a different channel configuration:

- Model 112 with 12 control channels
- Model 124 with 24 control channels
- Model 136 with 36 control channels
- Model 148 with 48 control channels

This chapter orients you to the console and the manual. It includes the following sections.

- Acclaim 100 features
- Using this manual
- Text conventions
- Pile-on convention
- Customer service

### ***Acclaim 100 features***

Acclaim 100 is a two-scene console that provides the following features:

- Independent faders that control manual and timed crossfades
- Eight manual faders that control programmed submasters
- 12, 24, 36, or 48 control channels (depending on model)
- Solo and bump buttons
- Programmable chase function

# ***Using this manual***

This manual provides operating instructions for the Acclaim 100. The following chapters are included:

## **Chapter 1 Introduction**

Acclaim 100 capabilities, user manual conventions and customer support information.

## **Chapter 2 Installation**

Instructions for installing Acclaim 100

## **Chapter 3 Learning the basics**

Tutorial on working with scenes, submasters and chases

## **Chapter 4 Reference**

Description of console key functions and menu options in alphabetical order.

## **Appendix A Specifications**

Technical specifications for Acclaim 100

## **Appendix B Limited Warranty**

# ***Text conventions***

In this manual, console buttons are indicated with square brackets, such as [Chase]. Potentiometer settings are in bold type, such as **10**. References to other sections of the manual are printed in italics, as in *Chapter 1, Introduction*.

# ***Pile-on convention***

Acclaim 100 uses a pile-on convention, rather than last-action convention, to determine output levels for channels. This means that Acclaim 100 reads all output levels it receives for a specific channel and sets that channel to the highest of these levels.

For example, assume a channel is included in a submaster and is also included in an active scene. Acclaim 100 sets the channel at the greater of the two settings.

# Customer service

If you have problems with your system, please follow these steps:

1. Check the User Manual.
2. If you do not find the answer in the manual, call your local dealer or ETC Technical Services. Please have the following information available before you call:
  - System model and serial number (located on console's back panel)
  - Software version (displayed on Setup menu)
  - Dimmer installation type
  - Dimmer manufacturer

To reach Electronic Theatre Controls' US technical services department, call Monday through Friday, from 8:00 AM to 6:00 PM Central Standard Time. If calling from anywhere in the United States, place your call to 800-775-4382. From outside the United States, call the number listed below under North America.

Address all correspondence about Acclaim 100 to:

## **North America**

Electronic Theatre Controls, Inc.  
Customer Service Department  
3030 Laura Lane  
Middleton, WI 53562  
Phone: (+1) 608 831 4116

## **Europe:**

Electronic Theatre Controls, Ltd  
5 Victoria Industrial Estate  
Victoria Road  
London W3 6UU  
Phone: (+44) 181 896 2000

## **Asia:**

Electronic Theatre Controls  
Room 605-606  
Tower III, Enterprise Square  
9 Sheung Yuet Road  
Kowloon Bay, Hong Kong  
Phone: (+852) 2799 9325

## **Internet**

Email address: [mail@etcconnect.com](mailto:mail@etcconnect.com)  
World Wide Web Home Page: [www.etcconnect.com](http://www.etcconnect.com)





# Chapter 2

## Installation

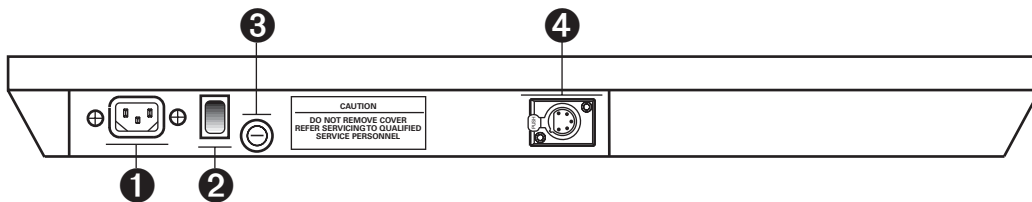
This chapter includes installation instructions for the Acclaim 100 including the following procedures:

- Installing your Acclaim 100 console
- Connecting Acclaim 100 to dimmers

### *Installing your console*

With reference to the back panel illustration below, install your Acclaim 100 as follows:

1. Place console on a hard, stable, flat surface with at least 6 inches of space behind it for ventilation and cable clearance. Console should be at least 6 feet away from dimmers and high-current AC lines.
2. Locate the power switch on the rear panel of the console and press to the off position.
3. Insert the female end of the console power cord in the power connector on the back panel.
4. Insert the male end of the console power cord in a grounded 120 VAC AC outlet. For 220 VAC operation, consult Electronic Theatre Controls.
5. Press the power switch the the on position.



- ❶ Power Connector
- ❷ Power Switch
- ❸ Fuse
- ❹ DMX512 Connector

## ***Attaching dimmers***

The Acclaim 100 provides USITT standard, DMX512 output through a five-pin connector located on the console's back panel. This dimmer output port can control 12, 24, 36, or 48 dimmers, depending on the Acclaim model you purchase.

### ***Connector***

XLR 5 pin female

### ***Pinout***

- 1 Common
- 2 Data (-)
- 3 Data (+)
- 4 No connection
- 5 No connection

# ***Chapter 3***

## ***Learning the basics***

This chapter includes lessons on Acclaim 100's features: scenes, submasters and chases. Each lesson is described briefly below.

- Lesson 1 describes the Acclaim 100 keyboard.
- Lesson 2 describes how to create scenes and run manual and timed crossfades.
- Lesson 3 includes instructions for creating and using submasters.
- Lesson 4 describes bump buttons, [Solo] and [B/O] (black out) buttons, and the Grand Master.
- Lesson 5 includes instructions for creating and working with chase routines.

For an alphabetical listing and detailed explanation of each feature, see *Chapter 4, Reference*.

# **Lesson 1:**

## **Acclaim 100 keyboard**

This lesson familiarizes you with the Acclaim 100 keyboard, shown on the next page.

### **❶ Channel potentiometers**

Channel pots set individual channels' output levels. For more information see page 24.

### **❷ Time potentiometers**

Time pots control the speed at which a timed crossfade takes place. For more information see page 29.

### **❸ Mode**

Three mode buttons allow you to record and view chases and record submasters. **NOTE:** The top Mode button is not used. Labels pertain to the buttons below. For more information see pages 24, 28 and 29.

### **❹ [B/O]**

The [B/O] (black out) key forces all channels to a zero intensity level. For more information see page 23.

### **❺ Chase**

Chase buttons and pots allow you to control the rate and intensity of chases. For more information see pages 23 and 27.

### **❻ Channel bump buttons**

Channel bump buttons momentarily raise channel outputs to full intensity levels. For more information see page 24.

### **❼ Solo**

[Solo] enables you to use channel bump buttons to force selected channels to full intensity and suppress unselected channels' outputs to zero. For more information see page 27.

### **❽ Cross faders**

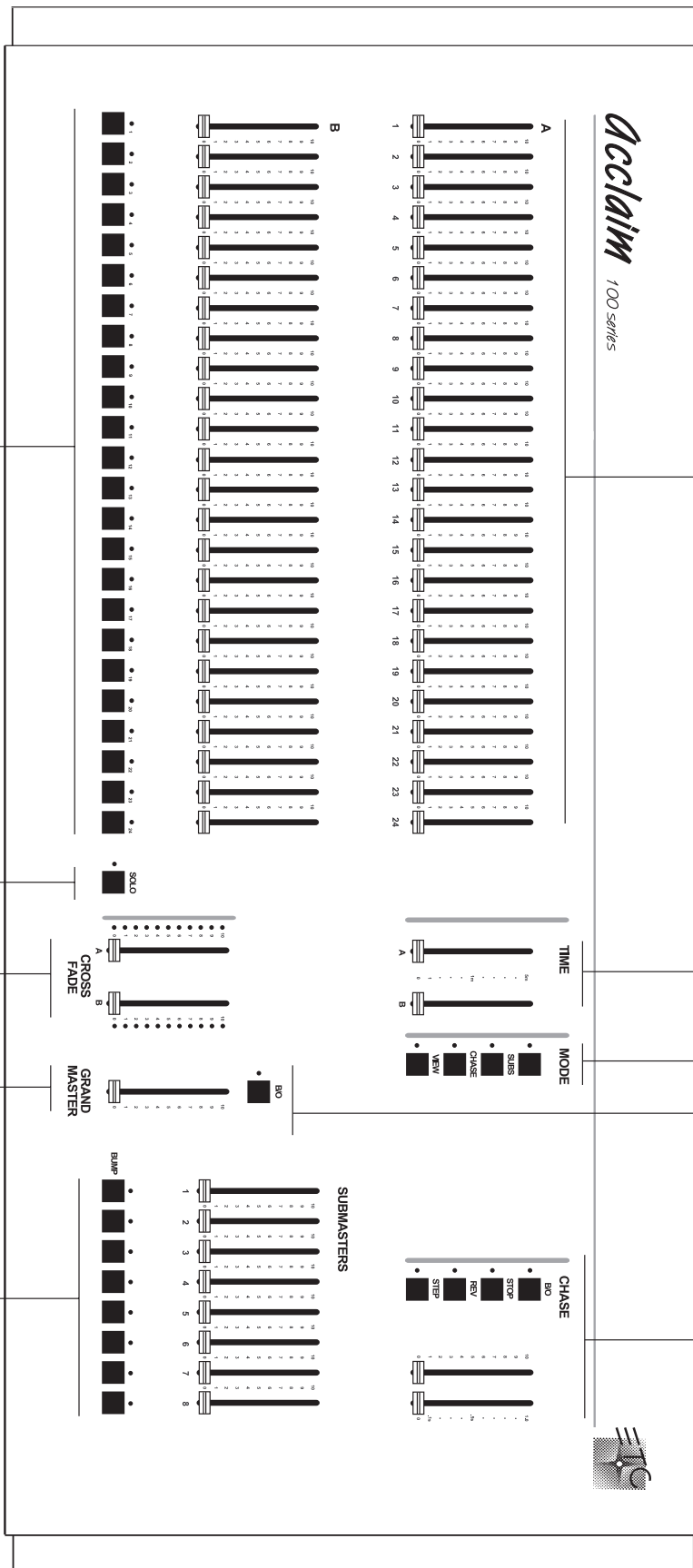
Cross faders allow you to control crossfades. A row of LEDs next to each cross fader allows you to visually track the progress of fades. For more information see page 25.

### **❾ Grandmaster**

Grandmaster controls intensity levels of all channels and submasters. For more information see page 25.

### **❿ Submasters**

Submaster pots and bump buttons allow you to control submasters' intensity levels. For more information see pages 24 and 27.



## **Lesson 2:**

# **Creating and working with scenes and crossfades**

A scene is a group of channels set at specific levels to create a look on stage. The Acclaim 100 console has two rows of control channel potentiometers that allow you to create two different scenes – scene A and scene B. Channel potentiometers, or pots, allow you to individually control the output for each channel.

Acclaim 100's A and B cross faders control the output for scenes A and B respectively. These two cross faders function independently one controls the output of scene A, the other controls scene B. Each cross fader has a strip of LEDs next to it that indicates the progress of the cross fade. In a manual cross fade the LEDs follow the movement of the cross faders; in a timed cross fade, they indicate the percentage of playback time that has run. (See *Timed crossfades*, page 12, for an explanation of the role of the cross faders in timed crossfades.)

Note: You may find it helpful to refer to the fold-out keyboard illustration in Appendix B while you read this section. This fold-out illustration lets you to refer to the keyboard while you read the manual.

If you have created looks in both scene A and scene B, you can use two cross faders to bring one scene up while fading the other scene out. This is called a crossfade.

### **Manual crossfades**

In a crossfade, you normally set the channel settings for one scene while another is live on stage. When you want to change from one scene to another, you can simultaneously fade the live scene out and bring the next one up, using the cross faders.

Follow these steps to create scenes and run manual crossfades:

1. Make sure the Grand Master is set at **10** (100 percent), the [B/O] LED is not lit, and the Time pots are set at **0**. Then set both scene A and B cross faders at **0**.
2. Create scene A by setting scene A channel pots to desired levels.
3. Bring up scene A by moving scene A cross fader to **10**.
4. With scene B cross fader at **0**, set scene B channel pots at desired levels for scene B.
5. Pull both cross faders down simultaneously to start the crossfade, bringing scene B up and fading scene A out. Move scene A cross fader to **0** and scene B cross fader to **10**.
6. With scene A cross fader at **0**, set scene A channel pots at desired levels for next scene A.
7. Push both cross faders up simultaneously to start the next crossfade, bringing scene A up and fading scene B out. Move scene B cross fader to **0** and scene A cross fader to **10**.
8. Repeat steps four through seven for each scene change.

*Note: Scene A is at full intensity when the cross fader handle is at the top of the pot scene B is at full intensity when its cross fader handle is at the bottom of the pot. This allows you to easily execute smooth cross fades by moving both cross faders simultaneously with one hand.*

## Example

Follow this example to create scenes A and B and run a manual crossfade between the two scenes. Before you start, make sure Grandmaster is set at **10** and [B/O] LED is not lit.

Action	Effect
1. Move scene A and B cross faders to <b>0</b> .	Sets output of all channels at zero percent.
2. Set Time pot at <b>0</b> .	Sets fade time at zero (fade is manually controlled by moving cross faders).
3. Move scene A pots 1 through 5 to <b>7</b> ; set remaining scene A pots at <b>0</b> .	Sets scene A channels 1 through 5 at 70 percent; all other channels are set at zero percent.
4. Move scene A cross fader to <b>10</b> .	Brings up scene A.
5. Move scene B pots 6 through 10 to <b>4</b> ; set remaining channels at <b>0</b> .	Sets scene B channels 6 through 10 at 40 percent; sets all other channels at zero percent.
6. Move scene A cross fader to <b>0</b> and scene B cross fader to <b>10</b> simultaneously.	Fades scene A out and brings scene B up on stage.
7. Move scene A cross fader to <b>10</b> and scene B cross fader to <b>0</b> simultaneously.	Fades scene B out and brings scene A up on stage.

## ***Timed crossfades***

Sometimes you may prefer to change scenes using timed crossfades. Because they are not controlled by physical movement of the cross faders, timed crossfades are generally smoother than manual fades, especially when the fade takes place over a relatively long time. The primary difference between manual and timed cross fades is the role of the cross faders.

In manual crossfades, the speed at which you move the cross faders determines the fade rate. In a timed crossfade, you vary the fade rate by changing the position of the Time pots. For example, set the scene A Time pot at **1m** (one minute), then move the scene A cross fader from **10** (100 percent) to **0** (zero percent). Scene A fades out in one minute.

In a timed crossfade, the cross faders control the extent of a fade, but the Time pot controls how long it will take. However, if you move the scene A cross fader to **5**, scene A output will fade to only 50 percent over a period of 30 seconds. The fade rate stays the same because the Time pot setting is not changed, but the fade will not complete if the cross fader is not set to **10**.

Each cross fader has its own Time pot, which gives you independent control of the rate at which the two scenes fade. For example, scene A might come up in 30 seconds, while scene B takes two minutes to fade out. The Time pots are marked from **0** to **5m**, indicating fade durations of from zero to five minutes. When you set Time pots at **0**, you must manually fade the scenes in and out with the cross faders.

Each fader has a strip of LEDs next to it. As a fade runs, the LEDs light in sequence, tracking the progress of the fade. When you run a manual fade the LEDs light as you move the fader. When running a timed cross fade, the LEDs light, and the fade progresses, according to the fade rate determined by the position of the Rate pot.

### ***To run timed crossfades, follow these steps:***

1. Make sure the Grand Master is set at **10** (100 percent), the [B/O] LED is not lit, and the Time pots are set at **0**. Then set both scene A and B cross faders at **0**.
2. Create scene A by setting scene A channel pots at desired levels.
3. Bring up scene A by moving scene A pot to **10**.
4. With scene B cross fader at **0**, set scene B channel pots at desired levels for scene B.
5. Set scene A and B Time pots to desired fade time settings.
6. Pull both cross faders down simultaneously to start the timed crossfade. The crossfade starts as soon as you move the cross faders and continues at the programmed rate. The progress of the fade can be tracked by the LEDs to the left and right of the cross faders.
7. You can stop the fade in progress by moving the cross faders back to meet the lit LEDs.
8. To restart the fade, move both cross faders again in the original direction. The fade resumes.
9. You can reverse the direction of the fade by moving the cross faders back toward their starting point.



## Example

Follow this example to create scenes A and B and run a timed crossfade between the two scenes. Before you start, make sure Grandmaster is set at **10** and [B/O] LED is off.

Action	Effect
1. Move scene A and B cross faders to <b>0</b> .	Sets output of all channels at zero percent.
2. Set Time pot at <b>0</b> .	Sets fade time at zero (fade is manually controlled by moving cross faders).
3. Move scene A pots 1 through 5 to <b>7</b> ; set remaining scene A pots at <b>0</b> .	Sets scene A channels 1 through 5 at 70 percent; all other channels are set at zero percent.
4. Move scene A cross fader to <b>10</b> .	Sets output of all scene A channels at 100 percent.
5. Set scene A and B Time pots at <b>1m</b> .	Sets scene A and B fade times at one minute.
6. Move scene B pots 6 through 10 to <b>4</b> ; set remaining channels at <b>0</b> .	Sets scene B channels 6 through 10 at 40 percent; sets all other channels at zero percent.
7. Move scene A cross fader to <b>0</b> and scene B cross fader to <b>10</b> simultaneously.	Fades scene A out and brings scene B up on stage. Crossfade takes one minute.

## ***Lesson 3: Creating and working with submasters***

A submaster is a group of channels recorded at specific levels in a submaster potentiometer. The Acclaim 100 console is equipped with eight submaster potentiometers, or pots. Each submaster pot allows you to proportionally control the output of the channels in a submaster.

Submasters enable you to save looks that you use often and to access them easily. You can use submasters as building blocks when you create scenes or other submasters. For example, you might create a different submaster for each cyclorama wash another submaster might include a practical. Or, you might choose to create a series of submasters for each area of your set.

A submaster bump button is located below each submaster pot. The submaster bump button allows immediate output of a submaster to its full recorded intensity for as long as you press the button.

When a submaster pot is set at **0**, the channels that make up the submaster are set at zero percent of their recorded output level. To increase the output level, push the submaster pot up. When the pot is set at **10**, the submaster's channels are at 100 percent of their recorded output level. You can set the level of output intensity at any point between **0** and **10**.

This lesson includes the following sections:

- Creating and recording submasters
- Controlling submasters
- Copying submasters
- Deleting submasters

## ***Creating and recording submasters***

Creating a submaster involves setting channel levels to create a scene then recording those settings in a submaster pot. All channels that are live on stage when the submaster is recorded become part of the submaster. Be sure that only the channels you want to be part of the submaster are on stage when you record the look.

A channel can be included in as many submasters as you choose. To record a submaster, follow these steps:

1. Make sure the Grandmaster is set at **10** (100 percent) and the [B/O] LED is not lit. Adjust channel pots and cross faders to create the desired scene on stage.
2. Press [Subs] to indicate that you want to record the look as a submaster. A red LED to the left of the button lights. This indicates that the Acclaim 100 is waiting for you to press a submaster bump button.
3. Press the submaster bump button where you want to record the look. The red LED above the bump button lights momentarily, then both LEDs go out, indicating that the submaster has been recorded.
4. To verify that submaster was correctly recorded, set all other submaster and channel pots to **0**. Push the submaster pot up to **10** the channels come up at the levels you recorded.

### ***Example***

Follow this example to record a submaster. Before you start, make sure Grandmaster is set at **10** and [B/O] LED is not lit.

<b>Action</b>	<b>Effect</b>
1. Set cross fader A at <b>10</b> and cross fader B at <b>0</b> .	Sets scene A outputs at 100 percent and scene B at zero.
2. Move scene A channel pots 1-10 to <b>10</b> .	Sets channel output levels on stage at 100 percent.
3. Press [Subs].	Prepares console to record channels as submaster; [Subs] LED lights.
4. Press submaster bump button under pot number 3.	Records channels 1 through 10 at 100 percent in submaster number 3

## ***Controlling submasters***

There are three ways to bring a submaster up on stage. You can use the submaster pot, the submaster bump button, or the submaster [Solo] button.

### ***Submaster pot***

To use the submaster pot, set the pot at the desired output level. As you move it from **0** to **10**, the output level increases from zero to 100 percent. You can set the intensity level of the outputs at any point between 0 and 100. For example, if you record channels set at 100 percent in a submaster, and set the submaster pot at 5 (50 percent), the output is at 50 percent.

### ***Submaster bump button***

The submaster bump button allows you to immediately bring a submaster to 100 percent of its recorded level for as long as you press the button. When you release the bump button, the channels in the submaster revert to their previous levels.

### ***Submaster solo button***

The submaster [Solo] button has the same effect as the bump button, but it also suppresses the output levels of all other submasters to zero.

## ***Pile-on convention***

Acclaim 100 uses a pile-on convention, rather than last-action convention, to determine output levels for channels. Acclaim 100 reads all output levels it receives for a specific channel and sets that channel to the highest of these levels.

For example, if a channel is included in a submaster and in an active scene, the channel outputs at the higher of the two settings.

## ***Copying submasters***

You may want to copy a submaster or use submasters as building blocks for new submasters.

To copy a look from one submaster to another, follow these steps:

1. Bring up the submaster you want to copy.
2. Add additional submasters or channels to the look on stage.
3. Press [Subs], then press the bump button of the submaster you want to record.

## ***Deleting submasters***

To delete a submaster, rerecord it with all channel pots set at zero output levels. In effect, you delete a submaster by recording a new one over it with all channels set at zero.

Follow these steps to delete a submaster:

1. Set all channel and submaster pots to zero, or press [B/O].
2. Press [Subs], then press the bump button for the submaster you want to delete. This records all levels at zero percent.

## **Lesson 4: Using [Solo]**

[Solo] lets you use the channel bump buttons to select a channel or group of channels and raise them to 100 percent output while suppressing all other channel outputs to a level of zero. Channels that are part of a submaster are not affected by [Solo]. The number of channels you can select in [Solo] is limited only by the number of bump buttons you can press at one time. You can use [Solo] to isolate a subset of a scene without affecting the other channels.

Follow these steps to use [Solo]:

1. Press [Solo]. A red LED to the left of the key lights.
2. Press and hold channel bump buttons you want to isolate. The selected channels immediately output at 100 percent all other channels are suppressed to zero.
3. Release the bump buttons to return all channels to their previous levels.
4. Press [Solo] again to leave [Solo] mode. Now channel bump buttons perform as usual, flashing channel levels to 100 percent without affecting other channel output levels.

*Note: Pressing [Solo] does not affect output levels of channels included in submasters.*

### **Example**

Follow this example to use [Solo]:

<b>Action</b>	<b>Effect</b>
1. Press [Solo].	Solo] LED lights, indicating [Solo] is effect.
2. Press channel bump buttons [1] and [3].	Output levels of channels one and three jump to 100 percent; all output is suppressed to zero.
3. Release channel bump buttons [1] and [3].	Output levels of channels one and three revert to original level.
4. Press [Solo].	Turns [Solo] off.

## **Lesson 5:**

# **Creating and working with chases**

A chase is an effect in which a group of channels are flashed to full intensity one at a time, and in a predetermined sequence. The sequence continues to run until it is disabled on the console. You can use the chase feature to create marquee or runway effects. You can adjust channel and submaster output levels while a chase is running without affecting the chase.

This lesson includes the following sections:

- Creating chases
- Viewing chases
- Stopping chases
- Modifying chase rate and intensity levels
- Reversing chases
- Stepping through chases
- Deleting chases
- Recording a new chase while a chase is running
- Blacking out chases

### **Creating a chase**

To create a chase sequence follow these steps:

1. Press [Chase] the red LED indicates that a chase is being recorded.
2. Press the bump buttons for the channels that you want to include in the chase. As you press each bump button, a red LED lights above the bump button, indicating that that channel has been included in the chase.

*Note: Channels appear in chase in the sequence in which you enter them.*

3. Press [Chase] again to initiate the chase. The red LED to the left of the [Chase] key goes out. The chase is now entered and running on stage. See *Viewing a chase*, page 19, to learn how to monitor the chase using the channel LEDs.

*Note: The chase continues to run until it is stopped or deleted. For directions on how to stop a chase see page 19. For directions on how to delete a chase see page 21.*

## ***Example***

Follow this example to create a chase:

<b>Action</b>	<b>Effect</b>
1. Press [Chase].	[Chase] LED lights, indicating that a chase is being created.
2. Press channel bump buttons [1], [2] and [3].	Enters channels 1, 2 and 3 in chase.
3. Press [Chase].	Records channels 1, 2 and 3 in chase and starts chase running.

## ***Viewing a chase***

You may find it easier to work with chases if you can see them on the console. Acclaim 100's [View] function enables you to monitor the progress of a chase by watching a sequence of channel LEDs on the console keyboard. To view a chase follow these steps:

1. Press [View] to see the chase's channel LEDs light in sequence as the chase runs.
2. Press [View] again to turn off the [View] function.

## ***Stopping a chase***

[Stop] enables you to stop and restart a chase. When you stop a chase, the chase stops immediately. The channel that is live when you press [Stop] remains on stage until you press [Stop] again, restarting the chase.

1. Press [Stop] to stop the chase.
2. Press [Stop] again to restart it. The chase restarts from the channel on which it stopped.

## ***Modifying chase rate and output level***

While a chase is running, you can modify its speed and intensity using the Rate and Level pots.

### ***Using the Level pot***

When you record a chase with Acclaim 100, all channels are automatically entered at full intensity regardless of the channel pot setting. To modify the output level of chase channels you must use the Level pot.

The Level pot sets all channels included in the chase at the same level from zero to 100 percent. Setting the pot at **0** blacks out the chase. Chase output can be set at any point from **0** to **10**.

The numbers next to the pot indicate the chase's output level. The scale is marked **0** through **10**, representing the percentage of output divided by 10. For example, if the pot is set at **5**, the output levels of the channels in the chase are set at 50 percent.

### ***Using the Rate pot***

The Rate pot controls the speed at which a chase proceeds by varying the length of time each channel remains on stage before the next channel comes up. To change the speed of a chase, move the Rate pot up or down.

As you move the pot from 1s to .1s, the rate of the chase decreases from one second per channel to a tenth of a second per channel. For example, if a pot is set at .5s, each channel in the chase flashes for one half second before the next one flashes.

## ***Reversing a chase***

The channels that make up a chase flash in the sequence in which you recorded them. [Rev] reverses the sequence in which they flash.

To reverse a chase, follow these instructions:

1. Press [Rev]. A red LED indicates that the chase direction has been reversed. If the console is in the [View] mode, the channel LEDs reverse direction.
2. To return to the original chase direction, press [Rev] again. The red LED goes out. If the console is in the View mode, the channel LEDs also revert back to their original direction.



## ***Stepping through a chase***

Press [Step] to proceed through a chase one channel at a time. If you do not stop the chase before pressing [Step], the chase immediately advances to the next chase channel, then continues at the programmed rate.

To step through a chase, follow these steps:

1. Press [Stop] to stop the chase.
2. Press [Step] to flash the next channel in the sequence.
3. Press [Step] to flash the next channel in the sequence, and again for each subsequent channel.
4. Press [Stop] again to leave [Step] and restart the chase.

*Note: To reverse the direction in the [Step] mode, press [Rev] and continue pressing [Step] for each subsequent channel in the new direction.*

## ***Deleting a chase***

To delete a chase you must record a new one that contains no channels. To record a chase with no channels, follow these steps:

1. Press [Chase] the red LED immediately to the left of [Chase], and the LEDs corresponding to each channel in the chase light.
2. Press the channel bump button over each illuminated LED. As you press each bump button, the LED above it goes out, indicating that that channel has been deleted.
3. Press [Chase] again when all the channels have been deleted. In effect, this records a new chase that contains no channels.

## ***Example***

Follow this example to delete the chase you created in *Creating a chase*, page 18:

<b>Action</b>	<b>Effect</b>
1. Press [Chase].	[Chase] LED and channel LEDs for channels 1, 2 and 3 light.
2. Press channel bump buttons [1], [2] and [3].	Channel LEDs go out, indicating that corresponding channels have been deleted from chase.
3. Press [Chase].	[Chase] LED goes out, chase is recorded with no channels (channels set to zero).

## ***Recording a chase while a chase is running***

You can record a new chase while an active chase is running without affecting the active chase. The procedure is the same as described previously. The existing chase continues to run until you press [Chase] to record the new channel sequence, at which point the new chase starts.

## ***Blacking out chases***

Pressing Chase [B/O] (black out) button blacks out a chase without affecting other outputs. The chase continues to run on the console. This can be helpful if you want to stop the chase briefly, then bring it back up without deleting and recreating it manually.

To black out a chase follow these steps:

1. Press Chase [B/O]. A red LED lights indicating that a chase is running but is not live on stage.
2. Press [B/O] again to bring the chase back up on stage.

*Note: When you turn the console on, Chase B/O is in effect. Press Chase [B/O] to turn off the [B/O].*

# Chapter 4

## Reference

This reference chapter lists all Acclaim 100 buttons and features in alphabetical order. Listings include a description of the feature and instructions for using it.

### **Blackout**

Acclaim 100 has two [B/O] (black out) buttons. The Grandmaster [B/O] blacks out all console output. The Chase [B/O] blacks out only a running chase.

#### **Grandmaster [B/O]**

The Grandmaster [B/O] blacks out all channel output levels. It is located above the Grandmaster pot.

##### **Example**

1. Press [B/O] to force all channels to a zero intensity level. A red LED lights when console is in black out mode.
2. Press [B/O] again to restore channel levels. The LED goes out indicating that console output is no longer blacked out.

#### **Chase [B/O]**

The Chase [B/O] key is located to the left of the chase Level and Rate pots. It blacks out a chase on stage, but allows it to continue running on the console. This can be helpful if you want to stop the chase briefly, then bring it back up on stage without deleting and recreating it.

##### **Example**

1. Press [B/O] to black out the chase on stage.
2. Press [B/O] again to bring the chase back up on stage.

*Note: If you have activated [View], the channel LEDs will continue to display the chase even though it does not appear on stage. See page 29 to learn more about [View].*

## ***Bump buttons***

A bump button immediately raises its corresponding channel or submaster to full output level when you press it. Levels remain at full for as long as you press the bump button.

Bump buttons are also used to record chases and submasters, and to activate [Solo]. See pages 15, 18 and 27 for more detailed discussions of these applications.

To use bump buttons to record a submaster, follow these steps:

1. Make sure the Grand Master is set at **10** (100 percent) and the [B/O] LED is not lit. Adjust channel pots and cross faders to create the desired scene on stage.
2. Press [Subs] to indicate that you want to record the look as a submaster. A red LED to the left of the button lights. This indicates that the Acclaim 100 is waiting for you to press a submaster bump button.
3. Press the submaster bump button where you want to record the look. The red LED above the bump button lights momentarily, then both LEDs go out, indicating that the submaster has been recorded.
4. To verify that submaster was correctly recorded, set all other submaster and channel pots to **0**. Push the submaster pot up to **10** the channels come up at the levels you recorded.

## ***Channel potentiometers***

Channel potentiometers control the intensity level of individual channels.

To increase a channel's intensity level, push the pot up. As you move the pot from **0** to **10**, the level of intensity increases from zero to 100 percent. You can set the level of intensity at any point between **0** and **10**.

Scale numbers represent the percentage of maximum output divided by 10. For example, if a pot is set at **5**, the channel is set at an output level that is 50 percent.

## ***[Chase]***

[Chase] allows you to select channels included in a chase.

Press [Chase] to view the current channels included in the chase. After selecting chase channels with bump buttons, press [Chase] again to record the selected channels as a chase. Channels appear in the chase in the same order they were entered.

For more detailed information about working with chases see *Lesson 5: Creating and working with chases*, page 18.

## ***Cross faders***

Cross faders are independently operated potentiometers that set output levels for scenes A and B. You can use the cross faders to control either manual or timed crossfades.

To bring up scene A and fade out scene B at the same time, push faders up simultaneously. Pulling faders down together reverses this process, bringing scene B up and fading out scene A. Because faders move separately, you can change output levels of both scenes independently. For more information on timed crossfades, see *Timed crossfades*, page 12.

### ***Example***

1. Make sure the Grandmaster is set at **10** (100 percent), the [B/O] LED is not lit, and the Time pots are set at **0**. Then set both scene A and B cross faders at **0**.
2. Create scene A by setting scene A channel pots to desired levels.
3. Bring up scene A by moving scene A cross fader to **10**.
4. With scene B cross fader at **0**, set scene B channel pots at desired levels for scene B.
5. Pull both cross faders down simultaneously to start the crossfade, bringing scene B up and fading scene A out. Move scene A cross fader to **0** and scene B cross fader to **10**.
6. With scene A cross fader at **0**, set scene A channel pots at desired levels for next scene A.
7. Push both cross faders up simultaneously to start the next crossfade, bringing scene A up and fading scene B out. Move scene B cross fader to **0** and scene A cross fader to **10**.
8. Repeat steps four through seven for each scene change.

## ***Grandmaster***

The Grandmaster controls the intensity level of all Acclaim 100 channels. It overrides all other controls except [B/O]. See page for more information on [B/O].

Normally the Grandmaster is set at **10** (100 percent) so that all channels operate at 100 percent of their set levels. When the Grandmaster is set at a level less than **10**, channel outputs equal current settings multiplied by the percentage level at which the Grandmaster is set. For example, if a submaster is set at 50 percent, and the Grandmaster is also set at 50 percent, the channels output at 25 percent of their recorded intensity levels.

The numbers next to the Grandmaster indicate the output level at which the pot is set. Numbers represent the percentage of maximum output divided by 10. For example, if a pot is set at **5**, the Grandmaster is set at an output level that is 50 percent.

## ***Level potentiometer***

The Level potentiometer controls output levels of channels in a chase. If a channel is included in both a scene and a chase, the Level pot setting affects its output only when it is flashed as part of a chase sequence.

When channels are recorded in a chase, they are automatically recorded at full intensity. Changing the Level pot setting changes the intensity of all channels in the chase equally.

To change the output level of a chase, move the pot up or down. As you move the pot from **10** to **0**, the level of output intensity decreases from 100 percent to zero. Setting the Level pot at **0** has the same effect as pressing chase [B/O]. See page 23 for more information on [B/O].

The numbers next to the pot indicate the output level of the chase. The scale is marked **0** through **10**, representing the percentage of maximum output divided by 10. For example, if the pot is set at **5**, the output levels of the channels in the chase are set at 50 percent.

### ***Example***

Record a chase including channels 1 through 10, all channels are automatically recorded at full intensity. While chase is running, move Level pot to **4**. Each channel flashes at 40 percent of maximum output level.

## ***Power***

Acclaim 100's power switch is located on the rear panel of the console. Electronic Theatre Controls recommends that you turn the console power switch to the OFF position before you plug or unplug the power cable.

## ***Rate potentiometer***

The Rate pot controls the speed at which a chase proceeds by varying the length of time each channel in the chase flashes before the next channel comes up.

To change chase rate, move the Rate pot up or down. The numbers next to the pot indicate the speed of the chase in seconds. As you move the pot from **1s** to **.1s**, the rate of the chase decreases from one second per channel to a tenth of a second per channel.

### ***Example***

Record a chase including channels 1 through 10. Set the Rate pot at **1s** to flash each channel in the chase for one second. To speed up the chase, pull the Rate pot down to **.5s** each channel flashes for one half a second.

## ***Reverse [Rev]***

[Rev] lets you reverse the direction of a chase in progress; it does not stop the chase. You do not need to stop the chase before you press [Rev] in order to reverse its direction.

### ***Example***

A chase running through channels 1 through 5 consecutively runs channels 5 through 1 after you press [Rev].

## ***[Solo]***

[Solo] lets you use the channel bump buttons to select a channel or group of channels and suppress all others to a level of zero. [Solo] is useful for isolating a subset of a scene to readjust or refocus fixtures without affecting other channels.

## ***[Step]***

[Step] allows you to flash one channel at a time in a running chase. Each time you press [Step], the next channel in the chase sequence flashes to full.

1. Press [Stop] to stop a running chase.

*Note: If you do not stop the chase before pressing [Step], the chase immediately advances to the next chase channel, then continues at the programmed rate.*

2. Press [Step] to flash the next channel in the sequence.
3. Press [Step] to flash the next channel in the sequence, and again for each subsequent channel.

To reverse the direction of the chase while in [Step]:

1. Press [Rev].
2. Press [Step] to continue in the new direction.
3. Press [Rev] again to return to the original chase direction.
4. Press [Stop] again to leave [Step] and restart the chase.

## ***[Stop]***

[Stop] allows you to stop and restart a chase. Whichever chase channel is live when you press [Stop] remains live until you restart the chase by pressing [Step] again. [Stop] does not erase a recorded chase, nor does it black out the chase.

1. Press [Stop] once to stop a running chase.
2. Press [Step] again to resume the chase.

## ***Submaster potentiometers***

Acclaim 100 has eight submaster potentiometers, or pots. You can record a submaster in each pot.

To record a submaster in a submaster pot, follow these steps:

1. Adjust channel pots to create the desired scene on stage.
2. Press [Subs] to indicate that you want to record the look as a submaster. A red LED to the left of the key lights. This indicates that the Acclaim 100 is waiting for you to press a submaster bump button.
3. Press the submaster bump button where you want to record the look.
4. Set all channel pots at zero, then push the submaster pot up to **10**. The channels you recorded come up at the proportionate levels you recorded.

For more information on submasters, see pages 15 through 16.

To bring a submaster up, push pot up. As you move pot from **0** to **10**, the level of intensity increases from zero to 100 percent.

The numbers next to the submaster pots indicate the output level at which the submasters are set. They represent the percentage of output divided by 10. For example, if a pot is set at **5**, the submaster is set at an output level that is 50 percent of its recorded output.

## ***Submasters [Subs]***

Pressing [Subs] indicates you will press a submaster bump button to record a sub.

After you have used channel and submaster pots to create the look you want, press [Subs] and then one of the submaster bump buttons. This records the look as a submaster. The submaster is stored in the pot immediately above the bump button.



## ***Time potentiometers***

The two Time pots control the duration of crossfades. Each one controls the fade time of the cross fader immediately below it on the console. They can be set separately to program different fade rates for each scene.

The numbers **0** to **5m** between the two pots indicate fade durations of from zero to five minutes. If you set the Time pot at **5m**, the fade takes five minutes. At **1m**, the fade takes one minute. At **0** there is no programmed fade time you must control the fade manually.

To change the speed of a crossfade, move the Time pots up or down. Pulling the pots down decreases the fade rate. Pushing the pots up increases the fade rate. You can set the rate of the fade at any point between **0** and **5m**.

Once the fade time for a scene is set, initiate the cross fade by moving the cross fader for that scene.

### ***Example***

Set the scene A Time pot at **1m** (one minute), then move the scene A cross fader from **10** (100 percent) to **0** (zero percent). All scene A output fades out in one minute.

In a timed crossfade, the cross faders control the extent of a fade, but the Time pot controls how long it will take. If you move the scene A cross fader to **5**, then move the scene A cross fader from **10** (100 percent) to **0** (zero percent), scene A output fades to 50 percent over a period of 30 seconds. The fade rate stays the same because the Time pot setting is not changed.

## ***[View]***

[View] allows you to observe the progress of a chase as it runs. Channel LEDs flash as channels flash on stage

### ***Example***

Press [View], channel LEDs included in the chase flash as channels flash on stage. Press [View] again to turn the function off.



# Appendix A: Specifications

## ***Output options***

- DMX512 digital output through 12, 24, 36, or 48 control channels, depending on model

## ***Controls***

- Manual and timed crossfades
- Channel potentiometers
  - Two rows of 12, 24, 36, or 48 each depending on model
  - Bump/Solo buttons on all channel potentiometers
- Eight submaster potentiometers
  - Fully overlapping channel assignments
  - Proportional channel levels
  - Bump and [Solo] buttons on all 8 submasters
- Grandmaster on 60 mm potentiometer
- Black out function

## ***Keyboard functions***

- Cross fades (manual and timed)
- Eight submasters
- Programmable chase
- Grandmaster
- [Solo]

## ***Size and weight***

<b>Model #</b>	<b>Dimensions</b>	<b>Weight</b>
AC/112	35" x 13.5" x 3"	24 lbs (11 kg)
AC/124	40" x 13.5" x 3"	26 lbs (12 kg)
AC/136	48" x 13.5" x 3"	30 lbs (14 kg)
AC/148	56" x 13.5" x 3"	33 lbs (15 kg)



# **Appendix B:**

## **Limited warranty**

Electronic Theatre Controls, Inc. (ETC) warrants to the original owner or retail customer that for a period of two years from date of delivery of a portable system or energization of a permanently installed system its products will be free from defects in materials and workmanship under normal use and service.

Warranty does not cover any product or part of a product subject to accident, negligence, alteration, abuse or misuse, or any accessories or parts not supplied by ETC. Warranty does not cover "consumable" parts such as fuses, lamps, color media or components warranted directly to the owner by the original manufacturer. ETC's warranty does not extend to items not manufactured by us. Freight terms on warranty repairs are FOB ETC factory or designated repair facility. Collect shipments or freight allowances will not be accepted.

ETC's sole responsibility under this warranty shall be to repair or replace at ETC's option such parts as shall be determined to be defective on ETC's inspection. ETC will not assume any responsibility for any labor expended or materials used to repair any equipment without ETC's prior written authorization. ETC shall not be responsible for any incidental, general or consequential damages, damages to property, damages for loss of use, time, profits or income, or any other damages.

The owner's obligations during the warranty period under this warranty are to notify ETC at ETC's address within one week of any suspected defect, and to return the goods prepaid to ETC at their factory or authorized service center.

THIS WARRANTY IS CONTINGENT ON THE CUSTOMER'S FULL AND TIMELY COMPLIANCE WITH THE TERMS OF PAYMENT SET FORTH IN THE "TERMS AND CONDITIONS." THIS WARRANTY IS EXPRESSLY IN LIEU OF ANY AND ALL OTHER WARRANTIES EXPRESSED OR IMPLIED, INCLUDING THE WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE AND OF OTHER OBLIGATIONS AND LIABILITIES ON OUR PART. THE OWNER ACKNOWLEDGES THAT NO OTHER REPRESENTATIONS WERE MADE TO HIM OR RELIED UPON HIM WITH RESPECT TO THE QUALITY AND FUNCTION OF THE GOODS SOLD.

This written warranty is intended as a complete and exclusive statement of the terms thereof. Prior dealings or trade usage shall not be relevant to modify, explain or vary this warranty. Acceptance of, or acquiescing in, a course of performance under this warranty shall not modify the meaning of this agreement even though either party has knowledge of the performance and a chance to object.

## **Terms and Conditions**

The following terms and conditions, and those on the face hereof, shall control as to any order accepted by Electronic Theatre Controls, Inc. (ETC), notwithstanding any terms and conditions that may be contained in any purchase order or other document of Customer, and ETC's acceptance of any order is expressly made conditional on Customer's assent to such terms and conditions. Such terms and conditions will constitute the entire agreement between the parties as to any order and will supersede any prior understandings, agreements, representations, or warranties. Such terms and conditions will not be modified, added to, superseded or otherwise altered except by written document signed by an authorized representative of ETC, notwithstanding any terms and conditions contained in the purchase order or other document of Customer. ETC's commencement of performance and/or delivery shall not constitute a waiver of such terms and conditions or any acceptance of any terms and conditions contained in the Customer's order or other documents. Acceptance of any product or service by the Customer will be construed as acceptance of ETC's terms and conditions. Any dispute or questions of construction with respect to any order placed with ETC shall be governed by the laws of the State of Wisconsin.

All prices are in US Dollars, FOB ETC's factory or warehouse. Prices, models and specifications are subject to change without notice. Orders must be in writing. Phone orders will be accepted from established accounts when followed by written confirmation. The acceptance of any order does not imply conformance with plans and specifications unless the plans and specifications accompany the order and are accepted as binding by ETC.

Equipment ordered which differs in any way from our standard catalog items will require drawings approved in writing by the Customer. When drawings are approved, they shall take precedence over all other written or verbal instructions. Orders are effective only when accepted and acknowledged by the factory. Minimum order is \$25.00 net, exclusive of freight.

Price protection will be given on orders entered for immediate shipment and for project orders entered before the effective date of a price increase. All other orders will be billed at price at time of shipment. Quotations for custom products are valid for thirty (30) days.

ETC shall not be liable for late delivery and/or inability to perform due to unforeseen circumstances or conditions, including our ability to obtain supplies and raw materials, government regulations, labor stoppages, casualties, fire, and other causes beyond our control. When such circumstances or conditions have been remedied, ETC will make and Customer will accept delivery/performance. Equipment is shipped at the Customer's risk and our obligation to deliver equipment is discharged upon their delivery in good condition to the carrier. Shipments are FOB ETC factory or warehouse. ETC prepay and bill freight on UPS shipments. Freight and air are sent collect unless specifically quoted otherwise. Unless specifically prohibited, partial shipments will be made. Federal, state and/or local taxes, duties and other charges are the responsibility of the purchaser.

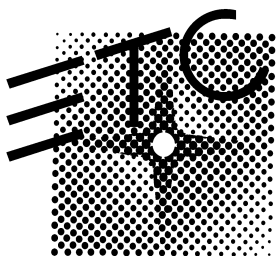
If purchaser cancels any portion of a Purchase Order prior to shipment, Purchaser shall be liable to ETC for a cancellation charge equal to ETC's actual costs incurred in connection with that portion of the Purchase Order that is cancelled, including, without limitation, labor and materials.

Payment terms are net 30 days after date of invoice. All payments are applied to the oldest outstanding invoice. Accounts over thirty (30) days are subject to a 1 1/2% (one and one-half percent) per month late payment penalty. ETC will have the option of withholding performance under any and all orders from the Customer if an invoice remains unpaid after 30 days. All disputes otherwise unresolved between ETC and Customer shall be resolved in a court of competent jurisdiction for the location of ETC's offices, Dane County, Wisconsin. If suit or action is instituted by ETC to enforce payment or performance by the Customer, the Customer agrees to pay all costs and attorney's fees incurred.

Claims for shortage or damaged must be made within ten (10) days. Equipment is carefully packed and delivered in good condition to the carrier. All claims for loss or damage in transit must be made by the consignee directly to the carrier. ETC will render every aid and assistance in the presentation and enforcement of such claims without waiver of our rights to have compliance with the terms of payment of our invoices.

Equipment returned without ETC's written permission will not be accepted. Equipment returned for credit must be in accordance with established RMA procedures. Equipment must be unused, in original cartons and in saleable condition, subject to ETC's quality control and test inspection. Restocking charges of \$25.00 or 25% (whichever is greater) plus any repacking or reconditioning costs will be deducted. Returns for warranty work will be via warranty procedures. In no case will permission be granted to return specially-modified or custom equipment, or merchandise invoiced more than six (6) months prior to date of Customer's return request.





## Electronic Theatre Controls

**North America** 3030 Laura Lane • Middleton, Wisconsin 53562, USA •

Tel: (+1) 608 831 4116 • Fax: (+1) 608 836 1736

**Europe** 5 Victoria Industrial Estate, Victoria Road • London, W3 6UU, England •

Tel: (+44) 181 896 1000 • Fax: (+44) 181 896 2000

**Asia** Room 605-606, Tower III, Enterprise Square, 9 Sheung Yuet Road • Kowloon Bay, Hong Kong •

Tel: (+852) 2799 1220 • Fax: (+852) 2799 9325

**Web** [www.etconnect.com](http://www.etconnect.com) • **Email** [mail@etconnect.com](mailto:mail@etconnect.com) • © 1999 Electronic Theatre Controls •

Specifications subject to change • **1055M1001** • Revised 6/99