master faders as the Event.

I programmed the generics into the left hand 12 masters, and the effects lighting into the right, the board being used in the 'Wide' mode. (Wide is where the board becomes a single preset board with twice as many control channels, so a two-preset 48-way board effectively has 96 channels).

To each song I gave its own 'File', (another useful feature) File 1 being the first song in the set.

I like the File feature because it chronologically scrolls through the files or songs in order, which is great until the band decide to rearrange the set unannounced, then you find yourself taping file numbers in between songs.

The crossfade, delay and BPM times I find very accurate, and the response from the desk to stage is instant.

The Event Plus is generally well built, although I did experience a problem with a non-responsive record button; but I put this down to it being a new desk, because by the end of the tour it had freed itself up and worked normally. I wouldn't hesitate to take this board on a tour of that size again."

➤ which the theatrical programmers should find useful, along with enhanced macros.

The Version 3 upgrade kit includes an upgraded circuit card in addition to new software, making it a more expensive upgrade than the previous V2, but well worth the expense if you consider the additional channel capacity.

JANDS-HOG

If you are tired of programming moving lights with something designed to control dimmers, or sick of thinking like a computer to programme a single cue, then read on.

The Jands-Hog is the product of a partnership between Jands and Flying Pig Systems. Jands has combined its manufacturing expertise with the software skills of Flying Pigs to create a range of consoles tailored for the needs of the ordinary user and designed to meet any budget.

There is no sacrifice of power, ease of use or flexibility, because the Jands-Hog features the familiar Wholehog operating system. So while you may only be using 24 moving lights and a few dimmers, you don't have to pay for the control of 240!

The Jands-Hog 250 and 600 consoles all feature an easy to use operating system which makes programming fast. Banks of menu buttons give instant access to group, colour, gobo and focus presets. Quick access to all of the consoles features means there is no series of screens to go through, no confusing function names or keystroke sequences.

A series of LCDs provide continuous feedback on programming status. Instant access to most fixture types is also included, and programming works in the same way whether using VL5s, Super-Zooms, Cyberlights or dimmers.

Theatrical users will also appreciate the familiar command-line syntax, basic multi-part cues and split fade times.

The Jands-Hogs are not only moving light desks — they will capably control complex dimmer set-ups whilst still allowing the seamless integration of moving light technology when appropriate. The consoles will be available in March '95.

USING THE EVENT

Andrew 'Oscar' Harris has been the designer for Pop Will Eat Itself for seven years now, also working for Soup Dragons, Catherine Wheel and operating moving lights for the Levellers.

"The Jands Event has been my first choice of lighting control for about a year or so.

I think what first attracted me to it was the fact that it wasn't a physically 'over compact' desk. Other boards I had come across I found to be very fiddly, as though the main prerogative when the board was designed was to make it as small as possible. The Jands I find is laid out very sensibly, with all the functions easily accessible at the touch of a button, rather than having to scroll through a lengthy menu system.

I feel that I need to *see* the faders at their appropriate levels when programming or I would get a bit lost (also essential when updating preset focuses on Golden Scans).

The Version 2 software is the main reason why I go for the Event. Obviously, I need crossfade chases for moving lights, but I find the 'Build' function to be generally quick and easy to use. (The Build function is Jands' way of implementing Preset Focuses whereby cues are built up form a combination of other 'sub-cues' which may appear in as many cues as you like. Updating these sub-cues thereby updates all the cues they are used in.)

I first used the Event as a dedicated moving light desk only, but on the Pop Will Eat Itself UK Tour, I operated Golden Scan 3s, scrollers, strobes, smoke and all the generics on the one board. (Phantom budget slicer strikes again!)

So an Event Plus was required, simply because it has twice as many