

# HOG 500/1000



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## EMC COMPLIANCE

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This product is approved for use in Europe and Australia/New Zealand and conforms to the following standards:

European Norms	Australian / New Zealand Standards
EN 55103-1	AS/NZS 4251.1
EN 55103-2	AS/NZS 4252.1
EN 60950	AS/NZS 3260

During immunity testing, this product operated according to the above standards with no degraded performance levels or permissible performance losses.

This product is intended to be used in environment E2: Commercial and Light Industry.

Peak inrush current at switch-on has been determined at 9 amps for 1 mains half-cycle (10 milliseconds).

To ensure continued compliance with EMC Directive 89/336 and the Australian Radiocommunications Act 1992, use only high quality data cables with continuous shield, and connectors with conductive backshells. Examples of such cables are:

DMX, MIDI, Keyboard cables:	Belden 8102	100% Aluminium foil screen, 65% Copper braid.
Video, Printer:	Amtron FR2651	Flat round cable, woven shield.

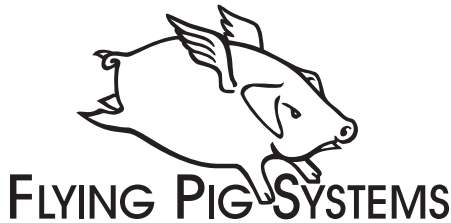
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- increase the separation between the equipment and receiver;
- connect the equipment into an outlet on a different circuit from that to which the receiver is connected;
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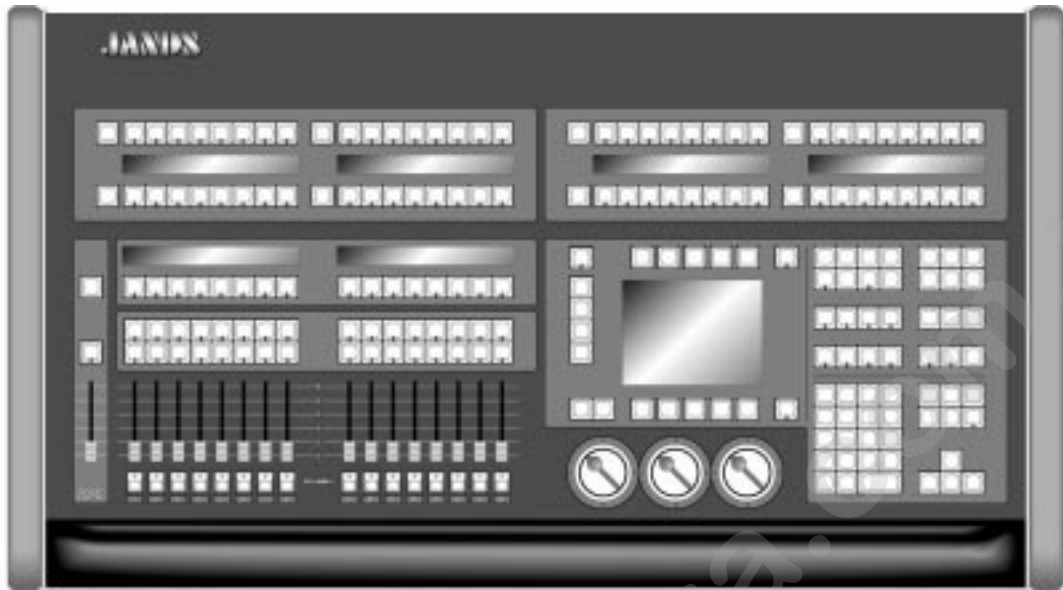
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# Welcome to the HOG



## Introduction

The HOG 1000 and 500 have emerged through a collaborative effort between Jands Electronics and Flying Pig Systems, resulting in a family of consoles that combine the strengths of both companies: flexibility, power and ease of use, without overwhelming your budget.

The HOG consoles offer a range of powerful features. These consoles feature the unique operating syntax of the WHOLEHOG II: logical, quick programming and playback, without confusing function names. Just like the WHOLEHOG II and the Jandshog, the HOG 1000 and 500 handle any combination of fixtures, moving or static, with moving lights as simple to program as conventional fixtures.

The configuration of the desk makes programming a snap, with preset groups and focuses at your fingertips in a series of menu banks. Liquid Crystal Displays provide continuous feedback on programming and playback status. The flexibility and functional range of the HOG 1000 and 500 make them ideal for handling the entire spectrum of lighting design, from complex theatrical shows, to unstructured television or touring events.

## Operational Overview

### For WHOLEHOG II Users

The HOG is a quick jump from the WHOLEHOG II, with almost all of the syntax and programming the same as on the WHOLEHOG II. There are a few hardware design differences, but in a short time, the HOG should feel natural. The HOG and the WHOLEHOG II are so similar, in fact, that shows programmed on the WHOLEHOG II are fully transferable to the HOG, and vice versa.

### For Theatre Console Users

The HOG 1000 and 500 have been designed to be similar to a traditional theatrical memory console. In particular, cues are programmed in much the same way as on a theatre console. The keypad gives access to dimmer levels, fade times, and cue numbers. The editing keys and programming operations are also similar. The playback uses cuelists and multiple part cues, and timing can be split into in and out times.

However, in some respects the HOG is different:

- An individual fixture is viewed as a fixture and not as a collection of separate parameters.
- Fixtures have meaningful parameter names and level settings; for instance “blue” instead of 53%.
- Parameters automatically respond appropriately to programming: for instance, the console will automatically snap change a colour wheel while crossfading a dimmer—there is no need to set up two fade times.

- There are three parameter Palettes for creating looks quickly.
- Most parameters use Latest Takes Precedence (LTP), but Intensity channels can playback in both Highest Takes Precedence (HTP) and LTP on different Masters at the same time.
- Multiple cuelists can be executed simultaneously. This means that there can be more than one “Cue 1,” for instance.
- Two types of blocking cues. The first uses the *State* function and only blocks fixtures found in that cuelist. The second uses the *Everything* function and blocks all fixtures on the console.
- The console always operates in what is often referred to as *Live* mode on a theatre console.

### For Television Users

The HOG’s versatility makes it ideal for television applications, where flexibility in unstructured situations is paramount. Up to sixteen independent cuelists can be run simultaneously on their own Masters (eight on an HOG 500), each one with its own active cues and timings. For example, when working on sets, this allows each set to have its own cue list. Cue lists can be quickly copied from memory onto a fader, or sixteen/eight (HOG 1000/500) can be replaced—with crossfading—in one button press by changing the page. This makes it easy to access and re-order programming to cope with running order changes.

Powerful programming functions allow programming changes to be executed quickly; fixtures can be automatically updated in their cues and presets, and snapshots can be taken to combine the output of several cue lists. Additionally, cues and cue lists can be imported from old shows and incorporated into the current show.

### For Touring Console Users

The HOG is a step up from the traditional touring console, but you’ll soon find that accessing fixtures on the console is as quick as reaching for a fader or button. The differences are the same as those for theatrical consoles, but also include the following:

- There are no preset faders for direct access. Instead, use the keypad to select a fixture, and the Palettes or parameter wheels to grab the position, beam or colour parameter you want.
- You set fade times as you program cues. Each parameter in a cue can have its own fade time.
- The Wait time comes before the cue, and the Delay time (can be different for different parameters) comes before a parameter crossfades.
- Masters control a full cuelist rather than an individual scene or simple chase.

## Using this Handbook

### Where to Start

There are a few different ways to approach this Handbook when learning to use the console. If you’re a seasoned board operator—or just impatient—jump right to the *Quick Start* section (after reading this chapter) to create looks right away. You can then use the *Index* to quickly find the information you need. There’s also a *Frequently Asked Questions* chapter to assist you with responses to the most common questions/problems and an *Extended Key Chart* which summarises certain function buttons.

For a thorough overview, begin with the *Getting Started* chapter, which shows how to prepare the console for programming. Continue with the following chapters which explain the basics of programming and playback.

### Terminology

The following terms are used on the HOG:

<b>Cue</b>	Tells one or more fixtures to change settings for intensity, beam, colour, and/or focus using their delay and fade times. Theatre designers will recognise this term, Jands ESP2 users know this as a “scene,” Event users will know this as a “memory”, while others may refer to this as a “look.”
<b>Cuelist</b>	Cues grouped in a specific order to run one after another, or even simultaneously. These may or may not be linked. Jands Event users refer to this as a “stack.” A chase is one type of cuelist.
<b>Page</b>	A group of cuelists residing on the faders. Pages can be changed, allowing the sixteen (HOG 1000)/eight (HOG 500) faders to be used for many cue lists.
<b>Parameter</b>	An attribute of a fixture. A PAR can has one attribute: intensity. Moving lights also have pan and tilt and usually several others such as colours and gobos.



<b>ICBF</b>	ICBF stands for <b>I</b> ntensity, <b>C</b> olour, <b>B</b> eam, <b>F</b> ocus, and is an easy way to keep track of the parameters for an fixture or a group of fixtures. <b>Intensity</b> also known as level, or percentage. <b>Colour</b> the colour wheel, the gel string, and colour mixing. <b>Beam</b> the pattern and quality of the light; this includes such specifics as gobo, gobo rotation, sharp or soft edge, iris and diffusion. An <i>open</i> beam is full iris, no pattern, no diffusion, and sharp edges. <b>Focus</b> also referred to as position. Indicates the <i>placement of the beam on stage</i> , as opposed to sharp or soft optical focus.
<b>Palette</b>	A stored parameter setting—such as a colour—for one or more fixtures. Fixtures of different types can share a palette. Changing a palette changes all the cues using that palette. A palette is also known as a preset.
<b>Timing</b>	The timing elements used by the console are: <b>Fade Time</b> The time, in seconds or minutes, for a cue to execute a crossfade. <b>In Time</b> The fade time for fixtures which are fading intensity <i>up</i> . <b>Out Time</b> The fade time for fixtures which are fading intensity <i>down</i> . In time = out time, unless otherwise specified. <b>Delay</b> The time that the console waits before starting a cue's crossfade. <b>Wait</b> The time a cue will wait to execute after the previous cue starts.
<b>Path</b>	The type of crossfade used by a cue or fixture. Path is sometimes known as a dimmer curve or a profile.
<b>Toolbar</b>	The 10 buttons (5) above and (5) below the main LCD. The function of these buttons changes with the display, and their function at any time is displayed at the top or bottom of the main LCD panel.

### Symbols and Text conventions used in this Handbook

Different fonts are used in this handbook to indicate different actions:

**This text** for buttons to press on the console.

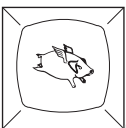
**This text** for buttons or text appearing on the LCD.



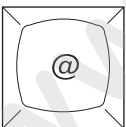
**Particularly important information will be shown on a black background with a Stop sign in the margin.**



**Useful HOG tips will be boxed with a pointing finger in the margin.**



The Flying Pig is a shift key, used in conjunction with other buttons; we'll refer to it as **PIG**. It's used like the apple symbol on a Macintosh<sup>®</sup>; it must be held down while pressing another button.



The @ key means "at" and is used for patching and setting levels on the keypad.

## Safety Information

Please keep in mind the following safety instructions:



- **Do not use the console if the power cord is damaged or not properly connected to an Earthed socket.**
- **Protect the system from extremes in temperature and wet weather. Operating temperature range for the console is 0 to 40° Celsius (32 to 104 F).**
- **Keep drinks away from the console. More than one console has been destroyed by having a drink knocked into it.**
- **Always handle the system with care and use a flight case when moving. Certain components are sensitive to shock and a drop could break them.**
- **Only people with electrical expertise should open the back panel. There are exposed power items inside which can shock.**
- **Repairs should only be undertaken by an authorised service representative. The warranty is void otherwise.**

As long as these instructions are followed, and the system is treated with care, your console should last for many years.

## Problem Solving

If you're having trouble with the console, there are several places to look for answers. If you have a specific question regarding a function or a feature of the console, use the *Table of Contents* or the *Index* to find information on it. If you're not sure where to look, or the console just seems to be acting strangely, look through the *Frequently Asked Questions* section for a problem which matches your own.

### Crashes

As with any software product, crashes may happen on occasion, so while we do everything possible to make sure that they happen rarely, we can't guarantee that they won't happen at all. Please help us eliminate any problems by reporting them back to us.

There are two types of crashes: fatal errors and program faults.

- When a fatal error occurs, the LCD will say **I'm sorry I've croaked**. Please write down the entire message and what you were doing at the time, such as: "1. Trying to edit a cue list. 2. The cue list was on a template page."
- If you get a program fault, a stream of information will appear on the display screen. The top line will start with **Fault at** and the second line will say **Trace** with several numbers following. Please write down all of the numbers on the **Trace** line and send them to us along with a description of what you were doing just prior to the crash.

If you've had a crash, reset the console by turning off the power and turning it back on while holding down the Enter key on the keypad. Press 1 to perform a **Clean Start**. Because your show may have been corrupted by the crash, you'll need to load your most recent backup from disk. This is why it's important to back up to disk *frequently*.

If you have time, try to reproduce the problem by repeating your actions. If you can send us a description of how to repeat the problem reliably, then we are much more likely to be able to solve it rapidly.

### Bugs

A bug makes the console behave strangely but does not crash. For example, you might find that a function button does not work properly in certain circumstances, but works fine otherwise. This is a bug. If you find bugs in the software, please let us know; the only way we can fix them is if our users tell us about them.

### Reporting Crashes and Bugs

The more information you can give us about the problem, the faster we can sort it out. Please use the following format to report bugs:

<b>Reported By:</b>	Your name.
<b>Your reference:</b>	If you report more than one, please number them.
<b>Model:</b>	HOG 1000 or 500
<b>Software version:</b>	You can find the number in the Control Panel title bar, or on the start up screen.
<b>Date:</b>	
<b>Is the Bug repeatable:</b>	Can you reliably reproduce the problem?
<b>Description:</b>	The steps from reset needed to reliably reproduce the problem, or failing that, what you were doing to make the problem happen.

Please fax the bugs reports to +44 181 579 8469 or preferably e-mail them to [support@flyingpig.com](mailto:support@flyingpig.com).

## Software Updates

Over time the HOG software will be updated with new features and enhancements. The software will be available from your dealer or over the Internet. In addition, revised fixture libraries will be released as we generate personalities for new fixtures. To ensure that you can take advantage of updates, please complete and return to Jands Electronics the registration card that was shipped with your HOG. If you include your e-mail address, we'll notify you when new versions are released.

The URL for Jands is <http://www.jands.com.au>. Once you've reached the Jands home page, download new software by choosing the HOG page, and selecting Download New Software.

## Getting Additional Help

If you have questions or need help, contact your local dealer. They're trained to give you the support you need.

If for some reason you aren't getting the answers you need, or if you have comments or suggestions related to the HOG, call Jands at +61 2 9582 0909. Someone is always available to field questions from 9:00 AM to 5:00PM (local time) Monday through Friday. Problems can also be e-mailed to Jands at [jandsinfo@jands.com.au](mailto:jandsinfo@jands.com.au).

You can also e-mail Flying Pig directly at [support@flyingpig.com](mailto:support@flyingpig.com).

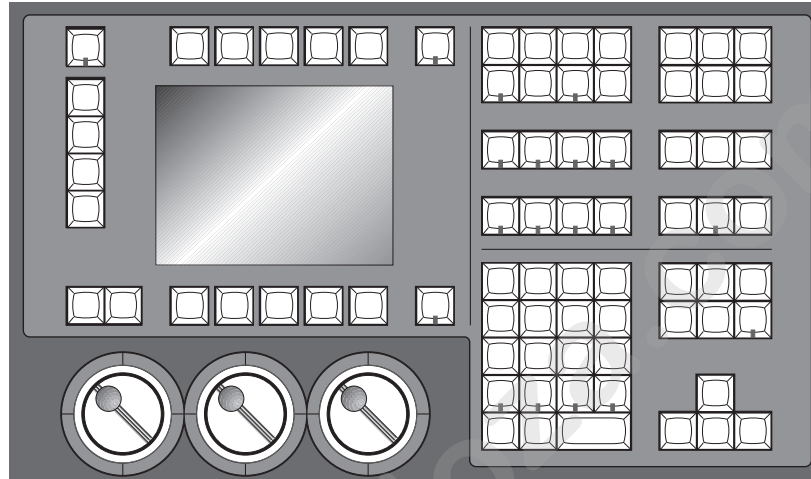
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# Finding Your Way Around

This chapter gives an overview of the console's three main sections—the programmer, the playback masters, and the displays—and the external items which connect to the console.

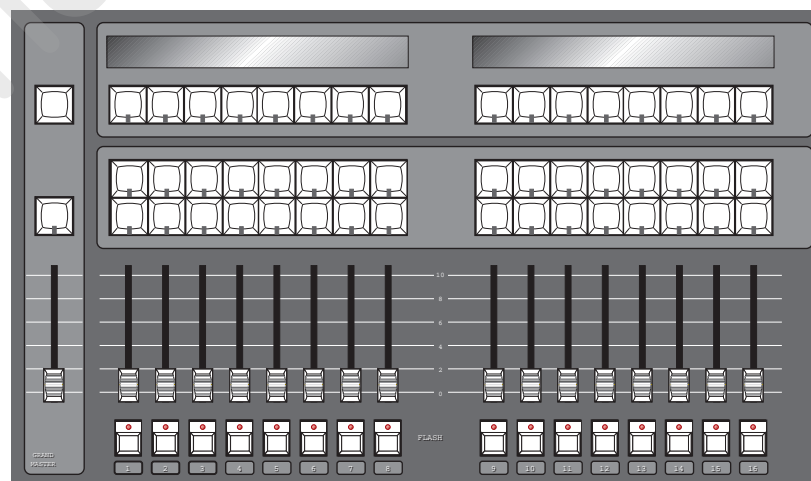
## Programmer



The programmer section of the HOG selects fixtures and parameters to create looks on stage. The programmer contains a numeric keypad and a standard set of buttons including **Thru**, **Full**, **@**, etc, which are useful for programming fixtures and cues. Grouped nearby are the most frequently used programming functions, such as **Copy**, **Delete**, **Undo**, etc. In addition, the programmer contains four buttons not found on other consoles—**Group**, **Position**, **Colour**, and **Beam**. These buttons allow presets to be chosen quickly from the keypad and are an easy way to create a cue.

Below the display screen are three Parameter Wheels, which offer another choice when programming. All parameters can alternatively be set using the wheels to roll through until you find a colour, position, etc, that you like.

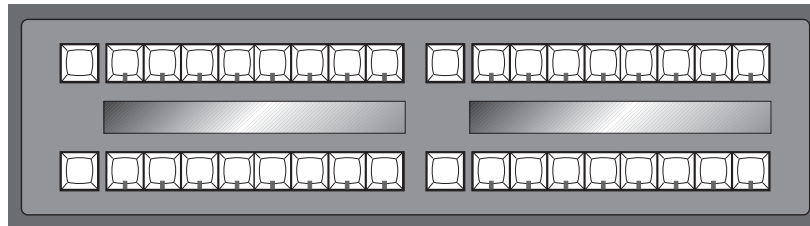
## Playback Masters



There are sixteen playback masters on the HOG 1000 and eight playback masters on an HOG 500, each of which can independently play back its own cue list. All masters can run simultaneously with various custom settings. Actions such as add/swap, and button response can be individually set on each fader.

The Playback Masters can be recycled through the use of Pages, with each new page bringing up a clean group of sixteen or eight faders to accept new cues and cue lists.

## Menu Banks



The HOG has four Menu Banks for access to all presets and palettes, providing fast and efficient programming. Each Menu Bank has sixteen preset buttons that can be programmed with specific Groups, Colours, Positions and Beams. Buttons that have been assigned palettes will indicate this with a red LED. Those buttons with the LED off are empty. To the left of each bank is a page selection window with + and - buttons to cycle through all 10 pages; a clean set of sixteen more presets is available with each new page. To access each preset, simply press its button. A list of the presets can be called up for naming by pressing **PIG** and **Position, Colour, Beam** or **Group** as appropriate.



**THE HOG 500 DOES NOT HAVE MENU BANKS. TO ACCESS THE MENUS, YOU MUST USE EITHER THE EXTERNAL MONITOR OR A COMBINATION OF GROUP / POSITION / COLOUR / BEAM / EFFECT AND NUMBER KEYS.**



## Displays

The HOG has a central Liquid Crystal Display, located to the left of the keypad, which displays programming activity, menus for functions not found directly on the console, and windows to view cue lists or palette lists

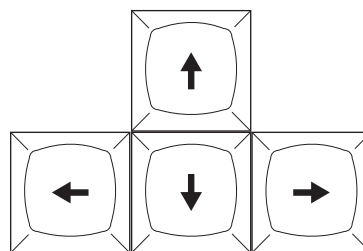
Near the bottom of the main LCD is the Command Line. This will tell you what fixtures are currently selected for programming, and what palettes have been assigned to them thus far. To *deselect* an item that's up on the Command Line, simply backspace over it with the backspace arrow on the keypad.

Along the top and bottom of the main LCD are Toolbars; functions relevant to the current application will appear here, and are accessed by pressing the buttons directly above or below them.

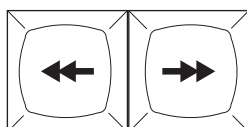
There is also the option for one external display (a standard PC VGA monitor may be used) which connects to a port at the rear of the console and shows more information.

## Navigation

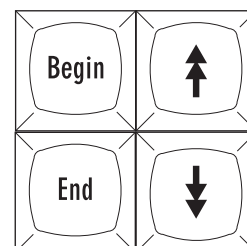
Navigation through the console's displays is achieved primarily through use of the Cursor Keys, located beside the Keypad.



To move through a display window without altering the selection at the same time, use the Paging Arrow keys above the cursor keys. They will move the display one screen at a time, like Page Up and Page Down on a PC. The **Begin** and **End** buttons will select the first and last parameter respectively.



Page Left and Right Buttons



Page Up and Down, Begin and End Page buttons

# Getting Started

This chapter covers everything you need to know to get the console ready for programming. In general, it only takes four steps:

- 1 Connect together the accessories, cables and console.
- 2 Select the fixture types to use.
- 3 Patch them.
- 4 Program them.

---

## Connecting the Cables

First, connect any external devices such as a keyboard, serial mouse/trackball or monitor to the appropriately marked connectors on the back panel. A DMX lead should be plugged into the DMX port.



- 1 Connect the DMX data lead into the port marked **DMX-512** on the rear of the desk.
- 2 If using an external monitor, connect it to the port marked with the VDU icon on the rear of the desk.
- 3 If using an external keyboard, connect it into port marked with the keyboard icon. After powering up the console, it must be set up for use with a keyboard by pressing the **Setup** button, then **Panel** on the toolbar, and finally highlighting **External keyboard**.
- 4 If using a mouse or trackball, connect it to the port marked with the mouse icon.

---

## Power on

Plug in the power lead, making sure the lead is properly earthed and shares the same earth as the fixtures.



***As with any DMX system, the console and the fixtures must share the same ground (ie, be run off the same power), otherwise signal corruption can occur. If this is not possible, then the console should be used with an optically isolated DMX buffer box.***

Now turn the power switch on. If there's a show resident in memory, the console will be ready for use. The start up screen will say **Old Loaded**. Press **Okay** to use the resident show in memory, **New Show** to clear the memory and start with a fresh console, or press **Load Show** to load another show from disk.

If there is no show in memory, the start up screen will say **Clean Start**, and there will be a **Load Show** and **New Show** button on the toolbar. Insert a show disk in the floppy drive and press **Load Show** to load a show from disk, or press **New Show** to start with a fresh console.



***Always keep a spare disk with your console to insert into the disk drive when moving the console. This will help prevent damage to the disk drive.***

## Setting Contrast and Brightness

If the LCD's don't appear as easy to read as they should be, try adjusting the contrast:

- 1 Hold down the **Setup** key.
- 2 Rotate the right parameter wheel to adjust the menu and playback contrast, and the centre wheel to adjust the main display contrast.

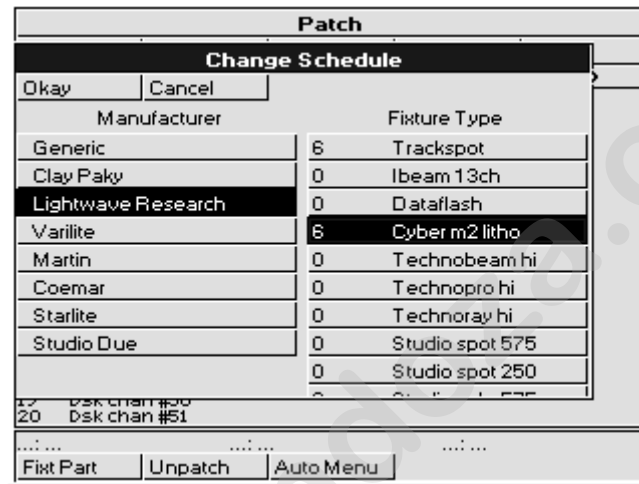
## Fixture Selection and Patching

To select and patch the fixtures for a show, press the **Setup** button and then **Patch** on the top toolbar.

### Adding Fixtures to the Schedule

Once you've opened the Patch window, first tell the console how many fixtures of each type you'll be using:

- 1 Press **Add Fix** to see a list of the fixture types available. This opens the Change Schedule window.
- 2 Select a Manufacturer using the cursor keys to move around the window and the right arrow key to make the actual selection.
- 3 Select a fixture type using the cursor keys.



- 4 Press **Set** to change the number of fixtures to be used. Use the keypad to type in the new quantity in the edit box which appears over the current quantity of that fixture.
- 5 Press **ENTER**.
- 6 Repeat steps 2 to 5 for each fixture type to be used.
- 7 Press **Okay** to return to the Patch window.

The fixtures listed in the schedule are all contained in the ROM *Fixture Library*, which has personalities for most major multi-parameter fixtures. If you aren't able to find the fixture type, you can load it from an older show disk, otherwise you will need to either contact your dealer to receive a fixture personality, or see *Chapter: Fixture Library* to set it up yourself.

The examples in this Handbook use the following fixture schedule. You may want to set up your own console this way and follow along.

- 24 Desk Channels for conventional fixtures (Dsk chan)
- 6 Trackspots® (Trakspot)
- 6 Mac500® m2 (Mac500)
- 6 Vari\*Lite® VL5™ (V15 m3)
- 6 Vari\*Lite® VL6™ (V16 m3)
- 6 Cyberlight® (Cyber m2 litho)
- 1 Miniscan hpe® (Minihpe)

### Patching Fixtures

Now that you've chosen the fixtures to use, you can patch them.

In general patching fixtures is a three stage process, for example:



- 1 Change to the correct type of fixture by pressing Group, selecting the appropriate fixture type (eg Dsk Chan) from the toolbar.
- 2 Type **1 Thru 24** to select the 24 desk channels.
- 3 Type **@ 1 ENTER** to patch the 24 desk channels consecutively from channels 1 through 24 on DMX output 1.
- 4 Repeat for each fixture type.

While the Patch window is open the @ key means “patch at address,” rather than the normal “set at intensity.”

### Patching multiple times

Fixtures can also be patched to multiple locations. For example, selecting Trackspots and typing **1 @ 200 ENTER** will patch Trackspot 1 to DMX channel 200 of the current output, in addition to its first patch location. Or, **2 @ 290 @ 300 @ 320 ENTER** will patch Trackspot 2 to addresses 290, 300 and 320.

### Patching to a different output (HOG 1000 Only)

Any fixture can be patched anywhere on either of the two outputs. Every time you use the @ key, it will patch onto the *current output*, indicated by the highlighted **1 DMX Output** or **2 DMX Output**. To select the other output, press the **Output>** button on the toolbar and continue patching.

**Please note that whilst you can patch to both DMX outputs on an HOG 500, only output 1 connects to the DMX port on the back of the console. The ability to patch fixtures to both outputs allows shows to be used on both an HOG 500 and an HOG 1000.**

### Patching Split Fixtures like VL5s

Let's proceed by patching the VL5s onto Output 1 at DMX address 40 for the intensity and address 320 for the remaining parameters.

VL5s differ from most other fixtures in that they must be patched twice: once for intensity and once for the other parameters. Press **Fixt Part...** to toggle between the two. The command line on the display will display either **Patch VL5 m3 Intensity...** or **Patch VL5 m3 Pan...** when the fixture number is entered.

To patch the VL5s:

- 1 Press **Group**, and then select **VL5 m3** using the toolbar and **ENTER**
- 2 Type **1 Thru 6 @ 40 ENTER** on the keypad. This patches the VL5 intensities to channels 40 through 45.
- 3 Press **Fixt Part** to select the other parameters for patching.
- 4 Type **1 Thru 6 @ 320 ENTER** on the keypad to patch the rest of the parameters.

### Different Patch Views

The patch window now shows where the VL5s are patched. To see the patch in more detail, press the **View** button on the patch tool bar. This displays a choice of views allowing some or all of the parameters, not just the first one for each fixture. Move up and down the patch list by using the up and down arrow buttons and press **ENTER** to select.

It's also possible to view the patch display on the external monitor. Hold the **Monitor** button and press **Patch** on the toolbar. Move up and down the external display by selecting the external monitor (press the **Monitor** button to illuminate the LED within, pressing it a second time will bring control back to the main LCD window) and use the Page Up and Page down keys to scroll the screen.

Now patch the rest of the fixtures:

Patch the Trackspots @49.

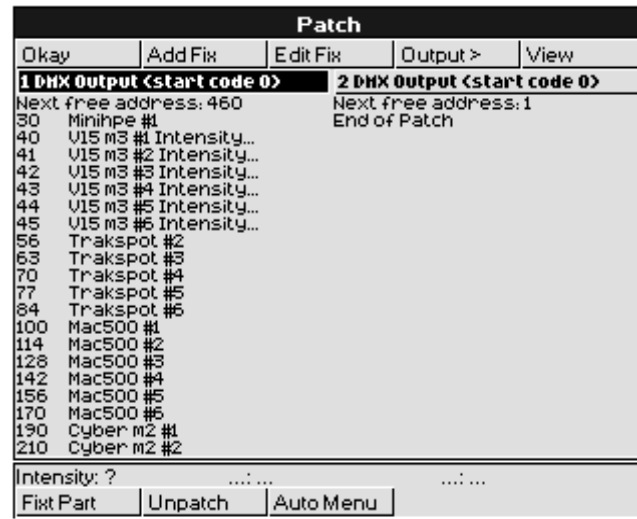
Patch the Cyber m2 lithos @ 190.

Patch the Mac 500s @ 100.

Patch the VL6 m3s @ 400.

Patch the Miniscan hpe @ 30.

When you're done, the patch list window will look similar to the one shown.



### Clearing Fixtures from the Patch

To eliminate fixtures from the patch:



- 1 Select the fixtures - just as if you were going to patch them, but do not press the **ENTER** button.
- 2 Select the output you want to clear them from.
- 3 Press **Unpatch** on the bottom toolbar. This will remove the chosen fixtures from the selected output.

To clear an entire output, select the desired output to clear, press **Unpatch** while no fixtures are selected (ie, after you've pressed the programmer **clear restore** button). The console will ask for verification. Press **Okay** to finish.

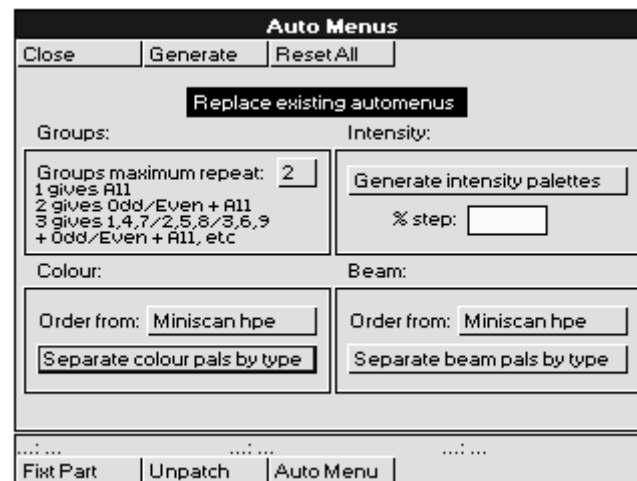


**Note: Parameters from unpatched fixtures will not be executed by masters. Thus a cue with entirely unpatched fixtures will have no affect on the state of a master's LEDs (ie they will not turn on). In addition, unpatched parameters will be shown on the Output window as Unpatched.**

### Auto Menus

It's a good idea to use the Auto Menu function to set up standard palettes for the fixtures to be used. While these palettes may not cover all your needs, they'll give you a good base to start with. It's best to only set up the Auto Menus once, after you have patched all the fixtures that you are likely to use. While in the patch screen press the **Auto Menu** toolbar to bring up the Auto Menu window.

To generate auto menus, press **Generate** on the toolbar. If you wish to reset the options in the auto menu window, press **Reset All**.



### Options:

Replace existing automenus:	Removes all previous groups and palettes generated by auto menus, whether or not they would be overwritten. Note that if you have manually edited a group or palette in any way, it will not be deleted.
Groups max repeat value:	Specify the maximum repeat value for groups, eg, 2 generates all, even and odd, 3 generates all, even, odd, 1-4-7, 2-5-8, etc.
Generate intensity palettes:	Specify whether you wish intensity palettes to be generated, and if so in what increment (eg, 10%, 20%, etc)
Separate Colour/Beam palettes by type:	Specify whether you wish to group all common range labels together in a single palette for all types (eg, "red"), or keep them separate (eg, "Cybm2 red", "V15m3 red", etc). If you select the former option you can also specify which type to take the palette order from.

### Display:

The format of the palettes and can be changed to suit the console operator's taste. Whenever a fixture type's name appears in an automenu, it has been abbreviated to be more easily legible when viewing menu banks.

For groups:	The first group in each set stores the sum of all type groups. For example, the 'ALL' group stores every fixture type, 'ODD' stores every fixture with an odd user number of each type, etc. They are thus 'global' group palettes.
For beam and colour palettes:	If the option to separate palettes by type is chosen, the first palette of each set is an empty marker palette labelled with the name of the type in question.



**Note that automenus incorporate any changes made to the fixture spreadsheet in the Edit Fixtures window, so that if range labels are swapped or changed, the palettes will reference the new ranges (automenus must however be regenerated to take account of any subsequent modifications).**

### **Fixture Alignment**

Occasionally it's necessary to hang a moving light upside down or sideways. To have all of the fixtures moving in the same direction regardless of how they're hung, use the fixture alignment features in the Fixture Editing Spreadsheet.

To change an alignment:

- 1** Open the Fixture Editing Spreadsheet. This is found in the Patch Window. To open the Fixture Editing Spreadsheet from the Main display, press **Setup, Patch, Edit Fix**.
- 2** Use the **Group** button and the toolbar to select the type of fixture for which you wish to change the alignment.
- 3** Use the cursor keys to move around the Fixture Editing Spreadsheet. Select a group of fixtures by holding down the **PIG** key and using the up and down cursor keys. To select all the fixtures of that type, use the ALL row.
- 4** Press the **Set** key to toggle the selection between Normal and Invert/Swap.
- 5** Press **Okay** when you're done.

**Invert Pan** and **Invert Tilt** make the pan and tilt parameters respond in a reverse manner to normal, and should be used for fixtures hung in reverse orientation to the others. **Swap Axes** swaps the pan and tilt parameters for sideways-hung fixtures.

---

## Saving and Loading Shows

To avoid any potential loss of programming, save your show periodically while programming and at the completion of every programming session. Shows should be saved on 3.5 inch 1.4 MB HD floppy disks, formatted for IBM, just like those used with a PC. Disks can be formatted in the **Setup-Shows** window.



**IMPORTANT:** Always back up your shows to floppy disk. Do so frequently while programming and always after completing a programming session. Also, we recommend having several sets of backup disks and alternately saving to each one.



**Note:** Do not save to a disk that contains files you wish to keep, as the saving process deletes the contents of the disk prior to saving the show.

### Saving shows

To save to floppy disk:

- 1 Press **setup** on the desk.
- 2 Insert a disk into the drive. If it hasn't been formatted yet, the console will do so automatically.
- 3 Press **Save Show**.
- 4 Press **Okay**.
- 5 When save process is finished, press **Okay**.

### Loading Shows at Startup

When you start up the console, the last show in use will be in memory. If you'd like to work on a different show, it must be loaded from floppy disk:

- 1 Insert the floppy disk with the show you wish to load.
- 2 Press **Load Show** on the toolbar.
- 3 Press **Okay** to lose current show in memory and load new show.
- 4 When load process is finished, press **Okay** twice.

### Loading Shows

If you wish to load another show without having to switch the console off and on again, use the Load Shows window.

- 1 Insert the floppy disk with the show you wish to load.
- 2 Press **Setup** on the desk.
- 3 Press **Shows**.
- 4 Press **Load Show**.
- 5 Press **Okay** to lose current show in memory and load new show.
- 6 When load process is finished, press **Okay** twice.

### New or Clean Shows

If you wish to start the console fresh with a new show, otherwise known as a clean show, this can be achieved in two ways;

When powering up the console.

- 1** Press **New Show**
- 2** The console will ask for confirmation if a show already exists in memory. Press **Okay** to continue.
- 3** The console is now ready to be programmed with a new show.

From the **Change Show** window.

- 1** Insert the floppy disk with the show you wish to load.
- 2** Press **Setup** on the desk.
- 3** Press **Shows**.
- 4** Press **New Show**.
- 5** Press **Okay** to lose current show in memory and load new show.

***You do not require a library disk to start a new show. The console now comes with a full fixture library programmed into ROM.***

#### **Battery-Backed RAM**

The RAM in the console is battery-backed, so that if you lose power accidentally, your programming will normally be preserved. However, it is recommended that you always save your show to disk.

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This chapter gives a quick overview of how the HOG operates. Here you'll find what's minimally required to setup the console, program a cue, and play it back. This chapter is deliberately brief; for a complete explanation of how the console works, start with the next chapter.

## Setup the Console

- 1 Connect any external devices such as a keyboard, mouse/trackball or monitor to the appropriately marked ports on the back panel. A DMX lead should be plugged into the dmx port.
- 2 Plug in the power lead and turn the power switch on.
- 3 To use a saved show, insert the show disk and press **Load Show** once the startup screen appears. To create a new show, press **New Show**. Press **Okay** to use the current show in memory once the startup screen appears.

## Select and Patch the Fixtures to be Used

- 1 Open the Patch window by pressing the **setup** button, then **Patch** on the top toolbar.
- 2 Press **Add Fix** to see the list of available fixture types.
- 3 Select a fixture manufacturer, such as "Lightwave Research", by using the lower RHS cursor keys to move around the window.
- 4 Press **Set** to change to the Fixture Type window.
- 5 Again, use the cursor keys to select the fixture to use, such as "Trackspot".
- 6 Press **Set** to enter the number of fixtures to be used. Use the keypad to type the new quantity (such as 6) into the edit box which appears.
- 7 Press **ENTER**.
- 8 Repeat steps 3 – 7 for each fixture type to be used. To get back to the Manufacturer window use the left or right cursor keys.
- 9 Press **Okay** to return to the Patch window

## Patching the Fixtures

- 1 Press the **Group** button .
- 2 Select the fixture type you'd like to patch (eg, **Trakspot**) by pressing the corresponding button on the toolbar. Use the **More . . .** button if you can't find the fixture you wish to patch.
- 3 Select the fixture numbers you wish to patch. Use the **Thru, +** and **-** keys where required. Eg, **1 Thru 6**
- 4 Press **@** and enter the destination address you wish to patch the fixtures to followed by the **Enter** key. Eg, **1 Thru 6 @ 49 ENTER** patches the 6 Trackspots consecutively from channels 49 through 90 on DMX output 1.
- 5 Repeat for each fixture to be used.
- 6 Press **Okay**.

## Establish Auto Menus

The Auto Menu function sets up standard palettes for the fixtures you've chosen.

- 1 Press **Auto Menu** on the patch toolbar to open the Auto Menus window.
- 2 Press **Generate** on the toolbar and the console will generate them automatically.
- 3 Press **Okay** and then **Close** to return to the Patch window.

Palettes have now been created on the menu banks. If you are using an HOG 1000, the LCD displays at the top of the console will display the contents of the Menu banks. To bring up the menu palettes on the external monitor, hold down the **Monitor** button and press either the **Group, Position, Colour, Beam** or **Effect** buttons to bring up the display. Using either the mouse or the cursor keys, you can select the different palette buttons. If a palette button contains palette information that has no affect on currently selected fixtures, the LCD will show four dots and the external monitor will display light grey palette boxes. Empty palette buttons will be indicated by a single dash on the LCD and an empty box on the monitor. Palettes that are currently being used are indicated on the monitor by turning the palette button white.



*The red LED in the Monitor button lights up when the console is in External monitor mode. ie, the cursor keys and other functions are operating on information in the External Monitor. If the LED is not lit, then the console keys are operating on the information on the main LCD panel.*

---

## Program a Cue

### Open the Programmer Window

To open the Programmer window on the external monitor, press and hold the **Monitor** button and then press **Program** on the toolbar.

### Select Fixtures

Press a Group button from the Group menu bank or select individual fixtures by typing them in on the keypad (for the purposes of this example, use a moving light).

### Set Intensity

To get light output from the group you've selected, press **@ Full**. This brings them up to 100% intensity.

If you don't want your fixtures at full, enter a different percentage on the keypad instead: press **@ 65 ENTER** to program 65% intensity. When choosing a level other than full, you must press **ENTER** after your selection.

### Set Focus

Now, aim the fixtures.

- 1 Type **1 ENTER** to select the first fixture in your group (you can also press **Next** to select the first fixture). The fixture number is displayed in the left hand column of the Programmer window.
- 2 Adjust focus position—pan and tilt—by moving the centre and right parameter wheels.
- 3 To select the second fixture, press **Next**.
- 4 Continue until all fixtures have been aimed.

### Colour

- 1 Re-select the entire group of fixtures, so that the colour selection applies to them all. Pressing **Select** then **All** is a quick way to do this.
- 2 Select a colour palette from the Colour Menu Bank. Alternatively, press **Colour** and select a colour with the parameter wheel.

### Beam

Beam parameters are changed in the same manner as colour parameters.



---

## Record the Cue

Once a look has been created in the programmer it's easy to record it as a cue. To record cue 1 on the first Playback Master:

- 1 Press **Record**.
- 2 Press the **Choose** button above Playback Master number 1.

---

## Playback the Cue

Press **Clear restore** to empty the programmer. Press the **GO** button above Playback Master 1. The **Halt** button stops playback. To clear a cue list on fader 1, first press fader 1's **Choose** button to select it and then press **Release**.

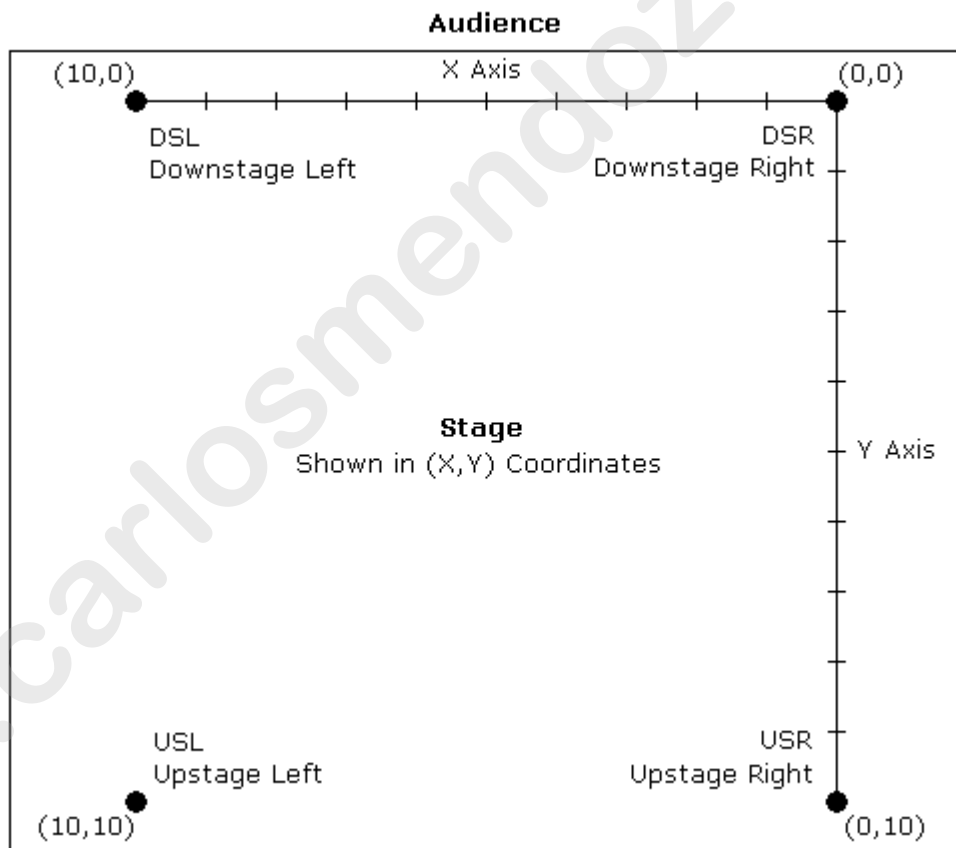
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## Setting up the Stage for XYZ Mode

### Calibration

The XYZ system must first be calibrated before use. This process is simply a matter of aiming every fixture at each of four calibration points. Accuracy is quite important, so you may want to iris down the fixtures when aiming, if possible.

The map below shows the X and Y coordinates mapped onto a stage. Z is the height above the stage.



To calibrate fixtures:

- 6 Choose 4 points of a rectangle on stage which correspond to the diagram above. The bigger the rectangle, the better.
- 7 Create four focus palettes – one for each point:

USR	Upstage Right	X=0	Y=10
USL	Upstage Left	X=10	Y=10
DSR	Downstage Right	X=0	Y=0
DSL	Downstage Left	X=10	Y=0
- 8 Aim all moving lights at each one of the four points and record them into the respective palettes.
- 9 Select each of the four focus points in turn, press Set twice and then choose the appropriate identifier (eg, Cal USR).
- 10 Press **Select** on the toolbar.
- 11 Press **Calibrate**.
- 12 Press **Position** twice to change the parameter wheels to X, Y, Z controls for programming in 3D space.



*Note: XYZ information is recorded into palettes, but not into cues. When working in 3D space, be sure to record all positions into palettes and then build your cues from the palettes.*

# Programming

This chapter covers the basics of programming. Once you've read it, you should be able to create and record cues. This chapter assumes that you have patched the console as covered in the previous chapter.

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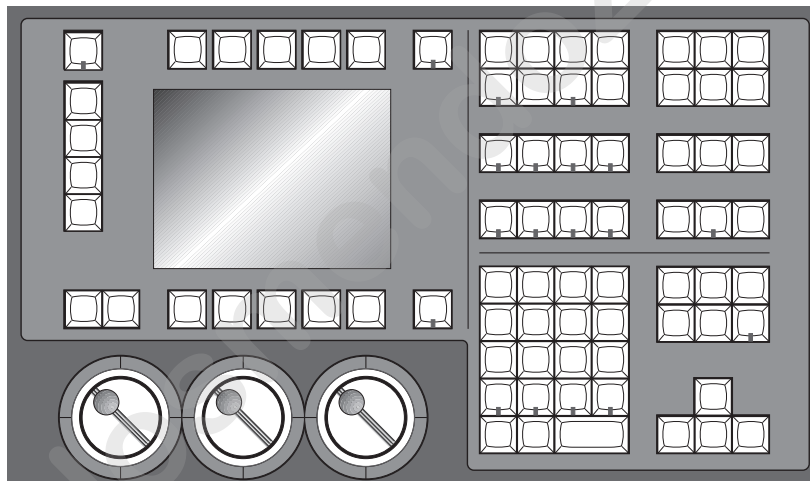
## Programming Styles

The HOG 1000 and HOG 500 have been designed to be inherently flexible, often providing several different ways to achieve the same outcome. Which method is best for you will be determined by your programming style. Ultimately, the console is a programming tool which lends itself to the user's way of working, and not the other way around.

More experienced users tend to devote a large portion of time to the initial console setup before even beginning to program cues. Palettes are arranged to suit the user's likes and dislikes, colours are mixed and grouped, positions are setup, especially when using 3-D programming methods. We recommend that you spend time learning to use the console and its options and then decide on the best way to program your show.

---

## Programmer Overview



The Programmer is where cues are created and manipulated. Here, fixtures are selected, levels are set, and commands are executed. Programming is a three step process:

- 1 **Select** the fixtures or group(s) to program.
- 2 **Adjust** the parameter settings in one of 3 ways:
  - **Wheels**
  - **Keypad**
  - **Palettes**
- 3 **Record** the cue using **Record** or **Update**.

It's important to note that the programmer has priority over everything else on the board (with the exception of the Grand Master and the Dead Black Out button). This makes it easy to see what's happening as cues are created, plus it makes it possible to quickly grab a fixture during a show and over-ride the playback masters.

---

## Selecting Fixtures

The first step in programming is always to select fixtures.

For example, to select all Desk Channels:

- 1 Find the Group palette button labelled **ALL Deschann** and press it. This group was created when the **Auto Menus** function was used during set up.

All desk channels are now selected.

Alternatively:

- 1 Type **Group 2 ENTER** on the keypad.

Or you can select fixtures individually:

- 1 Type in the numbers you want, eg, **32 Thru 55**, or **1 Thru 5 + 9 - 3**, or **Group 2 - 7**



*You'll notice that after you selected the All Desk Channels group that some of the palette button labels in the Focus, Colour and Beam windows changed to a light grey box. This indicates that those palettes have no effect on your current selection*

To program VL5s, select them using the **Group** key and the toolbar. You can avoid having to use the **Group** and toolbar buttons by specifying the *fixture type* number (determined by the order in which the fixtures were added to the patch in the Change Schedule window) followed by a slash and the fixture number. For example, **1 / 5** would select Desk Channel 5 (fixture type 1 / fixture number 5). You can use **Thru, +** and **-** with this as well. eg, **1/1 Thru 5 -1/3 + 9**.

Note: This will only work if you have 9 fixtures patched of the currently selected fixture. ie, if you have a bank of Desk Channels in your patch list and also have VL5s currently selected and have 9 of them, start with the programmer clear, and you will finish up with Desk Channels 1,2,4,5 and VL5 9 selected.

### Selecting different types at the same time

You can select different fixture types simultaneously. For example:

- 1 Press **Group**, Select **Dsk chan, 1**, **ENTER**.
- 2 Press **Group**, Select **Cyberm2, 1**, **ENTER**.

This selects Desk Channel 1 and Cyberlight 1 together. You can also press the **All Deschannel** and **All Cybm2litho** group buttons. Once again the “/” button can be used to select different types. Later, we will see that you can record different types into one group and select them with just one button push.

### Deselecting fixtures

Use the back arrow key to backspace over unwanted groups or fixtures.

Or you can deselect Groups by

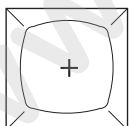
- 1 Press **PIG** and hold it down.
- 2 Press the group button to deselect

Finally, you can also press **Clear Restore**, but this will also erase any other information currently in the programmer.

### The Keypad functions

The keypad selects fixtures, groups, palettes, and times.

On the keypad, you'll find the following keys in addition to the numbers:



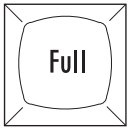
Selects more than one item: **Group 8 + Group 12**.



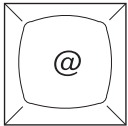
Selects a series of items: Intellabeams **6 Thru 15**.



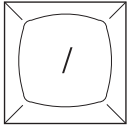
Backspaces through the previous item on the command line, which shows the most recent selection you have made in the programmer. Selections become deleted as you backspace through them. We call this key **Backspace**.



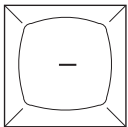
Sets the intensity at 100%. It's not necessary to press **ENTER** after **Full**, it enters automatically.



Sets an intensity level or a patch location: VL5 **6 @ 40**.



Used for split fade times and sometimes fixture and cuelist selection: **Time 5 / 7**.



Subtracts one item from a series: fixture **1 Thru 10 - 5**.



Completes an operation.

The four buttons above the keypad—**Group**, **Position**, **Colour**, and **Beam**—are used to select specific groups or palettes (like group number 19).

---

## Adjusting Parameters

### Setting Intensity

Select Desk Channels as above, then

- Move the left parameter wheel. The labels above the wheels indicate what the wheels control and their current setting.

**OR:**

- Press **Full** to set to 100%.

**OR:**

- Press **@65 ENTER**. It is possible to skip the last digit for levels ending in zero. For example, **@ 6 ENTER** sets the fixtures to 60%. For 6%, type **@ 06 ENTER**.

Further selections can then be made and intensities set for other fixtures.

Intensities can also be set using the toolbar functions **+10%**, **-10%**, **Out**, and **Rem Dim**.

**+10%** and **-10%** adjust the intensity up or down by 10%, **Out** brings the intensity of all selected fixtures to 0%, and **Rem Dim** brings the intensity of all fixtures in the programmer that aren't selected to 0%.

We will see how to change other parameter types later on in this chapter.



### Blind

If you don't want the programmer to output its contents, press **Blind**. The **Blind** LED illuminates until the button is pressed again, when the programmer returns to normal.

### Programmer Contents Display

The easiest way to keep track of what's actually in the programmer is to use the *Programmer Contents* window. Open it by holding the **Monitor** and pressing **Program** on the toolbar.

Programmer												
Values	Fade	Delay	Path									
<b>Minihpe</b>	Pan	Tilt	X	Y	Z	Colour	Gobo	Fx/prism	Gobo <->			
1	128	17%	50%			white						
<b>Trakspot</b>	Pan	Tilt	X	Y	Z	Colour	Gobo	Strobe	Speed			
1	Full	24%	50%			white						
2	Full	31%	50%			white						
3	Full	38%	50%			white						
4	Full	45%	50%			white						
5	Full	51%	50%			white						
6	Full	58%	50%			white						
<b>Mac500</b>	Pan	Tilt	X	Y	Z	Colour	Colour 2	Gobo	Gobo 2	Prism	Gobo <->	Iris
1	Full	64%	50%			magenta	white					
2	Full	71%	50%			magenta	white					
3	Full	78%	50%			magenta	white					
4	Full	85%	50%			magenta	white					
5	Full	91%	50%			magenta	white					
6	Full	98%	50%			magenta	white					

The Default setting is to show output values. To see fade times, delay times, or crossfade paths press **Pig** and either **2**, **3**, or **4** on the keypad. Alternatively, if you have a mouse or trackball connected, you can point to the setting you wish to view and click on the left mouse/trackball button to select it. Pressing the **monitor** button or clicking on the right mouse/trackball button will toggle between the console and the external screen.

The fixtures and parameters are shown in different colours to indicate their status:

- Blue background** Parameters currently selected in the programmer
- White background** Parameters of selected fixtures that have not been programmed
- Black text** Parameters still active in the programmer, but part of a previously recorded palette or cue.

Selecting the menu buttons at the top of the window shows more information:

- Values** Shows the values programmed for each parameter.
- Fade** Shows the fade time programmed for each parameter.
- Delay** Shows the delay time programmed for each parameter.
- Path** Shows the crossfade path programmed for each parameter.

Another useful display while programming is the Stage Output display. It shows the output of the entire console, not just the programmer, and is accessed by holding **Monitor** followed by the **Output** button on the toolbar.

**Important: The Stage Output Window does not indicate the status of the Dead Black Out button or the Grand Master.**

### Recording a Cue

Once a look has been created in the programmer you can record it as a cue. To record cue 1 on the first Playback Master:

- 1 Press **Record**.
- 2 Press the **Choose** button above Master number 1.

Cue 1 has now been recorded on fader 1. The time for cue 1 will automatically be the default times specified in the Control Panel. Don't worry about setting your own times for now.

When cue 1 was recorded on the fader, a cue list for that cue was automatically created. To see this cuelist, open the cue list window by pressing **Pig** and **Choose** above fader 1. Note that this also selects fader 1, as indicated by a lit red LED on the **Choose** button. The selected fader becomes the default fader for all cue list actions. To see this display on the external monitor, hold **Monitor** and press **QList**.

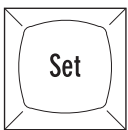
### Other ways of Recording

- Pressing **Record** followed by **ENTER** appends the cue to the end of the cue list on the selected master.
- Pressing **Record** followed by **Choose** appends the cue to the end of the cue list on the chosen master.
- Pressing **Record 1.5** and **ENTER** inserts a cue numbered 1.5 into the cuelist on the selected master.
- Finally, typing **Record 3/1.5 ENTER** inserts cue 1.5 on fader 3.

### Cue Numbers

Every cue that's created is given a number and assigned to a cuelist. Numbers can be up to 5 digits to the left of the decimal and 4 digits to the right of the decimal, such as cue 12345.0001. These numbers refer to cues in a specific cuelist, *not the entire console*. So there can be a cue 1 for cuelists 1, 2, and 3, which are completely different and not linked in any way. Nevertheless, it's possible to copy or move cue 1 into any other cuelist.

It's important to remember that cuelists are not attached to a fader forever. Eight/sixteen new cuelists can be loaded on the faders by changing page. Cuelists can also be copied and moved around just like cues. But more on these items later.



### Cue Names

Cues can also be given text names by pressing **Set** immediately after recording the cue. Enter a name in the Quick Name box and press **ENTER**. If you wish to name a cue that was previously created, press **Pig** and **Choose** above the master containing the cue, cursor to the cue that is to be named, press **Set** and enter the required name followed by **ENTER**.

### Cue Storage

Although the programmer retains all selections made since pressing **Clear Restore**, only the parameters which have changed since the last record are recorded into cues. In most cases, this has no effect on running the show; during playback the console automatically calculates what a cue should look like based on what comes before it in the cuelist. Nevertheless, it's possible to play back cues without this function enabled. There's also an option to record the entire *state*—not just the changes—to allow for a variety of playback styles. More on these features in the *Cues, Cuelists, and Pages* chapter.

### Clearing the Programmer

The programmer retains everything that's loaded into it until **Clear Restore** is pressed. For example, if you select some dimmers and record them into a cue then select some VL5s, the programmer will contain both fixture types. Once **Clear Restore** is pressed, the programmer becomes empty and the LED in the **Clear Restore** button turns off.

To restore the most recent contents back into the programmer, press **PIG** plus **Clear Restore**.

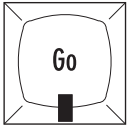


***It's a good habit to always press Clear Restore before starting to program new cues. This ensures that lingering items from previous unrelated cues won't be included in your new cues.***

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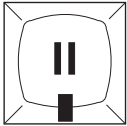
## A Brief Playback Overview

Let's take a look at the cue we've made. To do so, you'll need to clear the programmer since it has priority over the rest of the console: press **Clear Restore**. Or press **Blind** to stop outputting the programmer contents.



First, bring up the fader on cue 1 to full. The fader acts as a submaster for intensity only. It has no impact on colour, beam, or focus. Now press the **Go** button above Fader 1. The cue fades in with the programmed time. If you didn't see anything happen, make sure that the Grand Master is at full.

To freeze the fade at any point, press **Halt**. Pressing it again will fade back to the previous cue.



Press **Release** to deactivate (ie, turn off, or remove from stage) the selected cue list, namely the one with the **Choose** button LED lit.

To see the cues in a cuelist, press **PIG** and **Choose**.

If you used **Blind** while inspecting the cue, don't forget to turn it off before continuing.

---

## Programming with Focus, Colour, and Beam

Let's create a new cuelist that controls the Intensity, Focus, Colour and Beam of Cyberlights.

First press **Clear Restore** to empty the programmer to make sure that the desk channels don't get included in the new cue. Then press the **Choose** button above fader number 2 to select it as our programming destination.

Start by selecting the **All Cybm2 litho** group and set them **Full**.

### Position (Focus)

Typing **1 ENTER** selects the first Cyberlight (you can also select the first fixture by pressing **Next**). Its focus position—pan and tilt—can now be adjusted with the centre and right parameter wheels.

To select Cyberlight number 2, press **Next**. Adjust its focus settings and then press **Next** again to select the next Cyberlight. Continue this cycle until all of the Cyberlights have been focused.

### Colour

Re-select all the Cyberlights by pressing **All Cybm2 litho** in the group palette (alternatively, you can press **Select** on the toolbar, followed by **All**). Press **Colour** to make the parameter wheels swap to controlling colour. If at any point you want to go back to adjusting focus parameters, simply press **Position** to return the focus parameters to the wheels.

The parameter wheels are now ready to mix a colour for all the Cyberlights. By using the three parameter wheels red can be generated. It's also possible to access the red Colour Wheel settings with the parameter wheels. Since there are more than three colour parameters on the Cyberlight, you will have to press **Colour** again to scroll the wheels to show the Colour Wheel parameter. To return to the colour mixing wheels, press **Colour** one more time.

Alternatively, select the **Red** palette from the colour menu palette to put the colour wheel in its red setting. Alternatively, type **Colour 2 ENTER** (this may differ depending on how the Colour palette is arranged).



**To deselect palettes, hold PIG and then press the palette button.**

As you can see, there are several ways to set parameter levels:

- **Wheels**
- **Keypad**
- **Palettes**

### Beam

Beam parameters include such things as iris, gobos, gobo-rotators, and edges. To access them on the wheels, press **Beam**. Fixtures such as Cyberlights have a number of beam parameters, so it's necessary to press **Beam** several times to scroll through all of them. Alternatively, after pressing **Beam**, you can select which beam functions you wish to modify on the parameter wheels by pressing the respective toolbar button.

Beam parameters are adjusted the same way colour parameters are, ie, using either the wheels, palettes or keypad. After selecting some beam settings the VDU will look similar to the picture on the following page.



Stage Output												
Minihpe	Trakspot		Mac500		Dsk chan	Cyber m2	VI5 m3	VI6 m3				
<b>Minihpe</b>	Pan	Tilt	Colour	Gobo	Fx/prism	Gobo <>						
1	0	50%	50%	white	open	open	index 0					
<b>Trakspot</b>	Pan	Tilt	Colour	Gobo	Strobe	Speed						
1	0%	50%	50%	white	open	open	94%					
2	0%	50%	50%	white	open	open	94%					
3	0%	50%	50%	white	open	open	94%					
4	0%	50%	50%	white	open	open	94%					
5	0%	50%	50%	white	open	open	94%					
6	0%	50%	50%	white	open	open	94%					
<b>Mac500</b>	Pan	Tilt	Colour	Colour 2	Gobo	Gobo 2	Prism	Gobo <>	Iris	Focus	Strobe	
1	0%	50%	50%	white	white	open	open	open	0%	pulse 39	50%	open
2	0%	50%	50%	white	white	open	open	open	0%	pulse 39	50%	open
3	0%	50%	50%	white	white	open	open	open	0%	pulse 39	50%	open
4	0%	50%	50%	white	white	open	open	open	0%	pulse 39	50%	open
5	0%	50%	50%	white	white	open	open	open	0%	pulse 39	50%	open
6	0%	50%	50%	white	white	open	open	open	0%	pulse 39	50%	open
<b>Dsk chan</b>	<b>Dsk chan</b>	<b>Dsk chan</b>	<b>Dsk chan</b>	<b>Dsk chan</b>								
1	0%	6	0%	11	0%	16	0%	21	0%			
2	0%	7	0%	12	0%	17	0%	22	0%			
3	0%	8	0%	13	0%	18	0%	23	0%			
4	0%	9	0%	14	0%	19	0%	24	0%			
5	0%	10	0%	15	0%	20	0%					
<b>Cyber m2</b>	Pan	Tilt	Magenta	Cyan	Yellow	Colour	Gobo	Gobo 2	Fx/prism	Gobo 2 <>	Iris	Focus
1	Full	69%	66%	red			dyered	zigzag	open	50%	Full	50%
2	Full	69%	59%	red			dyered	zigzag	open	50%	Full	50%
3	Full	69%	53%	red			dyered	zigzag	open	50%	Full	50%
4	Full	69%	46%	red			dyered	zigzag	open	50%	Full	50%
5	Full	69%	40%	red			dyered	zigzag	open	50%	Full	50%
6	Full	69%	33%	red			dyered	zigzag	open	50%	Full	50%
<b>VI5 m3</b>	Pan	Tilt	Magenta	Cyan	Yellow	Focus	Control					
1	0%	49%	50%	0%	0%	0%	idle					
2	0%	49%	50%	0%	0%	0%	idle					
3	0%	49%	50%	0%	0%	0%	idle					
4	0%	49%	50%	0%	0%	0%	idle					
5	0%	49%	50%	0%	0%	0%	idle					

The white background in the output window shows what's active in the programmer. If you can't see a certain fixture, press **Pig** plus a keypad number to bring the chosen fixture type to the top. In the above example, press **Pig** plus **6** to bring the VL5 information to the top of the screen.

Once you're happy with the cue, record it: press **Record** and then **ENTER**.

You may notice that with some fixture types, like Cyberlights, there's more than one wheel for Gobo, and that one of these is followed by this symbol: <>. This indicates a gobo rotator. The > and < signs on the parameter settings point in the direction that the gobo will rotate.

Similar symbols appear when programming colour and gobo wheels for certain fixtures; these symbols, >> and <<, refer to colour wheels, and point in the direction of the wheel's rotation. This symbol + indicates split colours.

### Type and Wheel Selection

Apart from selecting palette numbers, the **Group**, **Position**, **Colour** and **Beam** buttons have other functions. The **Group** button is also used to select fixture types. Pressing it opens up a toolbar menu of all the available types. If there are more than four fixture types, the last button on the top toolbar will be **More....** Pressing this will change toolbar pages to the next four fixtures. Repeated presses of the **Group** button will advance through the toolbar menu.

Similarly, after selecting some fixtures, the **Position**, **Colour**, and **Beam** buttons open up a menu of the available parameters. Each toolbar button displays up to three parameter names, which are the parameters that will appear above the three wheels when you select that button. For example, after pressing Beam:

Gobo	Gobo 2 <->	Frost	Control	
Gobo 2	Iris	Zoom	Speed	
Fx/prism	Focus	Strobe		
Gobo: dyered	Gobo 2: zigzag	Fx/prism: ?		
Out	+10	-10		

The currently selected parameters are highlighted (Gobo, Gobo2, Fx/prism). Pressing a toolbar button takes you straight to those parameters. Alternatively, repeated presses of the **Position**, **Colour** or **Beam** buttons advance the selection through the menu.

### Linked parameters

In contrast to focus and colour, only the altered beam parameters were recorded in the cue. While it usually doesn't make sense to record pan without tilt or magenta without cyan and yellow, beam parameters are best recorded separately. Regardless, these default setting can be over-riden if necessary in the Control Panel, allowing a pan chase to be programmed independently of a tilt chase.

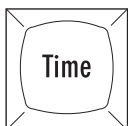
Now try saving your show to disk:

- 1** Press the **Setup** key.
- 2** Insert a 3.5" 1.44MB floppy disk into the drive at the front of the console.
- 3** Press **Save Show**.
- 4** Press **Okay** to confirm that you'd like to save.
- 5** Press **Okay** to exit save window.



**Remember to SAVE OFTEN.**

## Recording Cues with Time



In most cases using the default fade time isn't satisfactory and it's necessary to enter different times. This is easily accomplished during the programming process by pressing **Time**:

- 1** Select fixtures and set levels.
- 2** Press **Time 2.04 ENTER** to select a fade time of 2.04 seconds.
- 3** Press **Record** and **Choose** button to record the cue on the selected Master.

When **Time** is pressed, a window opens showing all the parameters for the programmed fixtures, like this one for the Cyberlight:

Okay				Programmer Times			
Param(s):	Fade:	Delay:	Path:				
ALL	2.04	0s	-				
Intensity	2s	0s	-				
Position	2s	0s	-				
Colour	2s	0s	-				
Beam	2s	0s	-				
Gobo	2s	0s	-				
Gobo 2	2s	0s	-				
Fx/prism	2s	0s	-				
Gobo 2 <>	2s	0s	-				
Iris	2s	0s	-				
Focus	2s	0s	-				
Frost	2s	0s	-				
Znm	2s	0s	-				
Fade: 2s				...	...	...	...
Out	+10	-10					

The **All** line in this window sets times for all parameters. Use the **Intensity**, **Focus**, **Colour**, and **Beam** lines to set times for all parameters of those types. Below these lines, times can be entered for specific parameters (time values can have up to 2 decimal places of precision eg, 5.11 seconds).

To set different delay times, use the cursor keys and **Set** to change to the Delay column.

Once you're done adjusting the times, press **ENTER** to close the Time window. To keep the Time window permanently open, press **PIG** and **Time**, but you will need to press **Set** before editing times.

### Different times for different fixtures

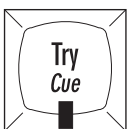
If different fixtures need different timings, repeat selecting fixtures / setting times, for as many different times as you need. For example, to create a peel off where fixtures move from a point, one by one:

- 1 Create the starting position and record it as a cue.
- 2 Select fixture 1, press **Time** and use the cursor keys to select the Delay column. Type **1 ENTER** to give it a delay time of 1 second.
- 3 Press **Next** to select the next fixture then press **Time** and do the same as in step 2 but with the new delay time.
- 4 Continue for all fixtures.
- 5 Record this as the second cue.

Note: if you want to leave the timing window open, you can do so by holding **PIG** and pressing **Time**. In this case, you need to press **Set** to insert new times

### Checking your cue before you Record

You don't have to record a cue to check to see how the timing will work out.



- 1 Press **Try Cue** to fade out the programmer (note: this is an alternative to the snap change of **Blind**).
- 2 Press **Try Cue** again to fade the cue in with time.

### Changing timing after Recording

After recording, it's possible to globally adjust a cue's time in the cuelist window with the **Set** button. However, to set different times on individual parameters—and not one time for the entire cue—it's necessary to first **Load** the cue back into the programmer. More on these items in the chapters to come.

### Split timing

Split timing means that when the cue executes, fixtures whose intensities are going up ("In" fixtures) will have different timing to those fixtures whose intensities are going down ("out"). So a split time has both an In time and an Out time.

Use **/** to enter a split fade time (one with both an in and out time). For example, **2/4** would have an in time of 2 seconds and an out time of 4 seconds. **/** can also be used to enter a split delay time.

### Specifying minutes

Hold the **PIG** key and press **.** to get minutes.

Time values can have up to 2 decimal places of precision (eg, 5.11 seconds).

### **Changing the default cue times**

You can change the default times for fade and delay in the Control Panel window (**Setup Panel**). The console will automatically use these for your cues unless you make a change while programming. See *Customising the Console*.

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# Groups and Palettes

In addition to the palettes created by Automenus, you can create custom groups and palettes to meet your own specific needs. These may be combined with one another or manipulated in any way.

---

## Creating and Modifying Groups

You can make your own groups for quick fixture selection. A group can include any number of fixtures and any combination of fixture types.

To create a fixture group:

- 1** Select the fixtures for the group, such as **Cyber m2 1 Thru 3 + Trakspot 1 Thru 3 ENTER**.
- 2** Press **Record**.
- 3** Select the destination by pressing an empty space in the Group menu bank (or type in a destination group number: **Group 13 ENTER**).

### Naming a Group

To give the group a name:

- 1** Press **Set**.
- 2** Type in a name, like Stage Right, on an external keyboard or by using the keyboard built into the right menu banks.
- 3** Press **ENTER**.

### Changing an existing Group

To remove fixtures from a group or combine fixtures into a group:

- 1** Select the desired fixtures to add or remove
- 2** Press **Record**. The Programmer toolbar will be replaced by the Options toolbar.
- 3** Choose an option from the Options toolbar: **Merge** to combine fixture into the destination or **Remove** to eliminate them from the destination.
- 4** Select the group to be changed.
- 5** Press **ENTER**.

You can also use **Load** and **Update** to modify a group

- 1** Press **Load**, followed by the group you want to change.
- 2** Either **Knockout** existing fixtures, or select new ones.
- 3** Press **Update**.

Finally, existing groups can be combined to make new ones.

---

## Creating and Modifying Palettes

Palettes are a useful programming tool giving quick access to parameter levels. There are three types of palettes: Position, Colour, and Beam. Position palettes are also referred to as preset focuses.

Why are palettes useful?

- They're a quick way to retrieve common positions or colour mixes.

- They automatically update. Any change in the original palette will be automatically reflected in all cues that use it.
- They can be named properly. These names appear across all display types.
- Like groups, palettes can be made from any combination of fixture types. For example, a Red palette could contain red for scrollers, VL5's, Cyberlights, Super Scans, and Roboscan 1220's, assuring that colours match every time.

To create a palette:

- 1** Select fixtures and adjust the parameters to be included in the palette.
- 2** Press **Record**.
- 3** Press the destination palette location (or type in a destination palette number: **Position 21 ENTER**).
- 4** To name: press **Set**, type in a name, and press **ENTER** to name the palette.

If you create a palette with one fixture, this setting will apply to all of the fixtures of that type. If a palette is recorded with more than one fixture of the same type, then each fixture of that type will receive its own value.



*If you try to create a palette over the top of an existing palette, a message box labelled "Choose edit" will pop up telling you that this item already exists and ask you to select between Insert, Replace, Merge and Cancel. Insert will place the new palette in the palette button you have chosen and push all palette buttons from this button onwards one place to the right. Replace will delete the current contents of the palette button and replace it with the information in the programmer. Merge combines the programmer contents into the destination palette. If there's a conflict, the information in the programmer has priority. Cancel will abort the process.*

### Naming Palettes

To name an existing palette, open the required palette window using **PIG + Position, Colour, Group or Beam**. Select the palette to name with the cursor keys, press **Set** and enter name followed by **ENTER**.

### Masking

When palettes are recorded, the programmer automatically filters out parameters that are not appropriate to that palette type. For example, if intensity is at full when creating a focus palette, the intensity will not be included.

However, it's possible to over-ride this masking if you want to record intensity into a Position palette, for instance. To over-ride masking:

- 1** Select fixtures and adjust the parameters to include in the palette.
- 2** Press **Record**. You will see that the programmer toolbar is replaced by the Edit Options toolbar.
- 3** Press the **Use I** and **Use F** option in the bottom toolbar. This means that Colour and Beam will not be included, but that intensity and Focus will be.
- 4** Press the destination palette location, eg, Position 2 **ENTER**.

Merge	Remove	Track Fwd	State	Everything
Okay <b>Position</b>				
1	2	3	4	5
7	8	9	10	11
13	14	15	16	17
19	20	21	22	23
25	26	27	28	29
31	32	33	34	35
37	38	39	40	41
43	44	45	46	47
49	50	51	52	53
Pg 1 : Record Position 5				
Use I	Use F	Use C	Use B	Use T

### Embedded Palettes

It's possible to create a palette that is actually comprised of other palettes, making it easy to grab a palette giving different fixtures custom settings. One particularly useful application for this feature is with position palettes. Often stage looks are built up from many individual focus positions. Embedded palettes make putting multiple fixtures in their own focus positions as simple as one button press.

As an example, let's say we created a palette from the following arrangement:

Fixture 1	Drums
Fixture 2	Singer
Fixture 3	Bass
Fixture 4	Keyboard
Fixture 5	Guitar

Embedded palettes let us recycle existing focuses (Drums, Singer, etc.), so we don't have to create this new look from scratch. This not only saves work while programming, but reduces the number of focuses to be updated.

### Modifying Existing Palettes

There are two ways to modify a palette:

- 1) use **Record** with either the **Merge** or **Remove** option or
- 2) use the **Load** and **Update** buttons.

The first method works just like modifying groups:

- 1 Select the fixtures you want to change and set the new parameters.
- 2 Press **Record**.
- 3 Choose an option: **Merge** to combine them with the destination or **Remove** to eliminate them from the destination.
- 4 Select the destination palette.

**Merge** combines the programmer contents into the destination palette. If there's a conflict, the information in the programmer has priority. It's possible to merge into multiple palettes simultaneously: select the destination palettes numerically on the keypad or hold down **Record** while pressing the palette buttons.

**Remove** deletes selected fixtures and parameters from a palette. It is parameter specific: if the palette has *all* parameters for a VL5 but only Intensity has been altered in the programmer, only the Intensity parameters are wiped out, while the other parameters remain in the palette. To remove fixtures from multiple palettes simultaneously: select the destination palettes numerically on the keypad or hold down **Record** while pressing the palette buttons.

In the second method, the item to modify is first selected:

- 1 Press **Load**.
- 2 Select the palette to modify.
- 3 Select the fixtures and modify their parameter settings as though you were initially setting them up in the programmer.
- 4 Use **Knockout** or **Undo** to remove unwanted programming.
- 5 Press **Update**.

### Modifying Palettes while running a Show

While running a show, you can over-ride fixtures using the programmer. If you want to store the new settings permanently, you can use the auto update feature to identify what programming was over-ridden and thus where to store the changes. For example:

- 1 Hit **Go** on several Playback Masters with cuelists.
- 2 Grab some fixtures and modify their settings.
- 3 Hit **Update**. The command line will show **Auto Update**. A window will pop up showing all the cues and palettes that have been over-ridden. Note, the current cue of the *selected* master will always be selected by default. If the window does not pop up, then either you have not made any adjustments in the programmer, or you already had something loaded.
- 4 Select the items you want to update by using the cursor keys and **Enter** key to highlight them.
- 5 Press **okay** to update selection.

This method is useful when playing back a cuelist during a show and a preset focus position needs updating. You need only select the fixtures to modify and adjust their pan and tilt settings. Once **Update** is pressed, the update window shows the fixtures' preset focus and lets you select them for immediate updating.

As you'll see in the next chapter, cues can also be modified this way.

---

## Manipulating Groups and Palettes

Groups and palettes are flexible items which can be moved, copied, or deleted at will. Note: all of the following edit functions also work for cues, cuelists and pages.

### Copying and Moving

To copy or move a palette (or group) to a new location:

- 1 Press **Copy** (or **Move**).
- 2 Select the item to copy.
- 3 Select the new location for the item.

To copy or move multiple items, use this syntax:

- 1 Press **Copy** (or **Move**) and hold it down.
- 2 Select the items to copy (these must all be in the same menu bank, ie, all Group buttons, or all Colour buttons, etc).
- 3 Release **Copy** (or **Move**).
- 4 Select the new location (the items copied (moved) will fill up the menu buttons starting at the new location and continue filling up the locations to the right until all copied (moved) locations have been placed).



*If you select a destination that is already in use, the item being copied (moved) will be given an item number with a decimal value and the existing items will move one (or more) positions to the right on the menu buttons.*

Alternatively, you can use the keypad. For example: **Copy Colour 5 thru 12 @ 20 ENTER**.



### Merging Groups or Palettes

Palettes (or Groups) can be combined with one another by selecting the **Merge** option

- 1** Press **Copy**. The Options toolbar will have opened on top of the programmer toolbar
- 2** Select the item to merge
- 3** Press **Merge** from the Options toolbar, and apply any masking options that might be necessary.
- 4** Select item to merge into.

Again, it is possible to Merge multiple items at a time by holding **Copy**, or using the keypad syntax. It is not possible to merge a Group into a Palette. Where there is conflict between what's in the programmer and what's in the cue, the programmer takes priority.

### Deleting Groups and Palettes

To delete a group or palette:

- 1** Press **Delete**.
- 2** Select the palette to be deleted.
- 3** Press **ENTER**.

*OR:*

- 1** Press **Delete** and keep holding it down.
- 2** select the palette to be deleted. If you select the wrong palette button, pushing the palette button a second time will deselect that button.
- 3** Release the **Delete** button.

# Cues, Cuelists, and Pages

This chapter covers cues, cuelists, and pages. You'll learn how to edit, copy, and work with all three items.

---

## Manipulating Cues

### Viewing Cuelists

To see a list of the cues within a cuelist, hold down **Pig** and press **Choose** button for desired fader's cuelist. Alternatively, you can hold down **Monitor** and press **QList** on the keypad for the current cuelist to be displayed on the external monitor (to change between cuelists, press **Choose** button for desired cuelist. If the desired cuelist is not on the current page, you will need to change pages first).

### How to Select Cues During Edit Operations

Cues are selected in the same way as Groups or Palettes. After pressing the **Record**, **Copy**, **Move**, or **Load** button:

Type in the cue number on the keypad. Unlike Groups or Palettes, there is no prior "Cue" button to push. When you type in a number, the console assumes you are referring to cues in a cuelist on the selected playback master (the one with the **Choose** LED lit). The **/** key can be used to select cues on other masters. For example, typing **2/3 ENTER** would select cue 3 on playback master 2.

### Modifying Existing Cues

The technique is the same as for modifying palettes:

- 1) use **Record** along with **Merge** or **Remove**,
- 2) use **Load / Update** or
- 3) using **Update** without **Load** (Auto Update).

The first method uses the **Record** button in a similar manner to the way cues are created in the first place:

- 1** Select fixtures and adjust parameters.
- 2** Press **Record**.
- 3** Press **Merge** or **Remove** on the toolbar.
- 4** Type the cue number and press **ENTER**.

**Merge** combines the programmer contents into the destination cue. If there's a conflict, the information in the programmer has priority. It's possible to merge into multiple cues simultaneously by entering the destination cues on the keypad separated by **+**.

**Remove** deletes selected fixtures and parameters from a cue. It is parameter specific: if the cue has *all* parameters for a VL5 but only Intensity is altered in the programmer, only the Intensity parameters are wiped out, while the other parameters remain in the cue.

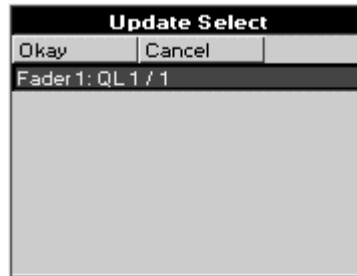
The second method uses **Load** to bring the cue into the programmer where it can be modified directly, before updating back to the original cue.

- 1** Press **Load**.
- 2** Select the cue to modify via the keypad.
- 3** All fixtures in the cue are automatically selected and ready for instant modification. To only modify some fixtures, just select them normally and only they will be changed.
- 4** Press **Update** to record the changes.

The third method uses **Update** on its own. **Load** must *not* be pressed for this to work.

This method is a convenient way of adjusting programming while in a live environment.

- 1 Select fixtures and adjust parameters.
- 2 Hit **Update**. The command line will show Auto Update. A window will pop up showing all the cues and palettes that have been over-ridden. Note, the current cue of the “selected” master will always be selected by default. If the window does not pop up, then either you have not made any adjustments in the programmer, or you already had something Loaded.
- 3 Select the items you want updated using the cursor and **ENTER** keys.
- 4 Press **Okay** to update.



### Copying, Moving, and Deleting Cues

Cues are copied, moved, and deleted with the same commands used elsewhere on the console.

To copy or move a cue:

- 1 Make sure that the cue’s cuelist is selected.
- 2 Press **Copy** or **Move**.
- 3 Enter the source cue number.
- 4 Press **@** (@ means “to”).
- 5 Enter the destination Cue number. If the cue exists the cue will be inserted just before the destination cue.

To select multiple items, press **Copy** and use the keypad to select a range of cues, just like selecting multiple fixtures: **Copy 1 Thru 4 ENTER @ 12**.

Cues can also be copied to other cuelists. For example: **Copy 2/1 Thru 4 ENTER to 5/12** will copy cues 1 through 4 in Master number two’s cuelist to cues 12 through 15 in Master number five’s cuelist.

Just like manipulating Palettes, you can use **Copy** in conjunction with the Options toolbar to **Merge**, or **Mask** while copying cues.

To delete a cue:

- 1 Press **Delete**.
- 2 Enter the cue number to be deleted (Fader number / Cue number).
- 3 Press **ENTER**.



**Please note that the Delete command cannot be reversed. Unless you have the information on a backup disk, it will be completely lost.**

---

## Summary of Recording Options

### State and Everything

Normally when recording a cue, only the parameters you adjusted since the last record are included in the new cue. For example, if only the pan and tilt wheels are touched before recording, the cue won’t contain information for intensity, colour, or any other non-focus parameter.

This system has two advantages. One is that cue storage is extremely efficient, since programmed values are not repeated throughout a cuelist. The other is flexibility during playback. Some shows are programmed with only one parameter type in each cue or sequence, allowing them to be combined with each other in

different ways to achieve a wide selection of looks. This would not be possible if the console always stored values for each parameter.

However, this system can occasionally be confusing, and sometimes recorded cues don't appear the same during playback as they did while in the programmer. This problem usually has one of two causes:

1) *Active cues on the playback masters while recording.* The look on stage is a combination of the programmer and the playback masters, but only what's in the programmer is recorded in the cue. Later, when the cue is played back, it will look different if the cues that were active while recording are now turned off.

2) *Active cues during playback outputting values for parameters not included in the recorded cue.* If a Cyberlight is programmed with only intensity, colour, and focus information, an iris setting will not be included in the cue. If this cue is activated after another cue has put the same fixtures in a tight iris, the iris will remain tight even though it was open when recorded. This is because no information was programmed for iris since it was not touched.

**State** and **Everything** let you avoid these problems and control how much is included when recording a cue.

Pressing **State** on the toolbar after **Record** will record everything that's been entered into the programmer since the last time **Clear Restore** was pressed.

Pressing **Everything** records the entire output from the console, as though a "snapshot" were being taken. This ensures that the look on stage during playback is exactly the way it looked during programming. Recording with **Everything** selected is the equivalent of creating a blocking cue on a conventional console. In contrast, **State** only creates a blocking cue for the fixtures used in the specific cuelist.

When copying cues, pressing **State** copies the entire state of the cuelist up to the point of the selected cue, not just the cue. This corresponds to the sum of all the cues up to and including the selected cue. When loading cues, pressing **State** loads the cuelist state into the programmer.

### Unblock

Whenever **State** or **Everything** are used, parameters will often repeat settings programmed in earlier cues. These are known as hard commands. Hard commands are also created during the normal course of programming. Sometimes these hard commands are deliberately included, but sometimes they are the by-product of cue manipulation. To eliminate unwanted hard commands, use Unblock:

- 1 Press **Pig** and the **Choose** button for the cuelist to unblock.
- 2 Press **Unblock** on the cuelist toolbar.
- 3 Enter a range of cues to unblock.
- 4 Press **ENTER**.



*Eliminating unnecessary hard commands is a good way to reduce show size on disk.*

### Grabbing All Parameters

To force values into all parameters for the selected fixtures in the programmer, press **Pig** and **Active**. Thus, even if a parameter is not adjusted while programming a cue, it will contain its current level upon recording. If the parameters are not controlled by any cues, then this will be the default settings from the fixture library.

### Track Fwd/"Cue Only"

Use this after **Record**, **Copy** or **Update** by pushing **Track Fwd** button on toolbar. This button toggles between the two options:

**Track Fwd On** The cue will track its changes through the subsequent cues until there's a change previously programmed. This is the normal programming mode.

**Track Fwd Off** This is also known as **Cue Only**. Using the **Cue Only** option changes the following cue so it reverts to its previous state prior to the operation. In other words, the changes are undone in the next cue.

In addition, when you press the **Track Fwd** button to enable or disable the "**Edits Track Forward**" function, the change will stay for one edit operation only. It will revert to the default setting for the next operation.

However, you can use the control panel window button “**Edits Track Forward**” to change the default.

### Merge and Remove

Use these options after **Record** and **Copy** (**Merge** only) to combine or remove fixtures from existing cues rather than insert new cues.

### Masking/Use

As we’ve seen, it’s possible to filter out Intensity, Focus (Position), Colour, Beam, or Time settings by pressing the relevant Use button(s) on the toolbar while recording (the default setting of the Use buttons is neither selected or deselected, but rather allowing the console to choose what parameters should be recorded). For example, if all parameters for a fixture are selected in the programmer and **Use C** is pressed after **Record**, colour information will be included in the cue and Intensity, Focus, Beam and Time information will be ignored. Any combination of the Use buttons can be selected/deselected when recording a cue, parameters that have not been modified in the programmer will be not be recorded even if the Use button for that parameter has been pushed.

---

## Cuelists

Every cuelist is stored in the cuelist directory window. Open the window by pressing **PIG** and **List**:

Cuelist Directory					
1	x1	2	x1	3	4
The Show	Shutter				
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48
49	50	51	52	53	54
55	56	57	58	59	60

Any cuelist can be accessed at any time from this window.

Cuelists can be selected, copied, moved, and deleted, just like groups, palettes and cues. Merging cuelists is more complicated:

### Merging Cuelists

To merge two cuelists, they must both be on Playback Masters

- 1 Press **Copy**.
- 2 Select **Merge** on the toolbar.
- 3 Select the cues to merge from one cue list. Use **thru** and **+**.
- 4 Press **@**.
- 5 Select the cuelist and all of the cues to merge into with the keypad (eg, **1/2 Thru 5**). To merge into more than one, all cues must be selected.
- 6 Press **ENTER**.

If the selected destination has more cues than the source, the source cues will repeat themselves until the end is reached. If the reverse is true, then merging will cease once the end of the destination is reached.

### Naming Cuelists

Cuelists cannot be named via the master itself. You must find the cuelist in the cuelist directory and name it there.

- 1 Open cuelist window using **Pig** and **List**.
- 2 Use cursor keys and hit **Set** to select the desired cue to name.
- 3 Type in cue name using keyboard built into the menu banks or use an external keyboard.
- 4 Press **ENTER**.



**HOG 500 users:** If you do not have an external keyboard connected to your console you will not be able to enter cue names and other alphanumeric information.

**HOG 1000 users:** If the external keyboard is not present but selected in the Control Panel window, you will not be able to change the name of the cuelist.

### Deleting Cuelists

To delete a cuelist permanently on all pages, delete it in the cuelist directory window. To only delete it from the Master, hold **Delete** while pressing the Master's **Choose** button.

To permanently delete a cuelist:

- 1 Press **Delete**.
- 2 Press **List** and then enter cuelist number.
- 3 Press **ENTER**.

## Pages

Pages are a useful way to organise programming. They let cuelists be grouped and loaded quickly onto the Masters with one button press. For concert design, shows are often organised with one song per page. When the set list arrives before each show, it's a simple matter of moving the pages around so they reflect the running order. To see the available pages, press **PIG** and **Page**.

Pages					
Okay	Save Active	Clear Page	Template	No Template	
1	2	3	4	5	6
Hot Fade					
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48
49	50	51	52	53	54

### What Is a Page

Cuelists are *not* stored on masters. The masters merely reference cuelists in the cuelist directory; the referencing details are stored in a page.

When you change page, the masters receive new reference information, and hence all the cuelists on all masters change instantly.

The same cuelist can be used several times within a page or on several pages. The number in the top right corner of each cuelist box in the cuelist directory window shows the number of times the cuelist is used in pages.

### Changing Pages

There are three ways to change pages:

- Press **Next Page** (to move backwards through the pages, hold the **PIG** and press **Next Page**).
- Type **Page** number **ENTER**.
- Go to the desired page in the page directory window using the cursor keys and press **ENTER** (**PIG** + **Page** will open the page directory window). Press the desired page button in the Page palette.

The page is now the *current page*. Any changes you make as to which cuelists are on which masters will now affect this page.

### Creating a New Page

To create a page, just press an empty page button, or press **Page** and an unused page number. As elsewhere, you can name pages using **Set** whilst in the page directory window.

***If using an HOG with no Keyboard, pressing the Menus button will bring up a keyboard on the main menu banks.***

### Naming a Page

Changing the name of a page is done in the page directory window.

To change an existing page name:

- 1** Hold **Pig** and press **Page** to open page directory.
- 2** Use cursor keys and **Set** to select page to name.
- 3** Enter name of page using external keyboard.
- 4** Press **ENTER**.
- 5** Press **Okay**.

### Modifying a Page

Change to the page to be modified, and either record cues into a brand new cuelist or add an existing cuelist to the page. New cuelists are automatically added to the cuelist directory and to the current page.

To add an existing cuelist to the current page:

- 1** Open the cuelist directory by holding **PIG** and pressing **List**.
- 2** Press **Move** or **Copy**.
- 3** Press **List**.
- 4** Select the cuelist by entering its number on the keypad.
- 5** Press the **Choose** button for the desired Master.
- 6** Press **Okay**.

After a cuelist is *moved* onto a Master it's still linked to the original cuelist; any changes made to it will also affect all other uses of that cuelist in other pages.

When a cuelist is *copied* onto a Master, a brand new cuelist is made with no links to any other pages. Any changes made to it will not affect other pages (unless, of course, the new cuelist is subsequently moved onto a master in another page).

To delete a cuelist from the page, but retain it in the cuelist directory window for future use:

- 1** Press **Delete**.
- 2** Press the **Choose** button for the Master the cuelist is sitting on.
- 3** Press **ENTER**.

This will delete the cuelist from the page, but the cuelist will still be located in the cuelist window for future use:

### Clearing a Page

Go to the page you wish to clear. Press **Clear Page** in the Page Window. Note: This does not delete any cuelists, it only removes them from the currently active page.

- 1 Hold **PIG** and press **Page** to open page directory.
- 2 Use cursor keys and **Enter** to select page to clear.
- 3 Press **Clear Page** in toolbar.
- 4 Press **Okay** to confirm or **cancel** to exit.
- 5 Press **Okay**.

Note: Clearing a page will only remove cuelists from the page that are not part of a template page. Also, it will not clear the name of the page.

### Deleting a Page

Deleting a page will totally remove it from the page directory. Note: This does not delete any cuelists.

- 1 Press **Delete**.
- 2 Press **Page**.
- 3 Enter page number.
- 4 Press **ENTER**.

**Note: You cannot delete the current page. If you wish to delete the currently active page, you must first change to another page and then delete the page.**

### Page Holdover

There is a choice between two standard ways in which the console behaves with cuelists when you change page, selectable from the Control Panel. The default mode when starting the console is that cuelists do not get held over when you change page. When you execute a page change command all active cuelists will release themselves over their programmed release time and will disappear from the playback masters. The new set of cuelists, from the incoming page, will be loaded automatically onto the playback masters without being activated. To activate any of the cuelists, just press the respective **Go** button.

The other option in the control panel is to select **Page hold if Active**. With this mode selected any cuelists that are actually active as you change page will automatically be held over, whilst any no-active cuelists will be replaced with cuelists from the incoming page. A cuelist that is being held over from a previous page will display a  in front of the cue name, for example, the normal name of a cue might be **Drum Solo**, if the page is held over the name will look like  **Drum Solo**. To remove the holdover, release the fader and the cuelist for the new page will now appear.

At anytime, when changing page, and in either of the two modes mentioned above, you can manually holdover any particular cuelist, or cuelists, whether they are active or not. To manually holdover a cuelist on a master while changing page, hold down the master's **Choose** button whilst changing page. If you hold down multiple **Choose** buttons, all of the relevant cuelists will be held over.

To remove the holdover, release the fader and the cuelist for the new page will now appear. A cuelist that is being heldover from a previous page will display a  in front of the cue name.

### Crossfading between Pages

It is possible to crossfade straight from one page's look to another just by changing page. This is done by storing in the incoming page which masters must be activated on this page change (ie, which masters have **Go** pressed automatically).

- 1 Change to the incoming page.
- 2 Press **Go** on some masters, so that the looks you want to change to are now active.
- 3 Open page directory (**PIG** and **Page**).
- 4 Press **Save Active**.
- 5 Press **Okay**.

An **A** will appear in front of the page name in the page directory to indicate that you have turned "**Save Active**" on.

Now when you change to this page, the looks will be put on stage automatically. By using this method on multiple pages, you can now use the **Next Page** button, not only to change page, but also as a "**Go**" button for the first cue on the incoming page.



By using the Save Activity function with multiple pages the need for page holdover can be negated, as you will always be able to crossfade smoothly between two completely separate cuelists on two separate pages. If you are using the console in a concert environment and have the cuelists for one complete song on each page, the Save Activity function is especially useful. Remembering that the correct cuelist for the first part of that song will always be output correctly, you can quickly and confidently access any page on the console, even if a band play their set in a different order than normal.

To turn off activity for any particular page, change to the page and press **Save Active** again in the page directory screen. The **A** will disappear from the front of the page name.

### Template Pages

A template page allows you to specify cuelist(s) that will appear in every page, without you having to move that cuelist into all the pages. Use it when you have one master cuelist for playback, then change page to access different special effects. Or use it to store useful manual control cuelists; items such as smoke machines or lectern lights.

To setup a template page

- 1** Make the page as normal.
- 2** Make the page current.
- 3** Open page window (**PIG** and **Page**).
- 4** Press **Template** in the Page window.
- 5** Press **Okay**.

A “**T**” will appear in front of the page name in the Page window to indicate that it has been loaded as a template page.

If you now change to a different page, you should still see the template page’s cuelists appearing. If both the normal page and the template page are using the same master, the normal page will over-ride the template page.

Because the template page is not a show page, it will never be accessed when you use the **Next Page** button to access different pages.



***For the template page to operate correctly, make sure that the normal pages do not have cuelists set up where the template cuelists should be, except where an over-ride is specially intended.***

To turn off the template page, go into page directory and press **No Template** at any time.

***Please note that there can only be one template per show.***

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# Advanced Programming

This chapter covers the more complex aspects of programming. It begins by explaining the concept of tracking in greater detail than previous chapters. Understanding the reasoning and logic of tracking is the first step to mastering the console.

## Tracking

The HOG 1000 and 500 are *tracking* consoles – meaning it only saves programmed changes and not entire states. This concept directly impacts on how you program your show; not understanding how tracking works can lead to confusion and mistakes.

Under normal circumstances, recording a new cue on the console only stores information for the parameters you adjusted since the last record command. For example, if only the colour wheels were adjusted before recording, the cue won't contain information for intensity, position, or beam.

There are two advantages to using this system. One is that the storage of cues is extremely efficient, since programmed values are not repeated throughout a cuelist. The other is flexibility during playback. Some shows are programmed with only one parameter type in each cue or sequence, allowing them to be combined with each other in different ways to achieve a wide selection of looks. In other situations, a single parameter override needs to be manually triggered from a different Master at varying points during a show. This would not be possible if the console always stored values for each parameter.

However, this system can occasionally be confusing, and sometimes recorded cues don't appear the same during playback as they did while in the programmer. This problem usually one of two causes:

- 1) *Active cues on the playback masters while recording.* The look on stage is a combination of the programmer and the playback masters, but only what's in the programmer is recorded in the cue. Later, when the cue is played back, it will look different if the cues that were active while recording are now turned off.
- 2) *Active cues during playback outputting values for parameters not included in the recorded cue.* If a Cyberlight is programmed with only intensity, colour, and focus information, an iris setting will not be included in the cue. If this cue is activated after another cue has put the same fixtures in a tight iris, the iris will remain tight even though it was open when recorded. This is because no information was programmed for iris since it was not touched.

### An Example of Tracking

Looking at an example will help make sense of tracking.

Cue	Action	Cue Contents					Output					
		1	2	3	4	5	1	2	3	4	5	
1	1 @ Full	FF					FF					
2	2 @ 50		50				FF	50				
3	3 + 5 @ 80			80		80	FF	50	80			80
<i>Tracking Off:</i>												
4	4 @ Full				FF		FF	50	80	FF		80
5	1 Thru 3 @ 70	70	70	70	0		70	70	70	0		80

The first column is the cue number. The second column shows what programming activity takes place in that cue (assuming **ENTER** and **Record**). The third column (Cue Contents) shows what actually is recorded in the cue. The fourth column (Output) shows the resulting state of the cuelist as the cues are executed (this assumes that **Maintain State** has been kept as the default setting in the cuelist options window).

Only the items that are programmed since the last record actually get recorded in the cue. As cues are executed in a cuelist, the console automatically calculates the output *state* for that point in the cuelist. If **Maintain State** is deselected, output will be the same as the programmed cues.

Cue four was recorded by deselecting **Track Forward** on the recording toolbar (which appears after **Record** is pressed). This puts the console in Cue Only mode so that any changes in cue four are automatically reversed in the following cue.

---

## Cloning (Copying) Parameters

The Clone function copies parameter and timing information from one fixture to another – even fixtures of different types.

To clone information from source fixtures to the destination:

- 1** Select the destination fixtures in the programmer.
- 2** Press **Pig** and **Copy**.
- 3** Select source fixtures.
- 4** Press **ENTER**.

Both the source and destination fixtures must be present in the programmer while cloning.

The standard Edit Toolbar is used to control what is cloned. For example, select **Use T**, and deselect all the others (I, F, C & B) to clone timing only.

Clone can be used with overlapping sets of source and destination fixtures. For example, if you have set up a staggered fade on **Cyber 1 Thru 10**, and want to reverse the order in which it occurs:

- 1** Select **Cyber 1 Thru 10**.
- 2** Press **Pig** and **Copy**.
- 3** Press **Use I**, **Use F**, **Use C** and **Use B** to select time parameters only.
- 4** **Cyber 10 Thru 1**.

Clone also works with XYZ programming, so that you can copy a position to any number of lights (as long as they are all calibrated).

Information can also be cloned across different fixture types, as long as the types have some parameters in common, eg, **Mac 500 1 Thru 6 Clone from Trakspot 6 Thru 1**.

**Note that Clone cannot be used to grab information from running cuelists – first use Active, and then Clone to different fixtures.**

---

## More on Selecting Fixtures

Pressing **Select** on the main toolbar brings up the fixture selection toolbar. The fixture selection toolbar provides you with facilities for selecting fixtures in a range of ways to speed up programming.

### All, Odd, Even

The **All**, **Odd**, and **Even** buttons act on the selection already in the programmer. **All** re-selects all fixtures currently in the programmer. **Odd** and **Even** select the odds and evens of the most recently selected fixtures in the programmer. For example, to select the even desk channels in your rig:

- 1** Select the **All Desk** group.
- 2** Press **Even** on the Programmer toolbar.

### Prev

**Prev** reselects the previous Programmer selection.

### Invert

**Invert** captures the fixtures *not* chosen in the previous selection. For example, if all VL5's are first loaded in the programmer and then number five is selected, pressing **Invert** selects all VL5's except number five.

## Only

**Only** selects the intersection between two groups. For example:

- 1 Select a group containing fixtures 1 through 3.
- 2 Press Select and then Only.
- 3 Select a group containing fixtures 2 through 6.
- 4 Fixtures 2 and 3 will now be selected in the Programmer.

## Calibrate

**Calibrate** is used with XYZ programming to establish stage co-ordinates.



## Next

When a range or group is selected in the programmer the **Next** button will cycle through the fixtures in this range or group, in the order that they have been entered. ie, 1 thru 4 will cycle 1,2,3,4,1,... and 8 + 5 + 7 + 6 will cycle 8,5,7,6,8,...

If nothing is selected in the programmer, or a single fixture is selected on the command line, then the **Next** button will cycle through all of the fixtures for the currently selected fixture type. If no user numbers have been allocated then the **Next** button will cycle through every fixture of each fixture type in turn. If every fixture has been allocated a unique user number then the **Next** key will cycle through them in numerical order.

Pressing **PIG** plus **Next** moves backwards.

When using a trackball or mouse to aim fixtures (ie, in pan/tilt mode) the left button works as **Next** and the right button as Previous.



## Highlight

**Highlight** temporarily brings the currently selected fixture(s) to 100% intensity and an open beam, without this information being stored in the cue. It's useful for updating preset focuses or for focusing a specific fixture in the middle of a cue. Highlight will not affect the settings within the programmer even though the Stage Output screen will show different values.

Highlight remains active until turned off by pressing **Highlight** again.

It's possible to adjust the default Highlight settings by creating a custom Highlight palette. To do this:

- 1 Create a palette with fixtures at the desired highlight settings.
- 2 Select this palette.
- 3 Press **Set** twice.
- 4 Select the **Highlight** option.
- 5 Press **ENTER**.

---

## More on Adjusting Levels

### Fine Wheel Movement

Some fixtures, for instance Cyberlights, have 16 bit resolution for pan and tilt channels. In order to access the fine level of resolution, hold **Pig** while turning the parameter wheels. The levels will be adjusted at the finest setting possible. Note that although the parameter wheels generally work at 8 bit resolution, all crossfades in the HOG are performed at full 16 bit resolution.

### Flip

**Flip** rotates a moving-head fixture so that it hits the same point on stage, but from the other end of its movement range. To achieve this, select the fixtures you want to flip and press **Flip**.

### Remainder Dim

When **Rem Dim** on the programmer toolbar is pressed after a fixture selection, all other fixtures will receive an intensity value of 0.

### Other Toolbar Items

**Out** sets the intensities of selected fixtures to 0.

+10 increases the intensities of selected fixtures by 10%.

-10 decreases the intensities of selected fixtures by 10%.

### Taking a Snapshot of Live Output



Pressing **Active** followed by **ENTER**, the console takes a “snapshot” of the console’s current output and loads this into the programmer. For example, if four cues are active with their faders at various levels, **Active** will combine the states of all the cues into the programmer. This can then be recorded as a cue anywhere on the console.

To use **Active**:

- 1 Set the look you want with the Masters.
- 2 Press **Active**.
- 3 Press **ENTER**.

### Conditional Snapshots

In addition, you can use **Active** to load a subset of the console’s output. For example, to pull into the programmer all fixtures which are currently red, press **Active**, the red palette button, and then **ENTER**. This syntax can be used with fixtures, groups, and palettes.

Grab parameters of a certain type for fixtures selected in the programmer by holding **Active** and pressing the appropriate button: **Group** (for intensity), **Position**, **Colour**, or **Beam**.

Hold **Active** and move parameter wheel to grab that parameter for fixtures selected in the programmer.

**Active @ 50** grabs all fixtures with intensity of at least 50%. Substitute any other number for 50.

### Grabbing all parameters of a fixture

Sometimes it is handy to grab all the parameters of an active fixture to make sure that they will be recorded in a cue. You can do this by

- 1 Select fixtures to grab.
- 2 Press **Pig** and **Active**.

### Extract Values from cues into the programmer

To extract fixture settings from a cue and load them into the programmer:

- 1 Select the fixtures.
- 2 Hold **PIG** and press **Load**. The command line shows **Extract from**.
- 3 Choose the cue from which to extract the settings.

Masking commands (covered in the Groups and Palettes chapter) can be used with **Extract from** to filter out undesired parameter types.

---

## Removing Programming



### Cancelling your latest modifications

If you change your mind about a level adjustment, press the **Backspace** key. The current selection and any changes you just made will be cancelled.



### Undoing individual parameters

Holding **Undo** while moving a parameter wheel knocks out any programming for that parameter from the programmer.

### Undoing Parameters of a Certain Type

You can knockout parameters of a certain type by holding **Undo** and pressing the appropriate key from **Group** (for intensity), **Focus**, **Colour**, and **Beam**.

### KnockOut

This function removes selected fixtures and their programming from the programmer:

- 1 Select the fixture(s).
- 2 Press **KnockOut**.

---

## Fan

### Fanning Parameters over a Range

**Fan** automatically programs several fixtures at once to create symmetrical looks. When used with pan and tilt, fixtures placed in a line will be aimed so they form a fan or a knot.

To use Fan:

- 1 Select the fixtures to program.
- 2 Press and hold **Set**.
- 3 Use the parameter wheel that controls the parameter you wish to “fan”. eg, use the Pan and Tilt parameter wheels to fan the position of moving fixtures.

Although mainly intended for pan and tilt, **Fan** can be used on other parameters as well.

- To create a nice rainbow effect across colour mixing fixtures.
- To evenly spread delay or fade times for a set of fixtures.
- To stagger the offset of effects using the Effects Engine.

### Using Fan with Time

Timing can be staggered in the programmer time window just like any parameter. Press **Set** and move the left hand wheel or enter the timing from the keypad. In addition, **1 Pig Thru 10** (ie, hold **Pig** while pressing **Thru**) will evenly spread timing from 1 to 10 seconds across the fixtures selected in the programmer.

---

## Grouping

Pressing **Grouping** on the Programmer toolbar will group together fixtures in the designated parts during fanning. For example, pressing **3 Part** means:

Fixture	Movement during fanning
1, 4, 7, ...	all go one way
2, 5, 8, ...	all stay still
3, 6, 9, ...	all go the other way

If the grouping that you desire is not found, you can press **Custom** and enter the fixture grouping that you want in the data entry box that pops up.

---

## Path

**Path** is the type of crossfade a cue, a fixture, or a parameter executes; it defines how a cue will change over time. Some console users will recognise path by a different name such as a dimmer curve or channel profile. For example, a PAR can may fade from zero to full in five seconds in nine ways:

<b>Defaults</b>	The default path setting for the fixture as defined in the fixture library.
<b>Linear</b>	Smooth, proportionate fade over time.
<b>Start</b>	Snap change at the beginning of the cue.
<b>End</b>	Snap change at the end of the cue.
<b>Damped</b>	Slower crossfading at the beginning and end of a cue.
<b>Brake</b>	Slower crossfading at the end of a cue.
<b>SpeedUp</b>	Slower crossfading at the beginning of a cue.
<b>Under</b>	The fade first goes in the opposite direction of its destination.
<b>Over</b>	The fade overshoots its destination and then returns to it.

**Shake** Chaotic, sawtooth fade over the course of the cue.

Path settings can be changed in the Cuelist or Programmer Times windows. Use the cursor and **ENTER/Set** keys to set fade in and fade out paths:

Default paths for fixtures are set in the fixture library.

---

## DMX Test Mode

To bring up a specific DMX channel in the Programmer, use the DMX Test Mode. It works just like selecting an extra fixture type.

To enter DMX Test Mode, press the **Group** button to display a list of the available fixture types, and select the last item in the menu: **DMX Test**. The normal syntax for fixture selection, highlighting and adjustment now controls DMX channels instead of fixtures. For example **1 Thru 10 @ FULL** puts DMX channels 1 thru 10 to full.

To change which DMX Output you are referring to press **Group** and the menu displays the available outputs (1 or 2). To return to normal fixtures mode, press **Group** and select the last menu item: **Fixtures**.



# XYZ Mode

This chapter explains how to program positions in a 3 dimensional space using X, Y, and Z coordinates. Once you've read it, you should be able to calibrate fixtures for use in a 3 dimensional space, program cues using XYZ coordinates and transfer a stage show from one stage to another with minimal effort. This chapter assumes that you have patched the console as covered in the previous chapter.

## Programming with XYZ Coordinates

Instead of using pan and tilt values for fixtures, it's possible to program positions in 3 dimensional space using XYZ stage coordinates. Why is this useful? Let's say you wanted to aim 100 fixtures at a specific point on stage. Normally, you'd have to adjust the pan and tilt positions for those 100 lights individually – a long and tedious process. In contrast, with the XYZ system, all you have to do is enter the XYZ coordinates on the parameter wheels and the lights will go there instantly. Likewise, if you need to nudge the lights up a bit – maybe so they hit the top of a mike stand – you only need to adjust the Z parameter wheel and all the lights will move there together.

If you're in a touring situation, then the XYZ system can eliminate the daily task of updating preset focuses. Instead, just recalibrate the lights and all focus palettes created with XYZ coordinates will now be adjusted for the new venue.

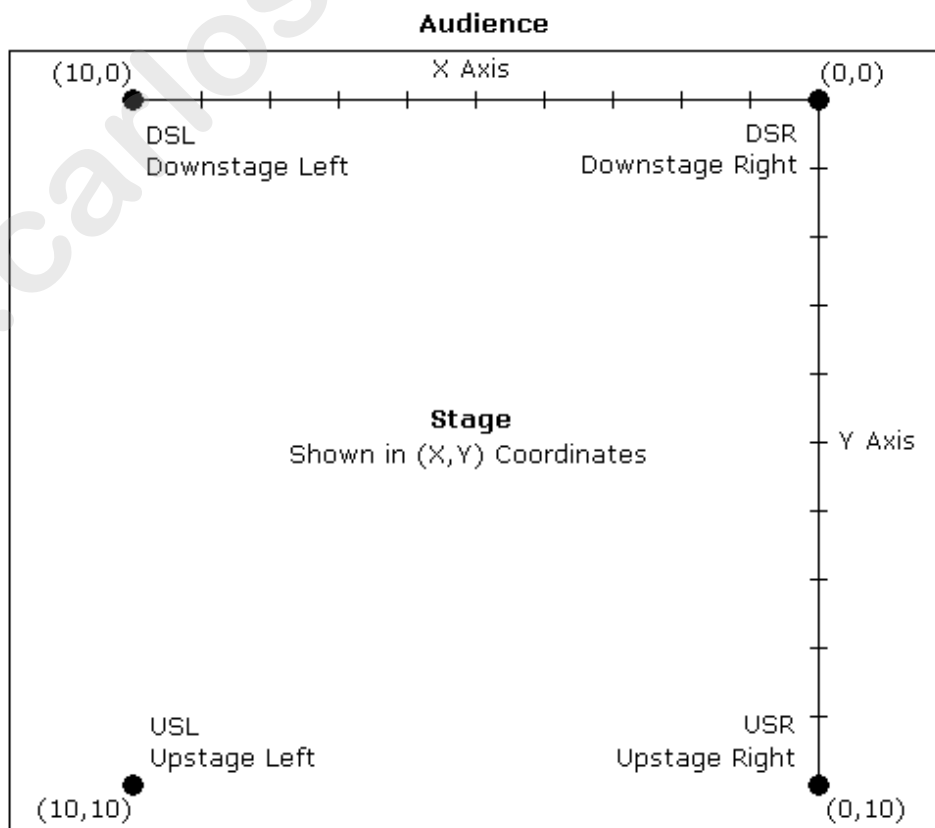


***In order to use XYZ mode when programming, fixtures information must come from either the built in ROM library or from a ver 3.0 or later library file. See Chapter: Fixture Library at the back of the manual for more information on adapting old libraries or calibrating fixtures.***

### Calibration

The XYZ system must first be calibrated before use. This process is simply a matter of aiming every fixture at each of four calibration points. Accuracy is quite important, so you may want to iris down the fixtures when aiming, if possible.

The map below shows the X and Y coordinates mapped onto a stage. Z is the height above the stage.



To calibrate fixtures:

- 1 Choose 4 points of a rectangle on stage which correspond to the diagram above. The bigger the rectangle, the better.
- 2 Create four focus palettes – one for each point:

USR	Upstage Right	X=0	Y=10
USL	Upstage Left	X=10	Y=10
DSR	Downstage Right	X=0	Y=0
DSL	Downstage Left	X=10	Y=0
- 3 Aim all moving lights at each one of the four points and record them into the respective palettes.
- 4 Select each of the four focus points in turn, press Set twice and then choose the appropriate identifier (eg, Cal USR).
- 5 Press Select on the toolbar.
- 6 Press Calibrate.
- 7 Press Position twice to change the parameter wheels to X, Y, Z controls for programming in 3D space.



**Note:** XYZ information is recorded into palettes, but not into cues. When working in 3D space, be sure to record all positions into palettes and then build your cues from the palettes.

### Recording Cues with XYZ

XYZ information can only be recorded into palettes, and not into cues. Therefore, it is advisable to record all XYZ information first as preset focus palettes, and then record these into cues, so that the cues are updated when the fixtures are recalibrated.

When a cue is loaded for editing, the XYZ parameters are untouched, even though it is using an XYZ palette. This is correct, and avoids the temptation to modify XYZ in the cue and press update (which would just copy the hard pan and tilt values to the cue, and break its reference to the palette).



**To modify an XYZ position, load and update the palette, not the cue.**

### Recalibration

If fixtures are moved, they'll need to be recalibrated to ensure proper performance. In a touring environment, every fixture will need to be recalibrated every time a new venue is reached. In order for this process to work properly, it's important that the four points be in the same position relative to the stage elements.

# Mini Effects Engine

This chapter covers the Mini Effects Engine both in summary and in detail.

The Mini Effects Engine is a way of creating dynamic effects very quickly. You can use it to make circle effects, ballyhoos, shutter chases, fluctuating rainbows, and many more.

Previously, to make a dynamic effect, you had to create each static look first, turn them into a chase, and finally run the cuelist to obtain the effect. Now, only a few button pushes will create the same effects within the programmer. Effects can be recorded into a single cue and can be crossfaded from one to another in successive cues.

---

## Using the Effects Library

The console comes with a library of pre-recorded effects to make programming as simple as pressing a button. As an example, to create a circle chase:

- 1** Select the fixtures for the effect and put them in the desired intensity and colour settings.
- 2** Press **Effect**.
- 3** Press one of the **Circle** buttons in the Effects menu palette.

(You can also select an effect by opening the Effects Window on the LCD (Press **PIG** + **Effect**) and use the cursor keys and **ENTER** to select the desired effect. To open the Effects Palette on the external monitor, hold **Monitor** and press the **Effect** button. Use either the cursor keys or mouse to make a selection).

A circle chase has now been generated for the fixtures. Now press **Ballyhoo** (and some of the other effects) to see what it does. If you have trouble finding them, try paging through the Effects palette.

## Running Effects Across Different Fixtures and One Shot Effects

To run effects across multiple fixture types or have an effect that runs once and stops, select the fixtures (several types of fixtures can be selected) and then open the Effects Directory Window as you would normally in the main LCD and press **NoFX**. Select the type of effect in the drop down menu using the cursor keys and **ENTER**.

- 1** Open the Effects directory window (hold **PIG** and press **Effect**).
- 2** Press **NoFX** on the toolbar to open drop down menu.
- 3** Select the type of effect setting using the cursor keys (one Shot settings, or “X” fixtures or “Y” fixtures per group).
- 4** Press **ENTER** to close the drop down menu.

## Recording Effects

To record this look as a cue, just press **Record** as you normally would. A single cue will be created. To modify an effect after it's recorded, load it back into the programmer.

## Adjusting Rate, Size, and the Center Point

The rate and size for an effect can be adjust quickly with the left and center parameter wheels.

Certain effects—like circles—use a parameter setting as the center point (or base value). The center point will be the programmer's setting for that parameter when the effect is recorded. To change the center point, either change the parameters that comprise the base value, or to see the centre point on its own, reduce the size of the effect to 0. You may need to reselect the effect from the palettes once you have changed the centre point to get the effect working properly again. If a palette is used as the center point, then the effect will change to reflect changes in the palette.

## Offset

Offset refers to where in an effect cycle a fixture begins the effect. A single effect can have many looks by using different offsets. Many of the preprogrammed effects in the Effects window have several permutations with different offsets depending on the number of fixtures.

## Fanning Effects

A quick way to evenly spread the offsets across a range of fixtures is to fan them; hold **Set** while turning the Offset wheel. This can generate some interesting looks. Fan also works on rate and size.

## Turning off Effects

To turn off an effect completely:

- 1 Select the fixtures.
- 2 Press the **Knockout** button in the Effects Menu.

This will completely remove the selected fixtures from the programmer.

*OR*

- 1 Select the fixtures.
- 2 Hold **Undo** and Press **Group, Focus, Colour, Beam,** or adjust **Parameter** wheel.

This will turn one component of an effect off. The side effect is that you will lose all programming for that component, not just the effects programming.



***Real-time effects take up 8 times more memory than a normal static look. This means that you will be able to store 8 times fewer cues than normal, if all cues were made up of effects. Bear this in mind when planning your show.***

---

## Making Custom Effects

It's also possible to create effects by combining existing effects and recording the combined effect in a blank palette position. Effects are usually transferable from one fixture type to another (provided they have similar parameters), so an effect created on an Intellibeam can be used on a SuperScan.

To make your own effect:

- 1 Select your fixtures.
- 2 Select the desired effects from the Effects palette.
- 3 Adjust the offset, size and rate to suit.
- 4 Press **Record** followed by the palette button you wish to store the new effect into.



***Sometimes the console may not be able to correctly synchronise all your effects in the programmer (if they have come from many different sources). To resynchronise, turn Blind on and off.***

## Base Values

Most of the effects that are provided on the blank show disk are *relative*. This means that they expect to be added to a base value.

You set the base value just like setting up a normal value, using the parameter wheels or by choosing a palette. This can be done before or after you have selected an effect.

## Effects Library

Multiple fixture effects are stored in the Effects Library. You can use the pre-prepared effects from the blank show disk, or you can record your own combination of existing Effects. Effects Libraries can be merged from other shows. This way, it's possible to build up a personal library of effects which are used from show to show.

Note: A blank show disk contains effects tables and a fixture library, but no palette or cue information.

To store a new effect:

- 1** Create the effect as above.
- 2** Press **Record**, and mask out any unwanted parameters (eg, intensity in a movement effect).
- 3** Choose an Effects button.

The new effect button will store the effects you set up. An IFCB indicator in the palette button will show what parameter types have been stored.



*Effects in the effects menu are not like palettes. They do not auto update.*

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As well as being completely spread out, it's possible to have an entire show's programming placed inside one cuelist, under the control of one Master. To achieve this flexibility, cuelists are designed so that:

- Each cue can have many different times.
- They can run many cues simultaneously.
- Cues can be triggered manually, after a delay, or by Timecode. Timing can be over-ridden on the fly.
- Cuelists can contain loops and links.
- They can be run as chases.
- All the manual controls can be customised to tailor playback operation to your exact needs.

This chapter covers the timing control of cuelists, and the cuelist window functions. Cuelist options are covered in the *Playback* chapter.

## Cuelist Window

The cuelist window is the key window to see what's going on in a cuelist. Here, timing is modified, options are selected, and cue contents are examined. To open a cuelist's window, hold down the **Pig** and press **Choose** for the desired Master.

Wait:	Cue:	Fade:	Delay:	Path:	Ci
>>	1	2s	0s	-	
	2	2s	0s	-	
End					

Intensity: ?      Pan: ?      Tilt: ?  
Macro Q    Options...    Unblock    Renumber

Or hold **Monitor** and press **QList** on the toolbar to view the window on the external monitor and use the **Choose** buttons to select the desired Master:

### Window Layout

The Wait column, which is the left hand column of the cuelist window, shows the wait time for cues and also indicates the current playback state of cues. As we'll see in the next section, this column is used to change Wait times.

As cues execute, the cues in this column turn white on the external monitor to indicate they are active. In addition,

- >> symbol denotes the current cue.
- **R** denotes an actively crossfading cue along with a number showing the percentage of the fade completed.
- **H** denotes a halted cue.
- Pending cues have a countdown to when the cue will execute; this is the wait time.

The Cue column (the second column from the left) shows the cue number and any name associated with the cue. This column of buttons are also the buttons used for selecting cues during edit operations.

To change a cue number:

- 1 Open current cuelist window by holding **Pig** and pressing **Choose** button of cuelist to view.
- 2 Select cue by moving the cursor box over its name/number.
- 3 Press **Set**.
- 4 Type in the new number from the keypad, followed by **ENTER**.

Cue numbers can have up to 4 digits to the right of the decimal (eg, 1.0001).

To change a cue name, type in a name instead of a number.

Continuing from the left side of the screen, the Fade, Delay, Path and Comment columns show timing characteristics for the cues in your cuelist. Timing can be edited directly using these columns. Special cues such as Link cues or Mark cues use these columns for other purposes.

The Comment column can be used to either enter a comment relevant to the cue, or to enter Comment Macros that can be used to control other cuelists. See Macros later in this chapter. Use the **Set** key and type in your comment followed by **ENTER** key.

## Timing

There are three timing elements for every cue: one wait time, and one or more fade and delay times.

The wait time is the time between pressing the **Go** button and when that cue begins to execute.

The delay time is the time in between the cue starting (after its wait has elapsed) and the crossfade starting.

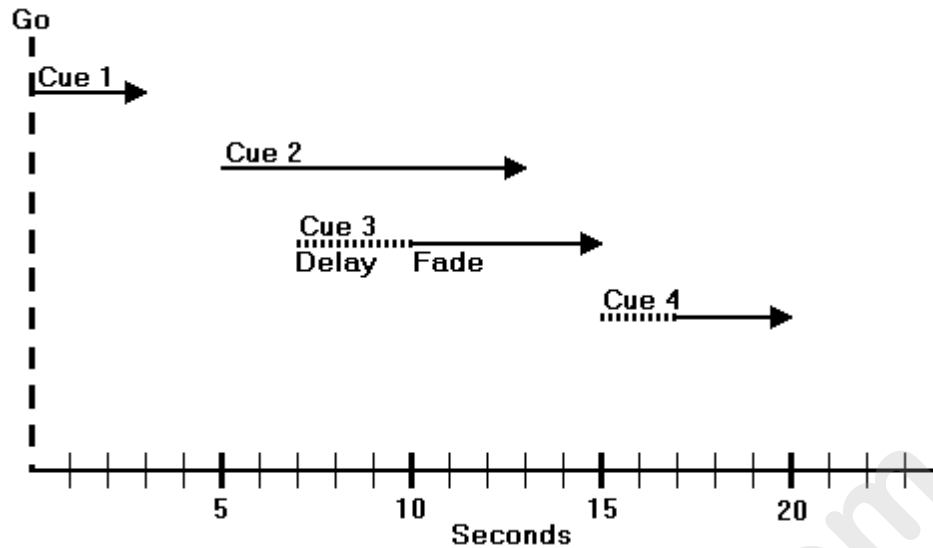
The fade time is the crossfade duration.

The reason there is a distinction between wait and delay time is that the wait time schedules the execution of a cue inside a cuelist, whereas the delay time(s) schedule the execution of fades on different parameters within a cue.

If you're feeling confused about waits, delays and fades, look at the following cuelist and then compare it with the diagram below to see how the cues will react.

Current Fader 8: Q1 1									
Okay	Follow	Learn	Mark Q	Link Q	Macro Q	Options..	Unblock	Renumber	
Wait:	Cue:	Fade:	Delay:	Path:	Comment:				
>>	1	3s	0s	-					
5s	2	8s	0s	-					
7s	3	5s	3s	-					
Follow	4	3s	2s	-					
	5	3s	0s	-					
	End								





### Setting the Wait Time

The wait time can only be adjusted using the cuelist window. There are five options for a wait time:

- Halt**            Represented by an empty wait box; the cuelist stops executing cues and waits for **Go**.
- Wait**             The cuelist waits this time after the first cue starts before starting this one.
- Follow**          The cue starts immediately after the previous one has ended.
- Timecode**      This is discussed in the MIDI and Timecode chapter.
- Learn**          The console monitors the go button for the cuelist and learns the timing based on the button pushes. This is discussed later in this chapter.

To change a wait time, select a cue's wait box using the cursor keys, and press **Set**. To enter a standard wait time use the keypad to type the amount of time to wait and press **ENTER**. If the time is in minutes, press **Minutes** after typing the number, or press **Pig** and **."**. Timecode can be entered by typing in a frame number, distinguished by using a **/** to indicate 00/00/01.00, hours/minutes/seconds.frames. Otherwise, pick one of the options from the toolbar at the top of the screen and press **ENTER**.

### Changing Several Cues at Once.

You can select several cues to change at once. Move the cursor to the start cue, then hold **Pig** and use the cursor keys to move the entry box down several wait boxes. The wait boxes will turn dark grey showing your selection. Then press **Set**, edit as desired and press **ENTER**. The edits will be applied to all the wait boxes you selected.

### Setting the Fade and Delay times

Fade and delay times can be adjusted by selecting the appropriate boxes, pressing **Set**, and typing in a new time. Again, several cues can be adjusted at once by selecting several boxes together. Times can have up to two decimal points of precision.

Timing values that are entered in the cuelist window are applied to all parameters of the recorded fixtures. It is not possible to assign or edit multi-part cue timings in this window. If a multi-part cue time exists, and you enter a new value in the cuelist window, your multi-part timing structure will be lost.

To edit a multi-part cue timing, the cue must be loaded back into the programmer to modify the timing using the Time Window.

It's also possible to enter split fade or delay times (and split paths) to give different values to the fixtures whose intensities are coming up or going out in a cue. Use the **/** to enter a split time. For example, entering 2/3 in the fade window gives a 2 second fade to the fixtures fading up (the "in" time) time and a 3 second fade to those fading out (the "out" time).

### Learn Timing

You can automatically set up cue wait times by using the **Learn** function. While this function is turned on, every time you press the master's **Go**, the console will store the correct wait time for the cues in the currently selected cuelist. If Timecode is running, it will store the current Timecode frame instead.

The Learn Timing function only over-rides empty (ie. Halt) wait boxes. It will not replace a pre-existing wait setting.

To use the Learn Timing function:

- 1 Open the relevant cuelist window by holding **Pig** and pressing the **Choose** button on the master.
- 2 Press **Learn** from the toolbar.
- 3 Now press the **Go** button as if you were running your show. The console will automatically note the times between your **Go** button presses and insert them into your cuelist as Wait times.
- 4 When you are finished, remember to press **Learn** again to de-select the function and stop the console from inserting wait times.

---

## Special Cues

### Mark Q

A mark cue is a setup cue for your cuelist. It takes all of the information from the cue following the mark cue and executes it as a follow on cue immediately after the previous cue for the fixtures that are at 0% intensity.

For example:

Cue 1 fades up your fixtures on the drum riser in white.

Cue 2 fades the fixtures' intensities to 0%.

Cue 3 fades up the fixtures in the keyboard position, and also in red.

When you run these cues in your cuelist, cue 1 will execute normally, cue 2 will fade the fixtures, leaving them in the same position; but when you run cue 3 you will see the fixtures move and change colour as the intensity fades up.

To avoid seeing all of the movement and colour changes, you should insert a mark cue:

- 1 Select cue 3 by holding down the **Choose** button and pressing the **Go** or **Halt** buttons to move the >> to point to the cue.
- 2 Press **Mark Q**.
- 3 You will see a point cue appear between cues 2 and 3.
- 4 Run the cues again.

This time you will notice that when you execute cue 3 the fixtures are already in the correct colour and position, and so all that cue 3 now executes is the fixtures' intensity.

If the original cue changes, the mark changes automatically. Pressing **Mark Q** inserts a mark cue in front of the *current* cue – the one with >> in the wait box. Mark cues only preset fixtures that are at 0% intensity.

### Insert Link

There are two ways in which Link cues can work: they can either jump forwards or backwards within a cuelist and are used to create loops, or to interrupt the normal flow of a cuelist by jumping to a different point. Note that the cuelist loops back to the first cue by default, so that there is no need to add a link back to 1 at the end of a cuelist.

Pressing **Link Q** inserts a link cue after the *current* cue – the one with >> in the wait box. The fade time and delay time columns change to **Cue** and **Count**. In the **Cue** box, enter the cue number that you wish to link to.

If you are using a Link cue to jump forwards in a cuelist, then this is all you need to do. No information needs to be entered into the **Count** box.

If you are using a Link cue to link backwards in a cuelist, and therefore create a loop within your list then you have some extra options, using the **Count** box.

The count column is used to enter the number of times that you wish to perform the link operation. Entering zero will leave the field blank, which means that the link (or loop) will run continuously until interrupted by a press of the **Go** button.

To edit the value of the **Count** box and specify your link of cues to loop around a particular number of times:

- 1** Move the cursor to the **Count** box on the cuelist screen.
- 2** Press **Set**, allowing you to edit the value within the box.
- 3** Type in a number from the keypad and press **Enter**.

When deciding on the iteration number that you enter in the count box, it should be remembered that the value represents the number of times that the link cue executes, so if you want your loop to run four times, you should enter a value of three in the **Count** box.

It is also possible to enter an amount of time in the count box, as opposed to a number of loops. To do this, follow the same procedure as above but when entering a value, type in the number of seconds followed by **.0**. Adding these values allows the console to determine between time in seconds and number of loops. Time values within the count box can go up to two decimal points, eg, 12.86 seconds. If you wish to use minutes rather than seconds, enter the time as described above and hold **Pig** and press **.”** to indicate that minutes are to be used.

Pressing **Go** during a loop will immediately jump to the first cue after the link cue and continue execution from there.

A link cue has its own wait time. When a link is followed, the console uses that wait time instead of the wait time of the cue that it's linking to.

---

## Virtual Masters

Virtual Masters are masters that exist entirely within the desk and are designed to be used when you have run out of playback masters or need to control a master remotely using MIDI. They behave like normal masters in all respects except for the fact that they have an extremely limited physical connection to the user since they have no buttons and no fader. Since they have no fader they default to working at full intensity.

Virtual Masters are created and assigned as needed. Users can have an almost unlimited number of virtual masters running different cuelists. Users should note, however, that the more things the desk tries to do at once, the slower its response will get. If too many cuelists are all running at once then the desk might not be able to respond quickly enough to more important functions such as sending DMX streams!

To replay a cuelist on a virtual master, the cuelist must not be connected to any other masters:

- 1** Press List or Macro to bring up the cuelist or macro directories.
- 2** Use the cursor keys and ENTER to select the cuelist's entry in the cuelist directory.

Or

- 1** Press List or Macro
- 2** Type the number of the cuelist and press ENTER.

You will see that the 'x0' in the top right hand corner of the cuelist button changes to 'VM'. This signifies that the cuelist has been connected to a virtual master. To the left of this will be a couple of other characters. 'H' signifies that the cue has halted and is waiting for a Go press, and 'R' signifies that the cue is running. A plain number signifies progress through the cues as a percentage; a number preceded by a 'Q' signifies that the cuelist is on.

You can only run one copy of a cuelist on a virtual master at a time. That is to say, if you push the button in the cuelist window a second time it does NOT allocate the cuelist to another virtual master. Cuelists are only connected to a virtual master if they are not connected to another master of any type. Pushing the button in the directory window when the cuelist is connected to a master (of any type) has the same effect as if the cuelist were connected to a normal master and you pushed Go.

Button presses on a virtual master connected cuelist mimic the actions of the buttons found on normal masters.

When a cuelist running on a virtual master is released the virtual master disappears. Cuelists that are stomped get released. If the virtual master that cuelist is running on keeps disappearing it is probably because it is being stomped by another cuelist; selecting the "Persist On Override" option will stop stomped cuelists from being released. Virtual masters disappearing at the end of a cuelist is similar: if the "Stop Release On End" option is selected the cuelist will be released once it reaches its end. De-selecting this option will keep the cuelist connected to the virtual master.

**To release a cuelist or macro running on a virtual master, hold down the cuelist/macro button on the menu bank and press Release. If you are using an HOG 500, this is not possible.**

## Macroques and Macros

Macroques are cues that store keypresses and other actions that the user may perform such as mouse clicks and button presses. When the cue is executed the keypresses or action is regenerated. Macroques are stored in cuelists and can be freely mixed with look, link and mark cues that normally make up cuelists.

### Recording Macros

Keypresses can be recorded interactively. Keypresses are always recorded into cuelists in the macro directory. To begin recording keypresses:

- 1** Press **RECORD**.
- 2** Press empty macro palette button.

Or

- 1** Press **RECORD**.
- 2** Press **Macro**.
- 3** Type in the number of a blank macro cuelist and press **ENTER**.

All subsequent button presses will be recorded into the cuelist. If the '**Learn Macro Timing**' Option in the control panel window is set then the time interval between the previous and current button press will also be recorded.

Only one macro can be recorded at a time; the console will not allow you to record another macro if a macro is already being recorded.

### Stop Recording

To stop recording:

Press and hold **Pig**.

Press **RECORD**.

To see the cuelist that has just been recorded press and hold **Pig**, then press **Macro**. The macro window will appear. Use the cursor keys to place the selection box around the macro cuelist that has just been recorded and then whilst holding **Pig** press **ENTER**. A cuelist window will appear that contains the macroques that have just been recorded.

### Appending To A Macro Cuelist

To append to a macro:

- 1** Press **RECORD**
- 2** Press the Macro Palette button corresponding to the cuelist that is to be appended.

Or

- 1** Press **RECORD**
- 2** Press **Macro**
- 3** Type the number of the cuelist that is to be appended.

You cannot append to a macro that is being played.

You cannot append to a macro if you are already recording a macro.

### Replaying Macro Cuelists

Macro cuelists are normally replayed on virtual masters. See the section entitled Virtual Masters for a more complete description of virtual masters. In general however, selecting an entry in the macro directory or pressing and releasing a macro palette button will run the macro.

Cuelists that are recorded in the macro directory automatically have an option set that stops and releases them once the end of the cuelist is reached. This allows them to run on virtual masters cleanly and neatly; once they have completed they release themselves ready to be re-run.

### Inserting a Macro Cue Within a Cuelist

Sometimes it is desirable to include a macro command within a cuelist. A macro command is a cue that causes some action to happen that is not normally included in a cue. For example, holding the **Monitor** button down and pressing **Effect** to open the effects window on the external display.

There are two ways to insert a macro cue, depending upon whether the cuelist is attached to a fader on the current page or not.

To insert a macro cue within a cuelist located on a fader:

- 1** Open the cuelist in the Cuelist Window by holding **Pig** and pressing the **Choose** button corresponding to the cuelist.
- 2** Select the cue following the point at which you wish to insert the Macro cue by holding down the **Choose** button and pressing the **Go** or **Halt** buttons to move the **>>** to point to the cue.
- 3** Press **Macro Q**.
- 4** You will see a point cue appear before the current cue.
- 5** Use the cursor keys and the **Set** button to edit the macro cue.

Or

To insert a macro cue within a cuelist not attached to a fader.

- 1** Open the cuelist directory by holding **Pig** and pressing **List**.
- 2** Open the desired cuelist by using the cursor keys to highlight the cuelist entry and while holding down the **Pig** key press **ENTER**.
- 3** Select the cue prior to the point where you wish to insert the Macro cue using the cursor keys.
- 4** Press **Macro Q**.
- 5** You will see a point cue appear after the selected cue.
- 6** Use the cursor keys and the **Set** button to edit the macro cue.

### Editing Macro Cues

Pressing **Set** whilst over a macro cue will bring up different editing menus depending upon which column is selected, and which type of cue is being edited.

Pressing **Set** whilst in the column labelled '**type**' brings up a list of key presses that macros can record and replay. At the very bottom of this list are a couple of entries that perform more complex functions that are difficult or impossible to do with keypresses. These are described in the Additional Functions section.

With some buttons it is important to know whether the button is being pushed or released. **Pig** is a good example of this, it is important to know when the **Pig** key is pushed and released since it changes the way other buttons operate. Some buttons in the **Type** column have '**Push**' and '**Release**' next to them. Pushing **SET** twice on the **Type** column brings up a small menu that can be used to alter the push and release attributes.

Other entries have coordinates and numbers in the two columns to the right. Pressing **Set** over these brings up an edit box that allows you to change their value. Some entries are comprised of two values; both values should be entered into the edit box separated by a space. The original values will not be updated if the new values are not understood.

### ...But I Didn't Press That Button!

The macro recording code adds a couple of additional cues automatically.

It will automatically record a **Load View** into the first cue, so that when a macro is run the windows are set up in the correct places for palette buttons and mouse clicks. This does mean that the windows that are currently onscreen will be lost. If the macro does not contain any palette button presses or mouse clicks then the **Load View** cue can be removed. If additional key presses are appended then another **Load View** cue will be recorded at the point where appending started. The **Don't Store View** option in the control panel window can be used to disable the automatic recording of desktop views.

**Wait For, Empty...** cues are added after key presses which initiate complex tasks, eg, a load view operation, or a record operation. The complex tasks take a small amount of time to complete. The **Wait For** command waits for the task to complete before proceeding with the next cue in the cuelist. The subsequent cue in the cuelist will automatically be set to a halt cue.

Extra cues may also be added at the end of the cuelist to release any keys which were still being pushed when recording stopped. Typically this is the **Pig** key since the **Pig** key has to be held in order to stop recording.

### Additional Functions

**Load View** displays a desktop view. When editing the **Load View** cue you are presented with a menu containing currently stored views. The view that is selected is copied into the cue, so it remains the same even if the original desktop view is re-recorded.

**Load Menu** updates the contents of the menu banks. This is captured at the point at which recording was started. There is currently no method of editing the contents of this type of cue.

**Wait For** is used to wait for a process that takes a substantial period of time, for example **Beacon**. The **Wait For** cue adds the cuelist to a list of cuelists that are waiting, and once the process that is being waited for has finished a '**Go**' press is sent to the cuelist. The macro recording cue automatically sets up the subsequent cue to be a '**Halt**' cue, although there is no reason why the immediately subsequent cue has to be the '**Halt**' cue. If the **Go** button is pressed at any time then the cuelist proceeds as normal, and is removed from the waiting list.

**Message** pops up a warning box. The text used in the warning box is taken from the comment field of the cue.

**Beep** Not implemented.

### Warnings On The Use Of Macros

Whilst macros provide users with increased functionality, they can also cause severe problems if misused, possibly to the extent of causing the console to lock up. It is therefore recommended that you have a recent backup of the show at all times.

Avoid recording key press sequences which leave the desk in an unstable state when replayed. For example:

Consider the sequence **RECORD, Macro, xx, ENTER**. Whilst this does nothing when recording (you can't record another macro whilst recording), when run it will start a macro recording and leave it recording once the macro has completed. The user may not notice that there is a macro recording for quite a while, and all the time it is recording every key press made.

Macros have no intelligence; avoid recording sequences that access items that are likely to be moved or deleted. For example:

Consider the sequence where a cuelist is opened by holding **Pig** and selecting an entry in the cuelist director. Some edit operations are then performed on this cuelist. The cuelist is then deleted from the cuelist directory, and the macro replayed. No cuelist window will be created since the cuelist no longer exists, and all of the subsequent edit operations will occur on whatever it was below, possibly altering the contents.

Users may also find that macro cuelists run faster than the desk can keep up with; this problem tends to manifest itself as keypresses being missed out when replaying the macro cuelist. Adding a short wait time in place of the "**Follow On**" command will solve this problem. The size of the wait required varies depending upon the number of things the desk is trying to do at once, and the complexity of the task initiated by the preceding keypress, but times of no more than half a second usually suffice.

### Saving Macros

Since macros mimic user inputs and input devices vary between hardware platforms, ie. The HOG 1000 and 500 don't have touchscreens whereas the WHOLE HOG II does, the HOG 1000 has more faders than the HOG 500 etc, macros are not portable across the different hardware platforms. Macro cues that are

loaded onto a different hardware platform from the one they were created on will be converted into blank cues. The comment field of the cue contains the name of the button that was in the macro cue in case you need to reconstruct the macro on the new platform. If the show is saved on the new platform then all of the original macro data will be replaced by the blank cues.

When saving as a v2.3(32) show, macro cues are converted to blank cues with the name of the button that was in the macro cue in the comment field. The macros directory is not saved when saving as v2.3(32).



**Macros are platform specific. You cannot transfer them between different platforms!!**

## Cuelist and Macro Directories

It is now possible to directly record to cuelists in the Cuelist Directory. Pressing **RECORD** followed by selecting a button in the Cuelist Directory will record a cue onto the cuelist that corresponds to the button that was selected. If the button does not contain a cuelist then a blank cuelist is created, and a cue is recorded into it.

The Macro Directory operates in an identical manner except that it is accessed through the Macro key rather than the List key. Cuelists can be copied freely between the cuelist and macro directories, and the masters. Recording to a cuelist in the cuelist directory will store a look cue, recording to a cuelist in the macro directory will store keypresses and other user action. Move the cuelist between directories to record different types of data onto the same cuelist.

### Editing Cuelists

Holding **PIG** and selecting a cuelist in the Cuelist Directory Window opens a cuelist window for that cuelist. Since the cuelist is not necessarily connected to a master some of the options may be unselectable. These options will also remain greyed out if the cuelist is connected to a Virtual Master.

It is possible to insert Mark, Link and Macro cues without the cuelist being connected to a master. If the cuelist is connected to a master then the cue is inserted at the current cue (the one with >> in the wait box). If the cuelist is not connected to a master then the cue is inserted at the selected cue (the one with the outline around it). Mark cues are inserted before the cue, link and macro cues are inserted after the cue.

## Comment Macros

Comment Macros have been designed for triggering the **Go**, **Halt**, and **Release** buttons for other masters, as well as changing page from within a currently running cuelist.

The Comment Macro commands are typed into the comments box of a cue using **Set**. The comment box is the far right hand column for a cue in the cuelist window. They execute when the cue starts. If you don't have a cue at an appropriate point, record a blank cue.

The available commands are:

- G**      **Go** - use this by specifying G and the number of the master which you wish to press the Go button for, eg. **G2** to Go the second Master.
- S**      **Halt** (**S** is for stop), eg. **S2** to Halt the second Master.
- R**      **Release**, eg. **R4** to Release Master 4.
- P**      **Page** (Use the page numbers shown in the page window), eg. **P12.1** to change to Page 12.1.
- T**      **GoTo** cue, **T** followed by a decimal number does a "goto cue#" on the currently selected master. eg. **T3.2** will goto cue 3.2 on the currently selected master.
- C**      **Select current master** - **C** followed by the master number selects that master to be the current master, eg. **C5** to select master 5.
- J**      **Release a Virtual Cuelist**, eg. **J6** to release Virtual Cuelist 6.
- K**      **Release a Macro**, eg. **K9** to release Macro 9.
- L**      **To mimic a Go button push on a Virtual Cuelist**, eg. **L6** will hit Go on Virtual cuelist 6.
- M**      **To mimic a Go button push on a Macro**, eg. **M9** will run Macro 9.

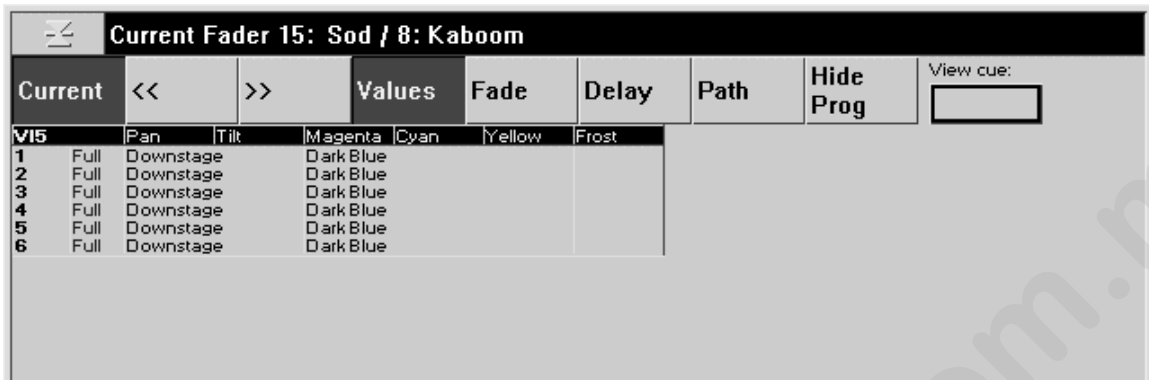
To distinguish the Comment Macro from a normal comment, it is preceded by >. Multiple Comment Macro commands can be separated on the same line by :. A range can be triggered using >.

For example, >**G2:G4>G7** triggers **Go** buttons on Playback Masters 2 and 4 through 7.

---

## Cuelist Contents Window

It is only possible to view this screen if you have an external monitor connected to your HOG. To view this screen, hold **Monitor** and then press **Content** on the toolbar to open the cuelist contents window for the selected cuelist:



Current	<<	>>	Values	Fade	Delay	Path	Hide Prog	View cue:
V15	Pan	Tilt	Magenta	Cyan	Yellow	Frost		
1	Full	Downstage	Dark Blue					
2	Full	Downstage	Dark Blue					
3	Full	Downstage	Dark Blue					
4	Full	Downstage	Dark Blue					
5	Full	Downstage	Dark Blue					
6	Full	Downstage	Dark Blue					



This window shows what is programmed in the current cue of a cuelist. If you use **Go** or **Halt** to move up or down the cuelist, the window will change to show the new current cue. You can use the **<<** & **>>** screen buttons to over-ride this and look at another cue without changing cuelist position. Access them and the other screen buttons by pressing **Pig** and numbers **1** through **8** on the keypad with respective to the buttons on screen reading from left to right. To view a specific cue, make sure the console is in monitor mode (the red led in the **Monitor** button is lit and the header bar on the external monitor is blue) and press **Set**. Type in the cue number and press **Enter**.

Alternatively, if you have a mouse or trackball connected to the console, you may use the mouse pointer to click on the buttons on the external monitor. The mouse/trackball **MUST NOT** be in PAN/TILT mode for this function to work.

Only programmed values are actually shown in the display, and they are displayed in different colours:

- Black** Programmed in the displayed cue but unchanged from previous cues.
- Red** Parameters changed from the previous cue; Intensity levels going up.
- Green** Intensity levels going down from the previous cue.
- White** The level was programmed in a previous cue, and is not changed in this cue.

In addition, the programmer contents overlay themselves over this window to aid programming:

- White fixture number** The fixture is selected in the programmer
- Blue background** The level is set in the programmer

Selecting the **Hide Prog** button with the mouse/trackball pointer or by pressing **Pig** and **8** on the keypad will hide the values in the programmer that have a blue background, and display the contents of the cue in the text colour to suit the conditions of that value. Fixtures in the programmer will still have the white background behind the fixture number.

---

## Other Cuelist Window Functions

### Cuelist Options

This button opens the Cuelist Options window, which is described in the Playback chapter of this manual.

### Follow

On the cue list menu bar you'll find **Follow** which toggles in and out of "screen lock" mode, similar to Scroll Lock on a PC. With Follow selected, the cuelist window holds the current cue in the middle of the screen as you go through the cue list. With Follow de-selected, you are free to page up and page down through the cuelist window as you wish.

### Unblock

Use **Unblock** to eliminate hard commands (programmed parameters that are the same in a previous cue) from cues.



- 1** Press **Unblock** from the cuelist toolbar.
- 2** Select the cues to unblock.
- 3** Press **ENTER**.

### **Renumber**

Pressing **Renumber** in the bottom cuelist toolbar renumbers the subsequently selected cues. This is useful if you have mixed up the fixture numbering and you wish to bring some semblance of order to the fixture numbering.

- 1** Press **Renumber** from the cuelist toolbar.
- 2** Select the cues to renumber.
- 3** Press **ENTER**.

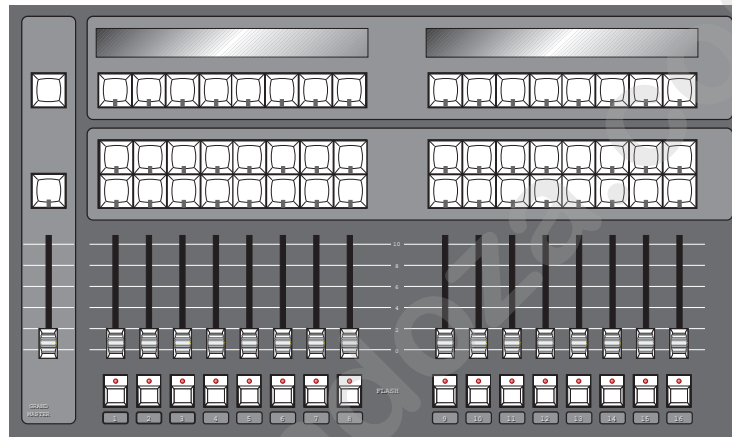
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The HOG is designed for maximum playback flexibility:

- Cuelists provide powerful timed playback for theatrical shows. They can be fully integrated with Timecode inputs from MIDI, triggered via MIDI show control, or MIDI notes.
- Masters running independent cuelists can be operated simultaneously to control unstructured shows.
- Immediate access to fixtures via the programmer, or to looks and chases via masters.
- An instant and crossfading page changing system simplifies page changing down to one button push, and allows set list changes at the last minute.



## Masters

The Masters are the bank of faders and buttons located to the left of the programmer. Each Master has the power to control a complete cuelist, a single chase, or a single cue; all of them can be run simultaneously or in any combination.

Each Master includes four buttons and a fader. They are, from top to bottom:

**Choose** Used to select the master during programmer mode, and to set the master as *selected*. The selected master is the master that is controlled by the Central Controls. It is also the master that is the default destination for programming operations, eg, **Record, Copy**, etc.

**Go** Press **Go** to start a cue fading and start the cuelist executing cues (running). If the cuelist is already running, press it to skip cues or to exit from loops.

**Halt** Instantly halts any crossfading cues, and stops the cuelist from running. Pressing **Go** will resume fading and execution of cues. Once a cuelist has been stopped with an initial **Halt** button press, pressing **Halt** again fades backwards through the cuelist.

**Fader** Fades the cuelist's intensity. You can configure the cuelist so that its intensity is controlled in an HTP or LTP fashion. You may also assign the fader as an ICBF fader which controls all parameters rather than just the Intensity parameter.

**Flash** Bumps the cuelist's intensity to full. You can configure the cuelist so that its intensity is controlled in an HTP or LTP fashion.

### Alternate Actions

Holding down the **Choose** button while using a Master's controls will give different actions:

**Choose + Go** Step to the next cue without fading and without starting the cuelist running.

**Choose + Halt** Step back to the previous cue without fading and without starting the cuelist running.

**Choose + Flash** Activates the master. This is like pressing **Go**, but the cuelist does not start executing cues, and stays on the same cue. Use it to reassert a master that's been over-ridden.

**Choose + Fader** Manually crossfades all the cuelist's programmed parameters.

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## Other Playback Controls

### Grand Master

The Grand Master is the overall intensity control for the entire console. Most often, it's simply left at full. Only intensity parameters are controlled by the Grand Master; it has no impact on colour, beam or focus parameters.

### DBO

The Dead Black Out button sits above the Grand Master. When pressed, it immediately brings all intensity levels to 0%, where they'll remain as long as the button is held down.

Release **DBO** to immediately restore light to the stage.



**Note that any changes caused by the Grand Master fader or DBO button are intentionally NOT reflected in the Stage Output display. If the display changed then you would have no reference as to what would happen when you restore the console to 100% output.**

### Turning Off a Fader—Releasing

Pulling down a fader only forces programmed intensities to 0%, all the other parameters of a fixture will remain active. To release *all* parameters of any particular master so that they have no effect on the output, select the cuelist master by pressing its **Choose** button and then press **Release**.

To release all faders at once, press **PIG** plus **Release**.

### Goto

To jump straight to a cue, and start the cuelist running on the currently selected master:

- 1 Press **Goto** button (located on the Left Hand Side of the Main Display).
- 2 Enter the cue number to jump to, say **45**.
- 3 Press **ENTER** to execute a fade to the destination. The console will use the fade time of the incoming cue.



### Manual Crossfades between Masters

To crossfade between several masters:

- 1 Make sure that the incoming master's fader is at 0%. Hold down the **Choose** button of the incoming master.
- 2 Pull down the faders of the outgoing masters. At this point, NO fades will occur.
- 3 Move up the incoming master's fader. This will now perform the crossfade between the outgoing masters and the incoming master.
- 4 Release the **Choose** button

Note: This will not work if any of the faders are set as ICBF faders.

### Over-riding Programmed Timing

All programmed timing throughout the console can be manually over-ridden using the Console Rate control. This console-wide rate control is accessed by holding down any **Choose** button and turning the right parameter wheel (**Console Rate**). With the Console Rate set at 100%, all of the cues within the console will run exactly at their programmed time. The rate shown is expressed as a per cent; thus, 200% means that all times will be twice as long as their programmed value, and 50% means that all times will be half as long, although all times will be adjusted proportionally. As the Console Rate can be accessed from any **Choose** button, it is possible to edit the value using one **Choose** button and then adjust it back again using another **Choose** button, even if it's on a different page.

There is also manual over-ride for individual playback masters called **Cuelist Rate**. Hold down the master's **Choose** button, and turn the middle parameter wheel (**Cuelist Rate**) to adjust a single cuelist's timing rate.

To manually adjust a single Cue's rate, use the **Single Q Rate** function by holding down the master's **Choose** Button and adjust the left parameter wheel. This relates to the current fade (either in progress or the next to go) and is automatically reset to 100% when the fade completes. Thus a fade can be slowed down or shortened without the effect persisting to other fades or other masters.

**Note that the percent value relates to the length of the fade. So increasing the percent value increases the length of the fade and vice-a-versa.**

---

## Master Precedence

Because the console can simultaneously run sixteen (or eight) separate cuelists on faders and more on virtual masters, there is possible conflict over which master actually has control of a parameter. In order to decide which master has control, the console applies the following rules:

For focus, colour and beam parameters:

- The console uses Latest Takes Precedence (LTP). This means the most recently activated masters will override earlier masters (Note: Only the specific conflicting parameters are over-ridden; non-conflicting parameters on the earlier masters will be left untouched).
- Releasing overriding masters will return the overridden parameters back to the control of the old masters.
- Masters which are fully over-ridden (ie. all programmed parameters have been over-ridden by other masters) are released automatically as soon as all parameters are over-ridden. This is called stomping.
- The Programmer always has priority over the Playback Masters (remember, you can press **Blind** to suspend Programmer output).

For intensity parameters:

- By default these are also controlled by LTP, but you can set cuelist options to make a master work in a Highest Takes Precedence (HTP) fashion. In this case the console will output, for a particular intensity channel, the highest programmed value of all the HTP masters and the highest priority LTP master.

Cuelist options exist for fully customising the priority scheme for a cuelist. See the Cuelist Options section of this chapter for more information.

### What is an Active Master?

An active Master is a master that has had **Go** pushed, has been manually faded up, or has been activated using **Choose + Flash**.

Masters, once activated, remain active until they are either fully over-ridden and thus stomped (automatically released), or they are manually released. Partially over-ridden masters are still active, and thus still control the remaining, non-over-ridden parameters. Cuelist options exists for customising this.

### Playback Master LEDs

The Masters' LEDs give feedback as to the active and over-ride status of a master.

<i>LED</i>	<i>Solid</i>	<i>Flashing</i>
<b>Go</b>	Executing Crossfade	Crossfading, but fully over-ridden
<b>Halt</b>	Controlling Colour, Beam or Focus Parameters	All CBF over-ridden, or no CBF
<b>Flash</b>	Controlling Intensity	All I over-ridden, or no I

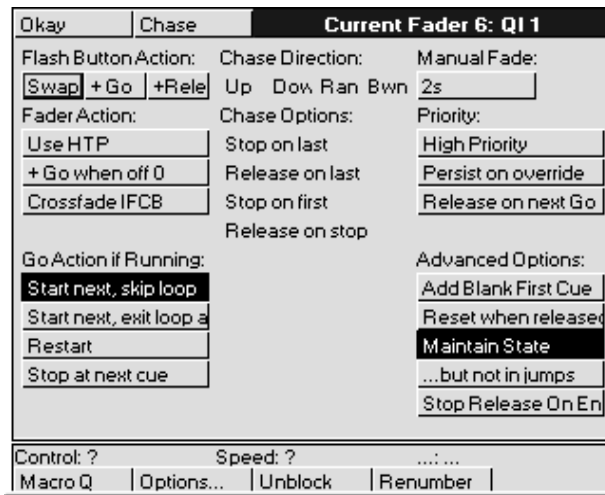
### Default Values

When no playback masters are active, and nothing is selected in the Programmer, the console will output the default values for each parameter of every fixture. These values may be modified in the fixture library of each individual fixture.

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## Customising Playback with Cuelist Options

Hold **Pig** and press a **Choose** button to open the cuelist window for that master. Press **Options** on the cuelist toolbar to customise the response of a Playback Master. Chase options are covered separately in the chase section.



All these options are stored in the cuelist. If you change to a different cuelist (by changing page, for example), the option settings may change and the Master will behave differently.

### Flash Button Action

Flash buttons are the buttons found below the row of faders, and are useful for bumping Intensity on and off. They can also be set up to operate one of the following ways:

- Swap** Pressing one Flash button turns the others off. Normally, Flash button presses are additive.
- +Go** Pressing the flash button will also press **Go**.
- +Release** Pressing the flash button will also release the cuelist.

### Fader Action

Faders are used for controlling Intensity levels. Intensity from different masters is combined together according to the options set for each cuelist:

- Use HTP** Sets intensities to Highest Takes Precedence (normal operation is Latest Takes Precedence).
- +Go when off 0** **Go** is also pressed automatically as soon as the fader is moved from zero.
- Crossfade IFCB** Sets fader to control all parameters (ICBF) within the cuelist.

### Go Action if Running

These options determine what happens when the **Go** button is pressed while a cuelist is already executing cues.

- Start next, skip loop** Starts next cue immediately. Or, if the cuelist is in the middle of a loop, it goes immediately to the first step after the loop.
- Start next, exit loop at end** Starts next cue immediately. Or, if the cuelist is in the middle of a loop, it completes the loop before moving on.
- Restart** Restarts the cuelist at the first cue when **Go** is pressed.
- Stop at next cue** Finishes fading the current cue, and stops at the next cue. In contrast, **Halt** freezes the current cue instantly.

### Manual Fade

This is the fade time used by the cuelist for all manual operator activity, namely

- Releasing.
- Jumping to different parts of the cuelist using **Goto**.
- Using **Halt** to go backwards.

This fade time is also used for fading operations where no other appropriate time exists, namely fades for jumping inside a cuelist, where the parameters are not in the immediate next cue (ie, the fade time used for resetting the 'state').

### Priority

Latest Takes Precedence cuelists can be prioritised manually to prevent certain masters over-riding others. If there is a conflict between two cuelists sharing the same priority level, then normal LTP rules apply.

<b>High Priority</b>	For high priority. Use this to make sure that something won't get over-ridden.
<b>Release on next Go</b>	For low priority. The cuelist releases automatically when another fader is activated, even if not fully over-ridden.

In normal operation, the console automatically releases masters that have been fully over-ridden (a process called 'stomping'). This is to make it easier for you to see what is actually active. However, in certain circumstances this is inconvenient, so it is possible to prevent this from occurring.

<b>Persist on override</b>	Prevents the cuelist from getting stomped. This way, you can return to looks on this master when other masters are released.
----------------------------	--

### Advanced Options

Further options designed to get the cuelist to respond the way you would like.

<b>Add blank 1st cue</b>	Inserts an empty cue at the start of the cue list, as a safe place for the cuelist to rest before starting, or after the last cue in the list has been executed. This is useful when you want to start with the first cue, but don't want to have to release the master to do so. This function is turned on automatically when timecode is used.
<b>Reset when released</b>	Resets the cuelist to the first cue when released. Normally, the cuelist will remain on the current cue, and will restart there if you press <b>Go</b> again.
<b>Maintain state but not in jumps</b>	The cuelist automatically outputs the cumulative effect of all its cues (the state), even though only changes are recorded in cues. If this option is not selected, then only the information specifically programmed in each cue will be output when that cue is active. If <b>Goto</b> or a link cue is used to jump to a new cue, the state will not be recalculated to reflect the programming in the jumped cues.
<b>Stop Release on End</b>	Cuelists that are recorded in the macro directory automatically have this option set to stop and release them once the end of the cuelist is reached. This allows them to be run on virtual masters cleanly and neatly; once they have completed they release themselves ready to be re-run.

All these options are stored in the cuelist. If you change to a different cuelist (by changing page, for example), the options may change and the Master will behave accordingly.

---

## Chases

Chases are nothing more than cuelists with the timing over-ridden. Each step of the chase is a cue in the cuelist.

To create a chase:

- 1** Record a series of steps just like you would to create a cue list.
- 2** Open the cue list **Options** window on the cuelist toolbar (hold **Pig** and press **Choose** button, then press **Options** on the toolbar).
- 3** Press **Chase**. Your cuelist has now been turned into a chase.

### Chase Timing

A chase plays back its steps (cues) using beats per minute (BPM) to control the rate, and crossfade % to control the amount of fade between steps.

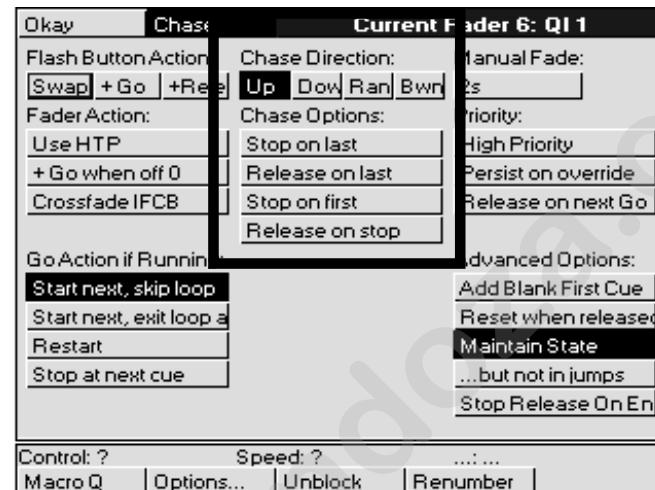
There is no upper limit on rate nor crossfade %. A crossfade of 0% means that the chase will snap change. A crossfade of 100% means that the chase will fade smoothly from step to step, with no intervening stationary time. A crossfade of 200% means that only half the crossfade will be completed before moving onto the next step.

To adjust rate and crossfade:

- 1 Hold down the master's **Choose** button. The parameter wheel display will change to show **Rate** and **Fade %** (the right wheel becomes the *console rate*, a console-wide rate control).
- 2 Adjust the left (Rate in Beats Per Minute) and centre (Crossfade in %) parameter wheels.
- 3 When you are happy, just let go of the **Choose** button and the settings that you have made will be stored automatically. You need press no other buttons. If you wish to re-adjust the values at any time, just hold the **Choose** button down and adjust the values as before.



**Cues inside a chase do not have to have simple default fade and delay times. You can adjust them parameter by parameter as though they were a normal cue.**



### Chase settings

In the *options window*, you can select the chase direction:

- Up**                    The chase runs from the first to the last step.
- Down**                The chase runs from the last to the first step.
- Ran**                    (Random) The chase randomly picks the next step.
- Bwn**                    (Bounce) The chase runs from the first step to the last, then back to the first, etc.

Normally the chase loops continuously. To change this:

- Stop on last:**            Executes the chase once and then stops.
- Release on last:**        Runs the chase once and then automatically releases it upon completion.
- Stop on first:**         Runs the chase once and then returns to step one and stops.
- Release on stop:**      Releases the chase when **Halt** is pressed.



# Saving and Merging Shows

Often you will want to store your show onto floppy disk. In addition, you may want to merge old programming from earlier shows into your current shows. Or, if you have been programming a show with a colleague on a separate console, you may want to combine the two shows together for playback on one console.

This chapter explains how to use floppy disks to do these things.

---

## Saving a Show

To save a show:

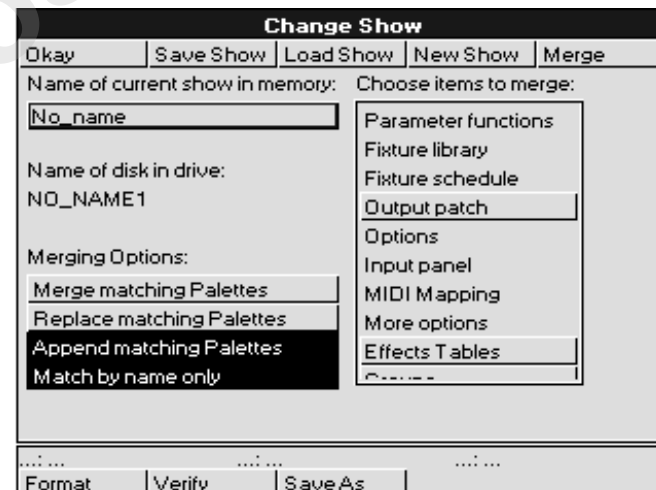
- 1 Press **Setup**. You will see the usual setup toolbar.
- 2 Insert a standard 1.44 MB 3 1/2 floppy disk into the disk drive in the side. The disk need not be formatted.
- 3 Press **Save Show**.
- 4 Press **Okay** to confirm the save. A progress window will open and list the items it's saving as it goes along. **Save finished okay** appears when everything has been copied to the disk. If your show is larger than can be stored on one floppy disk, you may have to delete unused cues/lists in order to save it.
- 5 Press **Okay** to finish.

---

## Change Show Window

More advanced floppy disk functions are accessed through the **Shows** window, opened from the **Setup** toolbar.

When you open the window, it automatically tries to read the catalogue information off a disk in the disk drive. If none is present, you will get an error message. This can be ignored safely. It is okay to open the window without a disk in the drive.



### Changing to a Different Show



**If you change to a different show, make sure that you have saved your current show, since you will lose all of its programming.**

To load a different show from floppy, insert the show disk and press **Load Show**. The console will ask you to confirm that it is **okay** to lose the current show. Then a progress window will open that lists each

item as it is loaded. **Load Finished Okay** appears when everything has been loaded successfully. Press **Okay** to return to the shows window. Press **Okay** to exit shows window.

### Naming a Show

To avoid mixing up disks and accidentally overwriting a different show, give your show a name before saving it.

To name a show, use the cursor keys to select the box labelled “Name of current show in memory”, and press **Set** and type in a name.

The floppy disks on which the shows are saved are labelled with this name plus a number. The number refers to the disk number. 1 for Disk 1, 2 for Disk 2, etc. If you ever need to change a disk’s label (such as when using a show downloaded from the Internet), use a Windows PC (File Manager, Windows Explorer), or DOS (label a: ), or a Mac.

### Format

To format a disk, insert it into the drive and press **Format** followed by **Okay**.



*It's a good idea to periodically reformat your disks. Disks can develop bad sectors; reformatting can spot this and prevent you from losing data. Reformatting will erase the contents of the disk!*

### Verify

If you'd like to be sure that your show has been properly saved to disk, turn on the Verify option in the toolbar. When it's on, the console checks the disk while saving to confirm accuracy of the save. Saving in this mode takes about twice as long as a normal save.

---

## Merging Shows

Using the Change Show window, you can select items from a different show and merge them into your current show.

To merge items into your new show

- 1** Insert into the disk drive the floppy containing the show you are merging *from*.
- 2** Open the **Shows** window. If you do this before inserting a disk, the Change Show window will not show what is in your disk, so it will not be possible to pick items for merging.
- 3** Pick items for merging from the merge list below the toolbar by selecting them with **ENTER**. Note: the palettes will be selected automatically as soon as you pick something that depends on them.
- 4** Press **Merge**. A progress window will open to show you the progress of the merge.



*If you merge in a cuelist, but don't merge in associated palettes, you have to make absolutely sure that the cuelist has been programmed using the palettes that are already programmed in the console. If the console cannot find a palette when it merges in a cuelist, it will ignore all programming associated with that palette.*

There are four options for merging palettes:

#### Merge matching palettes

Information from the palette on disk and the palette in memory is merged together. The palette information from disk takes precedence if they clash.

#### Replace matching palettes

Information for the palette in memory is completely erased, and the information from the palette on disk is put in its place.

#### Append matching palettes

The palette on disk is appended at the end of the palette directory. The existing palette in memory is left untouched.

### Match by name only

Normally, palettes are matched on the basis of their names. So if a palette in the show on disk has the same name as a palette in the show in memory, they will be matched together.

Obviously this won't work if you have different palettes in the same show with the same name (eg, two palettes called "red"). If this is the case, you can try turning off the option "Match by name only". The console will then match palettes if they have the same name AND they both came from the original show – ie. a show which was saved onto two disks, then each disk was loaded, edited and saved separately, and now the two are being merged back together again.



**Don't turn off "Match by name only" if you are trying to merge palettes that come from different shows.**

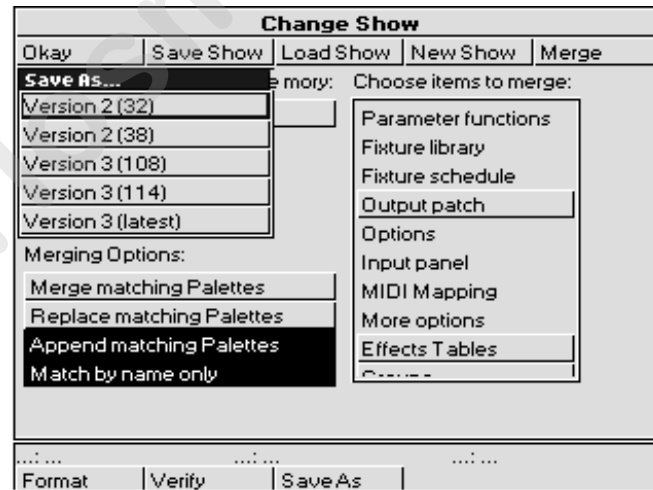
### How to Combine a Show That Has Been Programmed on Two Consoles

There are two approaches:

- Split the programming into fixtures. eg, one console does dimmers, while the other does cyberlights. To merge, save the cyberlights component to disk, add the cyberlights to the dimmer console's schedule, then merge all the Cyberlight palettes, cuelists, and pages into the dimmer console.
- Split the programming between cuelists. For this to work, each console must start with the same setup *and palettes*. This is best done by setting up and making palettes on one console, then saving to disk and loading onto the other console. From then on, parallel programming of cues and cuelists can occur. When you come to merge back into one console, just select cuelists to merge. Do not merge the palettes back, since you will end up duplicating existing palettes, with some cuelists using one set, and the merged cuelists using the other.

### Saving Shows as Previous Versions

There are occasionally times when you may wish to save a show as a previous version, for instance, you may wish to save as version 2.3 (build 32) so that you can load the show into a Jands Hog. Pressing the **Save As** button on the toolbar will display a selection of choices to save your show as. Use the cursor keys to select which version you wish to save the show as and hit **ENTER**.



When saving shows as versions that are older than version 3.2 (build 116), you will need to use fixtures that were loaded from a fixture file on disk rather than fixtures that were part of the ROM library built into the console. If you try to save a show containing fixtures from the ROM library as an old version, you will get an error window pop up with the following message: "Fixture types from ROM library cannot be saved in this format. Remove the following types before trying to save as this version:" followed by a list of fixtures.



**If the fixtures in your patch were loaded from the ROM library, you will not be able to save them into shows saved in formats 3.2 (build 114) or earlier.**



*It is recommended that a show is also saved normally. A show saved as a previous version may not retain all features of your show.*

### **Creating a New Show**

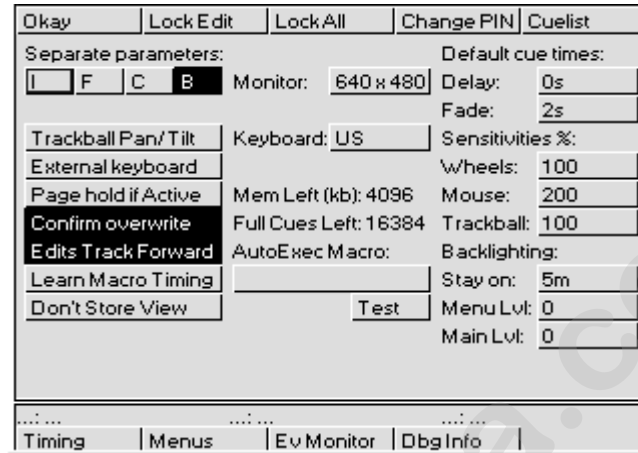
To clear the console and start with a fresh blank show, there are three ways to proceed:

- You can press New Show in the start up window when the console is turned on.
- You can press New Show in the Change Show window.
- Or you can load a blank show from a floppy disk by pressing Load Show in either the start up window or the Change Show window.

You do not need to have a fixture library in the disk drive as the console has a built in ROM library. If you are using custom made fixture files or wish to save the show in an older format, you will need to use a fixture file from disk, and hence you will need to load a blank show.

# Customising the Console

The HOG's settings can be customised to fit your requirements. This customisation is done using the Control Panel window.



To open the Control Panel window, press **Setup** followed by **Panel**.

## Programming and Playback Defaults and Settings

### Separate parameters

The HOG treats certain parameters as a group; for example, it normally makes sense to record colour mixing parameters (Cyan, Magenta and Yellow) as a group. However, many times you don't want a parameter such as Beam recorded as a group. If it were, you couldn't have a gobo chase operating simultaneously with an iris chase. The default is Beam parameters recorded independently, and others grouped. To change the way in which the parameters are recorded, use the cursor keys and **ENTER** key to select/deselect the relevant parameters (dark grey background indicates that the parameters are to be recorded separately).

### Trackball Pan/Tilt

Allows a mouse or trackball to set pan and tilt values without having to press **Position** and use the parameter wheels. You cannot use the on screen mouse with this option. Use this mode to simplify control of X and Y parameters when programming fixtures.

### External keyboard

If you've plugged in a keyboard, use this button to prevent the internal keyboard from popping up in the menu banks on an HOG 1000 and allow the external keyboard to be used instead.

### Page Hold if Active

This option lets you hold over active cuelists during a page change to the a new page without having to hold down the **Choose** button.

### Confirm Overwrite

This option presents a confirmation dialog box (**Insert**, **Replace**, **Merge**) when a cue is about to be overwritten.

### Edits Track Forward

This option sets the default for tracking of cues through subsequent cues. With **Edits Track Forward** on, a cue will track its changes through the subsequent cues until there is a change programmed. This is the normal programming mode. With **Edits Track Forward** off, (also known as "Q only" mode) all edits to cues will remain until the cue finishes, at which point the changes are undone in the next cue.

### Learn Macro Timing

If this option is set, then the time interval between commands will be recorded when macros are being recorded.

### Don't Store View

This option can be used to disable the automatic recording of desktop views when recording a new macro.

<b>Monitor</b>	Lets you choose the resolution of the monitor you have plugged in. Press <b>Enter</b> and use the cursor keys to set the resolution via the drop down pick box. Press <b>Enter</b> to accept your selection. You can choose between (None, 640 x 480, 800 x 600, and 1024 x 768)
<b>Keyboard</b>	Lets you select the language to match your keyboard layout.
<b>Mem Left (kb)</b>	Tells you how much free memory is left in the console.
<b>Full Cues Left</b>	This will give you an idea of how many full cues can be stored in the remaining free memory. Note: a full cue is a cue with all channels programmed – much larger than a typical cue – so the full cue number will always understate the number of cues left.
<b>AutoExec Macro</b>	This is a “comment macro” style sequence of commands. This will be executed after warm starts and show loads. Note: The autoexec macro should <b>NOT</b> have a ‘>’ character at the start.
<b>Test</b>	Allows you to test the <b>AutoExec Macro</b> .
<b>Default Fade &amp; Delay times</b>	Unless you enter a different time while programming, all cues will automatically use these times.
<b>Wheels %</b>	This sets the speed of the parameter wheels. At 50%, the wheel changes parameters at half the normal rate. At 200% the wheel changes parameters at twice the normal rate.
<b>Mouse %</b>	This sets the speed of the mouse. At 50% the mouse changes parameters at half the normal rate. At 200% the mouse changes parameters at twice the normal rate.
<b>Trackball %</b>	This sets the speed of the external trackball. At 50% the changes parameters at half the normal rate. At 200% the trackball changes parameters at twice the normal rate.
<b>Stay on</b>	Set the time after which the backlighting turns off if the console hasn’t been used. If you use 0, they will never turn off. To specify minutes, enter the time then press <b>PIG</b> and ‘.’.
<b>Menu Lvl</b>	Sets the backlight level for the menu palette LCDs. Levels range from 0 (off) to 3 (full).
<b>Main Lvl</b>	Sets the backlight level for the main LCD. Levels range from 0 (off) to 3 (full).

---

## Hardware Control

### Setting the LCD Contrast

To set the contrast on the LCD screens, hold down **Setup** button and move the centre parameter wheel to adjust the main display, and the right wheel to adjust the menu and playback displays.

### Controlling the LCD Backlighting

To set the brightness of the LCD screens, go to the Control Panel window (press **Setup** then **panel1**), and move the cursor to Menu Lvl (to adjust the menu palette LCD brightness) or Main Lvl (to adjust the main LCD brightness). Enter the brightness level (0 to 3) or rotate the left parameter wheel to change the value. Unfortunately, the backlighting on the LCDs will not last forever and will die out after a certain amount of use. If the LCD screen is dark, and setting the contrast and brightness makes no difference, the backlighting has expired and needs to be replaced. Contact your local dealer.

To make the backlighting last as long as possible, you can set them to turn off when the console is on but hasn’t been used for some time. This is done by setting the “**stay on**” time. This is like the screen saver on a PC.

**Stay on:** Set the time after which the backlighting turns off if the console hasn’t been used. If you use 0, they will never turn off. To specify minutes, add an **m** using **PIG** + “.”

To restore the backlighting once it has turned off, press any button on the console. **PIG** is a good one to press if you don’t want anything else to happen.

### External Keyboard and Trackball/Mouse Options

The console can use any IBM-AT keyboard and Microsoft compatible serial Trackball/Mouse.

<b>External keyboard</b>	If you've plugged in a keyboard, use this button to prevent the internal keyboard from popping up on an HOG 1000. There is no internal keyboard on an HOG 500.
<b>Keyboard</b>	Set your keyboard to the correct country configuration, as well as to select whether or not you will be using an external or internal keyboard.
<b>Trackball Pan/Tilt</b>	Allows a mouse or trackball to set pan and tilt values without having to press <b>Position</b> and use the parameter wheels. You cannot use the on-screen mouse with this option turned on.

---

## Console Locking

There are two locking options: **Lock Edit** which just locks the programming and editing functions, and **Lock All**, which locks everything.

To lock the console:

- 1 Press **Lock Edit** or **Lock All**.
- 2 A prompt will appear asking you for your PIN (personal identification number).
- 3 Press **ENTER** to lock.

With **Lock Edit**, the menu button will be dark to indicate that the lock is on. To unlock, press **Lock Edit** again and enter your PIN.

With **Lock All**, a warning window will appear indicating that the console is locked. There is an entry box for entering your PIN to unlock.



**The default PIN is 0.**

To change this, press **Change PIN**.

Once the console is locked, there is no way to get back in to your show without knowing the PIN number. If you've locked yourself out, try resetting the console by powering the console off and then on again and reload the last saved version of your show.



**If you use the locking feature, make sure you remember your number. There's no way to access your show otherwise.**

---

## Cuelist

To change the default settings used for cuelists:

- 1 Press **Cuelist**.
- 2 Adjust settings as desired using cursor keys and press **ENTER**.
- 3 Press **Okay**.



**Note: When you change the cuelist defaults, only those cuelists created after the change will be affected.**

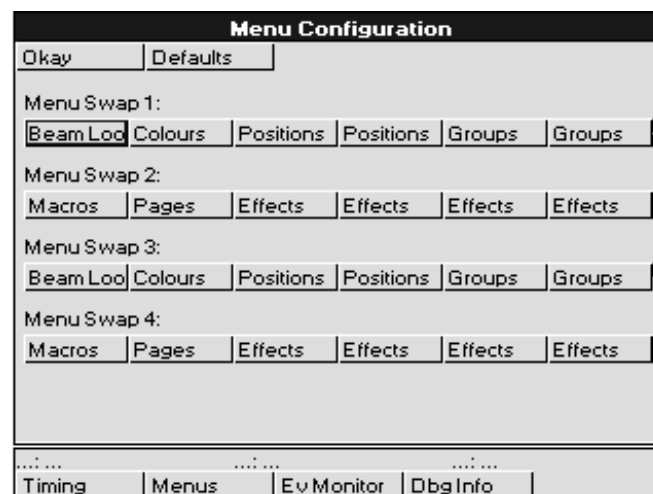
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## Menus

Because different console operators have different preferences with regard to the panel layout, it is possible to arrange the menu palettes in any order you like.



**This function will only work on an HOG 1000. The HOG 500 does not have any menu palettes and hence it will not have the Menus option in the toolbar.**



To change the default settings used for menu palettes:

- 1 From the Control Panel Window, press **Menus** on the bottom toolbar to open the Menu Configuration window.
- 2 Use the cursor keys and **Set** to select the palettes to change.
- 3 Use the cursor keys and **ENTER** to select the desired palette type from the drop down pick box.
- 4 Repeat steps 2 and 3 until menus are set up as desired.
- 5 Press **Okay** when finished.

To reset the palette menus back to normal, press **Defaults** in the Menu Configuration Window.

---

## Event Monitor

The Event Monitor is used to troubleshoot the console. It is accessed from the Control Panel Window by pressing **Ev Monitor** on the bottom toolbar. Pressing a button on the console or external keyboard, moving a fader, parameter wheel or the mouse trackball will display information on the LCD. To exit you hold down the **PIG** key and press **ENTER** to exit the event monitor.

If you suspect that a fader or button is not working on the console, you can use the event monitor to accurately determine what works and what doesn't by looking at the information shown on the main LCD.

---

## Debug Information

This function is for Software Development purposes and will not generally be used. It is accessed by pressing **Dbg Info** in the Control Panel Window. The only time when you may need to use it is if instructed to do so by a technician when trying to find and solve console problems over the phone.

---

## Updating Software

Although future software versions will be loaded from the Control Panel, for the time being it must be done differently.

The quickest way to upgrade your HOG is through the Internet; to access the Jands page on the World Wide Web, use <http://www.jands.com.au>. Select the Download page, then choose HOG & Hog Software and go to Operating System Software. Transfer the two new files to a pair of IBM-formatted floppy diskettes (if you choose the zipped versions, you'll need to unzip it first). The file JNT2.BIN goes on the first disk, the file JNT2B.BIN goes on disk 2.

Loading these upgrades into the console is simple:



- 1 Insert the first disk into the disk drive.
- 2 Hold down the **ENTER** key on the keypad
- 3 Turn on the console power.
- 4 When the menu appears on the screen, press **2, Reload SW.**
- 5 The first disk will load into the console. The console will then ask for the second disk. Change disks and press **ENTER** to continue.
- 6 When the console is finished it will go to the main startup screen.



*It is inadvisable to load new software in the middle of a show's run. In general, if you have a show that works and don't need any of the new software's features, then leave things as they are. Even though we go to great lengths to test new software, a bug might get accidentally introduced.*

---

## Memory Control

Before performing an operation, the console checks to see if it has enough memory. If memory is running low, it will give an alert saying **Not enough memory**. In some instances, you may not have enough memory to save your show—in this situation, you will have to delete items until you have enough memory. In low memory situations, playback may also get disabled. User alerts will tell you when this has happened. Again, to restore playback, delete unessential programming.

To help prevent low memory situations, a memory counter in the control panel shows the total memory left. Also shown is the corresponding number of full cues you can program. Note: a full cue is a cue with all channels programmed—much larger than a typical cue—so the full cue number will always understate the number of cues left.

---

## Custom Options

An options text file called "\setup\moreopts.txt" is now saved as part of the show. Edit it to change the more esoteric console options. Current options supported are:

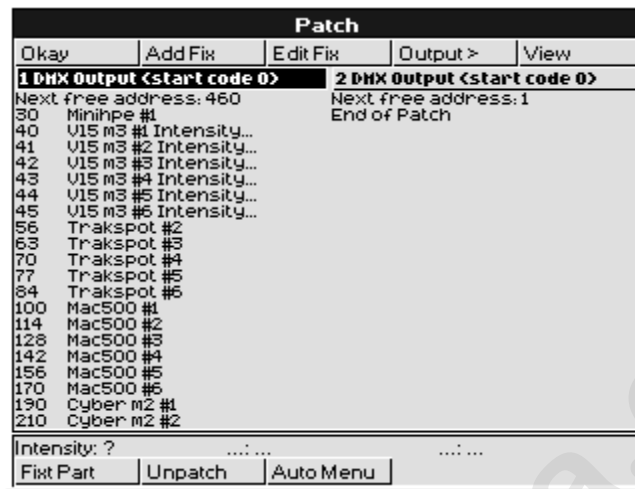
version = 28	the format version of this file (don't change this).
MIDI_step_back = 0	set to 1 to enable MIDI output from cue comments on stepping back (default = 0).
ignore_same_page = 0	set to 1 to prevent a page reload if you change to the page that you are already on (default = 0).
release_needs_choose = 0	Set to 1 only allows Release to work in combination with Choose or Pig. Set to 0 allows Release to work as normal, on its own or in conjunction with Choose or Pig (default = 0).
delay_before_repeat = 20	Value in hundredth of a second. If you hold down the cursor and scroll keys, the keys will now repeat after the amount of time specified here (default = 20).
repeat_interval = 5	Value in hundredth of a second. The repeat interval between automatic key repeats when holding down a cursor or scroll key (default = 5).
Postpone_htp_assert = 0	Set to 1 to enable an incoming HTP master to only assert itself on a page change if: <ul style="list-style-type: none"> <li>* The outgoing master was also an asserted HTP master,</li> <li>* The slider is pulled to 0 and then moved up again,</li> <li>* <b>Go</b> is pressed</li> </ul> For example, this would be used to stop a master unexpectedly jumping to full, if the fader is up and you change pages from an LTP cuelist to an HTP one. If the option is off or not specified, an incoming HTP master will automatically assert itself. This option affects the behaviour of all masters, and cannot be set on a master by master basis.

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# Advanced Patch Functions

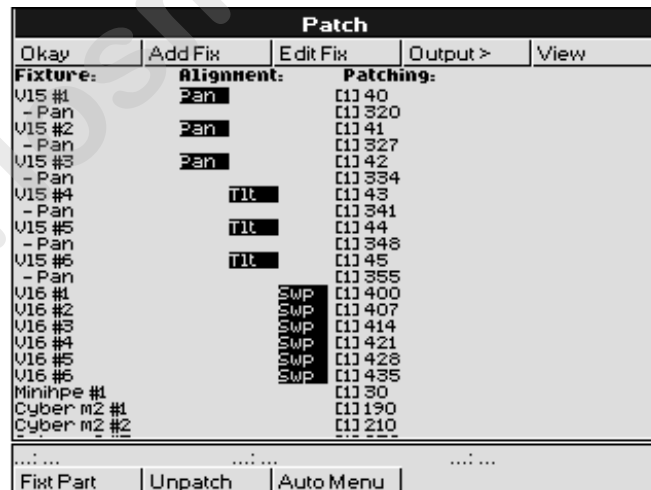
This chapter covers patch window functions – such as fixture renumbering, paths, etc – not covered in the Getting Started Chapter.



## Different Patch Views

In addition to the first DMX address for each fixture, there are two other views that show patch information. Pressing View opens a window with 3 options: **Fixtures**, **Outputs**, and **Channels**. The default window shown above is the Outputs view. Select a type of view in the drop down menu to change the display to another output view.

The Fixtures view lists all of the fixtures selected on the console along with their alignment and patch location(s). For example, the “[1] 400” shown for VL6 #1 indicates that it is patched to address 400 on output 1. This information is useful when a fixture is patched to multiple locations.



The channels view shows the patch location for every parameter of every fixture.

## Fixture Editing Spreadsheet

This allows you to edit a fixture’s user number, default and highlight value, colour and gobo names, intensity profile and tilt offset directly from this window.

Opening the spreadsheet will display all fixtures belonging to the currently active type. You can use the **Group** button to move through each type in the schedule. Columns are displayed relating to user number, intensity profile, tilt offset (if relevant) and all slotted parameters which have labels that may be edited (eg, gobo and colour wheels). You may select a range of cells by holding **Pig** and cursoring down or clicking the endpoint of the range. Alternatively, selecting the All row selects all the fixtures of the current type.

## Renumbering Fixtures

It is possible to renumber fixtures in order to access them easier. By default fixture numbers start with 1 for each type of fixture. Renumbering allows fixtures to be numbered continuously across types. For example, Cyberlight unit numbers could start at 26. Renumbering eliminates the necessity of having to select fixture types.

Custom numbers do not have to be continuous. For example Cyberlights could be numbered 1 through 4, 10 and 20. More about Fixture Editing will be explained in later Chapters.

To Renumber the fixtures:

- 1 From the patch window, press **Edit Fix** on the toolbar to change to the Edit Fixtures window.
- 2 Press the **Group** button and then use the toolbar to select the fixture type that you wish to renumber. If the fixture type is not visible, press **More...**

Minihp	Trakspot	Mac500	Dsk chan	More...	
Okay	ResetAll				
Fixture	User Num	Tilt Offset	Alignment		
ALL	7,...	90	Normal	Normal	Nor
Mac 500 m2	7	90	Normal	Normal	Nor
Mac 500 m2	8	90	Normal	Normal	Nor
Mac 500 m2	9	90	Normal	Normal	Nor
Mac 500 m2	10	90	Normal	Normal	Nor
Mac 500 m2	11	90	Normal	Normal	Nor
Mac 500 m2	12	90	Normal	Normal	Nor
Pg 1 : Patch Mac500: Group					
Fixt Part	Unpatch	Auto Menu			

- 3 Use the cursor keys to select the User Num box corresponding to the fixture you wish to renumber. To consecutively number all of one type of fixture, select the box on the **ALL** line.
- 4 Press **Set** and enter the fixture number or the starting number if changing all of the fixtures. Note: You cannot give the same number to multiple fixtures of the same type.
- 5 Repeat steps 2 through 4 until you have renumbered all the fixtures to suit your show.
- 6 Press **Okay** to return to the Patch Window.

If a range is selected, subsequent cells are assigned consecutive values. Numbers are always shuffled so as to be assigned to fixtures in numerical order. Two fixtures of the same type may not share the same user number. An asterisk next to a number indicates it is shared by fixtures of another type.

**Once you have set up your user numbering, you can use them to patch, but remember you will still need to use Group and Fx Part to access different patch parameters of a multiple patching fixture such as a VL5.**

## Fixture Alignment

Occasionally it's necessary to hang a moving light upside down or sideways. To have all of the fixtures moving in the same direction regardless of how they're hung, use the fixture alignment features in the Fixture Editing Spreadsheet.

To change an alignment:

- 1 Open the Fixture Editing Spreadsheet. This is found in the Patch Window. To open the Fixture Editing Spreadsheet from the Main display, press **Setup, Patch, Edit Fix.**
- 2 Use the **Group** button and the toolbar to select the type of fixture for which you wish to change the alignment.
- 3 Use the cursor keys to move around the Fixture Editing Spreadsheet. Select a group of fixtures by holding down the **PIG** key and using the up and down cursor keys. To select all the fixtures of that type, use the ALL row.
- 4 Press the **Set** key to toggle the selection between Normal and Invert/Swap.
- 5 Press **Okay** when you're done.

**Invert Pan** and **Invert Tilt** make the pan and tilt parameters respond in a reverse manner to normal, and should be used for fixtures hung in reverse orientation to the others. **Swap Axes** swaps the pan and tilt parameters for sideways-hung fixtures.

### Range Labels

Press **Set** and type in a label for the range. Ranges which do not appear in automenus have a '#' next to the heading.

*Note that auto menus incorporate any changes made in the fixture spreadsheet, so that if range labels are swapped or changed, the palettes will reference the new ranges (automenus must however be regenerated to take account of any subsequent modifications).*

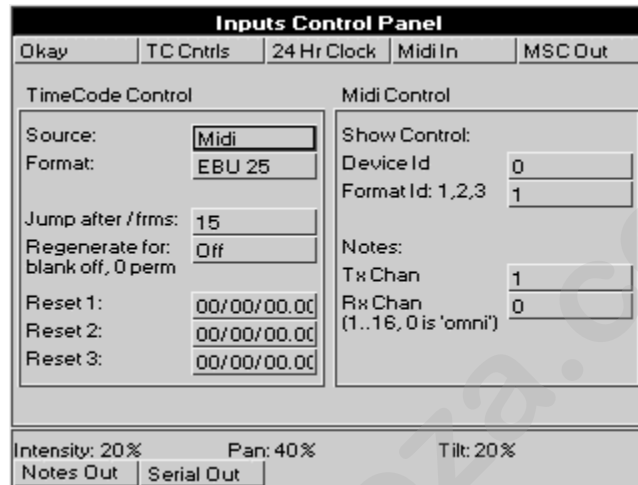
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# Console Inputs

This chapter covers the use of MIDI, and Timecode inputs. These features are accessed through the Inputs Control Panel window

To open the Inputs Control Panel window, press **setup** and **Inputs**.



## MIDI Timecode

The HOG can only receive MIDI Timecode. It has programmable error correcting features. The console can also simulate Timecode to help with programming when the Timecode source is not ready.

### Setting up the console to read Timecode

Before using Timecode, the console must be configured to accept Timecode:

- 1 Press **Setup**.
- 2 Press **Inputs** to bring up the options window for Timecode input.
- 3 Connect the MIDI signal to the MIDI Input.
- 4 Move the selection box to **Source:** and press **Set**. Now use the cursor keys and **Enter** to choose either **Midi** or **Simulate** from within the drop down menu..
- 5 Move the selection box to **Format:** and press **Set**. Now use the cursor keys and **Enter** to choose the type of input: **Film 24**, **EBU 25**, **NTSC 30** and **SMPTE 30**, from within the drop down menu.
- 6 Press **TC Cntrls** on the top toolbar to open up the timecode control panel at the bottom of the screen (this panel will remain open until you close it by pressing the **Okay** button on the bottom toolbar).
- 7 Press **Tcode On** to allow the console to simulate or read timecode from the MIDI in port. Pressing **Tcode On** a second time will turn this off again.

### Timecode Error Correction

Entering a time in the **Regenerate for:** box turns on automatic generation of Timecode should the signal drop out. This will continue for the amount of time selected in the **Regenerate For:** box. If you enter 0, regeneration will be continuous. To turn automatic timecode regeneration off, set the value in the **Regenerate for:** box to a blank with the backspace button.

Bad Timecode tapes will have drop outs that look to the console like Timecode jumps. Increase the value in the **Jump after /frms:** entry box to reduce the sensitivity of the console to jumps in Timecode signal (the default value is 15 frames).

### Programming Timecode into Cuelists

Timecode functionality is built into the normal cue list timing structure (wait), making it very easy to run programmed cues to Timecode. Any cue list active on a master on the console can receive Timecode.

To setup a cuelist to use Timecode, program the cuelist as normal, but instead of using normal cue wait times, use Timecode frame numbers:

- 1** Select a cue wait box.
- 2** Press **Set**.
- 3** Enter a Timecode number in the form hh/mm/ss.ff, eg, 1/0/10.02, or 0/0.5 You need to use at least one slash / for the console to interpret it as a Timecode value.
- 4** Press **ENTER**. The console automatically turns on the **Add Blank First Cue** option when you use Timecode, to prevent the cuelist from wrapping around at the end.

You don't have to use Timecode frames for the waits of all the cues. You can mix them with normal wait times, follows and halts. This is useful to avoid having to synchronize every cue to frame times. Instead, the first cue can be synchronized, and then subsequent cues set with normal wait times relative to the first.

Loops can be triggered with Timecode, *but do NOT put Timecode inside a loop.*

Instead of entering numbers by hand, it's possible to use the **Learn Timing** function (found in the current cuelist window) to enter them automatically, editing manually later for fine tuning. Simply turn on the function and press the **Go** button to signal when cues are meant to execute. Only cues set to Halt (Wait is blank) will receive values.

### Playing back with Timecode

To playback cuelists under Timecode control.

- 1** Select Timecode **Source as Midi**.
- 2** Press **TC Cntrls**.
- 3** Press **Tcode On** on the Timecode control panel (bottom toolbar).
- 4** Start the tape running.
- 5** Press **Go** on the playback master. This is needed since the operator still has overall manual control.

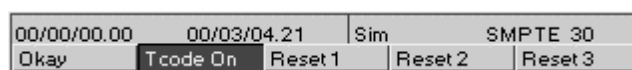
Cues will now be triggered by Timecode.

### Rewinding

There is no need to do anything to the master when rewinding the tape. When you start playing Timecode again, all active masters will reposition their cuelists to the correct position in the cuelist.

### Simulating Timecode

If you don't have a Timecode source available, you can simulate Timecode in order to test /run your show. From within the Input Panel Window, select the Timecode Source as **Simulate**. Open the Timecode Control panel by pressing **TC Cntrls**, and press **TCode On**. This will start simulating Timecode. To stop the Timecode, press **TCode On** again.



To reset the Timecode to one of three preset Reset values, press either **Reset 1**, **Reset 2** or **Reset 3** on the Timecode control panel (lower toolbar).

To change the Timecode start frame, use the cursor keys and the keypad to alter the respective **Reset:** value. If Timecode was not running, start it by pressing **TCode On**.

Cues will now be triggered by Timecode.



---

## MIDI

### MIDI Receive

The console can receive:

- MIDI note data, such as from a MIDI keyboard, another HOG or a Whole Hog II.
- MIDI show control (MSC) messages, such as from a show control sequencer, or another console with MSC support.
- MIDI Timecode, such as from a Timecode converter box.

Any or all of these kinds of messages can be received simultaneously.

To turn on MIDI reception, press **MIDI In** (found in the Input Panel window).

### MIDI Transmit

The HOG can transmit:

- MIDI note data (to send to a slave backup console, for instance). Press **Notes Out** to turn on.
- MIDI show control messages (to trigger other show control equipment). Press **MSC Out** to turn on.

### MIDI Notes

#### To trigger the console from a piece of MIDI equipment

Select **MIDI In** from the Input Panel, and make sure that the console and the MIDI equipment agree on which channel is being used under **Rx chan** (setting the console to channel 0 puts it in 'omni' mode, so that it responds to all channels).

#### To trigger other MIDI equipment using the console

Select **Notes Out** from the Input Panel, and set the MIDI channel to the correct channel for the receiving equipment under **Tx chan**.

#### To setup another console as a tracking backup

Slave together two consoles as follows:

- 1** To make sure both start from the same point, reset both consoles and load the *identical* show onto both machines.
- 2** Open the Input Panel on both, and make sure that the two consoles agree on which MIDI channel is being used.
- 3** Select **Notes Out** from the Input Panel on the master console.
- 4** Select **MIDI In** on the slave console. It will now track the master console fully.

#### Changing the Note messages

If your MIDI equipment does not use the same messages as the standard HOG setup, you can rearrange which note messages get sent on which button press, fader move or wheel move.

By default, all console actions are mimicked using low MIDI note numbers and MIDI controllers. The MIDI mapping information is held in the file "setup\MIDImap.txt" on the show disk and you can edit this file on a PC.

Here is the default MIDImap.txt file from an HOG show disk:

```
version = 40
; NB: MIDI Note & Controller numbers range from 1 to 128
group_menu = note:1
position_menu = note:2
colour_menu = note:3
beam_menu = note:4
macro_menu = note:5
page_menu = note:6
choose = note:7
go = note:8
halt = note:9
flash = note:10
fader = note:11
lh_tool = note:12
rh_tool = note:13
keypad = note:14
wheel = note:15
touchpanel = note:16
others = note:17
coord_x = controller:1
coord_y = controller:2
fader_val = controller:65
wheel_val = controller:66
flash:8 = note:47
ext_keys = note:18
func_keys = note:19
```

Example: “go = note:8”

This means that all go keys are transmitted as MIDI note # 8.

The note velocity is used to indicate which of the **go** buttons are being transmitted; eg, if fader 3’s **go** button is pressed, a ‘note on’ event for note #8 with a velocity of 3 is transmitted. When the key is released, a ‘note off’ event for note #8, velocity 3 is transmitted.

If you wanted to send a particular **go** button over a unique note (and not use velocity to differentiate buttons) then you could add the line ‘go:3 = note:50’. In this case a ‘note on’ for note #50, velocity = 63 will be sent when the key is pressed, and a ‘note off’ for note #50, velocity = 0 will be sent when it is released. All other **go** keys will use the prior mapping, ie. via note #8.

## MIDI Map File Format

The console events that can generate MIDI and their map file name are listed below:

Whole Hog II	HOG	JandsHog	Map file name
Choose buttons	Choose buttons	Select Buttons	choose
Go buttons	Go buttons	Go buttons	go
Halt buttons	Halt buttons	Halt buttons	halt
Flash buttons	Flash buttons	Flash buttons	flash
Faders	Faders	Faders	fader (preceded by value sent by fader_val)
Tool buttons above right hand lcd	Tool buttons	Tool buttons	rh_tool
Numeric keypad	Numeric keypad	Numeric keypad	keypad
Parameter wheels	Parameter wheels	Parameter wheels	wheel (preceded by value sent by wheel_val)
Next page button			next_page
DBO button			dbo
Release button			release
Step up			skip_up
Step down			skip_down
Main stop			main_stop
Main go			main_go
Tool buttons above left hand lcd			lh_tool
Touchpanels pressed			touchpanel (preceded by X and Y coords sent by coord_x, coord_y)
	Fourth Menu Palette	Group menu buttons	group_menu (for all menus, index 21 & 22 are the scrollup & down keys)
	Third Menu Palette	Position menu buttons	position_menu
	Second Menu Palette	Colour menu buttons	colour_menu
	First Menu Palette	Beam menu buttons	beam_menu
		Macro menu buttons	macro_menu
		Page menu buttons	page_menu
All other buttons		All other buttons	others
			The following are used to encode continuous values, and precede other messages as listed above: coord_x coord_y fader_val wheel_val

The possible MIDI messages that you can map to are:

Map file name	Index	Console events which can be mapped to the MIDI event
note	note number, eg, 'note:34'	All button events
polyatouch	note number, eg, 'polyatouch:34'	All button events
controller	controller number, ie, 1 > 32 [14 bit] & 65>128 [7 bit]	Value events
progchange	program number	All button events
pitchwheel	none	Value events
chanatouch	none	Value events

Controllers 33 to 64 are the LSB parts of controllers 1 to 32, so are unavailable.

Console button events can only map to MIDI notes, polyphonic aftertouch and program change (note that faders are also button events as they refer to which fader was used; the actual values are sent separately).

Continuous values (like a fader position) can only be sent via a controller, pitch wheel or channel aftertouch. In addition, coord\_x & coord\_y must be mapped to a 14 bit controller, ie, controller 1 to 32 or pitchwheel.

All console numbering starts at 1 rather than 0, eg, use fader 1, not fader 0.

When several buttons are mapped to one note (eg, choose = note:7) then the velocity data of the note is used to index the actual choose button being pressed.

Some keys cause events to occur when they are released as well as when they're pressed - if a single key is mapped to a note then the console will respond to either a note off or a zero velocity to release the key. If a key that needs a release message is mapped to a non-releasable MIDI event (like program change) then a warning will occur when the show disk is loaded.

### Others

Set	others:1	Time	others:35
Setup	others:2	Blind	others:36
Slash	others:3	Try cue	others:37
Dec	others:4	Pig	others:44
Minus	others:5	Next page	others:45
Plus	others:6	DBO	others:46
Thru	others:7	Release	others:47
At	others:8	Skip up	others:48
Full	others:9	Skip down	others:49
Backspace	others:10	Cursor up	others:53
Enter	others:11	Cursor down	others:54
Group	others:12	Cursor left	others:55
Position	others:13	Cursor right	others:56
Colour	others:14	Begin	others:57
Beam	others:15	End	others:58
Active	others:17	Page up	others:59
Next	others:20	Page down	others:60
Copy	others:21	Page left	others:61
Move	others:22	Page right	others:62
Delete	others:23	Effect	others:63
Undo	others:24	Menus	others:65
Clear	others:25	Monitor	others:66
Load	others:26		
Update	others:27	Whole Hog II Specific	
Record	others:28	Main stop	others:50
Macro	others:29	Main go	others:51
Page	others:30	Activate	others:52
Cue	others:31		
List	others:32		
Highlight	others:33		
Goto	others:34		

For example, to map the Record key to middle C then the midimap.txt entry would be `others:28 = note:72`.

---

## MIDI Serial Output

Custom MIDI messages can now be output using a cue's comment box. You can use this to trigger equipment that cannot receive MIDI Notes or MIDI Show Control.

To use MIDI Serial Output:

- 1 Open the Input Panel Window.
- 2 Press “Serial Out” to turn serial out on. It can be used in conjunction with “Notes Out” or “MSC Out”.
- 3 Open the cuelist window, and move the cursor to the cue which is to output the message.
- 4 Edit the comment box and type in a MIDI message as described below.

This message will now be output whenever the cue is executed or on Step forward. On step backwards, the MIDI message will be output provided `midi_step_back = 1` in the `moreopts.txt` file (see chapter *Customising the Console*).

### Composing MIDI Messages

Use ‘/’ to indicate that the following comment is a MIDI message. Then type in the message numerically:

Any number preceded by a ‘.’ is decimal.

Any number preceded by a space or another two digit hex number is hex.

For example

`/a0b0c0` outputs hex bytes a0, b0, c0.

`/90.14.12` outputs hex 90 followed by decimal 14 and decimal 12

`/90.14.12 90.5.6` outputs hex 90, decimal 14, 12, hex 90, decimal 5, 6.

### Reference Table

The following table gives the structure of the more common MIDI messages. The status byte is given in hexadecimal format and, for those messages which are channel specific, ‘n’ represents the channel number (which can be between 0 and F hex).

Message	Status (in Hex)	Data 1	Data 2
Note off*	8n	Note number	Velocity
Note on	9n	Note number	Velocity
Polyphonic aftertouch	An	Note number	Pressure
Controller	Bn	Controller number	Value
Program change	Cn	Program number	
Channel aftertouch	Dn	Pressure	
Pitch wheel	En	Least Significant Byte	Most Significant Byte
System exclusive (start)	F0	Manufacturer’s code	Data, (Data),.....
System exclusive (end)	F7		
Timecode – Quarter Frame	F1	Data	
Realtime – Active sensing	FE		
Realtime – Timing Clock**	F8		

\* A note on message with a velocity of 0 is defined as having the same meaning as note off.

\*\* The console does not use this message and ignores it completely. All other messages received (and on a channel the console is receiving if `omni` is not set) are shown in the Event Monitor window when it is open.

Example: a “note on” message on channel 1 for note #72 with velocity 64 would consist of 3 bytes, “90 47 3f” in hex. As a comment macro this would be “/90473f” or “/90.71.73”.

***The channel numbers that appear in the input window, and the note and index values that appear in `midimap.txt` are all one greater than the actual MIDI data. This is because the MIDI values begin at zero rather than one.***

MIDI Show Control and WYSIWYG Autofocus commands are achieved by means of system exclusive messages.

## MIDI Show Control Messages (MSC)

For a full description of how MIDI Show Control works, we recommend reading the latest MIDI Show Control Recommended Practice from the MIDI Association.

MSC messages contain a device ID and a format number. Make sure that you setup these numbers in the window entry boxes correctly.

MSC has been implemented on the console to send “absolute” messages (ie, not depending on current cue positions, arrangement of cuelists on masters, or keys being held). This means that the greatest playback accuracy can be achieved, even if manual over-riding leads to cuelists being in the wrong place or out of order.

The following is an implementation chart for seeing how console actions lead to transmitted MSC commands:

Console Action	MSC Command	Data Description
----------------	-------------	------------------

*Console actions which MSC commands can reproduce exactly:*

Activate (choose+go)	Open cue list	1B Q_list
Go	Go	01 Q_number Q_list
Go - Skip	Go	01 00 Q_list
Go - Resume	Resume	03 Q_number Q_list
Goto	Go	01 Q_number Q_list
Halt - Stop	Stop	02 Q_number Q_list
Release	Go Off	0B Q_number Q_list
Step Up	Standby_+	11 Q_list
Step Down	Standby_-	12 Q_list
Page Change	Open Cue Path	1D Q_path
Grand Master / DBO	Set	06 FE 01 value
Rate Thruster	Set	06 FF 01 value

*Console actions which MSC commands can not reproduce exactly:*

Move Fader ( <i>Choose button held ignored</i> )	Set	06 0..7 00 value
Halt - Back	Standby - ( <i>no MSC command for fade backwards</i> )	12 Q_list

Q\_list is the cuelist decimal number

Q\_number is the cue decimal number

Q\_path is the page decimal number

Note: cues which are triggered automatically via wait times or follow do not cause an MSC command to be sent.

The following is an implementation chart showing how received MSC Commands map onto console actions:

MSC Command	Data Description	Console Action
For a command expecting a Q_list, if none is sent then the cuelist on the ‘selected’ master is assumed.		
Go	01 Q_number Q_list	Goto cue
	01 00 Q_list	Press Go
Stop	02 Q_number Q_list	Halt cuelist (cue ignored)
	02 00 Q_list	Halt cuelist
Resume	03 Q_number Q_list	Resume cuelist (cue ignored)
	03 00 Q_list	Resume cuelist (cue ignored)
Set	06 FE 01 value	Grand master move
	06 FF 01 value	Rate thruster move
	06 0..7 00 value	Fader move
Standby_+	11 Q_list	Step Up
Standby_-	12 Q_list	Step Down
Open Cue List	1B Q_list	Activate cuelist
Open Cue Path	1D Q_path	Change page
Reset	0A	Ignored - use Open Cue Path command instead

**All other MSC commands are ignored**

## 24 Hour Clock

The 24 Hour Clock and time related functions are also accessible through the Inputs Panel.

The screenshot shows a window titled "24 Hour Clock" with several input fields and sections. At the top, there are buttons for "Okay", "Del Trig", "AstroTime", "Rise:05:55", and "Set:20:17". Below these are input fields for "14", "38", "56", "OS", "Lat 33 52'S", "Lon 151 11'E", "Tue 25", "May 1999", "Sydney,Australia", and "+10.0". There are two sections: "Hourly Triggers" and "Daily Triggers". Each section has a text box with instructions and a text input field containing "<new>".

The 24 Hour Clock panel allows you to set the time and date in the console, as well as program daily and hourly triggers for comment macro style commands. The 24 hour clock and calendar in the HOG is not affected by the Millennium bug, also known as the Y2K bug. It will correctly change from the year 1999 to 2000, and it correctly identifies the year 2000 as a leap year.

### Setting the Time and Date

To set the time and date on an HOG, open the 24 hour Clock window by pressing **Setup, Inputs, 24 Hr Clock**. The selection box will be located above the hour digit for the time. Press **Set** and then enter the hours using 24 hour format; use the cursor keys to move to the minutes box (cursor right). Press **Set** and enter minutes, repeat this procedure for the seconds and date settings.

To enter a day, you can either type the first three letters using a keyboard or use a number to indicate the day (Monday = 1, Tuesday = 2, etc). To set the month, you can use either the keyboard or the number of the month. The year may be entered as a 4 digit or 2 digit year, the console will interpret the century if omitted.

### Daily Triggers

Daily triggers allows you to leave the console running unattended and at a set time (or times) each day, the console will trigger a comment macro. To set a daily trigger:

- 1 Move the selection box to the Daily Triggers box and press **Set**.
- 2 Type the hour: minute value, followed by the trigger command using comment macro syntax (see Macros in the Cuelist chapter for more information).
- 3 Hit **Enter** when finished.
- 4 To enter another daily trigger, press the down cursor key and another trigger box will appear. Repeat steps 1 to 3.

You can enter multiple daily triggers, although only 4 triggers will show on screen at any one time. By using the cursor keys, you can scroll through the list of triggers.

### Hourly Triggers

Hourly triggers allows you to leave the console running unattended and at a set time (or times) each hour, the console will trigger a comment macro. To set an hourly trigger;

- 1 Move the selection box to the Hourly Triggers box and press **Set**.
- 2 Type the minute value, followed by the trigger command using comment macro syntax (see Macros in the Cuelist chapter for more information).
- 3 Hit **Enter** when finished.
- 4 To enter another hourly trigger, press the down cursor key and another trigger box will appear. Repeat steps 1 to 3.

You can enter multiple hourly triggers, although only 4 triggers will show on screen at any one time. By using the cursor keys, you can scroll through the list of triggers.

## Astronomical Clock

The astronomical clock functions share the real time clock triggers window found by pressing **Setup, Inputs, 24 Hr Clock**. Sunrise and sunset triggers are programmed in the same manner as hourly or daily trigger, however the time is relative to sunrise or sunset respectively. A “>” separates the time from the actual macro being initiated.

eg, to set a trigger to occur at sunrise precisely one would enter “0>” followed by the trigger macro.

eg, to set a trigger to occur 20 minutes after sunrise the time entered would be “20>”.

eg, for a trigger to occur 2 hours and 20 minutes before sunrise, the time would be “-2:20>”.

24 Hour Clock					
Okay	Del Trig	AstroTime	Rise:05:55	Set:20:17	
14	: 38	: 56	DS	Lat 33 52'S	Lon 151 11'E
Tue	25	May	1999	Sydney, Australia	+10.0
<b>Sunrise Trigger:</b>			<b>Sunset Trigger</b>		
Type minute value relative to sunrise (+or-), followed by trigger using comment macro syntax (eg +10 >g1:g4)			Type minute value relative to sunset, followed by trigger using comment macro syntax (eg -10 >g1:g4)		
<input type="text" value="&lt;new&gt;"/>			<input type="text" value="&lt;new&gt;"/>		
Intensity: ?		Pan: ?		Tilt: ?	
Notes Out		Serial Out			

In order to calculate sunrise and sunset accurately the console must know its geographical location. This information is entered in the top right of the same window. A drop down list of cities worldwide is provided, and the simplest option is to select your city from the list. This will automatically set the correct longitude, latitude and timezone in the neighbouring boxes.

If you do not live in any of the listed cities (they are listed alphabetically first by country, then by state where appropriate) then choose the nearest location to you. If this is fairly close (within 100km) then it should be sufficient. If you are not close to any of the listed cities you will have to enter the geographical data manually. The timezone should be entered as the offset between GMT and your local time **without** their daylight saving time adjustments. The longitude and latitude are entered in degrees and minutes west and east of the Greenwich Meridian, and north and south of the equator. This data should be available from local information resources.

The final element required for operation is the present time and date. The time and date are set as usual, however a **DST** (Daylight Saving Time) toggle has been added to indicate whether the time is adjusted for daylight saving (summer time). Setting and clearing this toggle will automatically add or subtract an hour from the preset time. Unfortunately the state of this toggle is not retained with the time and date information, nor is it saved with the show. Therefore you must check the time and date whenever a show with astronomical triggers is loaded.

***In a long-term situation the user may choose to leave the clock set to standard time (not adjusted for daylight saving) permanently. In this case the times calculated will still correspond to the actual sunrise and sunset, even though the console clock may be an hour off local time for part of the year.***

Given the correct information, the console can calculate the sunrise and sunset times to within 5 minutes – in almost all cases it will be somewhat more accurate. However local factors such as atmospheric conditions (cloud cover), height above sea level, and height of surrounding terrain may slightly alter the time at which light conditions actually change. The sunrise/sunset triggers will operate best when triggering slow crossfades between day and night lighting states, or for initiating non-time-critical changes. Experiment with your local conditions!



# Frequently Asked Questions

If you're having difficulty figuring out how to do something or why the console is behaving the way it is, look through the following section to find a problem that matches your own.

---

## Hardware

### **I have to reload a show from disk every time I turn on the power.**

It's likely that the battery is flat. Return console to your authorised service agent for a replacement battery to be installed.

### **The screens are black and I can't see anything.**

Try pressing Setup and turning the middle or right parameter wheels to adjust the contrast.

### **During disk access the DMX signal drops causing a flicker in the fixtures. Can that be fixed?**

This will eventually be corrected with software modifications.

---

## Setup

### **The console is sending out erratic DMX.**

Make sure the fixtures and the HOG are receiving power from the same source. If this is not possible, use a DMX opto isolator between the console and the fixtures.

Try terminating the end of the DMX line with a DMX terminating plug.

### **I've patched my fixtures, but they aren't responding as they should (or they're not responding at all).**

There are a few things worth checking:

- Make sure the Grand Master is up.
- Make sure **Blind** is not on.
- Make sure the switches and addresses on the fixtures are set correctly. Consult fixture manual for further information on this.
- Make sure the console is properly grounded and that it's on the same power source as the fixtures.
- Test the cabling. Use a DMX tester and work your way down the data line from the console to the fixtures.
- Make sure the fixtures have the correct EPROMs on board. Manufacturers sometimes include new software in fixtures that changes the channel definitions.
- Make sure the fixture patching corresponds with the fixture address settings.

### **How do I access a fixture that's not shown in the schedule?**

See *Chapter: Fixture Library* to learn how to set it up yourself or contact your dealer for further assistance.

### **The blank show disk I downloaded from the Internet can't be read by the console.**

Make sure you've labeled the disk "library1." This needs to be done in File Manager in Windows or on a Mac.

### **I've lost my PIN. How do I get back into my show.**

Clean start the console and reload the show.

### **I can move my VL5s, but I can't get any Intensity.**

Make sure that you've also patched the Intensity, and that the Grand Master is up.

### **How can I have my colour changer display my colour in steps instead of %. OR: How do I get DMX values to appear on the parameter wheels?**

Change its settings in the fixture library. Refer to *Chapter: Fixture Library*.

### **If I type desk channel 1 @ Full while the patch window is open the offending item gets patched to 100.**

This isn't a bug. Full is interpreted as 100, whether the patch window is open or not.

### **When you go into the Control Panel and change the keyboard to "US", the "English" option disappears.**

It's still there; you just need to use the cursor keys to scroll the list back up.

---

## Disks and Fixture Library

**Are show disks recorded with early versions of software compatible with later versions of software?**  
Yes.

**Are show disks recorded with later versions of software compatible with earlier versions of software?**  
Typically no.

**In my library file, why does Douser = b still allow the channel to be controlled on the fader?**  
It is set as htp8bit. All HTP parameters are fader controlled.

**How do I change fixtures so that they fade colour wheels?**  
Edit the fixture library for relevant fixtures: change crossfade = 1 under colour parameter to crossfade = 0.  
You can also use the time window to over-ride on a cue by cue basis

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## Programming

**I can't see all the Beam parameters in the Programmer Time window.**  
Make sure that Beam has been selected in the Control Panel **Keep Parameters Separate** section.

**I recorded a cue, but nothing appeared in the cue list.**  
Make sure the desired cuelist was chosen.

**The clear restore button stays on even when programmer is cleared.**  
Make sure you've patched all your fixtures.

**I have selected Cybers & VL5 groups. When I select a colour, the Cybers change, but VL5's don't.**  
You pressed a palette that only contained information for the Cybers.

**My I-beams or Cybers will not respond to colour or gobo timing, even through I'm using the M speed.**  
Make sure the fixtures are set to the correct personality setting.

**I'm trying to create a palette with ICBF in it, but I only get colour (or focus or beam)?**  
Adjust the Masking settings while recording.

**If I program colour mix channels, the colour wheel gets programmed as well, even though I didn't touch it.**

All the colour parameters are linked; recording one records the others. You can unlink them by using the control panel **Keep params separate** option. If you do unlink them, watch out! People usually become confused by forgetting to touch all the wheels when recording looks.

**My colour changer will not crossfade to the new colour even though I've put timing on the cue.**  
The colour parameter may be set to snap change in the fixture library. Either change it there or set the path to 0.

**If I change a cuelist on one page, will it change on the other pages.**  
Yes.

**If I change the cuelist option settings, does this apply to all cuelists or just this one?**  
Just the one being changed. The options are specific to each cuelist. To change all, use the control panel **Cuelist defaults** function.

**How can I copy a palette created for x amount of lights to another light if I decide to add it to the patch afterwards.**

When making the palette, make sure that you specify for one fixture only. All fixtures will then use this value, as will all additional fixtures added later (of same kind).

**How do I knock out individual parameters from a Q or a palette?**  
Load cue/palette, select the fixture, hold **Undo**, move the relevant parameter wheel, press **Update**, **ENTER**.

**How do I remove fixtures from a cue?**  
Load the cue, select the fixtures, press **Knockout**, press **Update**.

**How do I remove a fixture from a cuelist?**  
Select the fixtures to remove, press **Pig** and **Active** to grab all parameters, record with the **Remove** option, select all cues in the destination cuelist.

**Can I give a cuelist a name?**  
Yes. Go to the cuelist window. Select the cuelist. Press **set**. Type in the name. Press **ENTER**.

**Do I have to keep pressing Back space after set to erase what's already there.**

No. Just start typing and the old items get wiped out.

**If I accidentally hit Update, how do I get rid of it?**

Press **Backspace**.

**Do I need to press the @ before Full, ie, 6 Full.**

You can hit **Full** straight off, provided that that you've just done a selection.

**Is there a way (besides using the open white palette) to record values into all parameters?**

Select fixtures, PIG+Active grabs all parameters of selection. Or Record with 'Everything'

**How I can change the Open White parameters.**

Either edit the palette itself or edit the parameter default values in the library file.

**Move choose syntax does not move a cuelist from one fader to another. It gets copied instead.**

This is correct. Actually, it doesn't get copied, it gets *referenced* again. It is as though you had "moved" from the cuelist directory in the first place.

**When I merge in new times to my cue, the times don't get changed.**

You need to merge values and times at the same time. You cannot currently merge time on its own. Also, make sure you turn off the time mask when you do the merge.

**When do you see the Update Dialogue box?**

If you over-ride lights in the programmer with first pressing **Load**, then hit **Update**, it gives you a window of things to change.

---

## Playback

**My timing seems all screwed up and the actual fade time is not what I have entered in the cues.**

Check to make sure that the **Single Q Rate**, **Cuelist Rate** and **Console Rate** settings are at 100%.

**I created a chase on my fader, but want to adjust the rate on the fly.**

Hold down **choose** on the chase's Master and dial the parameter wheels.

**I have an Intensity Only cue on a fader, but nothing happens when I bring up the fader.**

If it's an LTP fader, you must press **GO** first. Otherwise, set it to be HTP. Also, make sure that the **Add blank first cue** option is off.

**My cues are playing back differently than how I programmed them.**

This is likely a State problem. See the Summary of *Editing Options* section in the *Cues, Cuelists, and Pages* chapter.

**I've recorded a cue to a fader, but when I advance to the next cue it stays in the same look.**

Try clearing the programmer.

**I have only one page. How do I create more?**

Press an empty page in the page window or press **Page** and the page number followed by **Enter**.

**When I change pages all my cues fade out. How can I hold a few over?**

Hold **choose** while changing page for the cuelists to hold over.

**Can I run cuelists from the cuelist directory window?**

No. They must sit on a fader.

**When I change pages, my cuelists get released even though they're on a template.**

Make sure you haven't re-recorded your template cuelists into your normal pages. If so, the template gets continually over-ridden by new pages.

**I can't get Save Activity to work.**

Save Activity only works on current page.

**When I'm playing back a long cuelist, the page does not scroll automatically when you hit the GO.**

Turn on the **Follow** option on cuelist display.

**I'm unable to scroll through a cuelist. It always jumps back to the top of the list.**

Turn off the **Follow** option

**I really need a way to jump to any point within my cue list and continue on from there.**

Try **Goto 100 ENTER**. Make sure the master is selected.

**I have a chase Master running strobe chases. If Q8 then goes on my main Master it seems to dim all the fixtures and change their position focus. Why does it do this? Q8 does not have any Trackspot data in it at all.**

This is because you have the cuelist option **Maintain state** on, and **...but not in jumps** off. When **but not in jumps** is off, the cuelist will reassert its state on cue execution (in case parameters have been over-ridden by other masters). The Trackspots may not be in the cue 8, but they are in earlier cues, and it is this that causes the problem. To prevent this, turn **but not in jumps** ON.

**I want to use MIDI to trigger a 2nd HOG as a tracking backup. However, if you had a crash on the main desk would it trigger a crash on the backup?**

MIDI show control will do tracking fine, apart from the fact that Halt/back will not fade on the backup, it will snap. Plus it will not track any over-rides using the programmer. MIDI notes will do full tracking correctly. Regarding crashes: it depends what the crash was caused by. If it was due to a window problem, then not having the window open on the backup would mean the backup won't crash either. Other software bugs may be reproduced. The backup will cover for hardware failures very nicely though.

**A fixture's intensity is at full no matter where fader is.**

Check that the intensity parameter isn't set as htp8bit in the fixture library.

**Hitting Go to exit a loop zaps fade time of other running cues. How do I stop this?**

You can fix this problem by turning on the **...but not in jumps** cuelist option.

**I can't get Learn Timing to work with Simulate in SMPTE.**

Learn timing will only replace wait times that are currently set to Halt (blank in the cuelist). This is to allow you to build up the timing over several passes, and not have your previous work eradicated every time.

# Extended Key Chart

This chapter gives a quick reference to keystroke commands.

## Pig functions

The chart below shows what happens when **PIG** is pressed in combination with other items:

Parameter Wheels	Fine movement for parameters larger than 8 bit.
Palettes and Groups	Deselects chosen palettes and groups.
<b>·</b>	Minutes
<b>Active</b>	Puts values into all parameters for currently selected fixtures in programmer
<b>Clear Restore</b>	Restores programmer to its previous state before <b>Clear Restore</b> was pressed.
<b>Next</b>	Goes backwards (Same as <b>Previous</b> ).
<b>Next Page</b>	Goes backwards (Previous page).
<b>Release</b>	Releases all Playback Masters.
<b>1 through 9</b>	Select buttons (left to right) located on the external monitor.

## Setup functions

**Setup** also has special functions when used with other items:

Left Parameter Wheel	Adjusts desk lamp brightness
Centre Parameter Wheel	Adjusts main LCD contrast
Right Parameter Wheel	Adjusts other LCD contrasts

## External Keyboard

When using the keyboard, the letter keys obviously let you type names, which may be easier than using the menu buttons to name items. The following also duplicate console keys:

### Type Specifiers

<b>F1</b>	Group	<b>F2</b>	Position	<b>F3</b>	Colour
<b>F4</b>	Beam	<b>F5</b>	Macro	<b>F6</b>	Page
<b>F7</b>	Effects	<b>F8</b>	List	<b>F9 and T</b>	Time

### Main Command Keys

<b>A</b>	Active	<b>D</b>	Delete	<b>H</b>	Highlight
<b>G</b>	Goto	<b>L</b>	Load	<b>M</b>	Move
<b>O</b>	Undo	<b>P</b>	Copy	<b>Q</b>	TryQ
<b>R</b>	Record	<b>U</b>	Update	<b>B</b>	Blind
<b>Z</b>	Release	<b>J</b>	Skip Up	<b>K</b>	Skip Down
<b>}]</b>	Main Go	<b>{[</b>	Main Stop	<b>C</b>	Clear
<b>::</b>	Next Page				

### Others



<b>S</b>	Setup	<b>N</b>	Next	<b>Ctrl</b>	Pig
<b>+</b>	Plus (+)	<b>-</b>	Minus (-)	<b>* or X</b>	Thru
<b>/</b>	Slash (/)	<b>Numlock</b>	Set	<b>0-9</b>	0-9

<b>Shift + Number</b>	Choose x	<b>Tab + Number</b>	Go x	<b>~ + Number</b>	Stop x
“	At @	\	Full	<b>Cursors</b>	Cursors
<b>Return/Enter</b>	Enter	<b>Shift + Func</b>	Tool keys	<b>Tab + Func</b>	Window Ctrl's
<b>Back-space</b>	Backspace				

The main command keys might perform unwanted operations if accidentally pressed. So on an HOG external keyboard, the **Alt** key must be held down in order for the command to be accepted. The Alt key may be released once the command key has been pressed, even if the command key is still being held down. Adding the line “no\_keyboard\_guard = 1” to the file moreopts.txt will disable this protection. This protection is not present on the HogEdit offline editor (available from the Flying Pig website <http://www.flyingpig.com>).

## Key Mapping

The mapping given is for an English (US) keyboard. Other keyboard layouts may differ slightly, but the HOG commands will remain on the same physical keys, regardless of what their labels happen to be. Use the diagram below to identify the keys on your particular keyboard.

	Group	Pos	Col	Beam	Macro	Page	Fx	List	Time					
stop x	1	2	3	4	5	6	7	8	9	0	-	+	full	bksp
TAB	tryQ		mEnus	Rec	Time		Update	monl-tor	undO	coPy	main stop	main go	ENTER	
CAPS	Active	Setup	Delete		Goto	Hilite	skip back	skip fwd	Load	next page	@			
SHIFT	releaZ	thru	Clear		Blind	Next	Move		.	/	SHIFT			
		ALT								ALT				

## Choose

**Choose** also has added functionality when used in combination with the following:

<b>Go</b>	Step up
<b>Halt</b>	Step down
<b>Flash</b>	Activate without “going”
<b>Fader</b>	Fade all parameters

# Fixture Library

The console uses “fixture library files” to find out about the different fixtures you might be using. The files contain information such as the number of channels, whether the channels are 8 bit or 16 bit resolution, any important step values for a channel, and their associated names, etc.

All this information is stored in a ROM library or as a text file on your show disk. To change the way fixtures are controlled by the HOG, use a PC to edit these text files; or create new personalities by making new text files and adding them to your show disk. This chapter explains how to do this.

---

## The files, and what they do

The current software files are shipped with every HOG in the form of two software disks. Show disks on the other hand are created by the console when you save a show. Any custom fixtures that were loaded off a show disk will be saved back to the show disk when the show is saved. The custom fixtures are saved into a fixture library file, “\_lib.lib”.

If you were to look at the directory of a show disk using a PC, this is what you would see:

<code>_zcat.dat</code>	<b>System catalogue file (binary)</b>
<code>library</code>	<b>Subdirectory containing library files</b>
<code>_lib.lib</code>	<b>Library file (text file). Only exists on old shows and custom made libraries. ROM library is built into console</b>
<code>function.txt</code>	<b>File which lists parameter function types</b>
<code>types.txt</code>	<b>Catalogue of all the ‘.lib’ files</b>
<code>history.txt</code>	<b>List of all updates made to the library files</b>
<code>setup</code>	<b>Subdirectory containing show setup information (binary)</b>
<code>old</code>	<b>Subdirectory containing information for loading show into an older console (binary)</b>

### Functions are listed in “function.txt”

The console reads in a list of functions such as “pan,” “tilt,” or “intensity” from the file “function.txt.” With this list, the console can make sure that a “pan” channel for a cyberlight operates in the same manner as “pan” for a roboscan, and it can tell what types of channel to group together into the 4 kinds: I, C, B, F.

In addition, it uses the list order to determine the order in which functions turn up on the wheels and on the display screens.

For example:

```
version = 1
Intensity = +
Pan = f
Tilt = f
Pan mode = f
Tilt mode = f
Tilt >> = f
Tilt << = f
Red = c
Green = c
Blue = c
Amber = c
Magenta = c
Cyan = c
```

Yellow = c  
 Colour = c  
 Colour 2 = c  
 Colour <> = c  
 Color = c  
 Color 2 = c  
 Color <> = c  
 Gobo = b  
 Gobo 2 = b  
 Prism = b  
 Fx/prism = b  
 Gobo <> = b  
 Gobo 2 <> = b  
 Fx/prism<> = b  
 Iris/gob<> = b  
 Iris = b  
 Focus = b  
 Frost = b  
 Zoom = b  
 Strobe = b  
 Shape 1a = b  
 Shape 1b = b  
 Shape 2a = b  
 Shape 2b = b  
 Shape 3a = b  
 Shape 3b = b  
 Shape 4a = b  
 Shape 4b = b  
 Shape <> = b  
 Mode = b  
 Mode 2 = b  
 Xy rotate = b  
 Control = b  
 Duration = b  
 Speed = b  
 Arm = b  
 Focus Time = b  
 Colour Time = b  
 Color Time = b  
 Beam Time = b



**Once a show has been programmed, do not change the order of the functions within function.txt otherwise data will get corrupted.**

## Making a new fixture

### Edit your new fixture file

Using a text editor on a PC, create a new fixture file. The next section describes the format of these files, but to save time you can copy an existing one and edit it. Save your fixture file under a shorthand name for the fixture, for instance “robo400.lib”.

### The fixture has new functions which are not already in functions.txt

If the new functions are of Beam kind, they will be added automatically - there is no need to edit functions.txt. Otherwise, they will need to be added to the file by adding more function lines.

FunnyCol = c

The name must be unique, and 10 characters or less. Try to maintain similar naming conventions, eg, <> indicating rotation.

Indicate the function kind using the symbols :

- + is for the primary intensity parameter of the fixture



- I,C,B,F denote Intensity, Colour, Beam, and Focus
- X is for non-editable, undisplayed parameters.

### Add the fixture file to the disk, and to types.txt

Copy the fixture file into the library directory. Then edit “types.txt”: increase the number on the “count =” line, then add the name of the library file on a new line.

### Or, cut and paste onto the end of \_lib.lib

Show disks differ from library disks in that they have the library information in a condensed, one file form. If you are updating a show disk, you can edit this file instead of adding a separate “.lib” file. Edit “\_lib.lib”: increase the number on the “count =” line, then cut and paste the entire text of your new fixture onto the end of the file.

### Test the changes

Try loading the disk into an HOG to see if you have all of the library commands right. The console will pop up a user alert box if it detects an incorrect line. Finally, test each parameter individually to make sure all values are accessible, since these sort of errors won’t be spotted at the disk load stage.

---

## Writing a fixture file

Fixture files are saved under a shorthand name for the fixture, which is used in some HOG windows, eg, vl\_5.lib will show “vl 5”.

The following is a dissection of a typical library file:

<code>version = 1</code>		Internal file format id. Some optional syntax lines will require version number greater than 1. The notes will indicate whether this is needed.
<code>manufacturer = 2</code>		Unique manufacturer code. These are allocated by Flying Pig Systems. Contact Flying Pigs if you need a new code.
<code>product = 1</code>		Unique product code. As above.
<code>name = intellabeam</code>		The name of the fixture. Limit names to 15 characters.
<code>yoke = yes</code>	optional	Indicates that the fixture is a yoke light and that ‘flip’ will work.
<code>// a comment</code>	optional	Comments must be on their own line.
<code>output = dmx</code>	optional	Specifies the output type, and the start of a patch group (viz VL 5s).
<code>parameter = intensity</code>		Parameters are listed in the order they appear in (or other protocol).  Indicates the start of a new parameter. Use standard names as per “functions.txt” if possible. Names will be assumed to be type ‘beam’ if not found in “functions.txt.”
<code>default = 0</code>		Give the value to be output at power on.
<code>highlight = 255</code>		Give the value to be output when “highlight” is pressed.
<code>type = htp8bit</code>		The specifies the control method and resolution. For fader controlled parameters (ie, intensity): <ul style="list-style-type: none"> <li>• htp8bit - highest takes precedence 8 bit</li> <li>• htp16bit - highest takes precedence 16 bit</li> </ul> For pan, tilt, colour, etc... <ul style="list-style-type: none"> <li>• ltp8bit - latest takes precedence 8 bit</li> <li>• htp16bit - latest takes precedence 16 bit</li> </ul>

<code>crossfade = 0</code>	optional	Default crossfade path: 0 is linear; 1 is snap change at start; 2 is snap change at end
<code>kind = +</code>	optional	If the parameter name is new (ie, not in "function.txt"), you can specify a kind using "i,c,b,f,+,x"
<code>range = 0, 255, %</code>	optional	The parameter will access any value between 0 and 255. The value will be displayed as a percent.  This is the default (or 0, 65535 for 16bit) if no range is given.

**Example**

```
parameter = colour
default = 0
highlight = 0 crossfade = 1
type = ltp8bit

range = 0, white
```

A new parameter starts

Specifies a specific point and label for the parameter. Keep your labels consistent, since they are used to generate palettes automatically by "AutoMenus".

The maximum label size is 8 characters.

```
range = 8, 24, split, centre
```

Specifies a range of values corresponding to "split". The range will be offset from the centre (rounding down).

```
range = 25, 41, red, centre
range = 42, 58, congo, centre
range = 59, 74, bluehole,
centre
range = 75, 89, yellhole,
centre
range = 90, 107, warm, centre
range = 108, 123, cold,
centre range = 128, 255, spin
>>
```

The full available syntax is

```
range = min, [max,] % | label | nothing, [centre,][noauto]
```

You can omit the label and %. "noauto" prevents the range from being used by "AutoMenus."

Values in a set of ranges MUST NOT OVERLAP.

For split intensity functions (eg. GoldenScan), specify the intensity range first so that the "@" key works

```
constant = 0
```

optional

To insert a non controllable constant in the output stream. Currently, the range of supported values is 0 - 125

```
checksum = 0
```

optional

To insert a byte size checksum in the output stream, since the start of the current output group. The 0 is not used, but must be included.

```
output = dmx
```

2nd is optional

Start a new output group. Second usage is optional.

```
parameter = pan
default = 0
highlight = 255
type = ltp8bit
```

A new parameter starts

```
movement = invert
```

For pan and tilt only. If the head movement is non standard (defined as Clay Paky), use this command to invert the movement.

```
deflection = 355
offset = 0
```

These are used with XYZ.

## XYZ Information

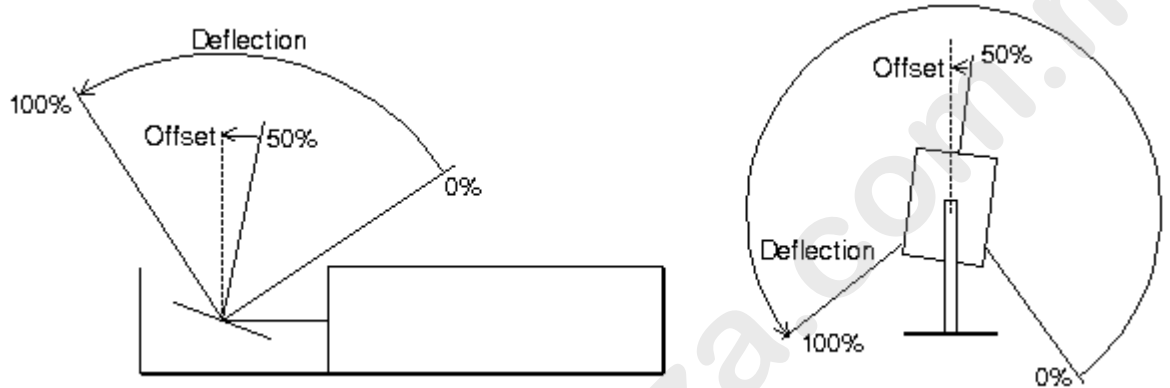
The required items for the XYZ system to work properly are:

**Pan and Tilt Deflection** – the angle the beam moves between min and max DMX.

**Pan Movement** (normal or inverted) – if increasing pan moves the head or mirror clockwise when looking out from the lamp, the direction is normal, otherwise it is inverted

**Tilt Movement** (normal or inverted) – for a mirror light, the diagram below shows the normal direction; for a yoke light, trial and error is the best policy!

**Tilt Offset** – the angle described in the following diagrams:



## Automatic palettes created by “AutoMenus”:

The “AutoMenus” menu option in the patch window uses the library information to compile palettes for the fixtures you select.

A palette will be generated for every “range” entry in a library that:

- is for a parameter of type “beam” or “colour”,
- has a valid label, ie, not blank or %,
- does not have noauto set.

The value stored in the palette will be the minimum of the range, unless “centre” is specified.

Since “AutoMenus” combines ranges across different fixture types into one palette, it is important that you use consistent label names. In addition, use “noauto” against non useful ranges.

## Guidelines

- Use function names that exist already.
- Use red/green/blue or magenta/cyan/yellow.
- The Intensity display area is small, so don't use any labels in ranges for 'intensity'; use 'str' for strobe.
- Use continuous ranges where possible; where it is an increasing then decreasing value (or vice versa), put in a 'centre' option. eg. wheel spins that are clockwise, then counterclockwise,
- Use standard range labels. If in doubt, search existing libraries to see what has been done already. In particular...
  - >> for rotating, spinning wheels (ie, colour and gobo)
  - red+ for split colours
  - congo, not uv
  - lt blue, lt green
  - use index and spin for rotating gobos (ie, not spinning wheels)
  - prism 1 (even if only one prism); don't use 3 facet etc.
- Check other fixtures to see how they have been done
- Align mirror movement to Clay Paky
- Multi range intensity - have you got the intensity control first?

- Do not set strobe as an htp8bit intensity channel (because that would mean that you could not dim cuelists with programmed strobes without the strobe rate changing). If you want strobe on faders - hold "Select" and then fade. Fader/flash does ICBF cuelist is an option that can be set in the cuelist window under **options**. However, some people prefer the Trakspot with shutter set up this way in order to get a faster flash bump.

### Tips on making a Fixture

The guiding philosophy should be to make the fixtures as simple as possible. So instead of...

```
range = 206, stop, noauto
range = 210, <<slow, noauto
range = 215, <<med, noauto
range = 220, <<fast, noauto
range = 225, >>fast, noauto
range = 230, >>med, noauto
range = 235, >>slow, noauto
```

do

```
range = 207, 235, >>, centre
```

Also, don't add new function names unless absolutely necessary; so

```
parameter = Gobo/wash
parameter = Focus/whisper
```

should be

```
parameter = Gobo
parameter = Focus
```

You must provide an Intensity parameter:

```
parameter = Dimmer/Strobe should be parameter = Intensity
```

Finally, there's no point in giving a range of values when the result is the same across the range:

```
range = 0, 26, white, noauto
range = 244, 255, shutter closed, noauto
```

should be

```
range = 0, open (Since a gobo param, not colour).
range = 255, closed (Label name lengths can only be 8 characters long).
```

### Current Fixture Codes

Here are the fixture codes in use with Fixture Library version 2.1. Please contact FPS if you'd like to give a fixture a new code.

Fixture	Manufacturer	Product	Fixture File	Other
Desk Channel	0	0	_lib.lib	Dsk chan
Scroller dimmer	0	2	_lib.lib	Scroldim
Scroller	0	4	_lib.lib	Scroller
Non Dimmable	0	5	_lib.lib	NonDim
Strobe dimmer	0	8	_lib.lib	Strobdim
Cmy fader	0	9	_lib.lib	Cmy
Cmy fader dim	0	10	_lib.lib	Cmy dim
Miniscan	1	0	cpaky.lib	Miniscan
Goldenscan 2	1	1	_lib.lib	Gscan2
Superscan	1	2	_lib.lib	Super
Goldenscan 3	1	3	_lib.lib	Gscan3
Superscan MRG	1	4	_lib.lib	SuperMRG
Superzoom	1	5	_lib.lib	Szoom
Goldenscan 3x	1	6	_lib.lib	Gscan3x
Superzoom x	1	7	_lib.lib	Szoomx
Tiger	1	8	misc.lib	Tigerscan
Goldenscan hpe	1	9	_lib.lib	Gscanhpe
Combicolor	1	10	_lib.lib	CombiCol
Stage Scan	1	11	_lib.lib	StgScan
Miniscan hpe	1	12	_lib.lib	Minihpe
Trackspot	2	0	_lib.lib	Trakspot

Intellabeam	2	1	highend.lib	Ibeam12
Cyberlight m1	2	2	highend.lib	Cyber m1
Cyberlight Cx	2	3	highend.lib	Cybercx
Emulator DMX	2	4	highend.lib	Emu DMX
Intellabeam-Lo	2	5	highend.lib	IbeamLo
Ibeam 13ch	2	9	_lib.lib	Ibeam13
Dataflash	2	10	_lib.lib	Dataflas
Studiocolor	2	11	_lib.lib	Studio
Cyberlight m2	2	12	highend.lib	Cyber m2
Cyber m2 Litho	2	13	_lib.lib	Cyber m2
Cyber m1 Litho	2	14	highend.lib	Cyber m1
Cyber Cx m3	2	15	highend.lib	Cybcx m3
Trakspot main	2	16	highend.lib	Traksp m
Technobeam hi	2	17	_lib.lib	technop
CyberCx m3 litho	2	18	_lib.lib	Cybcx 3
Technopro hi	2	19	_lib.lib	technopro
Technoray hi	2	20	_lib.lib	technoray
V15	3	1	vari_4_0.lib	V15
V16	3	2	vari_4_0.lib	V16
Vlm	3	3	vari_4_0.lib	Vl mirror
V15a	3	4	vari_4_0.lib	V15a
V15 Hi	3	5	vari_4_0.lib	V15 Hi
V15a Hi	3	6	vari_4_0.lib	V15a Hires
V16 Hi	3	7	vari_4_0.lib	V16 Hires
Irideon AR500	3	8	_lib.lib	AR500
Irideon AR5 Hi8Ch	3	9	_lib.lib	AR 5 Hi
V15 Hi	3	10	vari_4_1.lib	V15 Hi 4.1
V15a Hi	3	11	vari_4_1.lib	V15Arc Hi 4.1
V16 Hi	3	12	vari_4_1.lib	V16 Hi 4.1
Vlm	3	13	vari_4_1.lib	Vl mirror 4.1
V15 m1	3	20	vari_4_2.lib	V15 m1
V15 m2	3	21	vari_4_2.lib	V15 m2
V15 m3	3	22	vari_4_2.lib	V15 m3
V15 m4	3	23	_lib.lib	V15 m4
V15 m4	3	23	vari_4_2.lib	V15 m4
V15a m1	3	24	vari_4_2.lib	V15 Arc m1
V15a m2	3	25	vari_4_2.lib	V15 Arc m2
V15a m3	3	26	vari_4_2.lib	V15 Arc m3
V15a m4	3	27	_lib.lib	V15 Arc m4+SPC36
V15a m4	3	27	vari_4_2.lib	V15 Arc m4+SPC36
V16 m1	3	28	vari_4_2.lib	V16 m1
V16 m2	3	29	vari_4_2.lib	V16 m2
V16 m3	3	30	vari_4_2.lib	V16 m3
V16 m4	3	31	_lib.lib	V16 m4+SPC36
V16 m4	3	31	vari_4_2.lib	V16 m4+SPC36
Vlm m1	3	32	vari_4_2.lib	Vlm m1
Vlm m2	3	33	vari_4_2.lib	Vlm m2
Vlm m3	3	34	vari_4_2.lib	Vlm m3
Vlm m4	3	35	_lib.lib	Vlm m4
Vlm m4	3	35	vari_4_2.lib	Vlm m4
Colfader	5	0	misc.lib	Color fader
PanaBeam	5	2	misc.lib	Pana Beam
Roboscan 218	6	0	_lib.lib	Robo218
Robo1220 cmyr m2	6	3	_lib.lib	Robocmyr
Robo1220 xr m2	6	5	_lib.lib	Robo xr
Roboscan 518	6	6	_lib.lib	Robo518
Roboscan 812-5c	6	7	_lib.lib	Robo812
Robocolor pro 4	6	8	_lib.lib	Robo400
Pal 1200 m2	6	9	_lib.lib	Pal1200
Pal 1200A	6	9	martin.lib	Pal1200A
Mac 1200 m2	6	10	_lib.lib	Mac1200
FxPal 1200 m2	6	11	_lib.lib	fxpal1200
Robo1220 rpr m2	6	12	_lib.lib	Robo rpr
Robo1220 RoGo	6	13	martin.lib	1220RoGo

Imagescan Mode 2	6	14	martin.lib	Imagesc
Mac 600 m2	6	15	_lib.lib	Mac600
Mac 500 m2	6	17	_lib.lib	Mac500
Roboscan 518 ml	6	18	martin.lib	Robo518
Nat 1200	7	0	_lib.lib	Nat1200
Nat 2500	7	1	_lib.lib	Nat2500
MM1200DX	7	2	coemar.lib	mm1200dx
MM1200 zoom	7	3	coemar.lib	mm1200
Samurai	7	4	_lib.lib	Samurai
Nat1200DX	7	5	coemar.lib	Nat12dx
Pchmi	7	6	coemar.lib	Pchmi
Microscan 3	7	7	coemar.lib	Micro3
Solar	8	0	misc.lib	Solar System
Summahti	9	0	_lib.lib	Summa
Xescan	10	0	misc.lib	Xescan
Sky Art	11	0	misc.lib	Sky Art
Rim1200	12	0	xy.lib	Rim 1200
Yoke XL	12	1	xy.lib	Yoke XL
MN400wsh	12	2	xy.lib	MN 400 Wash
Mn400spt	12	3	xy.lib	MN 400 Spot
MN600wsh	12	4	xy.lib	MN 600 Wash
MN600spt	12	5	xy.lib	MN 600 Spot
Controlite	13	0	misc.lib	Controlite pml mk2
ConwshHX	13	1	misc.lib	Controlite Wash HX
Prince	14	0	sagitter.lib	Prince
Infinity	14	1	sagitter.lib	Infinity
DHA Light Curtain	15	0	dha.lib	DHA Lc
DHA P light curtain	15	1	dha.lib	DHA Plc
DHA Network	15	2	dha.lib	DHA Net
Xenotech	16	0	misc.lib	Xenotech
Colormag	17	2	lsd.lib	Colormag
Molemag	17	3	lsd.lib	Molemag
Star 2G	19	0	misc.lib	Starlite 2G
Starlite mk5	19	1	_lib.lib	Star5
RampSu	21	0	wybron.lib	ColoRam PSU
Auto Con	21	1	wybron.lib	AutoPlt Control
Auto Off	21	2	wybron.lib	AutoPlt Offset
goboram	21	3	wybron.lib	Goboram
Omicron	22	0	misc.lib	Omicron laser
G300Smok	23	0	misc.lib	G300 Smoke
Stratos Hires	25	0	_lib.lib	Startos
StrtsCMY	25	1	misc.lib	Stratos CMY
Giant6c	25	4	misc.lib	Giant 6ch
Giant 16ch	25	5	_lib.lib	Giant
JEM2000	26	0	misc.lib	JEM Hydrosonic 2000
Galileo4	26	0	sgm.lib	Galileo 4
Galileo3	26	1	sgm.lib	Galileo 3
Newton	26	2	sgm.lib	Newton
Cllab250	26	3	sgm.lib	Color Lab 250
Galileo2	26	4	sgm.lib	Galileo 2 HP
Victory	26	5	sgm.lib	Victory 250
Victory2	26	6	sgm.lib	Victory 2 250
MotorHead	28	0	misc.lib	MotorHead
Mini Ultrascan2	32	0	coemar.lib	mini ult2
Miracle	33	1	future.lib	Miracle
Duke 1200	33	2	future.lib	Duke
Promotion Scan	33	3	future.lib	Promo
Genesis	33	4	future.lib	Genesis
Advert Scan	33	5	future.lib	Advert
CC-200	33	6	future.lib	CC-200
H-150	33	7	future.lib	H-150
RT-150	33	8	future.lib	RT-150
Voyager	33	9	future.lib	Voyager
Future H250	85	0	future.lib	futr 250

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# Hardware Notes

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## MIDI Ports

There are three MIDI ports on the back of the HOG. MIDI In, MIDI Thru and MIDI Out. The connectors are 180° 5 Pin DIN type. They are wired as follows:

Pin 1	Not Used
Pin 2	Digital Ground
Pin 3	Not Used
Pin 4	Data +ve
Pin 5	Data -ve

Note: MIDI cables are wired 1:1 – purchase/make dedicated cables as audio cables may not work.

---

## DMX-512 Ports

There are two DMX-512 Output ports on the back of the HOG. DMX-512 1 and 2 refer to the Output patch listings 1 and 2 respectively. The connectors are 5 Pin XLR female panel sockets and are wired as follows:

Pin 1	Digital Ground
Pin 2	Data -ve
Pin 3	Data +ve
Pin 4	Not Used
Pin 5	Not Used

RS-485 Standard USITT DMX-512 Protocol

---

## Desklight

2 ports are provided for desklights. A maximum load of 10 Watt @ 12 volts (2 x 5 Watt lamps) can be connected to the console. The connector used is a 3 Pin XLR female socket and is wired as follows:

Pin 1	Not Used
Pin 2	0V
Pin 3	+ve (0-12V)

---

## RS232 Serial Port

The RS232 serial port is used for connecting a mouse or trackball to the HOG. The connector used is a 9 pin male “D” Sub-Connector and is wired as follows:

Pin 1	Carrier Detect
Pin 2	Received Data
Pin 3	Transmitted Data
Pin 4	Data Terminal Ready
Pin 5	Ground
Pin 6	Data Set Ready
Pin 7	Request to Send
Pin 8	Clear to Send
Pin 9	Not Used



---

## Parallel Port

The Parallel port is used for connecting a parallel printer to the HOG. The connector is a 25 Pin female “D” Sub-Connector and is wired as follows.

Pin 1	Strobe
Pin 2	D0
Pin 3	D1
Pin 4	D2
Pin 5	D3
Pin 6	D4
Pin 7	D5
Pin 8	D6
Pin 9	D7
Pin 10	ACK
Pin 11	BUSY
Pin 12	PAPER END
Pin 13	SELECT
Pin 14	AUTOFEED
Pin 15	ERROR
Pin 16	INIT
Pin 17	SELECT IN
Pin 18	Ground
Pin 19	Ground
Pin 20	Ground
Pin 21	Ground
Pin 22	Ground
Pin 23	Ground
Pin 24	Ground
Pin 25	Ground

---

## VGA Port

The VGA port is used to connect a VGA monitor to the console. The connector is a 15 Pin High Density female “D” Sub-Connector and is wired as follows.

Pin 1	Red
Pin 2	Green/Mono
Pin 3	Blue
Pin 4	Not Used
Pin 5	Not Used
Pin 6	Red Ground
Pin 7	Green Ground
Pin 8	Blue Ground
Pin 9	Not Used
Pin 10	Ground
Pin 11	Not Used

- Pin 12 Not Used
- Pin 13 Horizontal Synchronisation
- Pin 14 Vertical Synchronisation
- Pin 15 Not Used

---

## Keyboard Port

The Keyboard port allows an IBM AT style computer keyboard to be connected to the HOG. The port is a 180° 5 Pin female DIN connector and is wired as follows

- Pin 1 Keyboard Clock
- Pin 2 Keyboard Data
- Pin 3 Not Used
- Pin 4 Ground
- Pin 5 +ve 5V

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