

VISTA V2

Simple, Powerful, Visual



Volume 3

JANDS

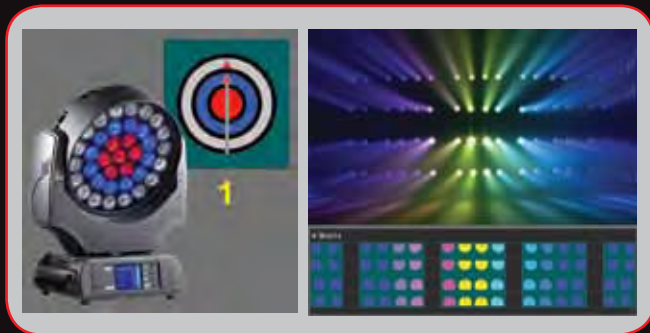
VISTA

VISTA V2

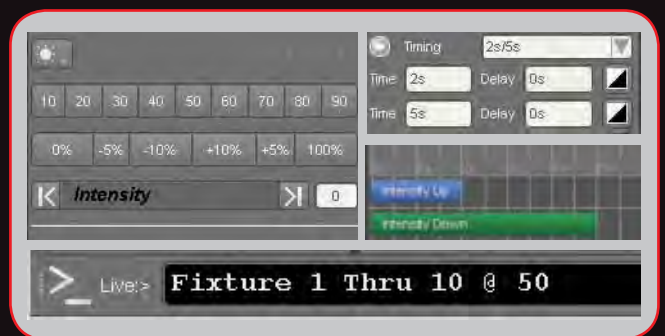
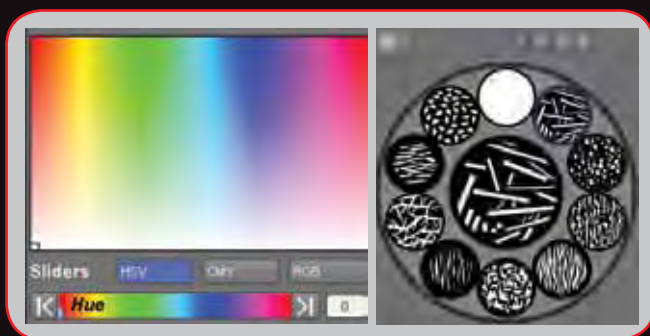
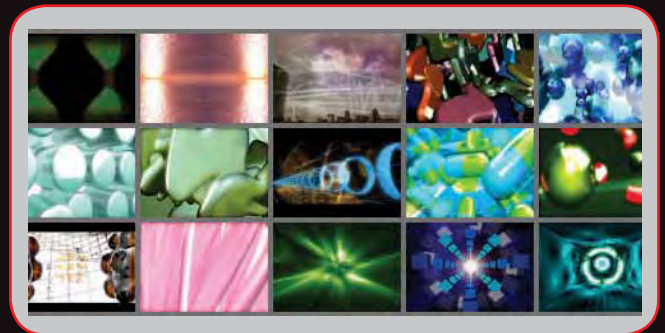
Simple, Powerful, Visual

Next Generation Control Of

LEDs



Media



Moving Lights

Dimmers

TOURING • EVENTS • SHOWS • VENUES
CORPORATE • WORSHIP • EDUCATION

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Vista User Profile: Rob Sinclair Award Winning Lighting Designer

Rob has specified Vista control extensively on his shows for the past few years. These include Queen, Adele, Peter Gabriel, Pulp, Goldfrapp, Will Young and Keane.

Leading Lighting and Visuals Designer, Rob Sinclair, chose the new Jands Vista L5 to control lighting and media for British rock legends, 'Queen'. Their recent string of high profile shows featured American Idol star Adam Lambert as lead singer.

The first highly anticipated show truly tested everyone's technical and creative skills. Performed in front of enormous crowds (estimated at up to 500,000 people) in Independence Square, Kiev, Ukraine - the concert was televised live as part of the Euro 2012 Football Championships, as well as being streamed online.

Queen

“With Vista I can achieve straightforward tasks very easily, whilst retaining the ability to engage in complex programming. You don't have to do any maths to write a cue.”



Adele

“...It feels almost as if the console directly connects my brain to the lights.”



Peter Gabriel

“The S1 has all the power of the larger desks and with two M1 wings I can set it up to suit myself.”



Pulp

“...Vista lets me create the moods that I want onstage.”



Goldfrapp



Will Young



Keane



Photos © Rob Sinclair

Jands Vista Control System

The award winning Jands Vista lighting and media control system offers the next generation Vista v2 software in a wide range of hardware options to suit many budgets, styles and scales of shows.

Vista v2 was designed from the ground up to allow all levels of user to get the most from whatever mix of technology they have available, whether dimmers, moving lights, LED or media. Offering the simplicity to work fast, with the power to control the finest details, Vista v2 lets everyone focus on creating a great looking show rather than on programming a desk.

Before choosing to use anything else, take a look and see just how much you could be missing out on...

Flexibility

Pick the most appropriate hardware option for the scale and style of show, while keeping an identical software interface. The same simple, powerful and visual software is shared across the whole family, allowing the flexibility to move easily around the hardware options as needs and budgets change.

Vista control surfaces offer the freedom to choose the most appropriate channel option, and to upgrade as and when required.

Intuitiveness

React to changes quickly with the Vista software's simple, flexible and incredibly intuitive interface. Allowing the user to create their show visually, it is both fast and easy to get the most from today's mix of dimmers, moving lights, LEDs and media servers.

Adaptability

Thanks to Vista v2's powerful second generation generic fixture model, users have the freedom to quickly adapt their show to use different fixture types in seconds. Simply change the type in the patch and the programming will automatically update.

Innovation

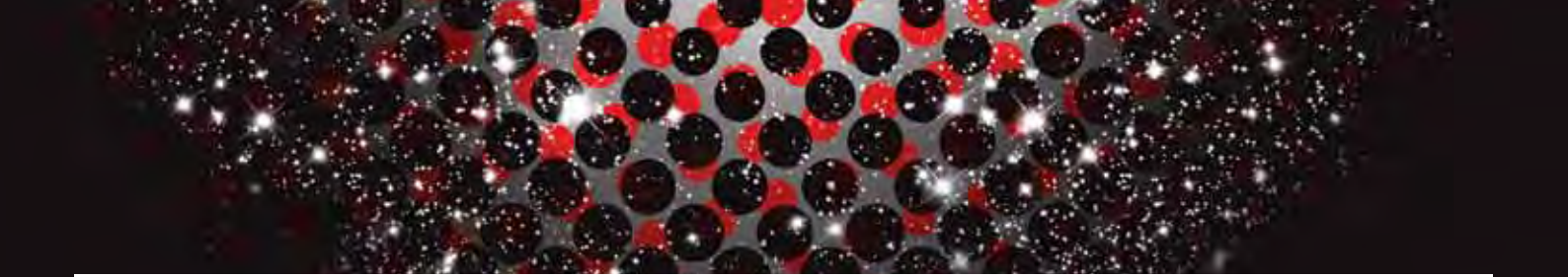
Vista v2's innovative next generation timeline environment gives a complete and accurate picture of even complex changes to quickly get the detail right on the first attempt.

Choices

From PC and Mac based control surfaces, to stand-alone Linux based consoles, 5 to 80 separate playbacks per page, simply choose the right Vista hardware solution and number of channels for your needs and budget...



Flexible hardware; Powerful, Simple, Visual software; unbelievably easy to use; find out more today at www.jandsvista.com.



Friedrichsbau Varieté



A Jands Vista T2 is at the heart of the lighting control system at Friedrichsbau Varieté in Stuttgart, one of the most popular and influential variety show stages in Germany.



With a vibrant history dating back to the end of the 19th century, the theatre was re-opened in 1994 on its original site which had been destroyed in World War II.

Friedrichsbau Varieté stages four of its own well known productions each year, featuring internationally acclaimed artists as well as new talents.

Awash with colour and dynamics, an eclectic mix of circus and performance skills merge contemporary and classic aesthetics, accompanied by the Friedrichsbau Varieté Orchestra. Each of these shows has two versions - long and short - and each performance run is between two and three months.

A T2 lighting console was specified by Friedrichsbau Varieté's Technical Director and Lighting Designer, Torsten Schulz.

The console controls 156 dimmer channels and a number of automated lights including Coemar Infinity Spot

and Washes, Chroma-Q™ Color Block DB4™ fixtures, Chroma-Q Color Block 2™ fixtures, and GLP Startube 4 fluorescents.

Video is dealt with by an Arkaos DMX 3.6 media server, controlled by the T2, together with an Extron ISS 506 video switcher for IMAG camera playback.

Amongst many other features, Torsten is extremely fond of Vista's visual interface, he explains that **“not having to number crunch on a keypad all the time is very appealing to me”**.

Torsten really appreciates the Timeline facilities, something he now considers essential for any theatre performance. He explains that he will often apply complex time sequences to cues, a process that is made very simple on the Vista.

Torsten is delighted with his choice, and explains that Vista is now his preferred lighting control system for all types of application.

Vista Hardware Range -

Control Surfaces

The Vista control surface range offers portability, flexibility, and freedom by connecting to the Vista v2 software running on a Mac natively or on a PC.

Each control surface can be customised with a variety of DMX channel options to suit the needs of the user, while keeping the freedom to upgrade to the next level as and when required.

All control surfaces can act as backups to other Vista systems.



UD512 USB to DMX Interface

- DMX interface from a USB port
- Supported by Vista application on Windows or Mac
- Single USB connection for power and communication
- Extra DMX port from any Vista console or control surface

The most compact and portable DMX interface in the Vista family. The UD512 fits in a laptop bag and provides DMX control even when you never knew you were going to need it.



Vista M1 (512 DMX channels as standard)

- 5 fader playbacks (gives up to 15 playbacks per page)
- 2 DMX ports
- Single USB connection for power and communication
- Grandmaster, modifiers, and page buttons

Ultra compact and portable, the M1 can be used as a cost effective controller for a school, a small event, a breakout room, or to add more faders to any of the other consoles in the Vista family.

Vista S1 (4096 DMX channels as standard)

- 5 fader playbacks (gives up to 15 playbacks per page)
- 3 encoders with associated LCD display
- 2 DMX ports
- Timecode In
- 6 Softkeys
- Grandmaster, modifiers, and page buttons

Compact and portable, the S1 offers a deceptively powerful console in such a flexible package which makes it ideal for a designer themselves, events, AV companies, larger schools, club touring, and festivals.



Solutions To Fit Every Budget



Vista S3 (4096 DMX channels as standard)

- 20 playbacks, 10 with faders (gives up to 50 playbacks per page)
- 3 encoders with associated LCD display
- 4 DMX ports
- Timecode In
- 6 Softkeys
- Grandmaster, modifiers, and page buttons

The S3 offers a powerful console with a small footprint making it ideal for a designer themselves, mid-sized events, AV companies, larger schools, festivals, and mid-scale touring.

Consoles

The Vista console range offers the powerful Vista v2 software in self contained hardware package. The accuracy and simplicity of the interface makes sense of even the most challenging shows, so you can concentrate on lighting rather than on programming.

All consoles can act as backups to other Vista consoles.



Vista I3 (4096 DMX channels as standard)

- 20 playbacks, 10 with faders (gives up to 50 playbacks per page)
- 4 DMX ports
- Ethernet connector for ArtNet or Pathport output, and console communication
- Grandmaster, modifiers, and page buttons
- Choice of DMX channels
- Supports 2 Elo touchscreens, or Wacom graphics tablets

The I3 offers a powerful console with a small footprint making it ideal for touring, lighting companies, AV companies, large schools, venues or rental.

Vista T2 (8192 DMX channels as standard)

- 15 playbacks, 10 with faders (gives up to 40 playbacks per page)
- 4 DMX output ports and Ethernet connector
- Grandmaster, modifiers, and page buttons
- 16 DMX universes processed onboard
- Supports 2 external Elo touchscreens, or Wacom graphics tablets

A superb example of functional hardware design, the Vista T2 offers an inbuilt Wacom graphics design tablet, and up to 40 playbacks at your fingertips. Ideal for arena touring, lighting companies, AV companies, larger venues and rental.



Vista **L5** Console

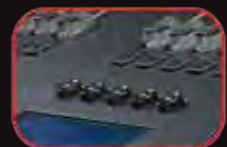


The new Vista L5 is the flagship of the Vista family. Dealing with the ever increasing use of both media and LEDs, the Vista L5's sleek design is dominated by a stunning 21 inch High Definition Wacom display that provides a crisp, detailed image showing a huge amount of information in a flexible, clear and easy to understand way.

Underneath, the Vista L5 has a powerful engine to deal with even the most demanding shows long into the future. A Linux Operating System, Intel Core i7 processor, 8GB of Dynamic RAM, all contained in a rugged monocoque design that is lightweight yet impressively strong. As a tool to create, the industrial design is not only functional but also sleek and attractive, giving the perfect balance of form and function to enjoy getting the most from visual designs time and time again.

Equally at home on tour or as a venue's house console, the L5 is ideal for touring, rental and production lighting companies, AV companies, venues and rental, not to mention a fantastic investment.

- Massive 21" High Definition Wacom display
- 25 playbacks, 20 with faders (giving up to 70 playbacks per page)
- 4 DMX ports and 2 Ethernet connectors
- Grandmaster, modifiers, and page buttons
- 16 DMX universes processed onboard
- Supports 2 external touchscreens or Wacom graphics tablets
- Backlit keyboard and numeric keypad



A Jands Vista T2 console, running the next generation Vista v2 software, has been controlling lighting and visuals for progressive rockers Mutemath on their recent US tour.



The tour's production design was a creative collaboration between the band themselves and Jeff Lava & Darien Koop of Nashville based 44 Designs.

44 Designs are a full service visual design practice, specialising in creating lighting, video and staging concepts for all types of live performance. The company now owns five Jands Vista consoles after purchasing their first when 44 Designs was formed in 2008. They continue to be firm advocates of the brand, citing that with the Vista v2 software it really is "the ultimate

Mutemath Visuals Show



designer's tool".

The mutemath touring system features a lighting floor package including a selection of moving lights and generics, as well as a 24 foot wide aluminium screen-like structure which is supported from a rear truss. The structure is fed with mapped video stored on a Pandora's Box media server.

In addition to their own touring equipment, Mutemath plugged in to the house lighting rig at each venue. The Vista's ability to quickly and accurately swap and clone programming between different fixture types, even using different colour systems, offered quick and easy integration of the available venue lighting into their show each day.

Darien, who programmed the T2 and ran visuals on the tour, remains hugely impressed with the performance of the Vista v2 software.

He thinks the Timeline editing on Vista v2 is "fantastic", allowing the operator to drill down to far greater depths and much faster than before. "They have really nailed the timeline now, it's very simple and offers possibilities that I've not found on other consoles" he says.

One function that has helped him out is the ability to customise and build new fixture profiles on the console. This feature was used to write a personality for the brand new Pandora's Box v5 before it was generally available, creating exactly the profile they wanted, tailored to the way the media server is being used on their tour.

Darien feels that Jands really listen to user feedback in their quest for continual improvement of all their products.

On top of that, he notes the superlative service, support and backup.

Vista v2 Software

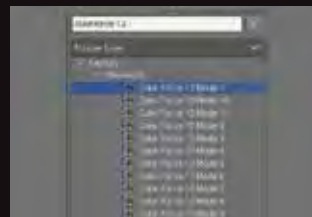
Jands Vista v2 is a true next generation software designed to meet the needs of today's, and tomorrow's, shows and technology, such as...

Multi Cell Fixtures



Get the most from the new generation of fixtures that offer control of multiple "cells", with graphical control of the parts or the whole – control what you see.

Fast Navigation



Get the most from your console by navigating fast. Stop searching for things, and start finding them.

Matrixes



Get the most from "eye candy" and centerpieces by controlling them as they were designed.

Media Server Control



Get the most from media by taking advantage of Vista v2's simple, powerful, visual control of media servers and digital moving lights including CFTP import of media thumbnails.

Multiple Time Options



Get the most control of time with multiple timing options - cue time, split fade time, default feature cue time and individual times for individual parameters of individual fixtures.

Powerful, Accurate, Quick to Make, Perfectly Synchronised Effects



Get the most from effects by getting free of the maths with 'swing' effects. With Vista's patented Effects Synchronisation, you can keep different parts in perfect sync.

Timeline



Get the most from transitions with Vista v2's innovative timeline environment. Even complex changes are presented clearly, making them easy to manage and fast to get right.

Security

Get the most security with tracking backup between multiple consoles, and autosave automatically saving your work. Vista v2 keeps your show data about as secure as possible regardless of what external circumstances may occur.

Simple, Powerful Storing

Get the most from storing - fast simple, one step "store what you see" to powerful filtered storing of individual parameters of individual fixtures.

Why Vista?

Vista v2 is....

- Simple to use quickly
- Powerful to control the finest details accurately
- Visual to understand easily
- Consistent to deal with the vast, and ever expanding, range of technology available
- Flexible hardware choices

Not seen Vista v2 yet? You really should take a look for yourself...

Danish lighting designer Benjamin la Cour has been using his own Jands Vista T2 lighting console, running the next generation Vista v2 software, on a busy schedule including the Musical Silkeborg's production of "Les Misérables".



Les Misérables

Benjamin decided to invest in his own console as he felt that programming shows himself allowed him to get the most out of his creative designs. To achieve this he needed to have a desk that he could easily get to know 'inside out'.

To ensure he was making the right choice, Benjamin trialled three major brands of console for one month each. At the end of the period his decision was very clear – Jands Vista!

"I learnt the Vista T2 with incredible ease" he states, "I really love the interface, it makes programming

exceptionally fast and enjoyable!"

Benjamin has been running Jands' next generation Vista v2 software since its launch. One of his favourite features is the powerful Effects functionality.

Being a theatre designer, timing is very important to Benjamin, and along with simple in and out fades he likes the detailed control he can achieve with the Timeline.

"The Jands Vista T2 and v2 software has definitely been designed with theatre shows in mind" he says.

"While features like Matrixing are very useful for rock shows, I also find them

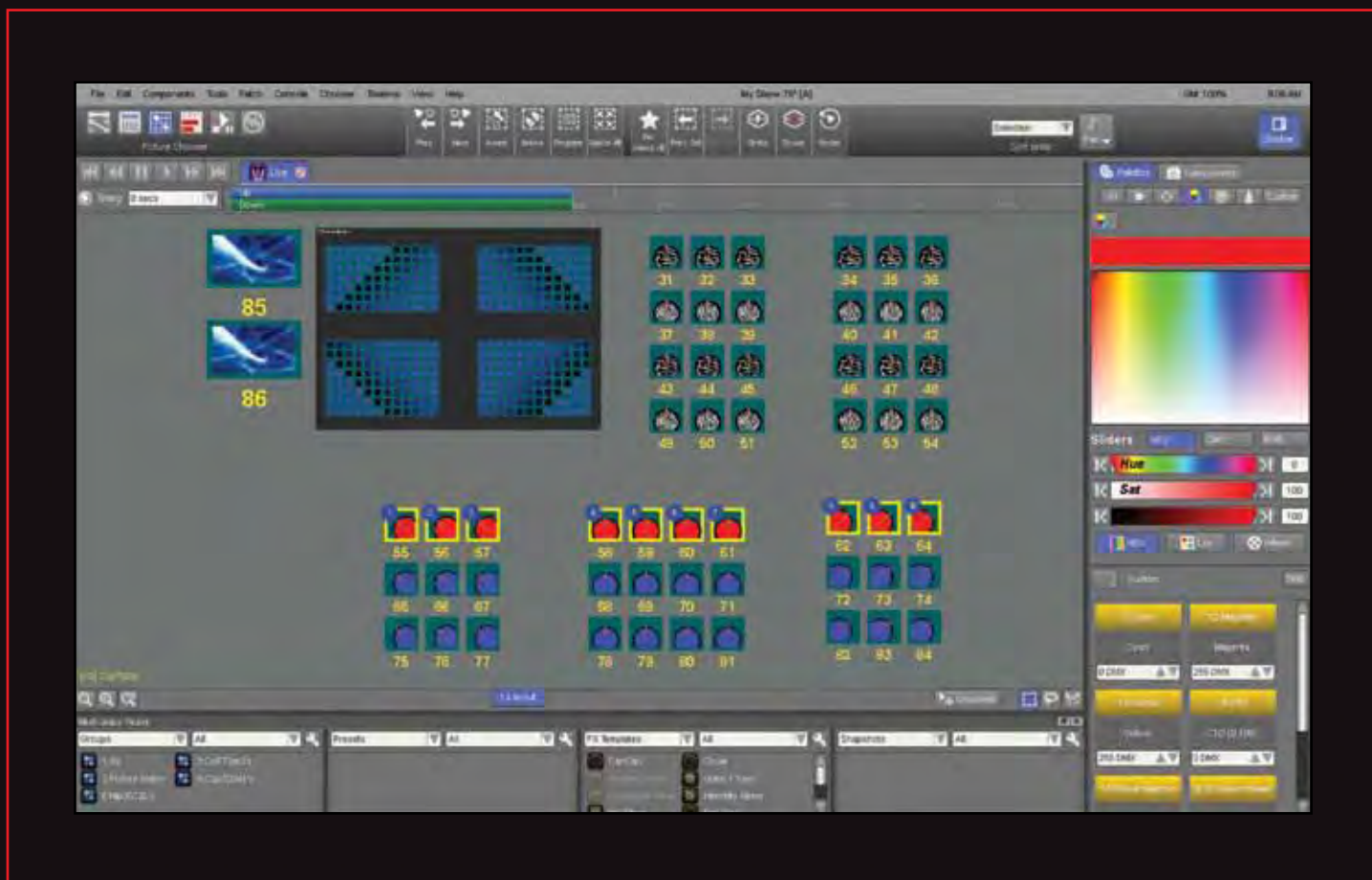
extremely effective for theatre."

In Les Misérables, Benjamin employed the Matrix feature to dramatic effect, using forty 50cm household light bulbs hanging from the ceiling to create a major 'ambience feature' for the musical's famous 'barricades' scene.

Other lights in the rig included Martin Professional MAC 401s, MAC IIIs, Robe ColorWash 750 AT Tungstens, along with a quantity of generics.

Benjamin comments that the service and technical support from Jands Europe is always "excellent".

Interface



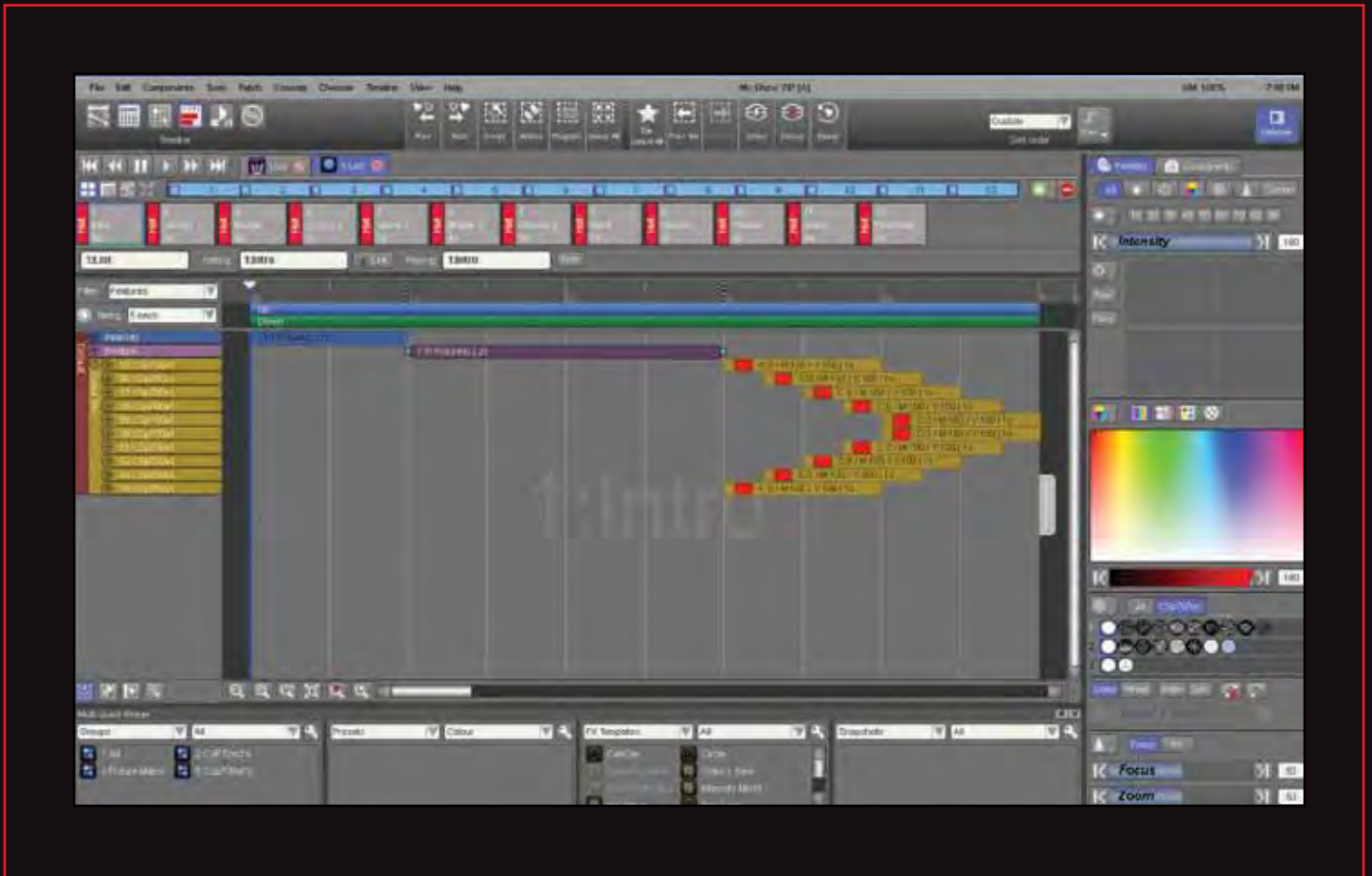
Vista's simple, flexible and incredibly intuitive interface gives the freedom to create visually, getting the most from today's mix of dimmers, moving lights, LEDs and media.

“Vista gives the tools to achieve straightforward tasks very easily, whilst retaining the ability to engage in complex programming. You don't have to do any maths to write a cue.”

Lighting designer Rob Sinclair

“Vista v2 makes it so fast it's so quick to create your cues, yet allows you the power

Timeline



Vista's innovative next generation timeline environment gives a complete and accurate picture of even complex changes to quickly get the detail right on the first attempt.

"It is such a beautiful and user-friendly console...For me it is one of the fastest consoles out there."
Lighting designer Jeff Lava.

to get a show up and running.
to control the details." Lighting designer Derek Jones

Set and Lighting Designer Geoff Cobham recently specified a Jands Vista M1 control surface - running the next generation Vista v2 software – to control lighting and video for Australian award-winning Director and Choreographer, Kate Champion's newest dance theatre production, 'Never Did Me Any Harm'.



Sydney Theatre Company



Co-produced between the Sydney Theatre Company and Force Majeure, *Never Did Me Any Harm* uses a distinctive language of dance and text to interpret a wide selection of opinions as to 'what makes a good parent'.

Working closely with Geoff was Video Designer and Assistant Lighting Designer, Chris Petridis, who built and operated the project's video system. This included a Catalyst media server five projectors plus a Robe Digital Spot 3000DT digital fixture,.

Chris was effectively running two complete media server systems on top of the normal lighting rig - a testament to the power and flexibility of the Vista lighting and media control platform.

Chris remains hugely impressed with the performance of the Vista v2 software and explains that Geoff and he both "Really love Vista as it's very intuitive in helping to create our

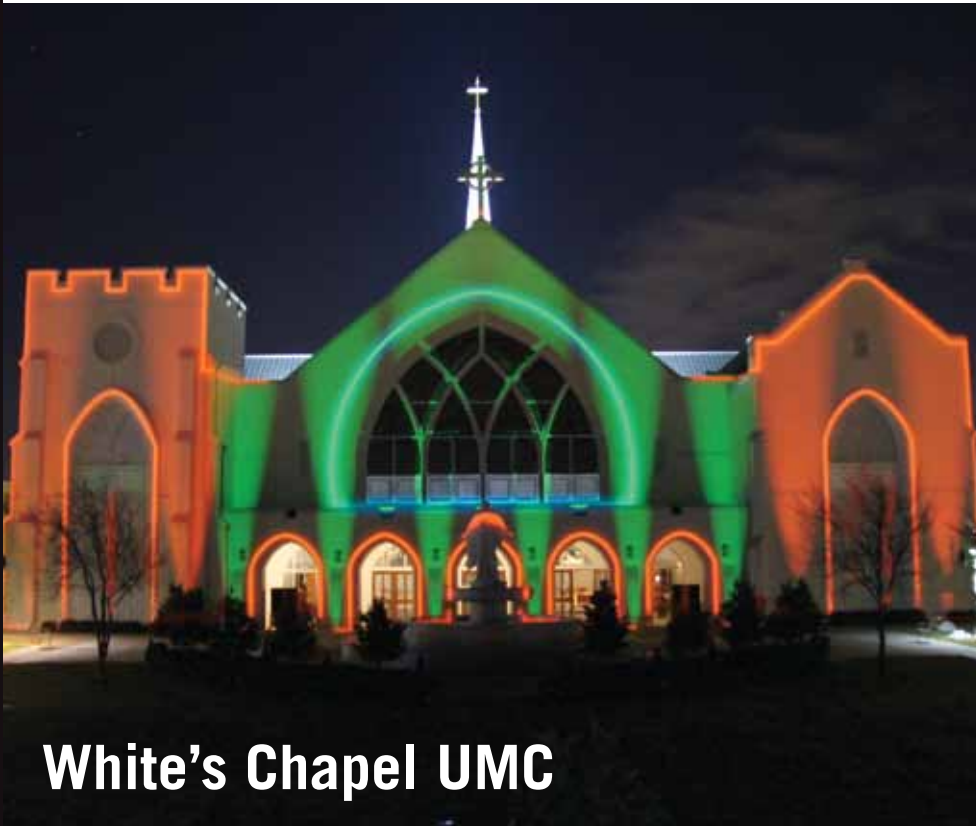
desired stage looks."

One of Chris' favourite features is the Timeline function, which gives him clear visibility of his design relative to time. This allows him to get the most from his transitions.

Chris explains how Vista makes it "So simple to move information between cues", adding that "Other consoles can be all about numbers. With Vista, instead of having to think about what you're trying to create in a mathematical manner, you think about it in a creative way."

Chris continues to advocate the Jands Vista brand and concludes that he recently showed Vista to another LD who was "blown away" by its power and simplicity.

Never Did Me Any Harm will be playing at the Melbourne Festival.



Three Jands Vista T2 consoles, each running the next generation Vista v2 software, controlled lighting and media at White's Chapel United Methodist Church (UMC) in Dallas, Texas, USA.

White's Chapel UMC

In the run up to Christmas, a spectacular show, "Celebrate The Light", was projected onto the front of the impressive 250 ft wide by 150 ft high facade of the church building. Drawing crowds of up to 5,000, and running six times a night, a Vista T2 was in control of this popular show.

Tim Georgeff, the Church's Creative Director, had been dreaming about producing a Christmas projection presentation on the building for some time. With the help of Steve Alford of leading technical production company Alford Media – who supplied three Barco 20K FLM projectors and a pair of Green Hippo Grasshopper media servers - as well as local graphic designer David Koss this became a reality.

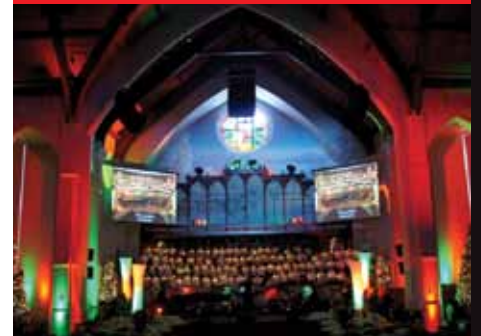
The Vista controlled the Grasshopper

media servers to create the detailed Video presentation the team were after. Vista's graphical interface made the process fast, accurate and smooth.

Throughout the duration of the festive season White's Chapel run events including a major annual Christmas musical. This year's production, "Born Where the Shadows Lie", has lighting designed by Keith Allen from Alford Media.

Fixtures include VARI*LITE VL 3000s, Martin Professional MAC 550s and GLP Volkslicht LED washes , Chroma-Q™ Color Block DB4™ LED battens, plus ETC Source Four profiles, PARs and fresnels.

Tim comments that the ease of programming on the Vista made creating both these shows a very



time-efficient process, remarking on how simple it is to get the most from whatever technology they choose to use – whether moving lights, conventionals, LED, or media servers.

White's Chapel have been running the Vista v2 software for some time, with Tim highlighting that information is clear and readable; its fast setup is "fantastic" and it is "so easy" to navigate.



US Lighting designer Tony Fransen continues his long association with the Jands Vista lighting and media control system by recently going on the road with a Vista T2 console to run lighting for the Sara Bareilles US Tour.

Sara Bareilles Tour



On the road since May, the tour is a mix of her own headline performances as well as some opening shows for country duo Sugarland.

Tony's neatly designed touring package gives Bareilles her own individual stage aesthetics utilising his distinctive "boutique" style.

Taking advantage of whatever extra lighting is available in each venue to supplement his design, Tony uses the Vista's powerful Fixture Swap and Cloning to swiftly integrate units into his show.

This ability to further enhance his standard programmed show, ensures that it will always look great, and Tony

has the time to tweak and fine-tune as he goes.

"It's extremely powerful, the software is rock solid and it is definitely the best control platform on the market" he enthuses.

Bareilles' floor package consists of VARI*LITE VL2500s, about 40 Martin Professional MAC 101 LED washes and a selection of other products including JTE PixelLine 1044 battens, Micro W LED 'bricks', plus a splattering of generics. The slick, moody low level set contains a further 320 x MR16 'birdies'.

The Vista T2 and touring packages are being supplied by rental company TLS in conjunction with Deluxe Productions. Huntsville, Alabama headquartered TLS has several Jands Vista consoles in its hire inventory, and

being based nearby, Tony works closely with their Nashville, Tennessee office.

Tony uses his iPad as a complete remote for the console, making focussing simple and allowing him to run cues to check his show from anywhere in the venue. "It allows me to be really efficient with my time", he explains.

"I love the way the timeline shows me information", he declares "I can literally just stretch the times out and line them up, all while seeing what I am doing, rather than looking at a bunch of numbers" he explains, adding that you "simply can not beat" that way of working.

Tony's individual design style keeps him constantly in demand, and he currently has four other Vista shows on the road.



5LINX National Training Event

A Jands Vista L5 media and lighting control console, running the latest Vista v2 software, was used by designer Geoff Platt to help deliver US telecoms company 5LINX Enterprises' corporate vision to over 8,000 sales delegates.



Geoff, of Atlanta based Production People Inc. (PPI), used the Vista L5 with another of the family, a Vista T2, running in full tracking back-up to deliver a stunning stage production featuring video, lighting and LED.

Geoff has worked for PPI for the last five years as a creative and concept designer for video and lighting. Although he has been an enthusiastic user of the Vista family for a number of years, this was his first chance to use the new flagship Vista L5.

Despite the scale and stature of the event, and not to mention the fast pace of the show, Geoff was completely confident that the L5 was the right tool to deliver the precise look and feel he wanted for the presentations.

The L5 was controlling over 100 moving lights - a mix of VARI*LITE V*L3000 spots, V*L3500 washes, Martin Professional MAC 250 washes and Clay Paky Sharpies - as well as

conventional lightsources and 140 LED fixtures including Chroma-Q™ Color Block™, Philips CK ColorBlast and ColorBlaze, Chauvet Colorado TriPAR and Alkalite Opto Strips. All lighting equipment was supplied by rental company 4Wall's Las Vegas facility.

Two Catalyst media servers were controlled by the Vista L5 to supply video throughout the event's presentations.

Geoff absolutely loved the L5 - especially its striking 21 inch, high-definition screen, which made accessing all the elements of the rig both fast and easy. This really assisted with the fast, intense programming the show demanded of Geoff and co-programmer, Greg Haygood.

Geoff continues to be hugely impressed with the performance of Jands' next generation Vista v2 control platform, commenting that its Effects are "fantastic".

He says the powerful, simple, visual Vista v2 software is invaluable for designing and operating quickly and efficiently on large and complex shows like 5LINX Enterprises, and features such as Vista v2's Matrix effects quickly bring extra dynamics and dimensions to the show.

"I think it's the fastest console currently on the market for programming - the interface makes all the difference in the world" he enthuses, concluding "Jands have done a fantastic job on the L5, building a product with 'the future' in mind. I am very excited to see how things will develop from here."

Italian based lighting designer, Aldo Visentin is using his own Jands Vista S1 lighting console running the next generation Vista v2 software, plus two Vista M1 Wings, to control lighting for Italy's most beloved tenor, Andrea Bocelli.

Andrea Bocelli Tour



Aldo's creative relationship with Bocelli started in 2006 and this tour's natural innovative design contains lots of subtleties, with slow colour changes and no visible movement. It is operated completely 'live' every night using the Vista's powerful visual interface and just a few pre-programmed presets. This allows Aldo the creative freedom to reflect the spirit of the evening in the lighting, and flow organically with the mood of the set.

Rather non-conventionally, a typical Bocelli tour will feature two or three shows a week over a three week period - often on different continents. Instead of touring a production lighting system, lighting equipment is normally hired locally for each concert.

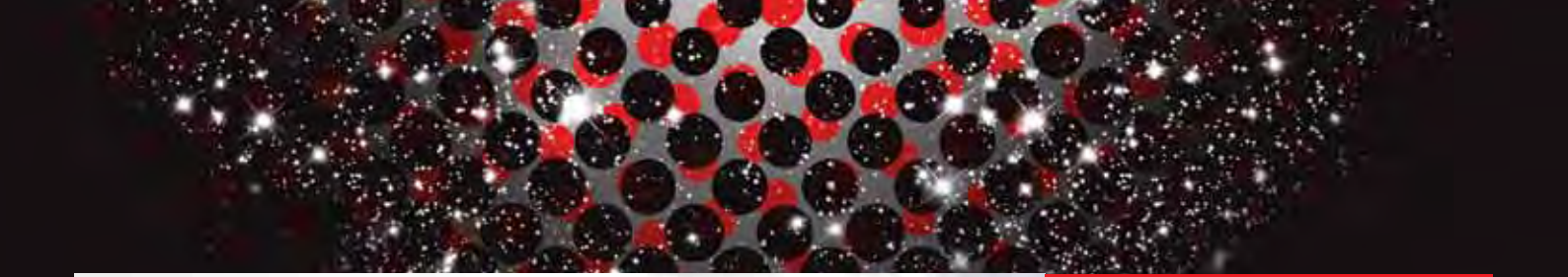
At each show, Aldo has around 105 different moving lights to incorporate in to the design. Vista's powerful fixture swapping allows him to quickly and accurately replace any previously programmed fixtures. He finds this to be incredibly fast and intuitive, and a real time saver.

Aldo needed a system that was both easily travelable and cost-effective, so that he always had the right tools to deliver his shows. He checks the Vista S1 into the plane hold, while the two Vista M1s and laptops come onboard as carry-on luggage. In this way he is able to use his travel time to work on upcoming shows while on the move.

On this tour, he most appreciated

Vista's livetime functionality. This allows him to set a time and then simply choose what he wants the fixtures to do - whether programmed or completely ad-hoc. "It's really nice to have no creative restrictions when you are operating" he confirms, adding that he feels so comfortable with the overall 'visual environment' of the console.

He thinks the extensive range of Vista hardware options available is a great benefit, offering an "extremely flexible, powerful and very customisable solution for any application or situation, all running the same reliable software architecture."



Festival Favourite

For Meadowlands 2012, a diverse and vibrant event staged at Glynde Place on the picturesque Glyndebourne Estate in Sussex, UK, Steve and Dan Williams, the lighting designer for the event's main stage, shared operating duties on a Vista T2.

An eclectic line-up included acclaimed LTJ Bukem, who closed the festival with an entrancing four hour DJ set, as well as Lamb, Fink, Speech Dabell, Portico Quartet and many others.

With the usual limited programming available for a festival rig, which included moving lights, conventionals and the latest LED fixtures, Steve and Dan needed to be able to work extremely fast and "busk" accurately – one of the main reasons that Steve specified the T2.

To further maximise their limited time, he pre-programmed some elements using the Vista v2 software on his laptop to make the most of their programming time on stage and help give the refined show that he was looking for.

Steve put his own Jands Vista S3, also running the Vista v2 software, in control at Meadowlands' second stage. The Vista families consistent software interface made it seamless to swap between consoles.

A few weeks later Steve once again used a Vista T2 as the house console for lighting the main stage at the Redfest event held at Robins Hood Farm near Redhill, Surrey.

Headliners included Modestep, Kids in Glass Houses and Foreign Beggars.

Steve loves the visual interface of the Vista v2 software, which makes it simple, quick and logical to programme, easy to busk, and most importantly always lets him get precisely what he wants out of the rig. "It means that I can create exactly what I want when necessary rather than following what the console thinks I want" he explains.

Dan Williams comments, "Having everything right there onscreen in front of you is great and makes real

The Jands Vista range once again proved its flexibility and power when lighting designer and programmer Steve Heywood chose to put Vista consoles, running the next generation Vista v2 software, in control at two recent festivals.



sense. it's an extremely intuitive operating system."

Steve concludes "The power and simplicity of using Vista v2 enables you to build a lightshow extremely quickly, but still lets you control the details. It's a great desk for improvisational and 'on-the-fly' operation, which is always an exciting way to work."

Lighting equipment for both events was supplied by Oxford based Robert Nisbett Event services.

Busy UK-based lighting designer Derek Jones used his Vista S1 to help service a busy season, including legendary British artist Cliff Richard's "Soulicious" tour and another with equally maverick performers, The Hollies.

British Rock 'n' Roll Legends



With both tours overlapping Derek took his new Vista S1 out on The Hollies, while he called on Lars Kristiansen to operate Cliff Richard and the Shadows on his Vista S3.

Derek bought his Vista S3 some years ago, and it has been on the road ever since. He has been running the next generation Vista v2 software since its launch and comments, "It's brilliant."

Vista v2 was designed from the ground up to allow all levels of user get the most from whatever mix of technology they have available, whether dimmers, moving lights, LED, or media. Available in a wide range of hardware options Vista v2 offers both the simplicity to work fast, with the power to control the finest details, so everyone can focus

on creating a great looking show rather than on programming a desk.

Derek has worked with The Hollies for the last six years. The band, known for their fabulous, rich vocal harmonies were among the UK's leading groups throughout the 1960s and 1970s, are still hugely popular. They tour twice a year for five weeks each, playing to completely sold out audiences in theatres and concert halls nationwide.

Being in constant demand, Derek brought in Gareth Pritchard to cover the shows when he was unavailable. With each song programmed into a "Snapshot", Derek was able to pass the show over, and with the single press of a button - each song was set up, labelled and ready to go.

The lighting rig, supplied by Blackburn based Lite Alternative, consisted of a front and back truss featuring Martin Professional MAC 700s and MAC 250 moving lights, Mole Richardson MoleBeams, Sunstrips, plus a selection of PARs and ACLs.

The band performed an intensive two hour set, encompassing 28 songs, with each number having an individual look.

Derek's schedule continued with flamboyant US disco divas "Scissor Sisters" in Australia, the Pacific Rim and Asia, where a Vista S1 will be in control and simply toured with the backline.



Gipsy Kings



The renowned Gipsy Kings - credited with helping to bring the distinct sound and style of Rumba Catalana pop music to worldwide audiences - have just finished their latest US tour, with lighting designer Michael Sharon using a Vista I3 console for control.

To cope with the everyday demands of touring, Vista's powerful generic fixture model provides quick, straightforward and accurate fixture swapping to adapt Michael's show to fit whatever type of lights he is faced with. This proves a perfect solution when the tour picks up local production, as opposed to using their own lighting rig, and ensures that he always has his show running on his console of choice.

A typical local lighting rig, on which Michael would run his show from his Vista I3, would contain around 120 PARs and between 10 and 25 moving lights of different types. This would often be supplemented by a "specials package". At the iconic Radio City in New York, he used Chroma-Q™ Color Force™ 72 RGBA LED battens to highlight some soft goods hired in for the show, and again at the Filene Centre in Wolf Trap National Park for the Performing Arts, Washington DC, to up-light custom scenic columns.

As well as offering him a great console for touring, he comments that for corporate events and other shows where time is short, the Vista's next generation timeline is "Fantastic", which he expands saying, "When working on complex looks, I can use the timeline, to easily see and make precise adjustments to individual parameters."

While great for tightly cued shows, Michael also finds the console ultimately buskable with the ability to configure the interface his exact requirements. He loves being able to have instant access to everything. "For busking, I have more options than just calling up presets on the fly. Using Extracts, I can trigger complex movements, effects, and routines which make for a visually richer show."

Coming from a theatre background, he comments that the visuality of the Vista interface is amazing for making the



most of his time "You can see graphic representations of elements like gobos in the different lights rather than just looking at a load of numbers - it's so easy to work offline."

VISTA V2

Simple, Powerful, Visual

Lighting & Media Control by **JANDS**

Here's just a few of the many users around the world who have discovered the Vista system:

Rental & Production Companies

"MAG", Russia
"Svetogor", Russia
10outof10Productions Ltd, UK
360 Entertainment, UK
3D Productions Ltd, UK
Advanced Lighting & Production Services (ALPS), USA
Advanced Staging Productions, USA
Afford Media Services, USA
Audio Video Electronics (AVE), USA
AV Staging Group/Directions Inc, USA
Axxis Inc, USA
B+H, UK
Bandit Lites, USA
Basic Monkey Limited, UK
BNY Production, USA
CSD Inc, USA
Da Vinci Fusion Inc, USA
dbn Lighting, UK
Delta Stage Lighting, USA
Derek Jones Lighting Design, UK
DG Sound, Netherlands
Eslinger Lighting Inc, USA
Estrad Söderbälje, Sweden
Eurogress Aachen, Germany
Euroshow, Russia
Fiat Lux, Russia
Freeman, USA
FX Road Lights, Portugal
GL Events, France
HSL Group Holdings Ltd, UK
Imagine Design & Production Services, USA
Insync Productions Ltd, UK
Integrity Lighting Inc, USA
Intelligent Lighting Creations, Inc, USA
Jakob Veranstaltungstechnik GmbH & CoKG, Germany
J&S Audio Visual Inc, USA

Kennedy Amplifier Hire Service, Australia
Knox-Array Event Production, USA
La Cour ApS, Denmark
Legend Theatrical, USA
Lichtblick Böhmentechnik GmbH, Germany
Lightech, Russia
Lighthouse Productions, UAE
Lightwise, Netherlands
Live Technologies, USA
LX 2000 Stage Lighting Hire, Ireland
Mark P Jones Design, UK
McCune Audio Visual, USA
Media Control Europe Ltd (MCL), UK
Merestone, USA
Moonlite Productions Ltd, UK
mwe designs, UK
NMR Staging & Events, USA
Nyide / Rubicon AS, Norway
Portable Church Industries, USA
Premier Production Services, USA
PSAV, USA
RayLight, Italy
Red Boat Consulting Ltd, UK
RMC Light & Sound Ltd, Finland
Stadsschouwburg Utrecht, Netherlands
Stage Equipment & Lighting Inc, USA
Stage Front Presentation Systems, USA
Stage Light Design Ltd, UK
SVL Productions, USA
Theatrical Lighting Systems, USA
True Grip & Lighting, USA
TSL Limited, UK
TWZ EVENT GmbH, Germany
Ursa Projects Ltd, UK
Visual Elements Ltd, UK
West End Studios, UK
Wild Gravity, Australia



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People

Alan Clarke
Alexander Ardamatsky
Alexander Hohlov
Alexander Maslov
Alexander Kashin
Andy Cheshire
Anton Koshkin
Becket J. Tundatili
Carlos Carvalho
Christophe Palllet
Daniel Oswald
Darlen Koop
David Atkinson

Del Jones
Denis Glinka
Dipl.-Ing. Axel Dresbach
Dustin Hurlock
Evgeniy Sidorov
Fred Rayment
Fred Pommerehn
Geoffrey Platt
Giancarlo Vannetti
Hans Erikstad
Jacco Windt
James Gianville
Jan Kortbeek

Jason Showers
Jasper Hoffman
Jeff Lavallee
Jeff Neubauer
Jim Cozad
Joachim Jakob
John Rinaldi
Karl Bontrager
Karl Westlake
Kathy O'Hara
Konstantin Gerasimov
Kristoffer Engen
Kurt Wunsch

Lars Erik Bratlie
Maksim Krutoguzenko
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Matt Arthur
Matthew Drury
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Mike Townsend
Nathan Wan
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Peter Centerholt
Rainer Huber
Rob Sinclair
Sam Tamplin
Scott Tompkins
Semen Tishkov
Sergey Korneev

Sergey Shagalov
Seth Shoemaker
Stephen Page
Steve Cameron
Steve Heywood
Steve Nance
Stewart Parker
Stirling Callander
Terry Miranda
Todd Stover
Tony Fransen
Vladimir Evstifeev
Vyacheslav Kimov

Venues

Alton Towers Resort Operations Ltd, UK
Amersham & Wycombe College, UK
Castleford Phoenix Theatre, UK
Christ's Church of the Valley, USA
City Church, Brisbane, Australia
Concert Hall "Dom uchenih", Russia
Concert Hall "Nevelskogo", Russia
Foxwoods Resort, MGM Grand Casino, Connecticut, USA
Friedrichsbau Varieté Stuttgart, Germany
General Motors Heritage Centre, USA
Grace Community Church, USA
Hall of Music Productions, USA
Heartland Church, USA
LifeChurch.tv, USA
Life Pub Club, Russia
Lincoln University, UK
Littman Performing Arts Theater, USA
Minneapolis Convention Center, USA
Moscow P.I. Tchaikovsky Conservatory, Russia
Musée Du Quai Branly, France
Nightclub "Canuzo", Russia
Nightclub "Sfera-T", Russia
Nightclub "Toys", Russia

North Matro Church, Georgia, USA
Parkview Christian Church, Illinois, USA
Parkway Baptist Church, Kentucky, USA
Rådhusetret-ski, Norway
Renaissance Cleveland Event Technology, USA
Royal Albert Hall, UK
Sidney Stringer School, UK
Somerset House, UK
State University of New York at Geneseo, USA
The Alban Arena, UK
The Centre of Children's Creativity Bibirevo, Russia
The First Cathedral, Connecticut, USA
The Teatrum on Serpukhovka, Russia
Theatre Yugo-Zapad, Russia
University of Derby, UK
University of Glamorgan, UK
Western Australian Academy of Performing Arts, Australia
Westover Church, USA
Whites Chapel, USA
Willow Creek Community Church - North Shore, USA
Willow Church Community Church - Crystal Lake, USA



VISTA

NEW

Vista Training - Online, Virtual & Face-to-Face

There are a wide range of training options available to help get the most from the Vista v2 software. All provide the knowledge to use all of the Vista hardware range. Options range from self-paced, self-learning videos right up to a full day of one-on-one training tailored to your specific needs. For details, dates and locations, or to book a place now, please contact info@jandseurope.com.



New - Online Training Videos

Learn in your own time and at your own pace for ultimate flexibility. Visit www.jandsvista.com/support/training



Group Training

A limited number of free places are available at a range of UK locations.



New - Virtual Training

Interactive, virtual training for individuals or groups.



Individual Training

A one-on-one session completely tailored around you.

For more information and to download the **free** version of the v2 software. Visit

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Or contact your local Jands dealer to arrange a demonstration

Jands Dealer List

Belgium

Refraction
Rue du Progres 1
7503 Froyennes
Belgium
Phone: +32 69 68 49 00
Email: info@refraction.be
Web www.refraction.be

Canary Islands

D.M.L. Suministros Escénicos S.L.
C/ Marques de Bajamar
57-Local
La Cuesta, La Laguna
S/C de Tenerife C.P. 38320
Canary Islands
Phone +34 922 64 08 17
E-Mail dmlcompra@terra.es

France

ESL
982 Avenue Des Platanes
Boirargues
Lattes
Montpellier 34970
France
Phone +33 4 9913 2828
E-Mail alain@esl-france.com
Web Site www.esl-france.com

Germany

Cast C.Adolph & RST Distribution GmbH
Kabeler Str. 54a
Hagen 58099
Germany
Phone +49 233 169 1500
E-Mail c.pies@castinfo.de
Web Site www.castinfo.de

Italy

Robe Multimedia S.r.l.
Via Mercadant 25
Cattolica (RN) 47841
Italy
Phone +39 0541 833 103
E-Mail info@robemultimedia.it
Web Site www.robemultimedia.it

Lebanon

Audio Land
Mar Nohra Square
Furn El Chebbak
PO Box 11 4789 Beirut
Lebanon
Contact Elie Battah
Phone +961 3 36 36 88

Netherlands

The Light Connection
Markt 15
7064 AZ Silvolde
Netherlands
Phone: +31 651 011 267
Email: info@lightconnection.nl
Web: www.lightconnection.nl

Norway

Norsk Sceneteknikk As
Hogda 12. Postboks 4
Spydeberg 1820
Norway
Phone +00 47 698 37373
E-Mail jan.robert@sceneteknikk.no
Web Site www.sceneteknikk.no

Poland

Show Design
ul. Prusicka 31, 55-100 Trzebnica
Poland
Phone +48 71 387 44 34
E-Mail robert@showdesign.pl
Web Site www.showdesign.pl

Portugal

Garrett S.A.
Rua Casal Do Cana, 4
Zona Industrial de Alfragide
Carnaxide 2795-660
Portugal
Phone +351 21 4180134
E-Mail raul@garrett.pt
Web Site www.garrett.pt

Russia

Show Atelier
Markt 15
1505 - 267 Zelenograd
124683, Moscow
Russia
Phone +7 495 642 7282
E-Mail jands@showatelier.ru
Web Site www.showatelier.ru

Spain

Siluj Iluminación S.L.
C/La Raya 110. P.I. Trobajo del Camino
24010 León
Spain
Phone +34 987 261 335
E-Mail info@siluj.com
Web Site www.siluj.com

Sweden

Teaterteknik AB
Virkesvagen 24
Stockholm S-120 30
Sweden
Phone +46 8 640 9290
E-Mail tintin@teaterteknik.se
Web Site www.teaterteknik.se

Switzerland

PLUSMUSIC AG
Lerzenstrasse 8
8953 Dietikon, Schweiz
Switzerland
Phone +41 (0)44 744 77 44
E-Mail michael.dietiker@plmusic.ch
Web Site www.plmusic.ch

Turkey

Atempo Group of Companies
Sakirkesebir Sok.
Balmumcu Plaza 3 No:34/9
Besiktas- stanbul
Turkey
Phone +90 (212) 288 06 12
E-Mail vkonuralp@atempo.com.tr
Web Site www.atempo.com.tr

UK & Ireland

A.C. Entertainment Technologies Ltd
Centauri House
Hillbottom Road
High Wycombe
Bucks
HP12 4HQ
UK
Phone 01494 444600
E-Mail sales@ac-et.com
Web Site www.ac-et.com

North America

A.C. Lighting Inc.
435 Horner Ave, Unit 1
Toronto, Ontario
Canada
M8W 4W3
Phone +1 416 255 9494
E-Mail northamerica@aclighting.com
Web Site www.aclighting.com

Rest of EMEA

Jands Europe
Phone +44 (0) 1494 838395
E-Mail info@jandseurope.com
Web Site www.jandsvista.com



“... it feels almost as if the console directly connects my brain to the lights.”
- Rob Sinclair

“It’s really nice to have no creative restrictions when you are operating”
- Aldo Visentin

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“...the fastest console currently on the market”
- Geoff Platt

“...the ultimate designers tool”
- Jeff Lava