



Fig. 12: Electronic roller.



Fig. 14: Unfold.

language describing that functionality. If you don't want to manually set lots of fade or delay times [Fig. 12 *Timing Per Parameter*], for example, you can adjust the 'Overlap' - effectively the offset across the selection order (which you can adjust, including making multiple lights have the same selection order). Making wipes this way is very easy. My other favourite piece of language: 'bunch up', for omitting unused faders when copying ranges of cuelists. The words make it very clear what the action will be.

Tiger Touch lets you record looks in three ways - as a standalone cue, as cues in a cue list, or as steps within a chase. Cues are fully tracking sequences of looks; chases are effectively sets of complete mini-states, each replacing the previous as the chase runs. In every case, the 'state' can contain either a static look, or movement generated using the console's dynamic shape functions complete with phase/offset control. Chase timing can be adjusted on-the-fly, or can be learnt by tapping time.

Cuelists, whether cue sequences or chases, are assigned to faders for playback. As with the Pearl and other consoles, there are multiple - currently 60, soon to increase - pages of playback faders, with the page +/- buttons stepping between them; the touch screen also includes a graphical version of the Avo Rolacue allowing you to flip between pages. [Fig. 12 *Rolacue*] Faders stay active until they are faded out or released, even through page changes - the Tiger Touch does not have motorised faders, and this is one area they might have been useful. The console does let you set cuelists to be common to all fader pages, if required. The console also retains Avo's 'unfold' feature - you can expand a cuelist out so that one cue or step lives on each fader, letting you then step through and adjust each look very easily. [Fig. 13 *Unfold*] You can currently blind edit cues in the on-screen channel grid, but not using the programmer or the visualiser, which would be useful.

Where the console's roots do shine through are the tools it includes for busking shows

live in front of an audience. Type a number then touch a palette and that palette will be applied in that time, for example, and palettes set in this way don't get locked into the programmer, so you don't end up with that look stuck on stage as other cues run (the flip-side being that you have to remember to press 'channel' when you want to specify a channel number). When you do need to lock something on stage you can adjust the priority of playbacks to achieve this.

Missing, to date, are quite a lot of tools which can help speed up programming or re-programming - for example, select a light and there is no indication as to which palettes contain any information for that light, and selecting a palette or cue then adjusting its contents usually then requires you to manually re-select the palette or cue to store into, rather than having an automated update function do the work for you. The console also does not 'abstract' fixture information in any way, ultimately storing DMX values into palettes and so into cues. Though it offers 'cloning' tools to help change fixture types or add additional fixtures, the manual does warn that this will work best if you've programmed your show using palettes, since those will need to be updated to suit the new fixture type. The Avo folks know this is not ideal; interestingly, conversations about any new function with the company's senior staff tends to produce a roll of the eyes, a gentle laugh and the recollection that a similar feature was part of a console back in the day, but just got lost along the way. Often that was because the rigs of the day weren't complex enough for users to appreciate the function. Now that even 'small' rigs are often that complex, one suspects many of those features might start re-appearing.

**In Action**

We had, I must confess, less hands-on time with the Tiger Touch than with many of the other consoles we've reviewed - a combination of scheduling, strong demand for the console, and the fact that for a variety of reasons, Avo don't yet have an off-line version of the console software available. Nonetheless, even the briefest time makes it clear that it is beautiful hardware, well built, and begging to be played. A real operator's console. It feels like that by any measure. It feels even more remarkable when you learn the list price, less than £6500.

Who will it appeal to? That's an interesting question, because the touch screen, and the operating methodology it presents through that, make it quite like the Hog, the grandMA, the Chamsys, and assorted other consoles, and they have several years head start over Avo at figuring out how to make best use of the touchscreen interface. Yet the Avo graphical design is already easier on the eye than those others.

Or perhaps look at it another way: it retains much of the 'heads up' methodology of Avo's Pearl, but with an interface that does let you get in and ditz with the details if you need to, as you might when programming more structured shows.

I will say that I've never really been comfortable with the 'Avo Way' before - it's a bit far from my background and most of my experience, and I like being able to pick away at the details of the programming. I enjoyed and felt comfortable with the Tiger Touch, though. Given that I suspect many users of older Avo consoles will also like and feel comfortable with it, that's quite an achievement. If you mainly busk shows but occasionally do things with a bit more structure, it should definitely be on your list to try.

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