Busking with the Eos Family of Consoles

Workbook

V3.0.1

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Purpose of the Class

Of course, you can busk on the Eos platform. Don't know how? The purpose of this class is to learn the basics of what you might need to program a live show with little prep time. Learn from a master the tricks and tips for approaching non-linear playback by deploying magic sheets, fader configuration options like priority and background priority, fader control options, effects masters, timing masters and more. This session will help you learn how to setup a system and what content you need at your fingertips to be ready for anything.

Target Audience: You should be very familiar with Eos Family consoles. You must know how to quickly navigate the system, create snapshots, groups, palettes, and cues. You should understand Direct Selects and Fader properties. Part of the class is building content very quickly. **This is not an entry-level training course!**

LEARNING OBJECTIVES:

After completing the class, one should be able to:

- Quickly analyze the rig and current show file to know what you have to work with
- Create building blocks including a base look
- Use Playlists effectively when programming Live
- Layout the faders for quick access to content
- Configure the faders with timing and effect attributes
- What to do when things go wrong.

WORKBOOK SYNTAX ANNOTATION

- **Bold**   Syntax and Browser menus
- **[Brackets]**   Face panel buttons
- **{Braces}**   Softkeys or buttons on touchscreen
- **<Angle brackets>**   Optional keys or command line text
- **[Next] & [Last]**   Keys to be pressed & held simultaneously
- **«Direct Select»**   Direct Select button press
- **⌈MS Object⌉**   Object on a Magic Sheet

ABBREVIATIONS

Throughout the book, short cuts or abbreviations are used::

- G   Group
- CP   Color Palette
- FP   Focus Palette
- BP   Beam Palette
- MS   Magic Sheet
- DS   Direct Select
- NPs   Non-Intensity Parameters

Visiting a Venue

BUSKING DEFINITION

Creating lighting looks, most of the time, on the fly…lighting improvised

GETTING FAMILIAR WITH THE RIG AND FILE

Open the file: *Eos Family Busking Rev B 2020-06-01.esf2*

Take 15 minutes to learn the venue rig, the file, and add any tricks you may want.

Using the Magic Sheet, review the systems

- Bring the FOH Movers to Full, Pan & Tilt, orientation?
- OH Spots to Full, Pan & Tilt, orientation?
- LED Tab – check groups
- Cyc Tab – check groups – notice the Pixel Map option
- Effects Tab
- Rig Tab – become familiar with the rig

What should they be looking for?

- Macros
- Palettes
- Presets
- Effects
- Magic Sheets

What is worth adding if there is time?

- Single Shot effects
- Groups
- Playlists
- Base Cues
- Timing
- Faders

What are things you don't want to change?

- Patch
- Invert pan/tilt…

What is destructive and why you don't want to hurt the person who will be back tomorrow….

- Moving / Overwriting
- Save-As a new show

Burn In

READY? GO!

Song for the morning: "We Shot the Moon" – Love and Fear.

Let's jump right in and busk a piece of music.

The song will be played 3 times back to back.

The job is to set up and then busk this song after 15 minutes.

The 15 minutes starts when the song starts.

Start a timer. Go!

AFTERMATH

Let's play the song one more time.

Go ahead and busk it again.

Let's discuss what happened.

- What went wrong and what went right?

  _____

  _____

  _____

- How did that feel?

  _____

  _____

  _____

- What were you trying to achieve?

  _____

  _____

  _____

- Why did you go about it that way?

  _____

  _____

  _____

- What went well? What went horribly wrong?

  _____

  _____

  _____

Build a Base Cue

DEFINE LAYOUT AND BASE LOOKS AND PILE-ONS

Layout _____

_____

Base look _____

_____

Pile-on _____

_____

Why build a base cue?

* Always somewhere to go back to.

* Built in transitions.

* Multiple base cues for different colors, different feels or moods

START BIG. GET LIGHT ON THE STAGE

USING THE CYC MAGIC SHEET (MS)

⌈**Cyc All (G307)**⌉ **[At] [30] [Enter]**	
⌈**Cells Mirror Out (G316)**⌉**, [Shift]&**⌈**Lavendar (CP 9035)**⌉**, release the shift and tap** ⌈**Red (CP 9021)**⌉	[Shift]& a MS object leaves an open-ended command line
⌈**Cyc Pixels (G321)**⌉ ⌈**Azure (CP 9031)**⌉	
[Select Last] [At] [30] [Enter]	

USING THE MOVERS MS

⌈**OH Wash (G104)**⌉ ⌈**X DS FP (FP111)**⌉ ⌈**Azure (CP 9031)**⌉	
[Select Last] [At] [05] [Enter] ⌈**Middle Zoom (BP 9043)**⌉	
[Select Manual] [Record] [Cue] [100] [/] [1] [Label] Base Purple [Enter]	
[Cue] [100] [/] [1] [Master]	load on the Main Fader Pair/Main Playback
[▶] (Go)	to establish the look on stage
⌈**OH Wash (G104)**⌉ **[Out]**	
⌈**OH Spot (G103)**⌉ **[At] [At]**	
⌈**FP USCX (FP112)**⌉	
⌈**Zoom Medium (BP9043)**⌉	
⌈**E-100 (BP9026)**⌉	
⌈**Blocky Gobo (BP9221.4)**⌉	

Go back to the Cyc Page

「**Cyc Top (G301)**」**[At] [10] [Enter]**

Make them「Gold (CP9024)」

「**Cyc Bottom (G304)**」**[At] [10] [Enter]**

Make them「Blue (CP9033)」

[Record] [Next] [Label] Base Blue/Gold [Enter]

Why multiples?

- Why not?
- You can use for each song or use them all in one song?!

Where do you populate it?

- Main Playback. Why?
- Easy double timing.
- Shift Go and Back & Recorded time.

▶ Cue List Window

OPEN THE CUE LIST INDEX

[Cue] [Cue]   Should be looking at Cue List 100

GO FROM LAST/ BACK FROM FIRST - WRAP? MAYBE? YES!

While busking you don't want to have to worry about which direction you are going. You want to make sure a change happens when you want it to happen.

Set {Back From First} and {Go From Last} to {Wrap}

PRIORITIES

The software allows control of the same channels with different targets. Priority is used to protect values from being affected by other targets that have a lower priority level. They will, however, still be impacted by manual control, grandmaster, blackout, park instructions, or other playback faders and submasters at the same or higher priority.

There are 10 levels of Priority: 1 is lowest, 10 is highest, default is 4.

A base cue would be a good example of a higher priority, something that you can come back to when you need to. Whereas a strobe effect would be an example of a lower priority.

FOREGROUND VS BACKGROUND.

– Low Foreground so overrides will work.

– High background so if overrides are dumped, control is released to the Cue

Set Priority to P3.

Set Bkgrd Priority to P8.

As a general rule never do the lowest or highest priority so that you have one extra step in case you need to add something later that is higher or lower without having to redo all of the priorities. Good practice is to leave two places on either end for flexibility.

Might be a good time to check the back timing in settings and adjust that if you feel it is necessary.

▶ Presets

RECORD A BAND FRONT LIGHT PRESET

You will probably use it later.

At this point, the band will feel like they can be seen so now you have some leeway to build if they are doing a soundcheck.

Start by seeing if the Focus Palettes that exist work for you or if they get you close. Time saving effort!

⌈**FOH Spots (G102)**⌉⌈**25% (IP2)**⌉	Nice not to blind the band you just met at beginning of the gig. Save that till later :)
[101]⌈**Drums (FP119)**⌉	
[103]⌈**Singer (FP118)**⌉	
[105]⌈**Guitar (FP117)**⌉	Adjust as needed but do not update the existing FPs that are in the file.
[101] [+] [103] [+] [105] {Focus} {Make Absolute}	Breaks the reference in case you didn't change one of the palettes. We don't want to store the reference.
The band will never be where they planned, if they planned anything before walking in the venue.	
[102]⌈**Backup Singer Lower Platform**⌉ **– New Focus**	
[104]⌈**Backup Singer Upper Platform**⌉ **– New Focus**	
⌈**FOH Spots (G102)**⌉ **[Record] [FP] [120] [Label] Band Start**	
⌈**FOH Spots (G102)**⌉⌈**Edge E-40 (BP9023)**⌉	Soften the edge
⌈**FOH Spots (G102)**⌉⌈**6500 (CP9010)**⌉	Make it white
⌈**FOH Spots (G102)**⌉ **[-] {Intensity} [Record Only] [Preset] [301] [Label] Band Base Front**	
[101] [+] [103] [+] [105] [At] [60] [Enter]	
[102] [+] [104] can stay lower	Band has specified that the Backup Singers be lit but fall off into the background.
⌈**FOH Spots (G102)**⌉ **[Record Only] [Sub] [301] [Label] Band Fronts**	For now, store this in a sub
[Sub] [301] [Enter] {Properties}	
Set it to an LTP intensity master with a Bkgrd Priority of 5	
Load sub 301 on first fader on the lower bank of the faders	
[Select Last] [Sneak] [Enter]	
Mark the Sub and bring it up.	Leave it up!

Focus Palette Playlist

Why use playlists?

- Quick.

- Flexible with filters.

> **Be Sitting in Cue 100/2**

Let's look at the Focus Palettes that exist for the OH Washes.

> ⌈**OH Washes (G104)**⌉ **[Full] [Full]**

> **Tap through the FP's on the magic sheet**

> **Let's build a FP List using «DS Weave (FP113)» to «Flyout (FP114)»**

> **Press the Load button for the 6ᵗʰ fader in the bottom right bank of faders (or the top and bottom bump buttons).**

The command line should say Fader 2/6

> **Hold Shift and tap the «DS Weave (FP113)» on the magic sheet and then tap the «DS Flyout (FP114)». Then [Enter]**

> **[Fader] [2] [/] [6] [Label] OHWash FOC [Enter]**

> **[Sneak] [Enter] and press the bottom bump button for that fader**

What Happens? All the fixtures recorded in that palette are fired. That is not what is wanted. To control specific channels, apply a channel filter.

> **Go to the Fader Config Tab (Tab 36)**

> **For Fader 2/6, change to LTP, and wrap Go from Last**

> **Select Chan Filter and type [121] [Thru] [128] [Enter]**

You can also put groups in here. The benefit of groups is that if you add a channel to that group you won't have to adjust the filter, the console will do it for you.

> **Back to [Live]**

> **Press the bottom bump for that fader and see how just the OH Washes move.**

But wait! Can't see them!

> ⌈**OH Washes (G104)**⌉ **[Full] [Full]**

There are a few ways to deal with intensity. You can add them to the cue and build an Inhibitive Sub or you can put the intensities in a Proportional Sub.

> **[Select Last] {Intensity} [Record] [Sub] [351] [Label] OH Wash INT [Enter]**

> **Load that in the 6ᵗʰ fader on the top row – right above the FP Playlist just built.**

Let's build another using a few different systems

Grab the ⌈Side Spots (G105)⌉, bring to Full and tilt them as far up as they will go	
[Select Last] [Record] [FP] [151] [Label] Sides Up	
Click ⌈Side Spot >(G110)⌉ [Fan] and tilt them so that the upstage spot is horizontal	
Click ⌈Side Spot <(G115)⌉ [Fan] and tilt so it matches the other side.	
⌈Side Spots (G105)⌉ [Record] [FP] [152] [Label] Sides Pyramid	
Select ⌈Side Spots (G105)⌉ and tilt them all down so that the most downstage pair is flanking the Singer	Centered around the singer…
[Select Last] [Record] [FP] [153] [Label] Sides Down	

Let's build another FP List for these channels.

Clear the command line	
Press the two buttons on the fader next to the last FP List made.	The command line should say Fader 2/7
[Focus Palette] [151] [Thru] [153] [Enter]	
[Fader] [2] [/] [7] [Label] SS FOC [Enter]	
Go into Fader Config and change it to Wrap	
[Select Last] [Sneak] [Enter]	
Run the Fader up and hit the bottom bump button	Hey, nothing happens!

Now time to record the Intensity control sub

⌈Side Spots (G105)⌉ [Full] [Full]	
[Select Last] {Intensity} [Record] [Sub] [352] [Label] Side Spots INT	
Load above the FP List fader next to the other INT Fader	
Both FP Lists should be Priority P6/P3 LTP; make sure FX Off 0 is unchecked	

▶ Color Playlists

It is easy to build a playlist for some color transitions. Keep it simple for each song. There is no need to go farther than three colors.

Make sure to release the FP playlists – top bump button on each fader	
Press the buttons corresponding to Fader 1/8, tap ⌈Azure (CP9031)⌉, ⌈Open (CP9001)⌉, ⌈Gold (CP9024)⌉, then press [Enter]	Drops color palettes on Fader 1/8 on the command line
Fader 1/8 [Label] OHS COL	Spots
Bring the fader up and press the bottom bump button	

Is that what is wanted or is a step missing?

A Channel filter IS NEEDED!

Go to the Fader Config. Tab (Tab 36)	

It would be nice to have the same palette list but individually on each system that is used. Let copy this fader and then filter all three of them.

Set the priorities of Fader 1/8 to P6/ P3 and Wrap and LTP	
{Fader} [1] [/] [8] [Copy To] [1] [/] [9] [Enter]	
{Fader} [Copy To] [1] [/] [10] [Enter]	Now have 3 similar faders
Now filter fader 1/8 to the OH Spots (G103)	Use the command line
Filter 1/9 to OH Wash (G104)	
Filter 1/10 to Side Spots (G105)	
Fader 1/9 [Label] OHW COL	Wash
Fader 1/10 [Label] SS COL	Side Spots
{Fader} [1] [/] [8] [Thru] [10] [Copy To] [Copy To]* [2] [/] [3] [Enter]	to move the three faders just created to the bottom row of faders

Remember [Copy To] [Copy To] posts Move To on the command line.

Let's create one more Color List for the Backwall Pixels.

{Fader} [2/5] [Copy To] [2/2]	
{Fader} [2/2] [Label] Pix Color	
Press the two buttons for fader 2/2	
Select ⌈Red (CP9021)⌉, ⌈Blue (CP9033)⌉, ⌈Yellow (CP9025)⌉, ⌈Purple (CP9036)⌉, ⌈Green (CP9027)⌉ [Enter]	
Now filter the list in Fader Config to Cyc Pixels (G321)	
Change the timing to Up 0.2 and Down 0.2; set the priorities to P6/ P3	
Go back to Live and run the list	

▶ Gobo List for Spot Fixtures

In order to add quick access to texture, let's build a Beam Palette list for our gobos.

First let's move our Front Light Sub to a different Fader. Because it is on and plunging the band into darkness wouldn't be appropriate, load it on Fader 1/10 first.

[Sub] [301] and press both buttons on Fader 1/10

Bring it up if it is flashing.

Hold [Shift] and press [Load] to clear the old fader

Now let's continue:

Press both buttons under fader 2/1

Tap in order the Beam Palettes for all the gobos for the Sola 750s but don't do the open frame

Hit [Enter]

Bring the fader up and press the bottom button

Go back into Fader Config and change the behavior to wrap and set the priority to P6/P3 and LTP and make sure FX Off 0 is unchecked

Label this fader OHS Gobo

Filter this for only the OH Spots.

Keep the Side Spots as beams to keep some clean lines in the air.

▶ Effects

With a good base, some effects are needed in addition to all this. A good idea would be to build some presets to house the effects. Then build a preset FX list. This is more useful than building one submaster for one instance. These can be built in Blind so that only the effect data and not the position data is recorded.

[Blind] [Preset] [310] [Enter] [Label] Side Figure 8

⌈Side Spots (G105)⌉ [Effect] [903] [Enter]

[Clear]

[Preset] [311] [Enter] [Label] Side Spiral

⌈Side Spots (G105)⌉ [Effect] [906] [Enter]

[Clear]

[Preset] [312] [Enter] [Label] Side Ballyhoo

⌈Side Spots (G105)⌉ [Effect] [909] [Enter]

[Clear]

Press the two buttons corresponding with Fader 2/10 and using the direct selects, select in order Preset 310, 311, 312 and press [Enter]

Label this fader SS FX

Set the priorities of Fader 2/10 to P6/P2 and LTP

Now another focus effect list for the OH Washes:

If making several faders of a similar type, a good practice is to copy a fader with all the options configured before populating it with presets.

{Fader} [2/10] [Copy To] [2/9] [Enter]

Now it is possible to overwrite contents without affecting settings.

[Blind] [Preset] [321] [Enter] [Label] OHS F8 M Out

⌈OH Spots (G103)⌉ {Offset} {Mirror out} [Effect] [903] or ⌈Figure 8⌉ [Enter]

[Clear]

[Blind] [Preset] [322] [Enter] [Label] OHS Bally M In

⌈OH Spots (G103)⌉ {Offset} {Mirror in} [Effect] [909] or ⌈Ballyhoo⌉ [Enter]

[Live]

Press the buttons corresponding to Fader 2/9

⌈Preset 321⌉ , ⌈Preset 322⌉ [Enter]

{Fader} [2/9] [Label] [Label] OHS FX [Enter] | to relabel the fader

▶ Timing and Global Faders

Hitting the bump button to step through the playlist, you see that everything snaps to place, and when the playlist is released, it also snaps home or to its background state. That may be what you want for some looks, but for most, maybe easing into the change even if they need to go in quickly might be a better option.

In Fader Config, let's look at Fader 2/10 as an example.	Look at the Properties

Look at the timing column with Up and Down Times. The Up Time is how long it takes to go from Step to Step. The Down Time is how long it takes to Release the Data to Background

Let's change the timing for both the FX faders at the same time.

{Fader} [2/9] [+] [10] [Time] [1] [Time] [Time] [1] [Enter]	Up 1 / Down 1 (No dwell)

Note that the Dwell time is not being adjusted on these Faders

{Fader} [2/3] [Thru] [5] [Time] [1] [Time] [Time] [1] [Enter]	to change the up and down timing for all the color playlists

GLOBAL FX FADER

Now with timing on these faders, there is an option to control the overall rate and size of the effects that are playing. These are called Global FX Faders.

In Fader Config Tab (Tab36)	
Click where it says unmapped over Fader 1/1	
Click in the Target Box and select Global FX	
Then click on the size, 2x	The first fader says Effect Size
Click the second fader and change that to Effect Rate	
Change the max value to 400 on both faders	Allows for a little more flexibility
Add a Freeze button on the bottom button of the 2nd fader	

Notice that the corresponding Fader Buttons are flashing.

Move the faders up to the 50% mark; the faders stop flashing	Can now make the size and rate bigger and smaller than it is recorded

Motorized faders will automatically set themselves to half.

Start Fader 9 (OHS FX) and play with Effect Size, Rate, and Freeze	Make it bigger/smaller, faster/slower
Click the large open box under where it says Global FX.	
Click in the Param Filter box.	Can filter this to a single attribute or a full category
Now select the Focus Category at the top.	Filters to focus effects

Best practice is to have two sets of these built from the start. One for Focus and One for Color.

Starting with Fader 1/3, build a Color Global FX Fader

Once that is done have some FXs running on stage and slowly bring the size fader all the way down. See how the movement gets smaller and then stops. Now bring it slowly all the way to full. Woohoo!

Bring that size fader back to half and slowly bring the rate fader down. Watch how the fixtures slow down and then stop wherever they are. Now bring the Rate Fader all the way up. Woohoo!

▶ Stomp!

Everyone needs a few fast fire effects that can be triggered at any point. Some examples may be a strobe, an open white flash, and a scenic wipe.

To keep our fader layout, it makes sense to move Sub 301 to Fader 1/5

Populate it first and then remove the old one.

Use the backwall pixels for maximum oomph.

STROBE

Let's build a quick LED Random Strobe

[Effect] [Effect]	
[981] [Enter]	
Choose {Linear}	
[Label] LED Random Strobe	
Click {Edit}	
Click {Patterns} and select {Random}, the last option	Till you get something that you like
Click {Apply}	
Change the Cycle time to 0.2	
Go to [Live]	
Select ⌈Cyc Pixels Random Group (G323)⌉ from the Cyc MS and hit [Effect] [981] [Enter]	Nice!
[Select Last] {Intensity} [Record] [Sub] [302] [Label] Pix Strobe [Enter]	
Load to Fader 1/8	
[Sub] [302] [Enter] {Properties}	
Set it to LTP with a Priority of P9/P2, LTP, set the Dwell to Man and Exclude from Rec	Priority set to override everything
[Clear] [Sneak] [Enter]	

OPEN WHITE FLASH

Select ⌈Cyc Pixels Group (G321)⌉ [Home] [Enter]

[At] [40] [Enter] — These are crazy bright. Going for shock and awe, not pain.

[Select Last] [Record] [Sub] [303] [Label] Pix White

Load on Fader 1/9

[Sub] [303] [Enter] {Properties}

Set it to LTP with a Priority of P9/P2, LTP, set the Dwell to Man and Exclude from Rec — Again priority set to override everything

SCENIC WIPE

Let's copy the already built Int Wave effect so it can be editted later.

[Effect] [Effect]

[932] [Copy To] [932.1] [Enter]

[932.1] [Label] Cyc Wave

Adjust the effect to make it a single shot effect and change some timing to pretty it up.

Scale to 100

Cycle time to 1.5

Duration Number of Cycles 1 — Want wave to run just once

Set Exit to Cascade and Fade By Size

[932.1] [Copy To] [932.2] [Label] Cyc Wave Part 2

Let's put these in Presets.

[Blind] [Preset] [331] [Enter] [Label] Cyc Wave P1

Select ⌈Cyc Pixels Mirror Out (G327)⌉ [At] [40] [Enter]

[Select Last] [Effect] [932.1] [Enter]

[Blind] [Preset] [332] [Enter] [Label] Cyc Wave P2

Select ⌈Cyc Pixels Mirror Out (G327)⌉ [At] [40] [Enter]

[Select Last] [Effect] [932.2] [Enter]

Click the two corresponding buttons for Fader 1/10

Tap Preset 331 and 332.   Hit [Enter]

There are now two presets with two effects with the same data in them. This will allow us to fire the effect before the last one completes for some fun flexibility.

In Fader Config

Set this to LTP, P9/P2

Set Wrap and Stomp Release

Fader 1/10 [Label] Cyc Wave

Hit the bump button once and see how it fires, then hit it twice in succession.

Next hold the Open white bump and hit the Cyc Wave bump at the same time.

Stomp release – if something else comes along with same channels, what do I do?

Play Time!

The song will be played twice.

You should play around with all the new toys.

Have some fun.

Busking Magic Sheet

Let's look at an example of a magic sheet for busking. This is just one example built specifically for manual control - changing lights live on stage without recording the data. In order to do this, a magic sheet is needed that enables changes to information very quickly.

Snapshot 103.1 Enter   MS 8004 Effects and MS 8002 "Busking"

Most of this magic sheet should look familiar to you. Parts of other magic sheets in the file have been taken and copied into this magic sheet to keep all the necessary tools on one page so that while you are busking you are not changing magic sheet pages as much.

This is a quick way to create the control surface you need with the tool sets already built.
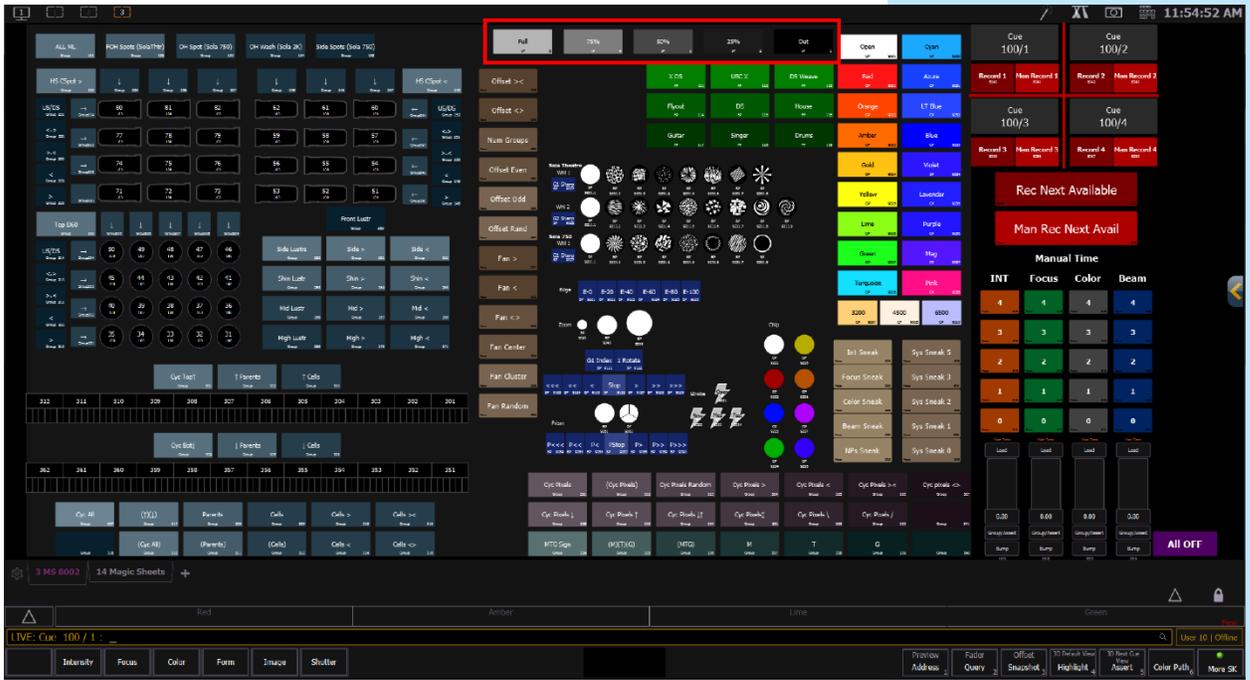
A QUICK REVIEW.

To do this you would go into the magic sheets that are already created and make sure you group the objects you want to copy then CTRL-C. Close the chevron and edit the new magic sheet and CTRL-V to paste the objects in a new magic sheet. Grouping the objects will preserve the target numbers so you won't have to renumber all the copied objects.
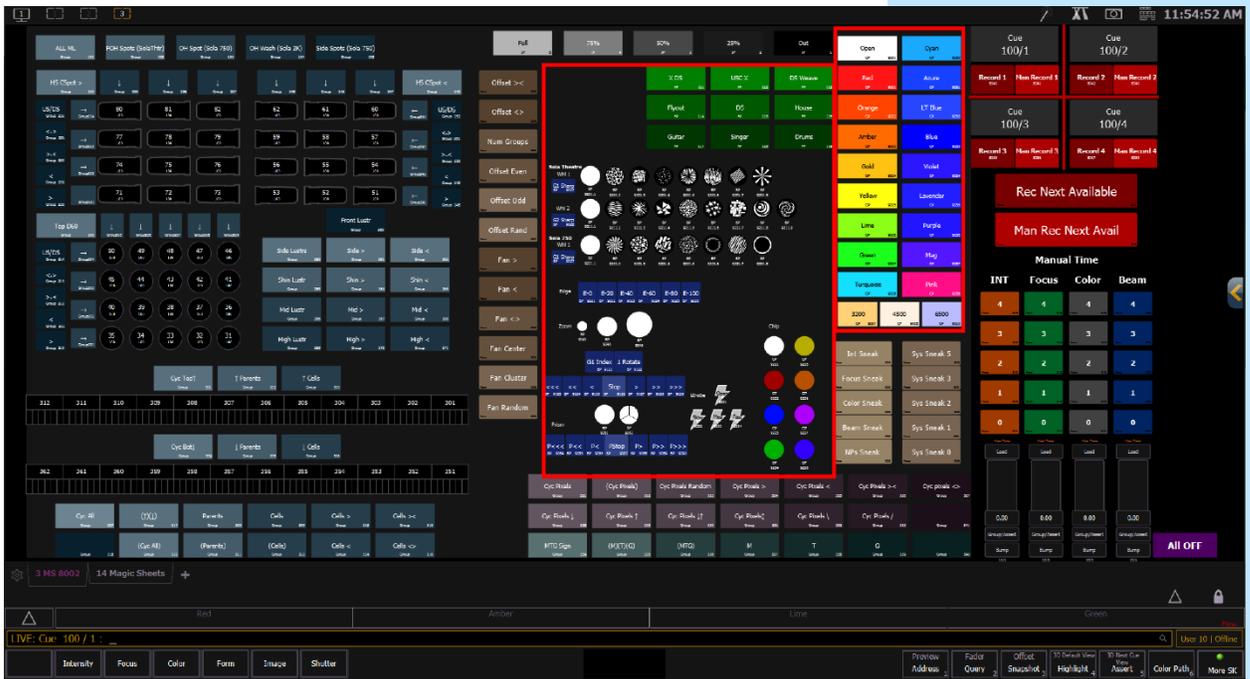
There is no reason to rebuild all the data if it's in the file already.

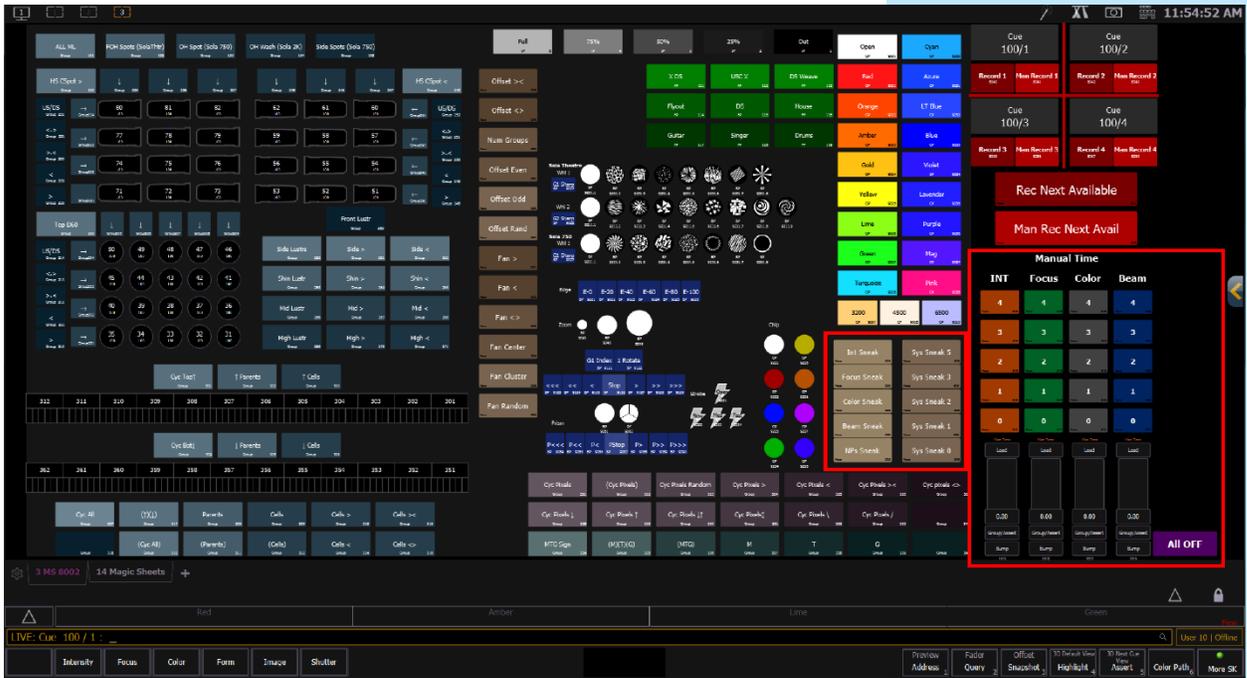Looking at this Magic Sheet, keep your workflow in mind.

WORK FLOW

What is the first thing you do?

- Select the Channels
- Offset or fan
- Intensity
- NP Modifiers

This may not be the way your mind works.

Maybe you want to make all the adjustments to the NP's, then bring up the intensity.

Maybe you want to make all the changes and then use offsets and fans just for FX selections.

That's OK! Figure out a layout and workflow that works for you. There is no right answer here. The right answer is a page that helps you get the information on stage as fast as possible.

Now let's look at the magic sheet a little closer.

CHANNEL AND GROUP SELECTIONS WITH OFFSET AND FAN MACROS

INTENSITY CONTROL

NP MODIFIERS: FOCUS, COLOR, BEAM

SYSTEM CONTROL OPTIONS

SNEAK OPTIONS

On the left is a column of Sneak buttons that sneak individual categories.

Do the following without touching the keypad, only using the touch screen.

「FOH Spots (SolaThtr) (G102)」「Full (IP5)」	
「Singer (FP118)」「BP9201.4」- third Gobo on wheel one	
Edge「E-40 (BP9023)」	
Zoom「BP9043」- medium	
「Azure (CP9031)」	
Hit「Focus Sneak (M8023)」	Only the Focus Parameters were snuck.
「Singer (FP118)」	Focuses the group back on the Singer.
Hit「Color Sneak (M8038)」	How long does it take? What is default in this show file?
Hit「Sys Sneak 2 (M8039)」	Did you just see the screen flash? These macros go into User Settings and change the global sneak time
Caution! These Macros will clear the command line as it goes in and out of settings.	
「FOH Spots (SolaThtr) (G102)」[At] [0] [Sneak] [Enter]	Sneaks out at new default time (3 sec)

MANUAL TIME SECTION

In Manual Time area, under the INT Column, tap⌈2⌉	Fader Icon under that column moved to 2

These Macro buttons are adjusting Manual Time Faders that are filtered to each parameter type.

These faders are set with a range of 0-4 Seconds. This can easily be adjusted by adjusting the ranges in the Fader Configuration and adjusting the percentages in the Macros.

[Macro] [Macro]	Let's see what the Macros say.
[8103] [Enter]	The Macro says Fader 10/1 @ 50 Enter

Another way to read this is Fader Page 10 Fader 1 @ 50 Percent.

The range is set 0-4 on the fader so 50 percent is 2.

[Live] {Snapshot} [103.1] [Enter]	
Under INT, ⌈3⌉	
Under Focus, ⌈1⌉	
Under Color, ⌈4⌉	
Under Beam ⌈1⌉	
⌈FOH Spots (G102)⌉ ⌈Full (IP5)⌉	They came up in 3 Seconds.
⌈X DS (FP111)⌉	They moved in 1 second.
⌈Orange CP9022)⌉	Slow fade over 4 seconds.
Zoom ⌈BP9045⌉ - Big	Zoomed in 1 Second

As you can see, having quick access to these timing changes can be very helpful. They are fast enough that it doesn't have to be something you set and forget. These should be used often and as part of the flow to get data on stage. The fixtures snapping to orange has a different affect on the audience vs the fixtures fading to orange.

Are you making this change because of an emotional change or are you changing the data on a beat?

Do you want the audience to notice the change or do you want them to eventually notice the scene change?

Change the Fader page to page 10.

You see each of the subs is blinking and has control over the timing.	
⌈All Off⌉ - lower right corner on the Magic Sheet	The faders have now stopped flashing and if motorized, moved back to the bottom

These are no longer active and do not have control of the manual timing. When these faders are off, the console defaults to the manual time setting set in Settings.

Change the Fader page back to 1.

PLAY TIME

Before talking about the last section of the magic sheet, it's time to play around a little.

- Use the tools created to change the scene as the song is playing.

- Be QUICK about it.

- If you have a thought, execute it, don't over think it.

- Keep it simple.

- This is all about being fast.

- If it's not pretty, you have the rest of the song to make what's on stage pretty. The first song is always going to be rough. Maybe even the first set?!

- Get your bearings and get some lights on and play around with bouncing through colors to the beat.

- Add some Effects.

- Don't forget about the timing buttons!

CHANGE SONG.

Let's try a different song.

After three times. Stop the music.

- How did that feel?

_____

_____

- What worked and what didn't work

_____

_____

- Did you feel like you were missing anything?

_____

_____

- What would you have changed on this magic sheet?

_____

_____

Saving for Dump Cues!

While busking, did you feel like you wanted to record some of the looks you built to get back to them quickly later in the song? Maybe you really liked what you did for the chorus or verse? Maybe the base cue you started with should have morphed throughout the song and you wanted a different place for all the lights to go back to.

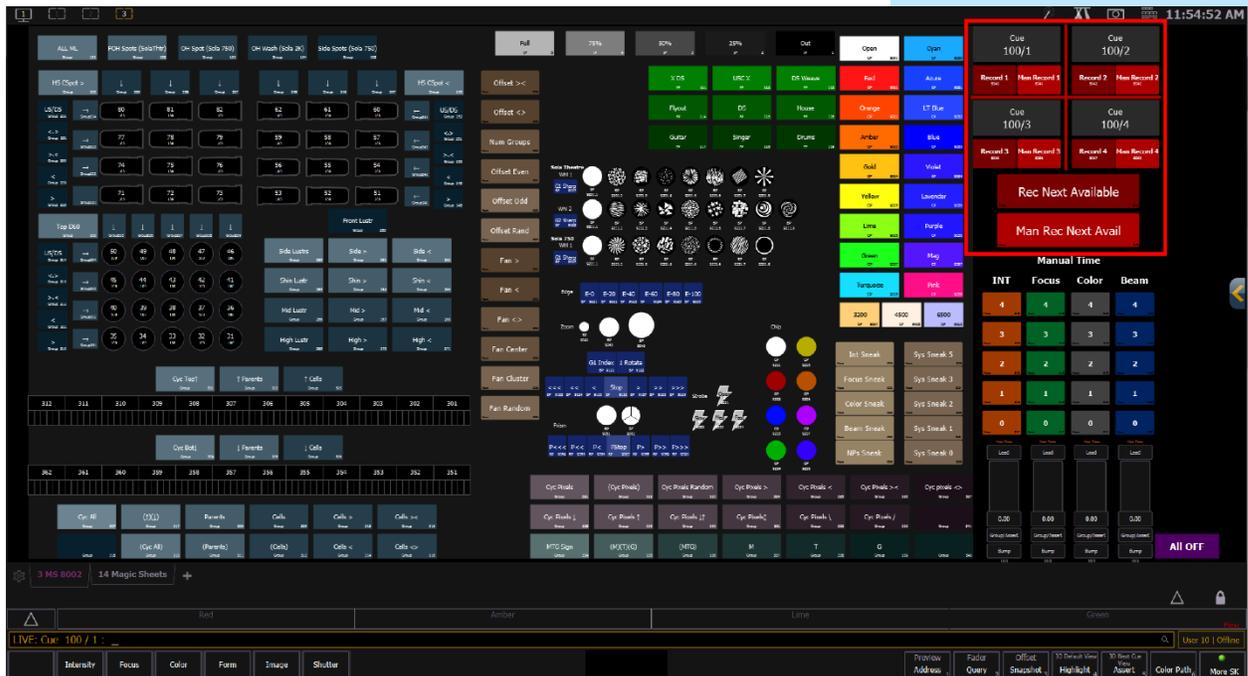The last part of magic sheet is where there are macros to record and access dump cues.

This are lovingly refered to as dump cues because it doesn't necessarily matter what cues they are; they are just places to dump data into.

Let's take a look at Magic Sheet 8002 "Busking".

[Clear] [Sneak] [Enter]   [Go to Cue] [Out] {Enter}   Start with a blank canvas

RECORD CONTROLS

Tap ⌈Cue 100/1 Base Purple World⌉

By Setting one of our magic sheet buttons to a cue target, when you hit the button, it acts as if the cue was loaded and runs off of the cue timing.

Tap ⌈Cue 100/2 Blue and Gold World⌉

Under each cue button there have two Record options. A Full Record button and a Manual Record Button. The Full Record buttons will take the entire scene, including all data coming from the faders and store it in the specific cue. The Manual Record button will only take the manual data and record it into the cue, leaving the faders to keep control over the data.

FULL RECORD

Currently in Cue 100/2

On the faders, bring up S301 (Band Fronts) to half	
Bring up S351 (OH Wash INT) to full	
Hit ▶ (Go) on the OHW Focus Playlist.	
On the Magic Sheet, tap ⌈Side Spots (Sola 750) (G105)⌉	
⌈75% (IP4)⌉	
⌈USC X (FP112)⌉	
⌈Open (CP9001)⌉	They are already set to Open, but the data needs to be manual.
Tap ⌈Record 3 (8055)⌉ under Cue100/3 *Full Record option*	All the red data in the Summary view is now gone.
Select ⌈FOH Spots (SolaThtr) (G102)⌉	

Look at the Live Summary. The Data is now blue and is stored in the Cue. The Command line now says Cue 100/3.

After using any of the Full Record buttons, reset the faders that contributed to the look on stage.

Bring S301 (Band Fronts) down and hit the bottom bump button	To release the fader
Hit the top bump button on the OHW Focus playlist	
Fade S351 OH Wash Int to the bottom	

Something to keep in mind: If you record any effects into the cues and the rates and sizes have been adjusted using the Global FX fader, the cues will record with the times from the FX, not from the Global FX faders. Global FX fader contributions are not recorded.

All of these Macros are recording these cues as Cue Only to preserve each cue. If you don't have Auto Mark enabled, you may have to set marks or you will see each live change cue to cue. This might be what you want! Just pay attention.

MANUAL RECORD OPTIONS

⌈HS CSpot > (G220)⌉ ⌈HS CSpot < (G240)⌉ ⌈Full (IP5)⌉ ⌈Red (CP9021)⌉	
⌈OH Wash (Sola 2K) (G104)⌉ ⌈Out (IP1)⌉	
In the Cyc area, tap ⌈Cells >< (G315)⌉	
Hold [Shift] and tap ⌈6500 (CP9010)⌉ ⌈Red (CP9021)⌉ [Enter]	
⌈OH Spot (Sola 750) (G103)⌉ ⌈Full (IP5)⌉	
⌈House (FP116)⌉ ⌈Red (CP9021)⌉	
On the faders, hit the SS FX bottom bump button (▶)	To start the FX
Tap ⌈Man Record 4 (8058)⌉	
Tap ⌈Cue 100/3⌉	The FX is still running, and you still have control with the Playlists and Subs.
Tap ⌈Cue 100/4⌉	
Hit the SS FX top bump button(■)	To release the SS FX fader

A Note: Each Quick Access button has a field for Label already in place, so if you label those 4 cues, they will show up in the Magic sheet.

Under the 4 cue buttons and records, there are two larger record buttons. No matter where in the stack you are, you can record the next available cue to continue the stack if more than 4 cues are needed. Most of the time you will try and fit more than 4 quick access buttons on the sheet. As few as three and as many as 12. It's a balance of fitting all the other selection tools and other control tools on the page plus the records buttons.

⌈Top D60 (G200)⌉ ⌈Full (IP5)⌉	
⌈Blue (CP9033)⌉	
On the faders, hit the SS Foc bottom bump button (▶) twice.	
⌈Cyc All (G307)⌉ ⌈Out (IP1)⌉	
⌈Cyc Pixels (G321)⌉ ⌈25% (IP2)⌉	
⌈Blue (CP9033)⌉	
⌈Record Next Available⌉	
Hit ■ (Stop/Back) on the Main Playback	
Hit ▶ (Go).	

SS Focus Playlist is no longer contributing, and that data is now in the cue.

⌈Cyc All (G307)⌉ ⌈Full (IP5)⌉	
On the faders, hit the OHS FX bottom bump button (▶)	
⌈Man Rec Next Available⌉	
Hit the OHS FX top bump button(■)	OHS FX was not recorded into a cue.

RECORD NEXT

The two Rec Next Available macros are able to be recorded from any cue. They will record a cue stack in order beyond the 4 dump cues you already have if you need more. This is handy to build a new cue off of an existing cue. For example, you are in a Chorus look and you want to record a new verse, but you are also going to use the other cues you have recorded.

Lets see it work.

Hit ⌈Cue 100/1 Base Purple World⌉

Hit ⌈Record Next Available⌉   Command line should say Cue 100/7

Hit ■ (Stop/Back) on the Main Playback

Hit ▶ (Go)

Final Play Time

Let's play around for about 45 minutes and get a feel for using the manual controls and the subs.

The music will play on repeat and switch songs every three plays.

At the end of this, one song will be selected as the final busking song.

Consider these 45 minutes as a sound check.

- If you need to build base cues or just practice the order of adding manual data do that.

- If you want to wing it just play around. You don't have to record anything.

- Be sure to include both manual data as well as recorded playlists. Don't want the show to be just hitting Go when it's real.

Run the song a final time and see how it goes.

After the song is over, stop the music.

Let's discuss what happened.

- What worked?

  _____

  _____

- What didn't?

  _____

  _____

- How did that feel?

  _____

  _____

- What will you change for your own workflow next time?

  _____

  _____

- What were you missing all day?

  _____

  _____

- Are you planning on using manual data in conjunction with recorded data next time you busk?

  _____

  _____

Mind the Gap Channel Hookup

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
1	1	1	Generic	Dimmer	--	Frontlight - A
2	1	2	Generic	Dimmer	--	Frontlight - B
3	1	3	Generic	Dimmer	--	Frontlight - C
4	1	4	Generic	Dimmer	--	Frontlight - D
5	1	5	Generic	Dimmer	--	Frontlight - E
6	1	33	Generic	Dimmer	--	Frontlight - A
7	1	31	Generic	Dimmer	--	Frontlight - B
8	1	32	Generic	Dimmer	--	Frontlight - C
9	1	35	Generic	Dimmer	--	Frontlight - D
10	1	34	Generic	Dimmer	--	Frontlight - E
31	1	301	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - A
32	1	310	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - B
33	1	319	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - C
34	1	328	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - D
35	1	337	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - E
36	1	346	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - F
37	1	355	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - G
38	1	364	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - H
39	1	373	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - I (eye)
40	1	382	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - J
41	1	391	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - K
42	1	400	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - L (ell)
43	1	409	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - M
44	1	418	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - N
45	1	427	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - O (oh)
46	1	436	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - P
47	1	445	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - Q
48	1	454	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight – R
49	1	463	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight – S
50	1	472	ETC Fixtures	ETC D60 Lustr+	Direct Str [9]	Downlight - T
51	2	1	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 1 → Left
52	2	7	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 1 → Mid
53	2	13	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 1 → Right
54	2	19	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 2 → Left
55	2	25	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 2 → Mid
56	2	31	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 2 → Right
57	2	37	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 3 → Left
58	2	43	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 3 → Mid
59	2	49	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 3 → Right
60	2	55	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 4 → Left
61	2	61	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 4 → Mid
62	2	67	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 4 → Right

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
71	2	73	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 1 ← Right
72	2	79	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 1 ← Mid
73	2	85	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 1 ← Left
74	2	91	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 2 ← Right
75	2	97	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 2 ← Mid
76	2	103	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 2 ← Left
77	2	109	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 3 ← Right
78	2	115	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 3 ← Mid
79	2	121	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 3 ← Left
80	2	127	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 4 ← Right
81	2	133	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 4 ← Mid
82	2	139	ETC Fixtures	ColorSource Spot	Direct [6]	Hi Side Tx - Ln 4 ← Left
101	2	201*	High End Systems	SolaFrame Theatre	SolaFrame Theatre [47]	FOH Mover - Spot
102	2	251	High End Systems	SolaFrame Theatre	SolaFrame Theatre [47]	FOH Mover - Spot
103	2	301	High End Systems	SolaFrame Theatre	SolaFrame Theatre [47]	FOH Mover - Spot
104	2	351	High End Systems	SolaFrame Theatre	SolaFrame Theatre [47]	FOH Mover - Spot
105	2	401	High End Systems	SolaFrame Theatre	SolaFrame Theatre [47]	FOH Mover - Spot
		* Think Offset!				
111	3	1	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
112	3	48	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
113	3	95	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
114	3	142	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
115	3	189	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
116	3	236	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
117	3	283	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
118	3	330	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Overstage Mover - Spot
121	4	1	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
122	4	37	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
123	4	73	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
124	4	109	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
125	4	145	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
126	4	181	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
127	4	217	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
128	4	253	High End Systems	SolaWash 2000	SolaWash 2000 [36]	Overstage Mover - Wash
132	5	10	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
133	5	19	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
134	5	28	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
135	5	37	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
136	5	46	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
137	5	55	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
138	5	64	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – High
141	5	73	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
142	5	82	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
143	5	91	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
144	5	100	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
145	5	109	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
146	5	118	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
147	5	127	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid
148	5	136	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Mid

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
151	1	281	Generic	Dimmer	--	Side – Scroller
151 P2	1	291	Generic	Scroller	--	Side – Scroller
152	1	282	Generic	Dimmer	--	Side – Scroller
152 P2	1	292	Generic	Scroller	--	Side – Scroller
153	1	283	Generic	Dimmer	--	Side – Scroller
153 P2	1	293	Generic	Scroller	--	Side – Scroller
154	1	284	Generic	Dimmer	--	Side – Scroller
154 P2	1	294	Generic	Scroller	--	Side – Scroller
155	1	285	Generic	Dimmer	--	Side – Scroller
155 P2	1	295	Generic	Scroller	--	Side – Scroller
156	1	286	Generic	Dimmer	--	Side – Scroller
156 P2	1	296	Generic	Scroller	--	Side – Scroller
157	1	287	Generic	Dimmer	--	Side – Scroller
157 P2	1	297	Generic	Scroller	--	Side – Scroller
158	1	288	Generic	Dimmer	--	Side – Scroller
158 P2	1	298	Generic	Scroller	--	Side – Scroller
161	5	301 *	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
162	5	351	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
163	5	401	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
164	5	451	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
165	6	1	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
166	6	51	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
167	6	101	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
168	6	151	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Side Mover – Spot
		* Think Offset!				
171	5	163	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
172	5	172	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
173	5	181	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
174	5	190	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
175	5	199	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
176	5	208	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
177	5	217	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
178	5	226	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Side – Shin
181	3	381	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Front Wash
182	3	390	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Front Wash
183	3	399	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Front Wash
184	3	408	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Front Wash
185	3	417	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Front Wash
191	4	441	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Box Wash – Downstage
192	4	450	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Box Wash – Downstage
193	4	459	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Box Wash – Downstage
194	4	468	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Box Wash – Downstage
195	4	477	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Box Wash – Downstage
196	4	486	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Box Wash – Downstage
197	6	325	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Box Wash – Spot
198	6	372	High End Systems	SolaFrame 750	SolaFrame 750 [47]	Box Wash – Spot

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
201	1	191	Generic	Footlight	--	Talent Uplight
202	1	192	Generic	Footlight	--	Talent Uplight
203	1	193	Generic	Footlight	--	Talent Uplight
204	1	194	Generic	Footlight	--	Talent Uplight
205	1	195	Generic	Footlight	--	Talent Uplight
206	1	196	Generic	Footlight	--	Talent Uplight
207	1	197	Generic	Footlight	--	Talent Uplight
208	1	198	Generic	Footlight	--	Talent Uplight
209	1	199	Generic	Footlight	--	Talent Uplight
211	1	151	Generic	Dimmer	--	Under Platform S4 Mini
212	1	152	Generic	Dimmer	--	Under Platform S4 Mini
213	1	153	Generic	Dimmer	--	Under Platform S4 Mini
214	1	154	Generic	Dimmer	--	Under Platform S4 Mini
215	1	155	Generic	Dimmer	--	Under Platform S4 Mini
216	1	156	Generic	Dimmer	--	Under Platform S4 Mini
217	1	157	Generic	Dimmer	--	Under Platform S4 Mini
218	1	158	Generic	Dimmer	--	Under Platform S4 Mini
219	1	159	Generic	Dimmer	--	Under Platform S4 Mini
220	1	160	Generic	Dimmer	--	Under Platform S4 Mini
221	1	161	Generic	Dimmer	--	Under Platform S4 Mini
222	1	162	Generic	Dimmer	--	Under Platform S4 Mini
223	1	163	Generic	Dimmer	--	Under Platform S4 Mini
224	1	164	Generic	Dimmer	--	Under Platform S4 Mini
225	1	165	Generic	Dimmer	--	Under Platform S4 Mini
226	1	166	Generic	Dimmer	--	Under Platform S4 Mini
231	1	251	Generic	House Light	--	Houselight
232	1	252	Generic	House Light	--	Houselight
233	1	253	Generic	House Light	--	Houselight
234	1	254	Generic	House Light	--	Houselight
235	1	255	Generic	House Light	--	Houselight
236	1	256	Generic	House Light	--	Houselight
237	1	257	Generic	House Light	--	Houselight
238	1	258	Generic	House Light	--	Houselight
239	1	259	Generic	House Light	--	Houselight
240	1	260	Generic	House Light	--	Houselight
241	1	261	Generic	House Light	--	Houselight
242	1	262	Generic	House Light	--	Houselight
243	1	263	Generic	House Light	--	Houselight
244	1	264	Generic	House Light	--	Houselight
245	1	265	Generic	House Light	--	Houselight
246	1	266	Generic	House Light	--	Houselight
247	1	267	Generic	House Light	--	Houselight
248	1	268	Generic	House Light	--	Houselight
249	1	269	Generic	House Light	--	Houselight
250	1	270	Generic	House Light	--	Houselight

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
251	3	431	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Proscenium Highlight
252	3	440	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Proscenium Highlight
253	3	449	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Proscenium Highlight
254	3	458	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Proscenium Highlight
255	3	467	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Proscenium Highlight
256	3	476	ETC Fixtures	S4 LED S2 Lustr	Direct Str [9]	Proscenium Highlight
261	4	351	Generic	LED IRGBA	8B [5]	Scenic Highlight
262	4	356	Generic	LED IRGBA	8B [5]	Scenic Highlight
263	4	361	Generic	LED IRGBA	8B [5]	Scenic Highlight
264	4	366	Generic	LED IRGBA	8B [5]	Scenic Highlight
265	4	371	Generic	LED IRGBA	8B [5]	Scenic Highlight
266	4	376	Generic	LED IRGBA	8B [5]	Scenic Highlight
267	4	381	Generic	LED IRGBA	8B [5]	Scenic Highlight
268	4	386	Generic	LED IRGBA	8B [5]	Scenic Highlight
269	4	391	Generic	LED IRGBA	8B [5]	Scenic Highlight
270	4	396	Generic	LED IRGBA	8B [5]	Scenic Highlight
271	4	401	Generic	LED IRGBA	8B [5]	Scenic Highlight
272	4	406	Generic	LED IRGBA	8B [5]	Scenic Highlight
291	4	411	SGM	SP 6	6ch MC [6] [6 cells]	6-Pack Back Highlight
292	4	417	SGM	SP 6	6ch MC [6] [6 cells]	6-Pack Back Highlight
293	4	423	SGM	SP 6	6ch MC [6] [6 cells]	6-Pack Back Highlight
294	4	429	SGM	SP 6	6ch MC [6] [6 cells]	6-Pack Back Highlight
295	4	435	SGM	SP 6	6ch MC [6] [6 cells]	6-Pack Back Highlight
301	8	1	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
302	8	25	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
303	8	49	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
304	8	73	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
305	8	97	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
306	8	121	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
307	8	145	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
308	8	169	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
309	8	193	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
310	8	217	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
311	8	241	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
312	8	265	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Top
351	9	1	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
352	9	25	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
353	9	49	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
354	9	73	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
355	9	97	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
356	9	121	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
357	9	145	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
358	9	169	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
359	9	193	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
360	9	217	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
361	9	241	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom
362	9	265	Chroma Q	Color Force II 72	RGBA x4 Off MC [24] [6 Cells]	Cyc Bottom

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
601	--	--	ETC Fixtures	Virtual	Server Ver 1.0 [0]	VMS – Back Wall Grid
602	--	--	ETC Fixtures	Virtual	Layer Ver 1.0 [0]	VMS – Back Wall Grid
603	--	--	ETC Fixtures	Virtual	Layer Ver 1.0 [0]	VMS – Back Wall Grid
604	--	--	ETC Fixtures	Virtual	Effect Layer Ver 1.1 [0]	VMS – Back Wall Grid
605	--	--	ETC Fixtures	Virtual	Effect Layer Ver 1.1 [0]	VMS – Back Wall Grid
611	--	--	ETC Fixtures	Virtual	Server Ver 1.0 [0]	VMS – "MTG"
612	--	--	ETC Fixtures	Virtual	Layer Ver 1.0 [0]	VMS – "MTG"
613	--	--	ETC Fixtures	Virtual	Layer Ver 1.0 [0]	VMS – "MTG"
614	--	--	ETC Fixtures	Virtual	Effect Layer Ver 1.1 [0]	VMS – "MTG"
615	--	--	ETC Fixtures	Virtual	Effect Layer Ver 1.1 [0]	VMS – "MTG"
701	20	1	Generic	LED RGB	8B [3]	Back Wall Grid
702	20	4	Generic	LED RGB	8B [3]	Back Wall Grid
703	20	7	Generic	LED RGB	8B [3]	Back Wall Grid
704	20	10	Generic	LED RGB	8B [3]	Back Wall Grid
705	20	13	Generic	LED RGB	8B [3]	Back Wall Grid
706	20	16	Generic	LED RGB	8B [3]	Back Wall Grid
707	20	19	Generic	LED RGB	8B [3]	Back Wall Grid
708	20	22	Generic	LED RGB	8B [3]	Back Wall Grid
709	20	25	Generic	LED RGB	8B [3]	Back Wall Grid
710	20	28	Generic	LED RGB	8B [3]	Back Wall Grid
711	20	31	Generic	LED RGB	8B [3]	Back Wall Grid
712	20	34	Generic	LED RGB	8B [3]	Back Wall Grid
713	20	37	Generic	LED RGB	8B [3]	Back Wall Grid
714	20	40	Generic	LED RGB	8B [3]	Back Wall Grid
715	20	43	Generic	LED RGB	8B [3]	Back Wall Grid
716	20	46	Generic	LED RGB	8B [3]	Back Wall Grid
717	20	49	Generic	LED RGB	8B [3]	Back Wall Grid
718	20	52	Generic	LED RGB	8B [3]	Back Wall Grid
719	20	55	Generic	LED RGB	8B [3]	Back Wall Grid
720	20	58	Generic	LED RGB	8B [3]	Back Wall Grid
721	20	61	Generic	LED RGB	8B [3]	Back Wall Grid
722	20	64	Generic	LED RGB	8B [3]	Back Wall Grid
723	20	67	Generic	LED RGB	8B [3]	Back Wall Grid
724	20	70	Generic	LED RGB	8B [3]	Back Wall Grid
725	20	73	Generic	LED RGB	8B [3]	Back Wall Grid
726	20	76	Generic	LED RGB	8B [3]	Back Wall Grid
727	20	79	Generic	LED RGB	8B [3]	Back Wall Grid
728	20	82	Generic	LED RGB	8B [3]	Back Wall Grid
729	20	85	Generic	LED RGB	8B [3]	Back Wall Grid
730	20	88	Generic	LED RGB	8B [3]	Back Wall Grid
731	20	91	Generic	LED RGB	8B [3]	Back Wall Grid
732	20	94	Generic	LED RGB	8B [3]	Back Wall Grid
733	20	97	Generic	LED RGB	8B [3]	Back Wall Grid
734	20	100	Generic	LED RGB	8B [3]	Back Wall Grid
735	20	103	Generic	LED RGB	8B [3]	Back Wall Grid
736	20	106	Generic	LED RGB	8B [3]	Back Wall Grid
737	20	109	Generic	LED RGB	8B [3]	Back Wall Grid
738	20	112	Generic	LED RGB	8B [3]	Back Wall Grid
739	20	115	Generic	LED RGB	8B [3]	Back Wall Grid
740	20	118	Generic	LED RGB	8B [3]	Back Wall Grid

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
741	20	121	Generic	LED RGB	8B [3]	Back Wall Grid
742	20	124	Generic	LED RGB	8B [3]	Back Wall Grid
743	20	127	Generic	LED RGB	8B [3]	Back Wall Grid
744	20	130	Generic	LED RGB	8B [3]	Back Wall Grid
745	20	133	Generic	LED RGB	8B [3]	Back Wall Grid
746	20	136	Generic	LED RGB	8B [3]	Back Wall Grid
747	20	139	Generic	LED RGB	8B [3]	Back Wall Grid
748	20	142	Generic	LED RGB	8B [3]	Back Wall Grid
749	20	145	Generic	LED RGB	8B [3]	Back Wall Grid
750	20	148	Generic	LED RGB	8B [3]	Back Wall Grid
751	20	151	Generic	LED RGB	8B [3]	Back Wall Grid
752	20	154	Generic	LED RGB	8B [3]	Back Wall Grid
753	20	157	Generic	LED RGB	8B [3]	Back Wall Grid
754	20	160	Generic	LED RGB	8B [3]	Back Wall Grid
755	20	163	Generic	LED RGB	8B [3]	Back Wall Grid
756	20	166	Generic	LED RGB	8B [3]	Back Wall Grid
757	20	169	Generic	LED RGB	8B [3]	Back Wall Grid
758	20	172	Generic	LED RGB	8B [3]	Back Wall Grid
759	20	175	Generic	LED RGB	8B [3]	Back Wall Grid
760	20	178	Generic	LED RGB	8B [3]	Back Wall Grid
761	20	181	Generic	LED RGB	8B [3]	Back Wall Grid
762	20	184	Generic	LED RGB	8B [3]	Back Wall Grid
763	20	187	Generic	LED RGB	8B [3]	Back Wall Grid
764	20	190	Generic	LED RGB	8B [3]	Back Wall Grid
765	20	193	Generic	LED RGB	8B [3]	Back Wall Grid
766	20	196	Generic	LED RGB	8B [3]	Back Wall Grid
767	20	199	Generic	LED RGB	8B [3]	Back Wall Grid
768	20	202	Generic	LED RGB	8B [3]	Back Wall Grid
769	20	205	Generic	LED RGB	8B [3]	Back Wall Grid
770	20	208	Generic	LED RGB	8B [3]	Back Wall Grid
771	20	211	Generic	LED RGB	8B [3]	Back Wall Grid
772	20	214	Generic	LED RGB	8B [3]	Back Wall Grid
773	20	217	Generic	LED RGB	8B [3]	Back Wall Grid
774	20	220	Generic	LED RGB	8B [3]	Back Wall Grid
775	20	223	Generic	LED RGB	8B [3]	Back Wall Grid
776	20	226	Generic	LED RGB	8B [3]	Back Wall Grid
777	20	229	Generic	LED RGB	8B [3]	Back Wall Grid
778	20	232	Generic	LED RGB	8B [3]	Back Wall Grid
779	20	235	Generic	LED RGB	8B [3]	Back Wall Grid
780	20	238	Generic	LED RGB	8B [3]	Back Wall Grid
781	20	241	Generic	LED RGB	8B [3]	Back Wall Grid
782	20	244	Generic	LED RGB	8B [3]	Back Wall Grid
783	20	247	Generic	LED RGB	8B [3]	Back Wall Grid
784	20	250	Generic	LED RGB	8B [3]	Back Wall Grid
785	20	253	Generic	LED RGB	8B [3]	Back Wall Grid
786	20	256	Generic	LED RGB	8B [3]	Back Wall Grid
787	20	259	Generic	LED RGB	8B [3]	Back Wall Grid
788	20	262	Generic	LED RGB	8B [3]	Back Wall Grid
789	20	265	Generic	LED RGB	8B [3]	Back Wall Grid
790	20	268	Generic	LED RGB	8B [3]	Back Wall Grid
791	20	271	Generic	LED RGB	8B [3]	Back Wall Grid
792	20	274	Generic	LED RGB	8B [3]	Back Wall Grid

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
793	20	277	Generic	LED RGB	8B [3]	Back Wall Grid
794	20	280	Generic	LED RGB	8B [3]	Back Wall Grid
795	20	283	Generic	LED RGB	8B [3]	Back Wall Grid
796	20	286	Generic	LED RGB	8B [3]	Back Wall Grid
797	20	289	Generic	LED RGB	8B [3]	Back Wall Grid
798	20	292	Generic	LED RGB	8B [3]	Back Wall Grid
799	20	295	Generic	LED RGB	8B [3]	Back Wall Grid
800	20	298	Generic	LED RGB	8B [3]	Back Wall Grid
801	20	301	Generic	LED RGB	8B [3]	Back Wall Grid
802	20	304	Generic	LED RGB	8B [3]	Back Wall Grid
803	20	307	Generic	LED RGB	8B [3]	Back Wall Grid
804	20	310	Generic	LED RGB	8B [3]	Back Wall Grid
805	20	313	Generic	LED RGB	8B [3]	Back Wall Grid
806	20	316	Generic	LED RGB	8B [3]	Back Wall Grid
807	20	319	Generic	LED RGB	8B [3]	Back Wall Grid
808	20	322	Generic	LED RGB	8B [3]	Back Wall Grid
809	20	325	Generic	LED RGB	8B [3]	Back Wall Grid
810	20	328	Generic	LED RGB	8B [3]	Back Wall Grid
811	20	331	Generic	LED RGB	8B [3]	Back Wall Grid
812	20	334	Generic	LED RGB	8B [3]	Back Wall Grid
813	20	337	Generic	LED RGB	8B [3]	Back Wall Grid
814	20	340	Generic	LED RGB	8B [3]	Back Wall Grid
815	20	343	Generic	LED RGB	8B [3]	Back Wall Grid
816	20	346	Generic	LED RGB	8B [3]	Back Wall Grid
817	20	349	Generic	LED RGB	8B [3]	Back Wall Grid
818	20	352	Generic	LED RGB	8B [3]	Back Wall Grid
819	20	355	Generic	LED RGB	8B [3]	Back Wall Grid
820	20	358	Generic	LED RGB	8B [3]	Back Wall Grid
821	20	361	Generic	LED RGB	8B [3]	Back Wall Grid
822	20	364	Generic	LED RGB	8B [3]	Back Wall Grid
823	20	367	Generic	LED RGB	8B [3]	Back Wall Grid
824	20	370	Generic	LED RGB	8B [3]	Back Wall Grid
825	20	373	Generic	LED RGB	8B [3]	Back Wall Grid
826	20	376	Generic	LED RGB	8B [3]	Back Wall Grid
827	20	379	Generic	LED RGB	8B [3]	Back Wall Grid
828	20	382	Generic	LED RGB	8B [3]	Back Wall Grid
829	20	385	Generic	LED RGB	8B [3]	Back Wall Grid
830	20	388	Generic	LED RGB	8B [3]	Back Wall Grid
831	20	391	Generic	LED RGB	8B [3]	Back Wall Grid
832	20	394	Generic	LED RGB	8B [3]	Back Wall Grid
833	20	397	Generic	LED RGB	8B [3]	Back Wall Grid
834	20	400	Generic	LED RGB	8B [3]	Back Wall Grid
835	20	403	Generic	LED RGB	8B [3]	Back Wall Grid
836	20	406	Generic	LED RGB	8B [3]	Back Wall Grid
837	20	409	Generic	LED RGB	8B [3]	Back Wall Grid
838	20	412	Generic	LED RGB	8B [3]	Back Wall Grid
839	20	415	Generic	LED RGB	8B [3]	Back Wall Grid
840	20	418	Generic	LED RGB	8B [3]	Back Wall Grid
841	20	421	Generic	LED RGB	8B [3]	Back Wall Grid
842	20	424	Generic	LED RGB	8B [3]	Back Wall Grid
843	20	427	Generic	LED RGB	8B [3]	Back Wall Grid
844	20	430	Generic	LED RGB	8B [3]	Back Wall Grid

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
845	20	433	Generic	LED RGB	8B [3]	Back Wall Grid
846	20	436	Generic	LED RGB	8B [3]	Back Wall Grid
847	20	439	Generic	LED RGB	8B [3]	Back Wall Grid
848	20	442	Generic	LED RGB	8B [3]	Back Wall Grid
849	20	445	Generic	LED RGB	8B [3]	Back Wall Grid
850	20	448	Generic	LED RGB	8B [3]	Back Wall Grid
851	20	451	Generic	LED RGB	8B [3]	Back Wall Grid
852	20	454	Generic	LED RGB	8B [3]	Back Wall Grid
853	20	457	Generic	LED RGB	8B [3]	Back Wall Grid
854	20	460	Generic	LED RGB	8B [3]	Back Wall Grid
855	20	463	Generic	LED RGB	8B [3]	Back Wall Grid
856	20	466	Generic	LED RGB	8B [3]	Back Wall Grid
857	20	469	Generic	LED RGB	8B [3]	Back Wall Grid
858	20	472	Generic	LED RGB	8B [3]	Back Wall Grid
859	20	475	Generic	LED RGB	8B [3]	Back Wall Grid
860	20	478	Generic	LED RGB	8B [3]	Back Wall Grid
861	20	481	Generic	LED RGB	8B [3]	Back Wall Grid
862	20	484	Generic	LED RGB	8B [3]	Back Wall Grid
863	20	487	Generic	LED RGB	8B [3]	Back Wall Grid
864	20	490	Generic	LED RGB	8B [3]	Back Wall Grid
865	20	493	Generic	LED RGB	8B [3]	Back Wall Grid
866	20	496	Generic	LED RGB	8B [3]	Back Wall Grid
867	20	499	Generic	LED RGB	8B [3]	Back Wall Grid
868	20	502	Generic	LED RGB	8B [3]	Back Wall Grid
869	20	505	Generic	LED RGB	8B [3]	Back Wall Grid
870	20	508	Generic	LED RGB	8B [3]	Back Wall Grid
871	21	1	Generic	LED RGB	8B [3]	Back Wall Grid
872	21	4	Generic	LED RGB	8B [3]	Back Wall Grid
873	21	7	Generic	LED RGB	8B [3]	Back Wall Grid
874	21	10	Generic	LED RGB	8B [3]	Back Wall Grid
875	21	13	Generic	LED RGB	8B [3]	Back Wall Grid
876	21	16	Generic	LED RGB	8B [3]	Back Wall Grid
877	21	19	Generic	LED RGB	8B [3]	Back Wall Grid
878	21	22	Generic	LED RGB	8B [3]	Back Wall Grid
879	21	25	Generic	LED RGB	8B [3]	Back Wall Grid
880	21	28	Generic	LED RGB	8B [3]	Back Wall Grid
881	21	31	Generic	LED RGB	8B [3]	Back Wall Grid
882	21	34	Generic	LED RGB	8B [3]	Back Wall Grid
883	21	37	Generic	LED RGB	8B [3]	Back Wall Grid
884	21	40	Generic	LED RGB	8B [3]	Back Wall Grid
901	22	1	Generic	LED RGB	8B [3]	MTG – "M"
902	22	4	Generic	LED RGB	8B [3]	MTG – "M"
903	22	7	Generic	LED RGB	8B [3]	MTG – "M"
904	22	10	Generic	LED RGB	8B [3]	MTG – "M"
905	22	13	Generic	LED RGB	8B [3]	MTG – "M"
906	22	16	Generic	LED RGB	8B [3]	MTG – "M"
907	22	19	Generic	LED RGB	8B [3]	MTG – "M"
908	22	22	Generic	LED RGB	8B [3]	MTG – "M"
909	22	25	Generic	LED RGB	8B [3]	MTG – "M"
910	22	28	Generic	LED RGB	8B [3]	MTG – "M"
911	22	31	Generic	LED RGB	8B [3]	MTG – "M"

Chan	Univ / Address		Manufacturer	Fixture	Mode	Label
912	22	34	Generic	LED RGB	8B [3]	MTG – "T"
913	22	37	Generic	LED RGB	8B [3]	MTG – "T"
914	22	40	Generic	LED RGB	8B [3]	MTG – "T"
915	22	43	Generic	LED RGB	8B [3]	MTG – "T"
916	22	46	Generic	LED RGB	8B [3]	MTG – "T"
917	22	49	Generic	LED RGB	8B [3]	MTG – "T"
918	22	52	Generic	LED RGB	8B [3]	MTG – "G"
919	22	55	Generic	LED RGB	8B [3]	MTG – "G"
920	22	58	Generic	LED RGB	8B [3]	MTG – "G"
921	22	61	Generic	LED RGB	8B [3]	MTG – "G"
922	22	64	Generic	LED RGB	8B [3]	MTG – "G"
923	22	67	Generic	LED RGB	8B [3]	MTG – "G"
924	22	70	Generic	LED RGB	8B [3]	MTG – "G"
925	22	73	Generic	LED RGB	8B [3]	MTG – "G"
926	22	76	Generic	LED RGB	8B [3]	MTG – "G"
927	22	79	Generic	LED RGB	8B [3]	MTG – "G"