

Insomnia Productions PRODUCTION BOOK

LUCCI



LABAMBA



SEPTEMBER 12 2006
7PM FULL SAIL LIVE



HAZARDOUS
MATERIAL

PRODUCTION

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PRODUCTION

DESIGN CONCEPT

The concept of the show is to put on a production that will entertain and include the audience. Our show will include two bands that will compliment each other in style and music ability. Production for the show will be simple and effective with a focus on providing a good show for the artists as well as the audience.

Each department will use gear that is used on a daily basis as well as including several enhancements to aid in enhancing the shows presentation and feel. Lighting will be working together to provide a complete and organized look for the show as well as working with video for IMAG and recording purposes. Video will be providing IMAG to the main hall as well as providing a recording of the show. They will be utilizing 6 cameras as well as an separate program feed to aid in the look of the show. The three departments of audio each have their own specialized tasks. Front of house will provide clear and evenly covered sound to the main hall, Broadcast will be providing a live mix down for the crew as well as a DVD for the band. Simulcast will be tracking the show to aid in a mix down of the show for a mastered DVD. And Monitors will be providing the artists with clear and well-mixed reference while they are performing on stage.

All of these elements will be combined to show all of what we have learned and that we can all work together to provide a kick-ass production.

PRODUCTION

CREW

Position	Touring / Local	Person	Phone	Email
Production Manager	T	Stephen Weiler	719-671-9438	stephen@jsstudiop.com
Moving Lighting	T	Joel Wyant	304-615-5970	joelthegungan@hotmail.com
Conventional Lighting	T	Brad Giles	251-747-4146	fender36567@yahoo.com
Front Of House Engineer	T	Doncarroll Green	407-276-7430	doncarrollgreen@yahoo.com
Front Of House Assistant	T	Anthony Didonato	936-537-2542	didonato_anthony@yahoo.com
Monitor Engineer	T	Brittany Sittler	352-250-8767	blue1704@yahoo.com
Monitor Assistant	T	David Moyer-Grice	407-259-9664	dgrice@fullsail.edu
Simulcast Engineer	T	Frank Pace	815-355-1056	your_name_here_1g@hotmail.com
Broadcast Engineer	T	Victor Negron	787-587-8109	viknegron@earthlink.net
Broadcast Assistant	T	Peter Almonovar	915-867-1165	ptr@fullsail.edu
Video Director	T	Gwen Castoral	484-542-2589	showprogwen@gmail.com
Video Engineer	T	Eric Kincl	408-623-9611	eric@kincl.net
Technical Director	T	Graham Harvey	407-920-7917	grahamharvey366@msn.com
RTS	T	Stephen Weiler	719-671-9438	stephen@jsstudiop.com
Camera 1	T	David Moyer-Grice	407-259-9664	dgrice@fullsail.edu
Camera 2	L	Thiti Verawut	407-796-8175	mvtec@fullsail.edu
Camera 3	L	Hector Lopez	787-564-9161	hectorsamuel@gmail.com
Camera 4	L	Andrew Molinea	407-529-4495	molinadpm@earthlink.net
Camera 5&6	L	Jeff Wirth	425-280-9123	jff_wuerth@hotmail.com
Production Assistant	T	Adam Stuart	319-631-6119	adam@flstu.com
Lighting Assistant	L	Mike Swartzenturber	574-596-3227	mswartze@hotmail.com
Audio Assistant	L	Craig Richter	683-707-0803	rictaboy98@yahoo.com
Lighting Assistant	L	Jordan Mitchell	801-309-3943	jordansmitchell@gmail.com
Audio Assistant	L	Peter Almonovar	915-867-1165	ptr@fullsail.edu
Audio Assistant	L	Derek Welker	570-295-7245	derek0218@fullsail.edu

PRODUCTION

TIME LINE

Time	Production Stage	Lighting	Video	Production
12:00 PM	CREW CALL	CREW CALL	CREW CALL	CREW CALL
01:00 PM	Room Available Lower Rig	Gel Rig	Gel Rig	Gather Motor Cables For House
01:15 PM		Place SOCO & Strip Lights on front of rig		
01:30 PM			Place Strip Lights In House	Set Up House Rig To Move
01:45 PM				
02:00 PM	Rig Back To Trim Height By This Time	Genie Lift To FOH Remove 600's	Set up Cameras	Set Up Green Room
02:15 PM		Genie Lift FOH Install 250's		
02:30 PM			Set Up Plasmas	Set Up RTS
02:45 PM		Position Movers on Stage		
03:00 PM		Focus Conventionals	Color Correct	
03:15 PM			Time System	
03:30 PM			Record Bars And Tone	
03:45 PM				Skirt Stage
04:00 PM			Black Balance	
04:15 PM	Line Check	White Balance	White Balance	
04:30 PM				Gather Catering
04:45 PM	Dinner	Dinner	Dinner	Dinner
05:00 PM				
05:15 PM	LaBamba Sound Check			
05:30 PM				
05:45 PM				
06:00 PM	Lucid Fly Sound Check			
06:15 PM				
06:30 PM	DOORS			Final Com Check
06:45 PM				
07:00 PM	SHOW BEGINS - LUCID FLY	SHOW BEGINS	SHOW BEGINS	SHOW BEGINS
07:50 PM	Intermission Video		Intermission Video	
08:00 PM	SHOW RESUMES - LA-BAMBA	SHOW RESUMES	SHOW RESUMES	SHOW RESUMES
08:50 PM	END OF SHOW	END OF SHOW	END OF SHOW	END OF SHOW
09:00 PM	TEAR DOWN	TEAR DOWN	TEAR DOWN	TEAR DOWN

PRODUCTION

TIME LINE CONTINUED

Time	Production Stage	Front Of House	Monitors	Simulcast	Broadcast
12:00 PM	CREW CALL	CREW CALL	CREW CALL	CREW CALL	CREW CALL
01:00 PM	Room Available Lower Rig	Prepare PA To Fly	Remove Dynacord Stage Equipment For Stage	Prepare PA To Fly	Prepare PA To Fly
01:15 PM					
01:30 PM		Layout NL8 For PA		Place Strip Lights In House	
01:45 PM			Layout Motor Cables		Layout Motor Cables
02:00 PM	Rig Back To Trim Height By This Time	Raise PA to Trim Height	Place Equipment On Stage		Set Up Broadcast
02:15 PM					
02:30 PM					
02:45 PM		Set Up FOH	Component Test Wedges	Set Up FOH	
03:00 PM		Component Test PA		Component Test PA	
03:15 PM				Set Up Simulcast	
03:30 PM			Ring Out Monitors		Send 1k to Video
03:45 PM					
04:00 PM					
04:15 PM	Line Check	Line Check	Line Check	Line Check	Line Check
04:30 PM		Dinner			
04:45 PM	Dinner	SIM Room	Dinner	Dinner	Dinner
05:00 PM					
05:15 PM	LaBamba Sound Check	Sound Check	Sound Check	Sound Check	Sound Check
05:30 PM					
05:45 PM					
06:00 PM	Lucid Fly Sound Check	Sound Check	Sound Check	Sound Check	Sound Check
06:15 PM					
06:30 PM	DOORS				
06:45 PM					
07:00 PM	SHOW BEGINS - LUCID FLY	SHOW BEGINS	SHOW BEGINS	SHOW BEGINS	SHOW BEGINS
07:50 PM	Intermission Video				
08:00 PM	SHOW RESUMES - LABAMBA	SHOW RESUMES	SHOW RESUMES	SHOW RESUMES	SHOW RESUMES
08:50 PM	END OF SHOW	END OF SHOW	END OF SHOW	END OF SHOW	END OF SHOW
09:00 PM	TEAR DOWN	TEAR DOWN	TEAR DOWN	TEAR DOWN	TEAR DOWN



- | | | |
|------------|------------|----------------|
| GREEN ROOM | STAGE | LIGHTING |
| BROADCAST | MONITORS | FRONT OF HOUSE |
| VIDEO | BACK STAGE | SIMULCAST |

FULL SAIL LIVE
3535 FORSYTH ST
WINTER PARK, FL 32792

PRODUCTION

REQUEST LIST-ALL

Venue:

Rooms

- 106 Main Hall
- 107 Video
- 108 Broadcast
- 104 Simulcast

Power:

- (1) 400-amps of 120-volt, 3-phase electrical power
- (1) 200-amp service for audio/video/convenience power distro
- (1) 100-amp services for moving light distro
- (1) 200-amp service for conventional light dimmers
- (3) 20-amp, 120-volt services for the Simulcast Suite

Department	Description	Qty
RTS	25' XLR (3PIN)	12
RTS	4' XLR (4PIN)	1
RTS	TW5W	1
RTS	BP-325	6
RTS	KP-32	2
RTS	KP-12	2
RTS	KP-98	1
RTS	PS-31	1
RTS	SAP 612	1
RTS	BTR-800	1
RTS	TR-800	4
RTS	PH1 (4PIN)	14
RTS	PH1 (5PIN)	2
RTS	Zeus	1
RTS	SSA 324	1
RTS	SSA 424	1
RTS	DB9 to XLR (3PIN)	2
RTS	DB9	6
RTS	MCP-90	2
RTS	Computer W/ AZEdit	1
Simulcast	Yamaha DM2000 Digital Console	1
Simulcast	Table	1
Simulcast	Chair	1
Simulcast	20 Space Rack	2
Simulcast	Furman PL Plus Power Conditioner	2
Simulcast	Horita RM-50 Time Code Generator	1
Simulcast	Tascam MX2424 Digital Multitrack Recorder	1
Simulcast	SCSI Hard drive for Tascam MX2424	1

PRODUCTION

REQUEST LIST CONTINUED

Simulcast	JVC CRT Monitor	2
Simulcast	Tascam CDRW2000 CD Recorder	1
Simulcast	48 Channel Patch bay	3
Simulcast	Yamaha MSP10 Studio Monitor with wall mount	2
Simulcast	Yamaha SW10 Subwoofer	1
Simulcast	SKB 10 Space Rack	1
Simulcast	Furman SB-1000 Uninterruptible Power Supply	1
Simulcast	Whirlwind E-Snake Frame	1
Simulcast	Whirlwind ESP1 Power Supply	2
Simulcast	Fujitsu 42" Plasma Screen.	1
Simulcast	Dell Computer with flat panel monitor, keyboard, and mouse	1
Simulcast	Whirlwind W3IRP Mass Connector-28 Pair Cable	1
Simulcast	Whirlwind W4IRP Mass Connector-28 Pair Cable	2
Simulcast	HEC 2000 Hum Eliminator	1
Simulcast	TDIF Cable	3
Simulcast	TT Cables	10
Simulcast	Cat-5 Ethernet Cable	2
Simulcast	XLR Cable	3
Simulcast	USB Cable	1
Simulcast	BNC Cable	3
Simulcast	Blank CD-R	1
Simulcast	Headphones	1
FOH	Yamaha PM5D w/ Case and stand	1
FOH	Yamaha PW800	2
FOH	EV P3000 Power Amplifier	10
FOH	KT DN9848 Digital Processor	2
FOH	Table 6x3x3	1
FOH	Chair	3
FOH	Whirlwind E-Snake Frame ESF 32x24	1
FOH	Whirlwind E-Snake ESP1 Power Supply	2
FOH	HP ProCurve Networking Switch 2626	2
FOH	Furman SB-1000 Uninterruptible Power Supply	2
FOH	3' cat5e Patch cables	17
FOH	23' cat5e Tactical Patch Cables w/Ethercon	12
FOH	L6-20 to Edison power cable	1
FOH	Meyer Sound SIM II System w/monitor and interface cables	1
FOH	Earthworks M30 Measurement Microphone	1
FOH	Sand Bag	1
FOH	Tascam CDRW-2000	1
FOH	L21-30 4/10 Power Cable 10'	1
FOH	L21-30 4/10 Power Cable 25'	2
FOH	L21-30 4/10 Power Cable 50'	3
FOH	Motion Laboratories 1111-MM-D6 Stringer Box	1
FOH	Edison 3/10 Power Cable 15'	4

PRODUCTION

REQUEST LIST CONTINUED

FOH	Edison 3/10 Power Cable 25'	8
FOH	Edison 3/10 Power Cable 50'	12
FOH	R&R Cases 30" x 48 " 30" Fiberglass Cable Trunk	2
FOH	R&R Cases 30" x 48 " 30" Trunk	1
FOH	R&R Cases 20U Heavy Duty Road case 20xx Series	3
FOH	NL8 8/12 Speaker Cable 3'	6
FOH	NL8 8/12 Speaker Cable 25'	2
FOH	NL8 8/12 Speaker Cable 50'	2
FOH	EV XRHL Linking Hinge	12
FOH	EV XRSS Wire Rope Rigging Strap	12
FOH	ATM Fly ware MEGS 4000-T X-Array-Compatable Grid	6
FOH	CM Loadstar 1-TON Chain Motor w/ 35' Chain	5
FOH	CM Loadstar 1-TON Chain Motor Case	3
FOH	1/2" Shackle	2
FOH	3' Grey Span-set 1 Ton	2
FOH	HBL3325C Motor Control Cable 100'	4
FOH	L14-20R Motor Power Cable 100'	4
FOH	Supertech MM-400 4 Motor Control Unit	1
FOH	EX X-Array XCN Speaker Cabinet	4
FOH	EX X-Array XCB Speaker Cabinet	2
FOH	EX X-Array XDS Speaker Cabinet	4
FOH	Meyer Sound 600HP Subwoofer	1
FOH	Meyer M1D Speaker Cabinet	2
FOH	Shure SM-58	4
FOH	Shure SM-57	12
FOH	Shure SM-81	3
FOH	Shure Beta 91	1
FOH	Shure Beta 52	1
FOH	Sennheiser MD-421 II	5
FOH	Sennheiser MD-604	7
FOH	Sennheiser e602	2
FOH	Sennheiser e609	2
FOH	Sennheiser e614	2
FOH	AT 4041	2
FOH	AT 4033	2
FOH	AT 4054	2
FOH	AT 4055	2
FOH	AT ATM-35	1
FOH	AT ATM-41HE	1
FOH	Beyer M88	1
FOH	Neuman KMS105	3
FOH	EV N/D967	1
FOH	AKG C414	2
FOH	KT LBB100	3

PRODUCTION

REQUEST LIST CONTINUED

FOH	ProCo CB1	3
FOH	ProCo Blue	3
FOH	Sony Headphones	1
FOH	Console Tape	1
FOH	Gaffers Tape	1
FOH	25' Microphone Cable	40
FOH	50' Microphone Cable	3
FOH	100' Microphone Cable	4
FOH	1/4 Guitar Cable	4
FOH	Microphone Clips	45
FOH	Microphone Stand	45
Conventional Lighting	PAR 64 MFL	78
Conventional Lighting	PAR 64 VNSP	6
Conventional Lighting	CromaQ Color Gel Scrollers	6
Conventional Lighting	Source4 PAR	8
Conventional Lighting	Source4 19-degree	6
Conventional Lighting	LE BR40/PAR38 Border Light	10
Conventional Lighting	Lepricon MX 48CH 2400/watts per channel Dimming Rack	2
Conventional Lighting	SOCOPEX Multicable 50'	15
Conventional Lighting	SOCOPEX Multicable 75'	4
Conventional Lighting	Red G245	14
Conventional Lighting	Blue G850	14
Conventional Lighting	Green G655	14
Conventional Lighting	Yellow G450	14
Conventional Lighting	Purple G995	14
Conventional Lighting	Turquoise G710	14
Conventional Lighting	Gel Frames	78
Conventional Lighting	C-Clamps	14
Conventional Lighting	Hook Clamps	36
Conventional Lighting	Safety Cables	46
Conventional Lighting	ETC Express 48/96 Lighting Console	1
Conventional Lighting	17" Gateway CRT Monitor	1
Conventional Lighting	IEC Power cable	6
Conventional Lighting	Power strip 6 Outlets	1
Conventional Lighting	Table 6x3x3	1
Conventional Lighting	Chair	2
Conventional Lighting	25' 2/0 Feeder Cable with CAM-LOK Connectors	10
Moving Lighting	High End Systems Technobeam 208V	4
Moving Lighting	Martin Mac 500 208V	8
Moving Lighting	Martin Mac 600-NT 208V	8
Moving Lighting	Martin Mac 250 Krypton 208V	4
Moving Lighting	Martin Mac 250 208V	4
Moving Lighting	Martin Mac 2000 Profile 208V	4
Moving Lighting	Vari-Lite 500D 120V	4

PRODUCTION

REQUEST LIST CONTINUED

Moving Lighting	GrandMA Ultra-lite	1
Moving Lighting	17" LCD Monitor	1
Moving Lighting	IEC Power Cables	8
Moving Lighting	Power Strip w/ 6 outlets	1
Moving Lighting	Table 6x3x3	1
Moving Lighting	Chair	1
Moving Lighting	Tomcat 20" Ladder Box Truss	2
Moving Lighting	Tomcat 20" Truss Box	2
Moving Lighting	Tomcat 20" Truss Aluminum Base Plate w/ Pins	2
Moving Lighting	C-Clamps	72
Moving Lighting	Safety Cables	36
Moving Lighting	JEM ZR24/7 Hazer	1
Moving Lighting	JEM Haze Fluid	2
Moving Lighting	Martin RS-485 Opto Splitter	2
Moving Lighting	100' DMX 5-Pin Cable	1
Moving Lighting	50' DMX 5-Pin Cable	4
Moving Lighting	25' DMX 5-Pin Cable	5
Moving Lighting	15' DMX 5-Pin Cable	2
Moving Lighting	5' DMX 3-Pin Cable	40
Moving Lighting	CM 1 TON Loadstar Chain Motor w/ 35' Chain	5
Moving Lighting	CM 1/2 TON Loadstar Chain Motor w/ 15' Chain	4
Moving Lighting	Tomcat 10' 20.5" Box Truss	9
Moving Lighting	Tomcat 8' 20.5" Box Truss	6
Moving Lighting	Tomcat 20.5" Box for Trussing	6
Moving Lighting	Tomcat MK2 12"x12" Tower 12'	4
Moving Lighting	Tomcat MK1 12"x12" Tower 4'	4
Moving Lighting	Head block for 12" x 12" Tower	4
Moving Lighting	Base fro 12" x 12" Tower	4
Moving Lighting	44" Hinge Block for 12" x 12" Tower	4
Moving Lighting	Permaloc Wire Rope 3/4" 2'	14
Moving Lighting	1/2" Shackle	19
Moving Lighting	3' Grey Span-set 1 Ton	7
Moving Lighting	Motion Laboratories Load*Cel	4
Moving Lighting	Motion Laboratories Cel*Mate Hub	1
Moving Lighting	Motion Laboratories Cel*Mate Display	1
Moving Lighting	Motion Laboratories Cel*Mate 6-Pin XLR Cable 50'	7
Moving Lighting	HBL3325C Motor Control Cable 100'	5
Moving Lighting	L14-20R Motor Power Cable 100'	5
Moving Lighting	Supertech MM-600 6 Motor Control Unit	1
Moving Lighting	Lepricon 48 CH 208V Moving Lighting Distro w/ SOCOPEX Connectors	1
Moving Lighting	15' White Plastic Chain	4
Moving Lighting	Motion Laboratories Small Frame Dual Twist-lock 4 Motor Control System	1
Moving Lighting	Motion Laboratories Dual Twist-lock Motor Cables 100'	4
Moving Lighting	Applied Electronics 10' Euro Style Light Duty 12" Truss	4

PRODUCTION

REQUEST LIST CONTINUED

Moving Lighting	SOCOPEX Multi cable 75'	4
Moving Lighting	SOCOPEX Multi cable 50'	2
Moving Lighting	SOCOPEX Multi cable 25'	1
Moving Lighting	25' 208V Extension Cable	1
Moving Lighting	15' 208V Extension Cable	2
Moving Lighting	SOCOPEX Fan-Outs 208V	7
Moving Lighting	Gaff Tape	1
Moving Lighting	Console Tape	1
Video	Pioneer PRV-LX1 DVD Recorder	1
Video	Tascam DVD-6500 DVD Player	2
Video	JVC SR-V101US Professional VHS Tape Deck	1
Video	Sony DSR-45 DV VTR	2
Video	Sony DVP-NS500V DVD Player	1
Video	Kramer VS-81YC 8X1 S-Video Switcher	1
Video	Holetronic AP-41 Frame Sync	1
Video	Digital Processing Systems ES-2100T Frame Sync	1
Video	Videotek STG-6000 Time Sync	1
Video	Sony CCUTX50 Camera Control Unit	3
Video	Sony RCPD50 CCU Remote Control	3
Video	Sony DXCD50WSH Camera Head w/ Canon Lens	3
Video	Sony DXF51 5" Viewfinder	3
Video	Canon MS-21 Zoom and Focus Kit	3
Video	Sony VCT-U14 Tripod Adapter	3
Video	Sony CATX50 Triax Back	3
Video	Sony BVP-550 Triax Camera Head w/Fujinon Lens	1
Video	Sony CA-550 Triax Back	1
Video	Sony DXF801 2" 4:3 Viewfinder	1
Video	Sony CCU-700A Camera Control Unit	1
Video	Sony VCT-14 BVP-550 Tripod Adapter	1
Video	Sony RCP-720 CCU Remote Control	1
Video	Sony BRC-300 Robotic Camera	2
Video	The Light Source Mega-Clamp	2
Video	Sony RM-BR300 Robotic Camera Remote	1
Video	Vinten 75mm Bowl Vision Tripod	3
Video	Vinten EFP folding dolly	3
Video	Bogen / Manfrotto 3001BD Deluxe Tripod Legs (Black) with 3433 (501) Pro Video Head	1
Video	75' Triax Cable	3
Video	300' Triax Cable	1
Video	Sony PVM-8041Q 8" CRT Broadcast Monitor	6
Video	Tektronics WFM 300A Waveform Monitor	1
Video	Tektronics 1720 Vector Scope	1
Video	Videotek R5-12A Video Routing Switcher w/ Remote	1
Video	Digital Processing Systems DPS-285 Test Signal Generator	1
Video	Faroudja Native Rate Series Digital Video Processor	2

PRODUCTION

REQUEST LIST CONTINUED

Video	Leitch Genesis 6000	1
Video	Leitch SDI Distribution Amplifier Card for Genesis 6000	12
Video	Evertz Exponent 500FR	1
Video	Evertz 500FC Card For Exponent 500FR	1
Video	Evertz 500ADA Card For Exponent 500FR	12
Video	Leitch Neo SuiteView NSV-44-S12E	2
Video	Extron USP 405 Scan Converter	1
Video	Ashley 308B	1
Video	Sony LMD7220W 2 X 7 Inch LCD Monitor 16:9	2
Video	Tannoy Reveal Active	2
Video	Extron SW 12V 12 Input Composite Video Switcher	1
Video	Ross RVS-316 Composite Video Switching System	1
Video	Sony FWD-42LX1 42" WXGA LCD Monitor	2
Video	Whirlwind MLTDIR 4 CH DI	1
Video	Juice Goose JG8.0 Power Distribution Center	1
Video	Blonder Tongue Lab Inc. AV Modulator BAVM-Z	1
Video	Motion Laboratories 11100-3-MM-D8 Rack-Pac	1
Video	Edison Distribution 10 Sockets	2
Video	8 Channel Rack Mount Power Strip	1
Video	Adapter Kit	1
Video	Humbucker	4
Video	JVC GM-V42UG 42" Plasma Display Monitor	4
Video	Blue Gel R80	1
Video	IEC Power Cables	12
Video	15' BNC Black	4
Video	25' BNC Black	6
Video	50' BNC Black	6
Video	100' BNC Black	6
Video	Video Patch Cables (WECO .090 pin)	20
Video	Dell optiplex GX150 pc & peripherals	1
Video	Acer 15" LCD Monitor	1
Video	L21-30 25' 4/10 Power Cable	1
Video	Chairs	5
Video	10' 12" x 12" Box Truss	2
Video	CM ProStar 1/4 Ton Chain Motor w/ 20ft Chain	2
Video	3' Grey Span-set 1 Ton	4
Video	Permaloc Wire Rope 3/4" 2'	2
Video	5/8" Shackles	2
Video	Sandbags	10
Video	Video Room Rack and Table	1
Broadcast	Midas Legend 3000 Console	1
Broadcast	Midas L3750 Power Supplies	2
Broadcast	Motion Laboratories 11100-3-MM-D8 Rack-Pac	1
Broadcast	Furman PL 8 Power Conditioner	1

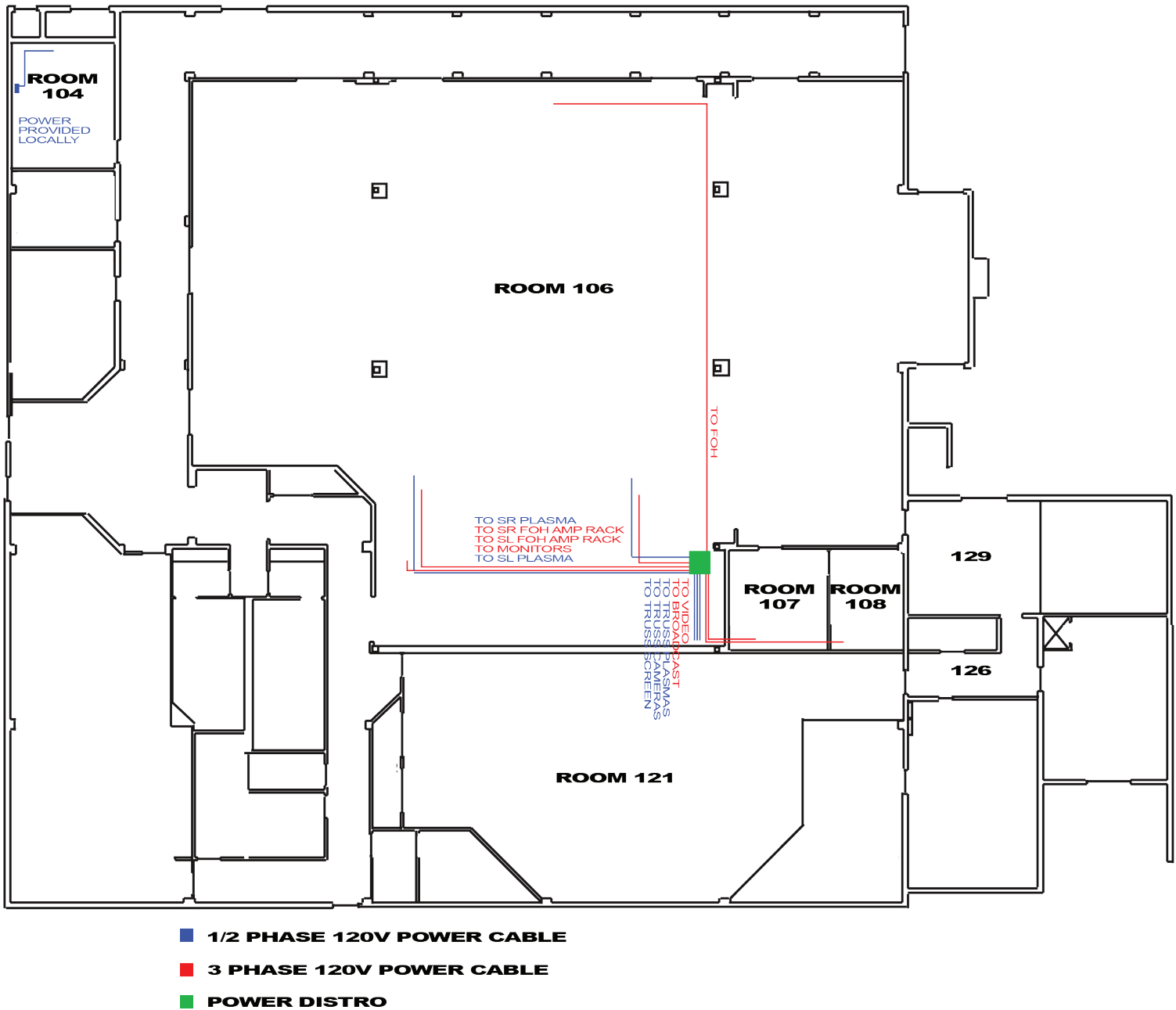
PRODUCTION

REQUEST LIST CONTINUED

Broadcast	Lexicon MPX500 Digital Effects Processor	1
Broadcast	TC Electronics M2000 Digital Effects Processor	1
Broadcast	Yamaha SPX-990 Digital Effects Processor	1
Broadcast	Lexicon PCM-91 Digital Effects Processor	1
Broadcast	DBX 166XL Compressor Limiter Gate	2
Broadcast	DBX 1046 Quad Compressor Limiter	1
Broadcast	Switchcraft TTP96K Patchkit Series TT Patch bay 96 Point	3
Broadcast	ADC PJ-739 96 POINT Bantam TT Patch bay	2
Broadcast	Tannoy System600A Reference Monitors	2
Broadcast	Tannoy TS10 Subwoofer	1
Broadcast	Whirlwind E-Snake Frame ESF 8x32	1
Broadcast	Whirlwind E-Snake ESP1 Power Supply	2
Broadcast	Furman SB-1000 Uninterruptible Power Supply	1
Broadcast	TT Patch Cable 1'	40
Broadcast	25' Microphone Cable	3
Broadcast	Chair	2
Broadcast	JVC GM-V42UG 42" Plasma Display Monitor	1
Monitors	Midas Heritage 3000 48 Channel Console	1
Monitors	Midas P750 Power Supply	2
Monitors	Whirlwind W3 32x8 Fan Out	2
Monitors	DBX 1231 Dual 31-Band Graphic Equalizer	3
Monitors	KT DN6000 Digital RTA	1
Monitors	Widow Maker	1
Monitors	Crest 4801 Power Amplifier	6
Monitors	EV P1200 Power Amplifier	2
Monitors	KT DN 9848 Digital 4x8 Processor	2
Monitors	Furman PL-Plus Power Conditioner	3
Monitors	16 CH TRS to XLR Insert Snake	1
Monitors	16 CH XLR Aux Snake	1
Monitors	EV XW12 12" Monitor	8
Monitors	Meyer Sound USM1P 15" Monitor	4
Monitors	Meyer Sound USM1P 12" Monitor	2
Monitors	25' NL4 4/12	3
Monitors	50' NL4 4/12	7
Monitors	8CH 50' Subsnake	1
Monitors	16CH 50' Subsnake	1

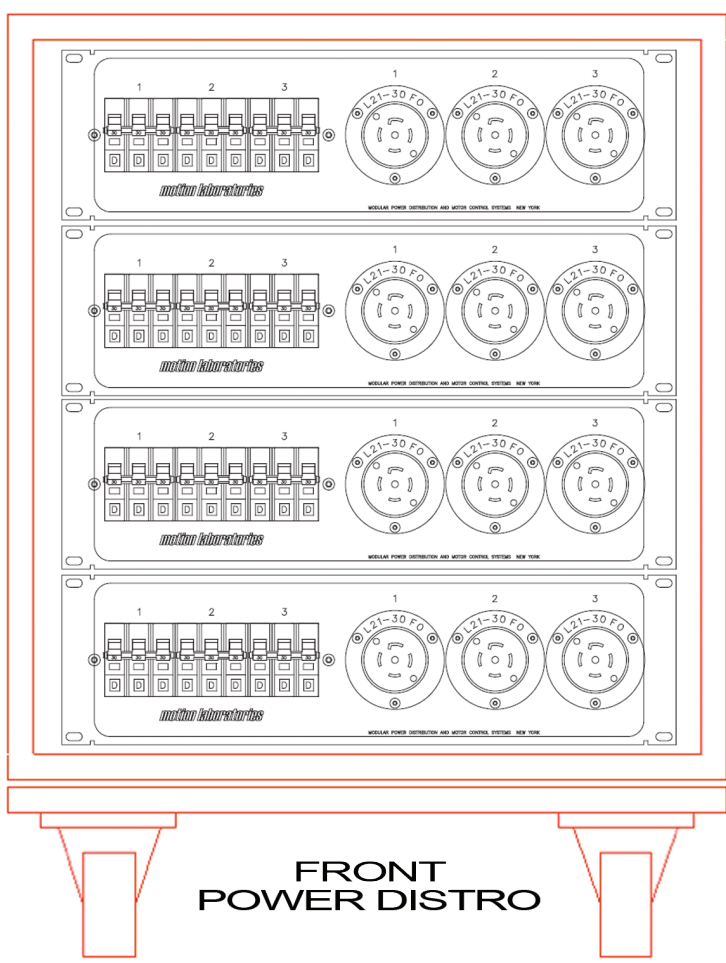
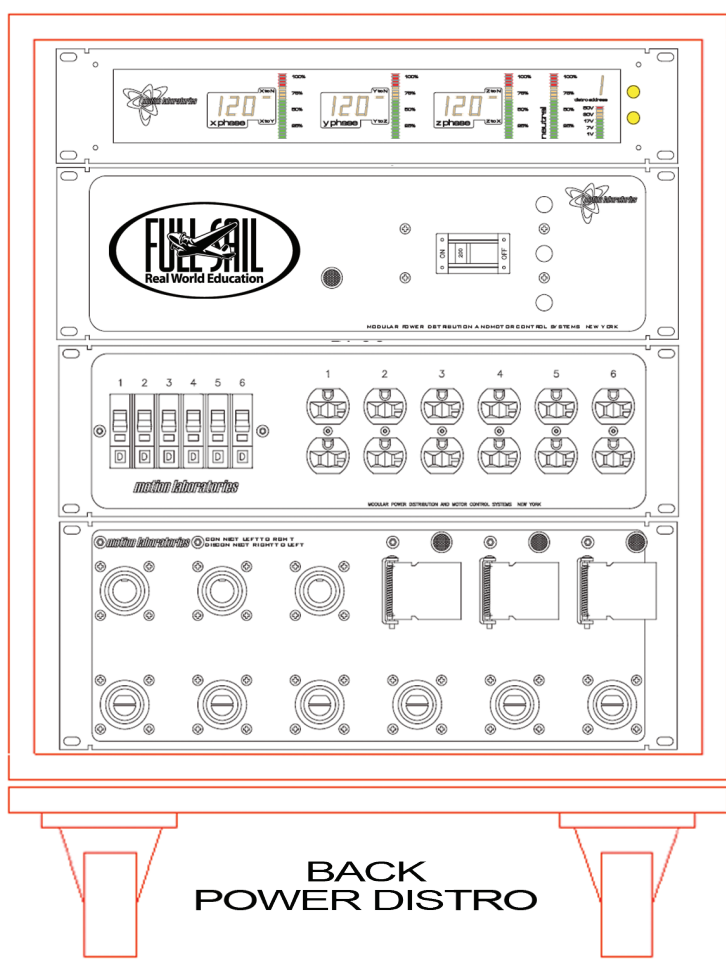
PRODUCTION

POWER DIAGRAM



PRODUCTION

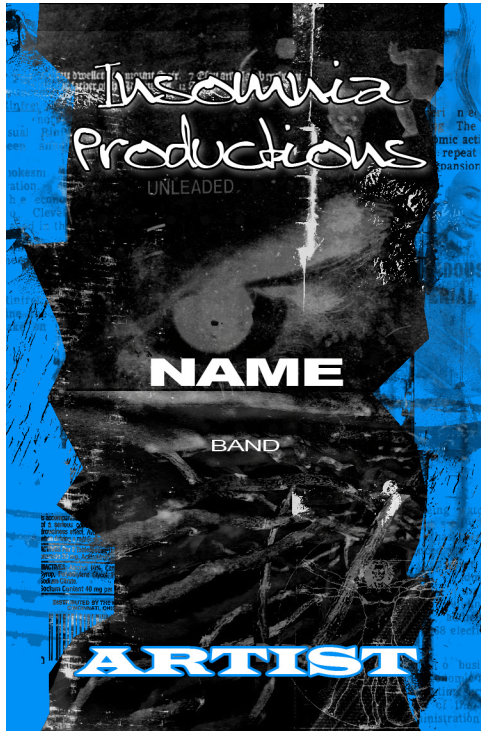
POWER DIAGRAM CONTINUED



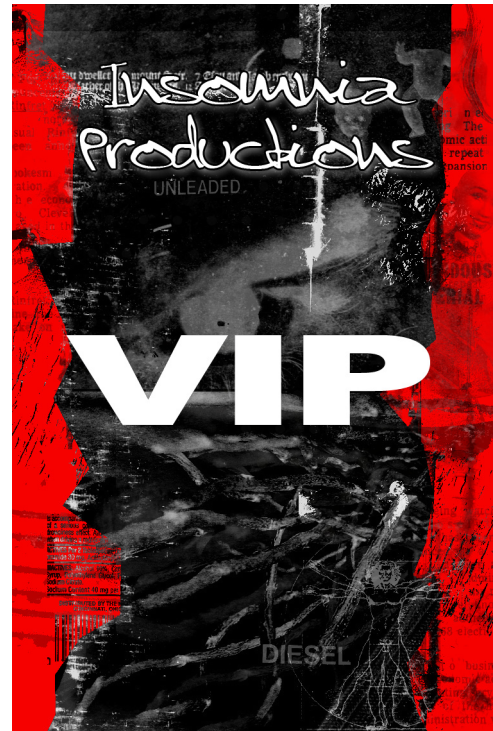
PRODUCTION

SECURITY

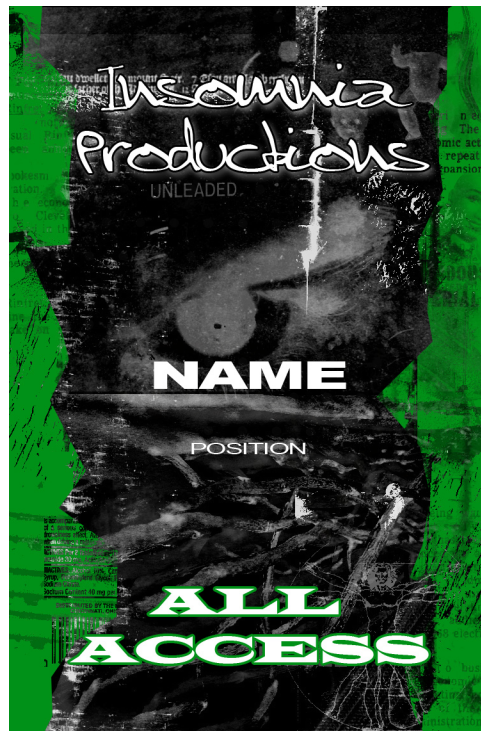
Due to the rushed nature of this production, access to the room during set-up will be restricted to badged personnel only. During the show back stage access will also be restricted.



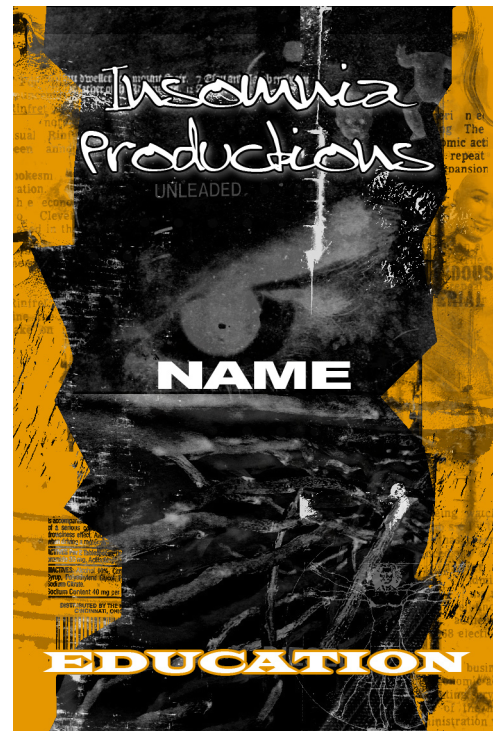
Artists Badge - Only Artists



VIP Badge - Very Important People / Band Guests



All Access Badge - Crew and Volunteers



Education Badge - Full Sail Staff Only

PRODUCTION

POSTERS

RESTRICTED AREA AUTHORIZED PERSONNEL ONLY



VIDEO DURING SHOW



BROADCAST DURING SHOW



SIMULCAST DURING SHOW



GREEN ROOM DURING SHOW



BACK STAGE DURING SHOW



1PM
RIG DOWN
2PM
RIG AND PA UP TO TRIM
4:15PM
LINE CHECK
4:45PM
DINNER
5:15PM
LABAMBA SOUND CHECK
6PM
LUCID FLY SOUND CHECK
6:30PM
DOORS
7PM
LUCID FLY
7:50PM
INTERMISSION
8PM
LABAMBA




PRODUCTION

CATERING

Due to the limited budget of the production the crew has pitched in \$10 each to help with catering costs. As well as the production manager purchasing drinks.



Thank you for choosing
Fazoli's Catering for your event.
We look forward to providing you
with delicious food and Fazoli's
Friendly service. This contract


FAZOLI'S
 ITALIAN FOOD...FAST!
CATERING
BOOKING
CONTRACT

outlines our agreement regarding
food quantity, time and location
of event, type of service, menu,
other needs and price. Please check
each item carefully before signing.

Payment is due upon the delivery or service of the food. Charges will be based upon the final count stated in this contract, even if the number of people in attendance drops after the final count is given.

Name of group Full Sail - Stephen Weiler
 Address 8635 Bryxth Rd.
 Phone 407-611-9438 FAX _____
 Group contact person Stephen
 Date of event tomorrow 9-12-06
 Time of event 4:30-6:30 (be ready by 4:30)
 Type of service ☒ Pick-up ☐ Drop-off ☐ Full-service
 If drop-off or full-service, location to which food is to be delivered: _____
 Number of people 32
 Any special directions or instructions Plates, silverware, napkins
Serving utensils, condiments.
 Menu 3 seg 2 mac, 1 mt, 1 fet
2 extra dozen bread,
 Are paper products needed? ☒ Yes ☐ No
 Price, excluding tax 105.98
 Tax 7.41
 Tax exempt number _____
TOTAL AMOUNT DUE \$113.40
 Organization Full Sail - Show Production
 Fazoli's representative Christina
 Date 9/11/06
*White only - Catering Manager, * Yeilber Crops - Customer



Dear Valued Customer,
Firehouse Subs will come to your rescue at your events with our Platter Pack. Our great selections of Deli Meat Subs will surely start your get-together in winning style.

We offer the following delicious Deli meats and combinations to choose from:

- Cheeses: Provolone, Monterey Jack, Swiss and American
- Smoke Turkey Breast
- Honey Ham
- Roast Beef
- Corned Beef
- Pastrami
- Hook & Ladder: Turkey and Ham
- Engine Company: Turkey and Roast Beef
- Italian: Ham, Salami and Pepperoni

We can customize each Party Platter with any of our Premium Deli Meats and Cheeses.
 Each Platter is served cold with 5 large (12 inch) subs cut into quarters --- made with your choice of deli meats, cheese, lettuce, tomato, onion and balsamic vinaigrette.
 Mayonnaise, spicy mustard and kosher dill pickles are served on the side. In addition, we will provide potato chips, cookies, sweet and un-sweet tea, napkins, cups, paper plates and trash bags with any Platter Pack selection.

The great news is that the cost is about \$4.80 per person.

Just pick one of the Platter Packs and call us at least one day before you want it. We will take care of it and have it waiting for you.

10 Guests	20 Guests	30 Guests	40 Guests
1 Platter	2 Platters	3 Platters	4 Platters
1 16oz. bag chips	1 16oz. bag chips	2 16oz. bag chips	3 16oz. bag chips
10 Cookies	20 Cookies	30 Cookies	40 Cookies
1 Gallon of Tea	2 Gallons of Tea	3 Gallons of Tea	4 Gallons of Tea
Paper Supplies	Paper Supplies	Paper Supplies	Paper Supplies
\$47.99*	\$95.98*	\$143.97*	\$191.96*

Just call our Hunger Rescue Line at 407-678-7827 or Fax 407-678-7825, and we will come to the rescue. (*Tax not included) 9/12/06

Sincerely,
Paul Upo, 4:30pm
Station Captain

419 S. Semoran Boulevard, Winter Park, Florida
Prices subject to change without notice.

PRODUCTION

PRODUCTION RECEIPTS



East Orlando #185

MEMBER #111753598529

8372 AW RB 24/12 6.49 T
17975 KS PNG .5L 4.59
4680 SUNKIST SODA 6.49 T
**** 6.50 TAX RATE .85

TOTAL **18.42**
VF EFT/DEBIT 18.42

XXXXXXXXXXXX7013 SWIPED
Seq#: 002168 Ref#: 063175
EFT/DEBIT Resp: AA

APPROVED
AMOUNT: \$18.42

0185 012 0000000053 0091

CHANGE .00

TOTAL NUMBER OF ITEMS SOLD - 3
CASHIER: HENRY C. REG# 12
9/12/2006 13:10 0185 12 0091 53

WDE-5800237 CWD

THANK YOU!
PLEASE COME AGAIN!

Perfect Inc.
Printing
407-677-4077

9-8-06

Date

Sales Receipt

Cut (Bundy)

\$4.00

(Source)



FedEx Kinko's
2145 Aloma Ave
Winter Park, FL 32792
(407) 677-9950

9/8/2006

11:33:47 AM EST

Trans.: 9091

Branch: 3993

Register: 004

T111:0A6542

Team Member: Carlos G.

SALE



* 3 9 9 3 0 0 4 9 0 9 1 *

FS Color S/S 8.5x11 Text 49.60 T
2507 40.00 @ 1.2400

Sub-Total 49.60
Deposit 0.00
Tax 3.23
Total 52.83

Visa (S)

52.83

Account: 7013

Exp: 09/2009

Auth: 335567 (A)

Total Tender

52.83

Change Due

0.00

[Handwritten signature]

Thank you for visiting

FedEx Kinko's
Make It. Print It. Pack It. Ship It.
www.fedexkinkos.com

Customer Copy

PRODUCTION

PRODUCTION RECEIPTS

WELCOME TO
FAZOLI'S 1623
700 S ORLANDO AVE WINTER PARK FL

#212	OUT
*16 S SPG	
16 MT	47.84
16 NONE	
8 S SPG	
8 MA	23.92
8 NONE	
8 S FET	
8 ALF	23.92
8 NONE	
2 BSTX	
2 12 BSTX	5.98

TXTL
TOTL 108.27
CASH 109.00
CHNG .73
FAZOLI'S
REALLY
COOKS!

ARTURD
9616 16:57 #08 SEP.12'06 REG0002

7-ELEVEN
6305 UNIVERSITY BLVD
WINTER PARK FL 327927402
4076787118
STORE#: 32360

TRY A "COOL" BIG EATS SANDWICH
STARTING AT \$1.99

4 Reddy Ice Bg 101bg	8.368
SUBTOTAL	8.36
SALES TAX ON 8.36	0.55
TOTAL DUE	8.91
DEBIT	8.91

ACCT#: *****8208

ACCT TYPE:
APPROVAL#: 120043 AUTH CODE: 0

APPROVAL TIME: 130430

Interlink

STORE#: 32360

TERM# :00073236001 08

TERM SEQ#: 061056

REF# : 95000 00 000 1

APPROVED

CUSTOMER AGREES TO PAY THE ABOVE
TOTAL AMOUNT ACCORDING TO THE CARD
HOLDERS AGREEMENT

CASH YOUR CHECKS
AT 7-11

T#02 OP20 TRN7783 06/09/12 01:04 pm

FIREHOUSE SUBS

419 SOUTH SEMORAN BLVD
WINTER PARK, FL 32792
(P) 407-678-7827
(F) 407-678-7825

CATERING 9/12/06 5:12:25 PM
Order # 8396 Cashier: Mily

1 Misc Retail Item 95.98

Sub. Total: \$95.98
Tax: \$6.24
Total: \$102.22
Discount Total: \$0.00

Cash \$95.00
Visa: \$7.22

Change \$0.00

FOR ONLINE ORDERING
WWW.FIREHOUSESUBS.COM

Founded By Firemen

Go to FirehouseSubs.com, register
your code, and enter for your chance to
win free subs and turn your home into
a Football Watcher's Paradise!

PRODUCTION

ARTIST RIDER & STAGE PLOT

LaBamba

8x8 Drum Riser

Drums include:

Kick

Snare

High Hat

1 Tom

1 Floor Tom

Cymbals

Bass Guitar Rig

Lead Guitar Rig

Guitar Rig

Lead Singer Mic

Drum Singer Mic

1 Drum mix with a 15" wedge

1 Bass mix with a 15" wedge

1 Guitar mix with a 12" wedge

1 Guitar mix stereo with 12" wedges

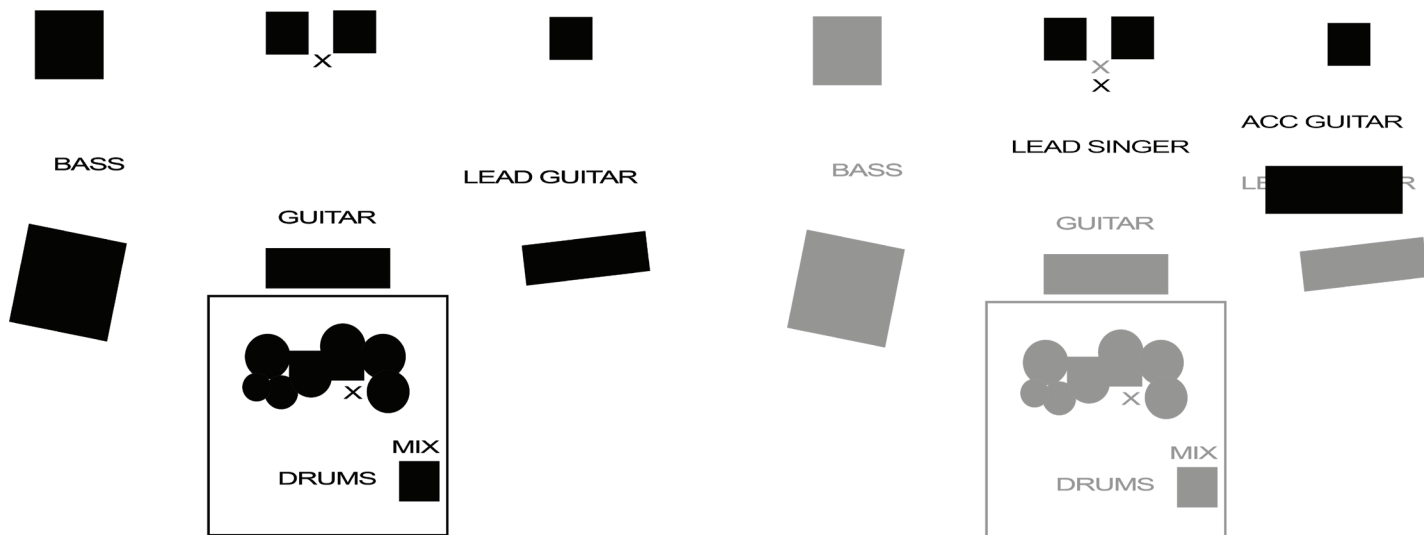
Lucid Fly

Acoustic Guitar Rig

Lead Singer Mic

1 Acoustic Guitar mix with a 12" wedge

1 Lead Singer mix with stereo 12" wedges



FULL SAIL LIVE LIVE LAB ARTIST APPLICATION

Artist(s) Name Lucid Fly
Name of Contact Person Nikki Stransky
Day phone # 407-754-7140
Night phone # same
Alt. # 407-592-5714 (Doug-guitarist)
Address P.O. Box 149772
City Orlando State FL Zip Code 32814-9772

(The contact person MUST be present at all Full Sail Live labs even if that person is not a musician in the band)

Style of Music Progressive Hard Rock (but playing acoustic set)

Instrumentation of group _____

Nikki - lead vocals
Doug - acoustic guitar

Web Site Address www.lucidfly.com

Referred by _____

Please submit this application along with the Artist agreement, a CD or tape of three songs performed by the Artist(s) and a copy of your stage plot and input list.

FULL SAIL LIVE does not have any rights to copyrights or use of your materials except as a teaching tool in the student labs. The material will be recorded for educational purposes. You will be given a VHS and CD of the material at the end of the lab. Any use of this production/recording outside the terms of this agreement is prohibited without expressed written consent of all parties name herein.

11. The Artist will receive a VHS and CD of the night's set after the lab. Again, these are student labs for educational purposes; professional quality of the material is not implied or guaranteed. The Artist will also receive a mixed down DVD of the lab to be sent to them at a later date.

12. The Artist must be on time for all scheduled labs. If an Artist is more than 15 minutes late WITHOUT contacting FSL-AR, alternate arrangements will be made and the Artist will not be used for that evening's lab.

13. The Spokesperson must confirm the lab booking with FSL-AR 3 (three) working days prior to the lab. Failure to confirm will result in another Artist being scheduled for the lab. If an Artist is unable to attend a scheduled lab, 3 (three) days notice is required to allow alternate booking.

14. The Artist should discuss any special technical or production requests with the Stage Manager when they arrive at the lab. All reasonable requests will be considered.

15. The Lab Specialist for FSL oversees all matters involving the Artist and students. If there is sufficient cause (see #8), the Lab Specialist will ask an Artist or their guest to leave the building. In case of inclement weather or other equipment or personnel problems the Lab Specialist has complete control over decisions regarding the continuation of a lab.

FULL SAIL LIVE - Artist Relations retains the right to cancel an Artist if any of the points of this agreement are not adhered to. Full Sail is not bound to schedule an Artist due to the signing of the agreement.

As an educational facility, **FULL SAIL LIVE** has the right to allow students' access to masters for mixing. The Artist retains all copyrights of their materials. Any use of this production/recording outside the terms of this agreement is prohibited without expressed written consent of all parties name herein.

I understand all of the requirements stated above and will be responsible for the conduct of the Artist(s) involved in my scheduled lab.

Artist(s) Lucid Fly Date 9/6/06
Artist Contact Name Nikki Stransky Phone # 407-754-7140
Artist Contact Signature Nikki Stransky E-mail Contact@lucidfly.com

Full Sail Live Artist Relations - Fax: 407-552-2071

Susan Kelleher
Office: 407-679-0100 x1004

skelleher@fullsail.com

Dale Rock
Office: 407-679-0100 x4858
Cell: 407-448-5683
drock@fullsail.com

DEPICTION RELEASE

I hereby irrevocably grant Full Sail, Inc. dba Full Sail Real World Education, and its agents, licensees, assignees, and other successors-in-interest (collectively "Full Sail") the following rights:

Full Sail has the right to film, videotape, photograph, digitally and/or otherwise record my likeness, voice and performance (the "Photographs and Recordings") for promotional content — including, but not limited to, television commercials or programs, printed advertisements and marketing material.

Full Sail has the right to use, record, reproduce, publish, display, broadcast and/or exhibit the Photographs and Recordings, as well as my name, voice, performance, picture, photograph, portrait, silhouette, and/or other reproductions of my likeness in connection with any advertising or promotional content, program, or material for Full Sail, its business and projects, or for any other lawful purpose.

Full Sail may edit the Photographs and Recordings, including my appearance, voice and/or performance, as Full Sail sees fit. Full Sail is not obligated to make any use of the Photographs and Recordings, my name, voice or likeness, or exercise any rights granted to Full Sail by this Release.

Full Sail shall have all right, copyright, title, ownership and interest in any and all results and proceeds from the Photographs and Recordings, and said use or appearance. The rights granted to Full Sail in this Release are perpetual and include the use of the Photographs and Recordings, my name, voice and likeness in any and all media worldwide in which all or part of the Photographs and Recordings and/or my name, voice and likeness may be displayed — including, but not limited to, print advertisements, magazine, newspaper, Internet websites, interactive media, digital and online media, broadcast and cable television, videocassettes, DVD, CD, CD-Rom, film and radio.

I expressly release Full Sail, its agents, employees, licensees and assigns from and against any and all claims which I have or may have for invasion of privacy, defamation, violation of any right to publicity, or any other cause of action arising out of production, distribution, duplication, publication, broadcast or exhibition of Full Sail's advertisements, promotions, content, programs and/or materials in which any portion of the Photograph and Recordings, my name, voice, and/or likeness appears.

This Release shall be governed and construed by the laws of the State of Florida. Any dispute arising out of, or in connection with, this Release shall be litigated in the County of Orange, State of Florida.

Further, this consent is given as inducement for Full Sail to potentially use and display my name, voice and/or likeness in its advertisements, promotional and other materials, and I understand that Full Sail will incur substantial expense in reliance thereof. Except for the foregoing amount, I shall be entitled to no other compensation for Full Sail's use of the Photographs and Recordings, my name voice, and/or likeness.

I have read and understand the meaning of this Release. I also understand that this Release is irrevocable and unconditional, and I enter into this Release with full knowledge and understanding of the consequences of granting the rights and consent stated herein.

Signature Nikki Stransky Band Lucid Fly
Print Name Nikki Stransky Date 9/6/06
Address P.O. Box 149772 Orlando, FL Phone 407-754-7140
32814

Lucid Fly

PRODUCTION

ARTIST AGREEMENT

**FULL SAIL LIVE
LIVE LAB ARTIST APPLICATION**

Artist(s) Name La Bamba
Name of Contact Person Tarrod Kearney
Day phone # 321-271-4544
Night phone # same
Alt. # _____
Address 11906 Tusca Lane Apt. 614
City Orlando State FL Zip Code 32826

(the contact person MUST be present at all Full Sail Live labs even if that person is not a musician in the band)

Style of Music Rock/Indie
Instrumentation of group Drums, Guitar (2), Vox, Bass

Web Site Address myspace.com/LaBamba

Referred by Vicor Negron

Please submit this application along with the Artist agreement, a CD or tape of three songs performed by the Artist(s) and a copy of your stage plot and input list.

FULL SAIL LIVE does not have any rights to copyrights or use of your materials except as a teaching tool in the student labs. The material will be recorded for educational purposes. You will be given a VHS and CD of the material at the end of the lab. Any use of this production/recording outside the terms of this agreement is prohibited without expressed written consent of all parties name herein.

11. The Artist will receive a VHS and CD of the night's set after the lab. Again, these are student labs for educational purposes; professional quality of the material is not implied or guaranteed. The Artist will also receive a mixed down DVD of the lab to be sent to them at a later date.
12. The Artist must be on time for all scheduled labs. If an Artist is more than 15 minutes late WITHOUT contacting FSL-AR, alternate arrangements will be made and the Artist will not be used for that evening's lab.
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15. The Lab Specialist for FSL oversees all matters involving the Artist and students. If there is sufficient cause (see #8), the Lab Specialist will ask an Artist or their guest to leave the building. In case of inclement weather or other equipment or personnel problems the Lab Specialist has complete control over decisions regarding the continuation of a lab.

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I understand all of the requirements stated above and will be responsible for the conduct of the Artist(s) involved in my scheduled lab.

Artist(s) Tarrod Kearney Date 9/11/06
Artist Contact Name Tarrod Kearney Phone # 321-271-4544
Artist Contact Signature Tarrod Kearney E-mail TarrodKearney@hotmail.com
Full Sail Live Artist Relations - Fax: 407-552-2071
Susan Kelleher
Office: 407-679-0100 x1004
skelleher@fullsail.com
Dale Rock
Office: 407-679-0100 x4858
Cell: 407-448-5683
drock@fullsail.com

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Full Sail shall have all right, copyright, title, ownership and interest in any and all results and proceeds from the Photographs and Recordings, and said use or appearance. The rights granted to Full Sail in this Release are perpetual and include the use of the Photographs and Recordings, my name, voice and likeness in any and all media worldwide in which all or part of the Photographs and Recordings and/or my name, voice and likeness may be displayed — including, but not limited to, print advertisements, magazine, newspaper, Internet websites, interactive media, digital and online media, broadcast and cable television, videocassettes, DVD, CD, CD-Rom, film and radio.

I expressly release Full Sail, its agents, employees, licensees and assigns from and against any and all claims which I have or may have for invasion of privacy, defamation, violation of any right to publicity, or any other cause of action arising out of production, distribution, duplication, publication, broadcast or exhibition of Full Sail's advertisements, promotions, content, programs and/or materials in which any portion of the Photograph and Recordings, my name, voice, and/or likeness appears.

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I have read and understand the meaning of this Release. I also understand that this Release is irrevocable and unconditional, and I enter into this Release with full knowledge and understanding of the consequences of granting the rights and consent stated herein.

Signature Tarrod Kearney Band La Bamba
Print Name Tarrod Kearney Date 9/11/06
Address 11906 Tusca Lane, Orlando FL Phone 321-271-4544
32826 Apt. 614

LABAMBA

RTS for Full Sail Live one has a two-wire and four-wire system.

The two-wire system consists of a PS-31 system power supply and a SAP 612 source assign panel. Signal is routed to several areas around the room through this panel and channels are set up here. Both lighting positions, cameras 5 & 6 in video, as well as Front of House and Monitors; have TW belt packs.

The four-wire system consists of Zeus digital Matrix; a SSA 324 and SSA 424 for converting TW to 4W; a BTR-800 wireless com unit with 4 belt packs; and several key panels. The Audio and Video instructor will be getting a wireless com TR-800, as well as the production manager and Monitors. Video is set up with a KP-32 for the director and technical director as well as a KP-12 for the engineer. Broadcast has a KP-98 and Simulcast has a KP-12.

Position	Output	APL	LPL	VPL	PL	PRGM
FOH	SAP 8	1			2	
Monitors	SAP 8	1			2	
Broadcast	ZEUS 4	X			X	X
Simulcast	ZEUS 5	X			X	X
Conventionals	SAP 9		1		2	
Movers	SAP 9		1		2	
Video Director	ZEUS 1	X	X	X	X	X
Technical Director	ZEUS 2			X	X	X
Video Engineer	ZEUS 3		X	X	X	X
Camera 1	ZEUS 13					
Camera 2	ZEUS 14					
Camera 3	ZEUS 15					
Camera 4	ZEUS 16					
Camera 5&6	SAP 4			X		X
Production Manager	BTR 800				A	B
Audio Instructor	BTR 800				A	B
Video Instructor	BTR 800				A	B
Monitor Assist	BTR 800				A	B
APL	SAP 1	1				
LPL	SAP 1		2			
VPL	SAP 2			1		
PL	SAP 2				2	
PRGM01	ZEUS 17					

Position	Key Panel	Belt Pack	Headset	# of XLR	SAP Port	ZEUS Port
FOH	-	BP-325	Single Muff	3	8	-
Monitors	-	BP-325	Single Muff	1	8	-
Broadcast	KP-98	-	Single Muff	-	-	4
Simulcast	KP-12	-	Single Muff	-	-	5
Conventionals	-	BP-325	Single Muff	1	-	9
Movers	-	BP-325	Single Muff	2	9	9
Video Director	KP-32	-	Single Muff	-	9	1
Technical Director	KP-32	-	Single Muff	-	-	2
Video Engineer	KP-12	-	Single Muff	-	-	3
Camera 1	-	-	Dual Muff	-	-	13
Camera 2	-	-	Dual Muff	-	-	14
Camera 3	-	-	Dual Muff	-	-	15
Camera 4	-	-	Single Muff	-	-	16
Camera 5&6	-	BP-318	Single Muff	1	4	-
Production Manager	-	TR-800	Single Muff	-	-	23 & 24
Audio Instructor	-	TR-800	Single Muff	-	-	23 & 24
Video Instructor	-	TR-800	Single Muff	-	-	24 & 24
Monitor Assist	-	TR-800	Single Muff	-	-	25 & 24
APL	-	-	-	-	1	9
LPL	-	-	-	-	1	10
VPL	-	-	-	-	2	11
PL	-	-	-	-	2	12
PRGM01	-	-	-	-	-	17

	Collect all TR-800 belt packs
	Power down all power supplies and zero out the SAP
	Collect all Belt packs, Headsets, and XLR's
	Remove all labels off of XLR's and Belt packs and store

The following is a description of how I am designing and using the broadcast room for our final production master arts lab. I will be using a fully equipped broadcast room with 48 channel analog mixing board, full rack of outboard gear including processors, gates, limiters and compressors.

I will build a live mix and send it to the video room using the video tie lines. I shall provide the video room with an over all mix for them and a VHS recorder that shall be turned to the band at the end of there performance. The sound I will try to achieve is a good clean one by using gates compressors on various instruments and as close as possible to the natural sound of the band on stage.

The kick drum I will try to make it sound nice and punchy with a nice low end. The rest of the drum kit shall sound as natural as possible. The guitar I will put thru the channel and out to the mix because I strongly believe that the sound of a guitar shall only be manipulated by the artist and his choice of efx pedals ect. But I a worst case scenario I will cut a little bit of the low end and boost some of the midrange frequencies.

With the bass I shall use the semi parametric eq to boost a little lower end on the bass microphone and cut the higher frequencies. On the bass DI I will cut a little of the lower frequency's and boost the higher end to get the nice slap sound to it. For the vocals I might use a compressor to control extreme fluctuations in level and also add a vocal plate and reverb to brighten it up more. I will also apply the same technique to the drums by adding just a little bit of a drum plate effect.

REQUEST LIST

Broadcast	Midas Legend 3000 Console	1
Broadcast	Midas L3750 Power Supplies	2
Broadcast	Motion Laboratories 11100-3-MM-D8 Rack-Pac	1
Broadcast	Furman PL 8 Power Conditioner	1
Broadcast	Lexicon MPX500 Digital Effects Processor	1
Broadcast	TC Electronics M2000 Digital Effects Processor	1
Broadcast	Yamaha SPX-990 Digital Effects Processor	1
Broadcast	Lexicon PCM-91 Digital Effects Processor	1
Broadcast	DBX 166XL Compressor Limiter Gate	2
Broadcast	DBX 1046 Quad Compressor Limiter	1
Broadcast	Switchcraft TTP96K Patchkit Series TT Patch bay 96 Point	3
Broadcast	ADC PJ-739 96 POINT Bantam TT Patch bay	2
Broadcast	Tannoy System600A Reference Monitors	2
Broadcast	Tannoy TS10 Subwoofer	1
Broadcast	Whirlwind E-Snake Frame ESF 8x32	1
Broadcast	Whirlwind E-Snake ESP1 Power Supply	2
Broadcast	Furman SB-1000 Uninterruptible Power Supply	1
Broadcast	TT Patch Cable 1'	40
Broadcast	25' Microphone Cable	3
Broadcast	Chair	2
Broadcast	JVC GM-V42UG 42" Plasma Display Monitor	1

Outboard effects rack (includes):

- 1 - Furman PL8 power conditioner
- 1 - Lexicon MPX 500
- 1 - TC electronic M2000
- 1 - Yamaha SPX 990
- 1 - Lexicon PCM 91
- 2 - DBX 166 XL Compressors/Limiter/Gate
- 1 - DBX 1046 Quad Comp/Limit
- Full Working patch bay
- 2 - Midas L3750 redundant Power Supply's
- 5 - 20 amp Breakers

Sound mixing board:

- 1 - Midas Legend 3000 analog mixing board.

Speaker system:

- 2 - Tannoy 2 way active speakers
- 1 - Tannoy active Subwoofer

Video monitor:

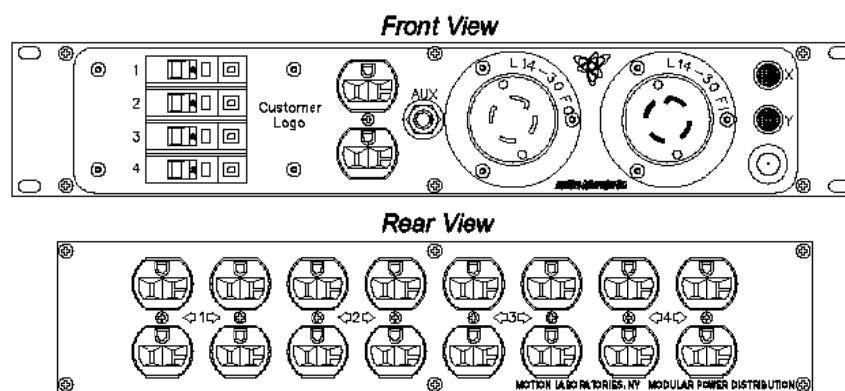
- 1 - 42" JVC plasma screen

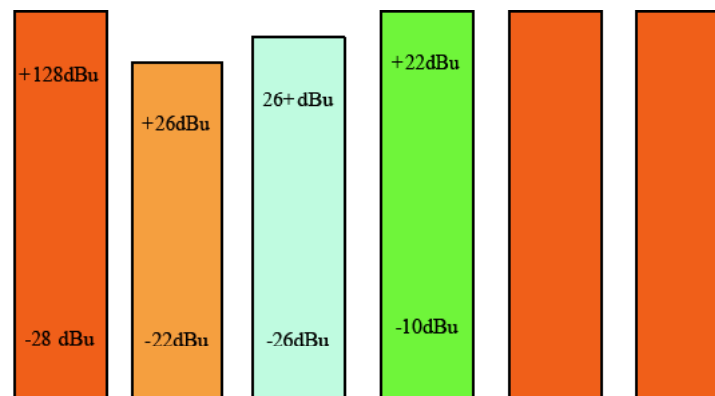
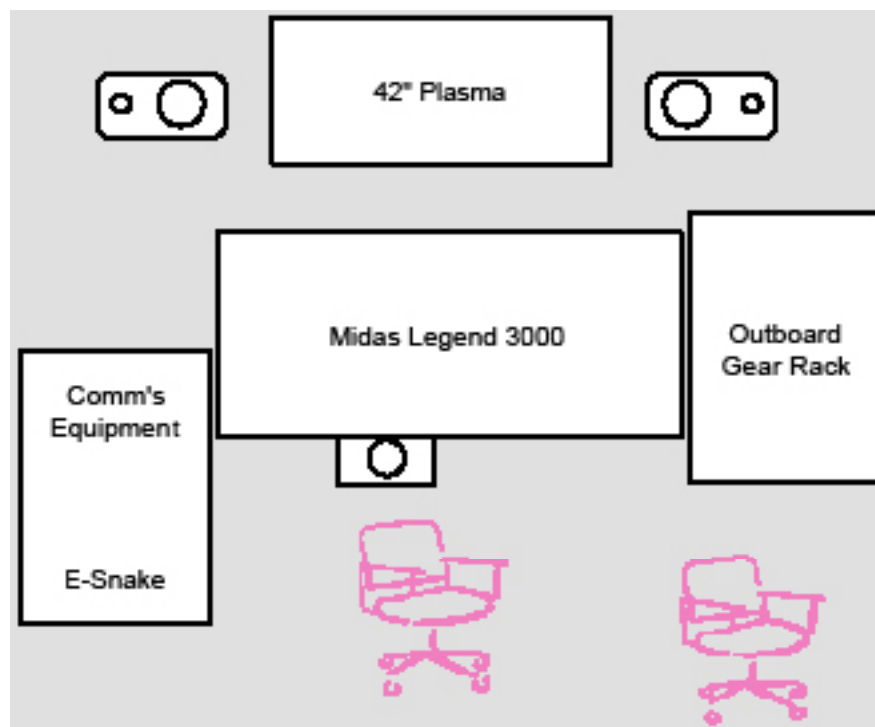
Miscellaneous:

- 1 - E-Snake system
- 40 - TT cables
- 3 - 25' XLR cables
- 2 - Adjustable chairs

Power Distribution:

Power is dispersed from the power distro to broadcast via a 3 Phase 120V line. It enters a Motion Labs Rack-Pac and is dispersed through the rack via a furman PL8.





- Midas Legend
- DBX 1046
- MPX500
- M 2000
-
-

BROADCAST

SIGNAL FLOW

VICTOR NEGRÓN
ENGINEER
PETER ALMONOVAR
ASSISTANT

HOUSE RESTORE LIST

	Remove all TT cables from Patch Bay and place them on top of the rack
	Zero out all the compressors, gates, limiters ect.
	Turn off all speakers including the subwoofer under the console.
	Zero out the Midas legend mixing bored.
	Turn off both power supplies for the Midas legend console
	Turn of the Furman Power supply on the processor rack
	Turn off all 20 amp breakers
	Turn off the broadcast room from the power distro next to the stage

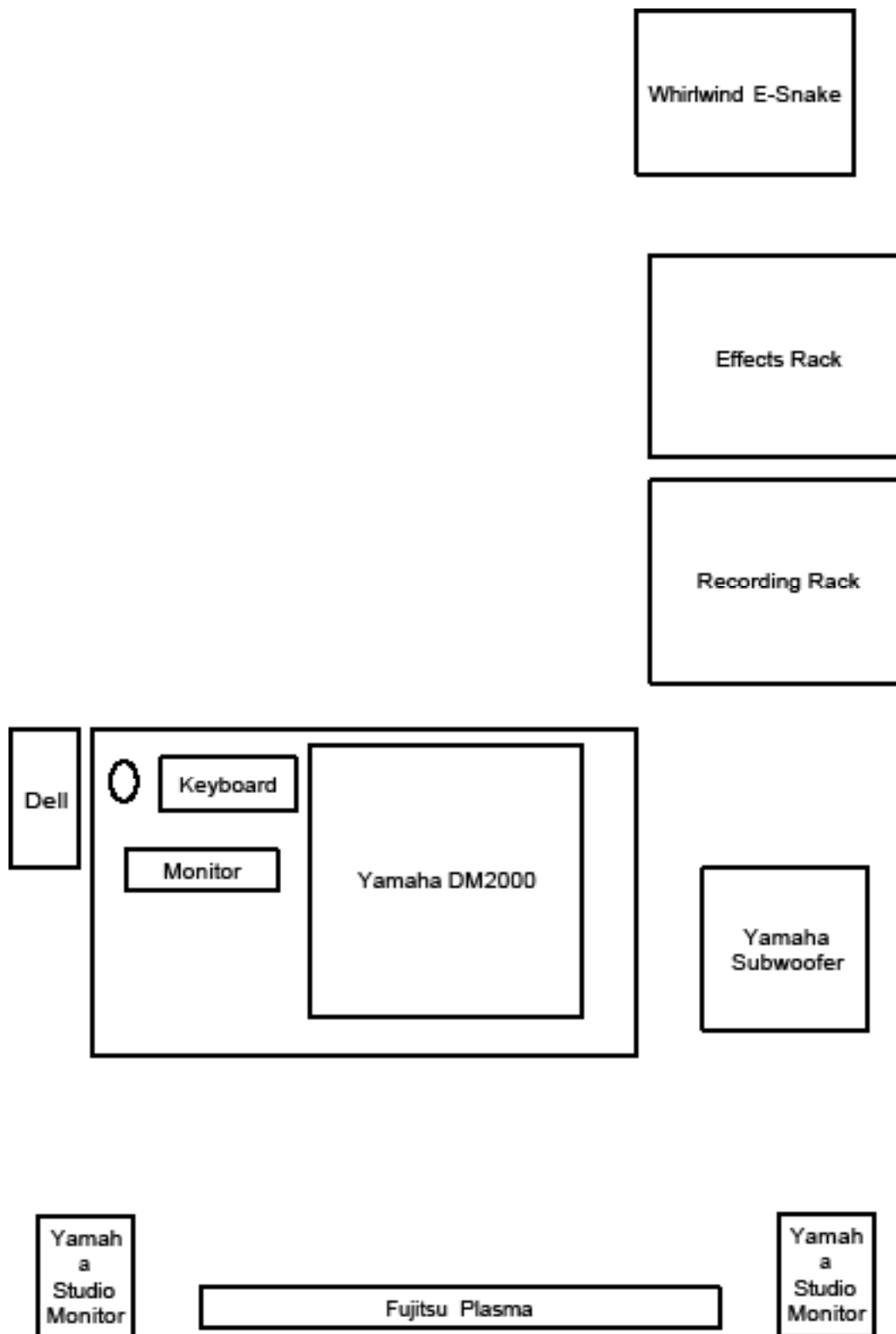
The concept I will be trying to achieve with my mix is first a soft acoustic feel for the first act. By using slightly extended reverbs and very little compression I will enhance the mood and dynamics that only an acoustic act can produce. For our headlining act I will be switching to a more modern rock feel by setting up a full guitar sound with a very hard hitting kick drum. The vocals will need to be compressed fairly hard in order to keep them at a loud enough level to stay on top of the band. I will use many different reverbs to give the impression of a live show instead of a studio recording as well as wide panning to keep all of the instruments separate but blended nicely in the mix.

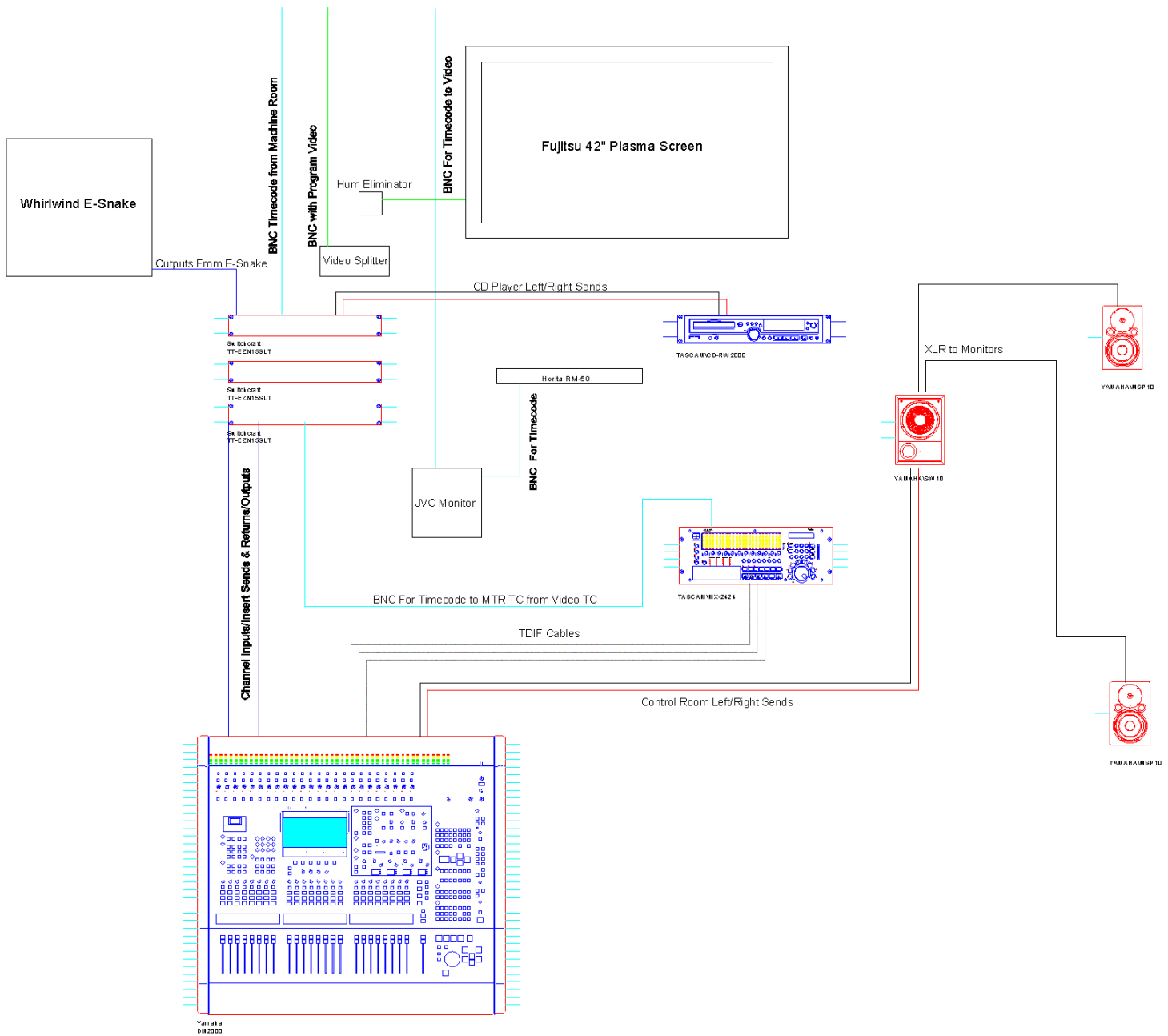
For the simulcast position our engineer will be responsible for recording tracks for future mix down purposes as well as making a two track stereo recording to give to the bands the night of the production. To achieve these goals he will use a Yamaha DM2000 digital console which will receive its inputs from the Whirlwind E-Snake via the E-Snake's analogue outputs. Those inputs will be converted to digital once entering the DM2000 and sent back out through the DM2000's digital TDIF outputs. They will then be sent into the TDIF inputs of the Tascam MX2424 digital multi-track recorder which will be recording all of the tracks "dry" with no added effects whatsoever.

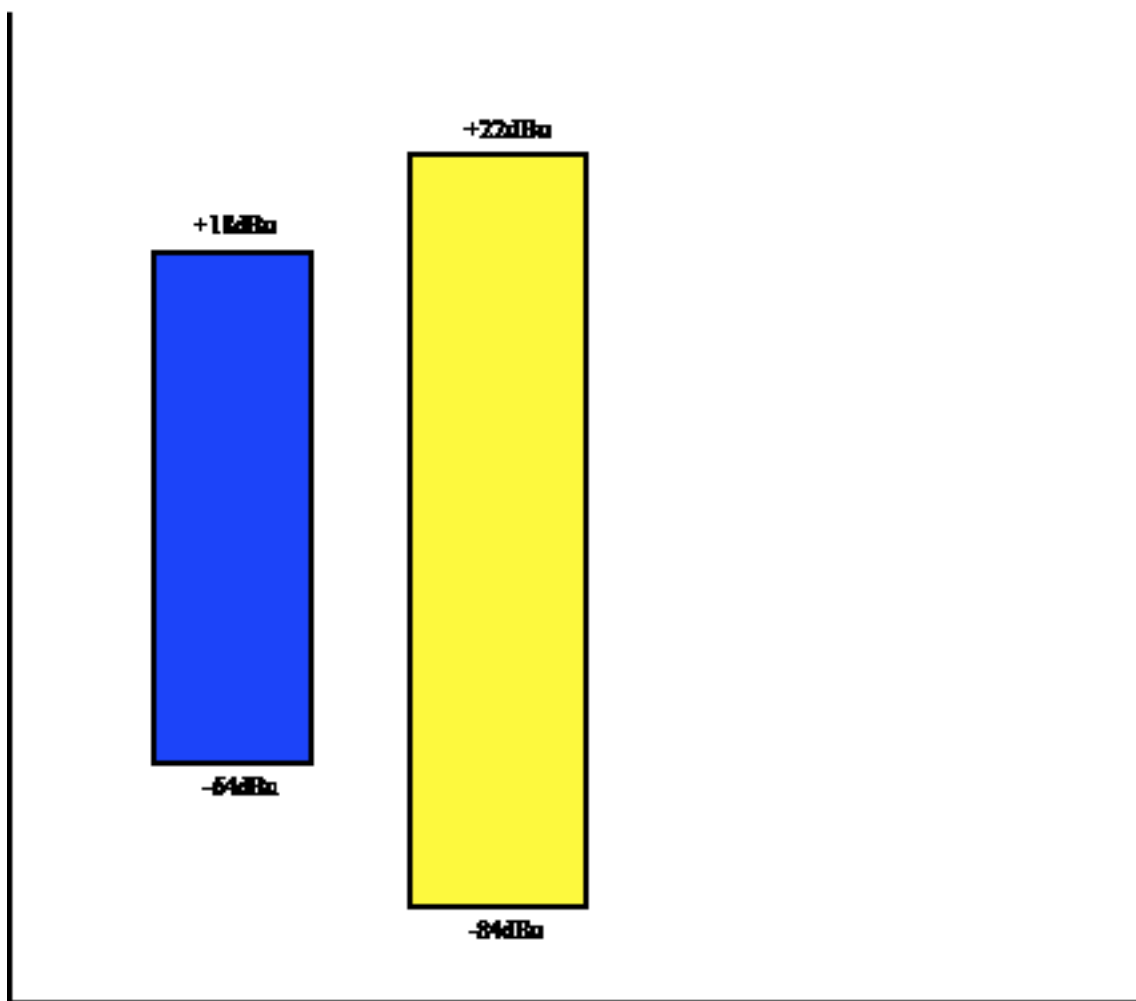
After passing through the MX2424 each channel will then come back out via the MX2424's TDIF outputs and will again return to the DM2000's second layer of channels where the engineer will be free to mix as he pleases without affecting the recorded tracks. The gain structure of the DM2000 will be based solely on the gain requirements of the Tascam MX2424 in order to record good usable tracks. The second layer of the DM2000 will be soft patched to the stereo bus which will then be patched into the inputs of the Tascam CDRW-2000 recorder via the TT patch bay.


In order to be able to sync up the tracks from the MX2424 with video in the future we will patch from the "Video TC" patch point to the "MTR TC" point which will take the time code from the time code generator located above the MX2424 in the rack and record it along with the tracks in the MX2424. This will insure proper alignment between video and audio during post production.

Simulcast	Yamaha DM2000 Digital Console	1
Simulcast	Table	1
Simulcast	Chair	1
Simulcast	20 Space Rack	2
Simulcast	Furman PL Plus Power Conditioner	2
Simulcast	Horita RM-50 Time Code Generator	1
Simulcast	Tascam MX2424 Digital Multitrack Recorder	1
Simulcast	SCSI Hard drive for Tascam MX2424	1
Simulcast	JVC CRT Monitor	2
Simulcast	Tascam CDRW2000 CD Recorder	1
Simulcast	48 Channel Patch bay	3
Simulcast	Yamaha MSP10 Studio Monitor with wall mount	2
Simulcast	Yamaha SW10 Subwoofer	1
Simulcast	SKB 10 Space Rack	1
Simulcast	Furman SB-1000 Uninterruptible Power Supply	1
Simulcast	Whirlwind E-Snake Frame	1
Simulcast	Whirlwind ESP1 Power Supply	2
Simulcast	Fujitsu 42" Plasma Screen.	1
Simulcast	Dell Computer with flat panel monitor, keyboard, and mouse	1
Simulcast	Whirlwind W3IRP Mass Connector-28 Pair Cable	1
Simulcast	Whirlwind W4IRP Mass Connector-28 Pair Cable	2
Simulcast	HEC 2000 Hum Eliminator	1
Simulcast	TDIF Cable	3
Simulcast	TT Cables	10
Simulcast	Cat-5 Ethernet Cable	2
Simulcast	XLR Cable	3
Simulcast	USB Cable	1
Simulcast	BNC Cable	3
Simulcast	Blank CD-R	1
Simulcast	Headphones	1







 = Yamaha DMC2000

 = Tascam MX2424

HOUSE RESTORE CHECK LIST

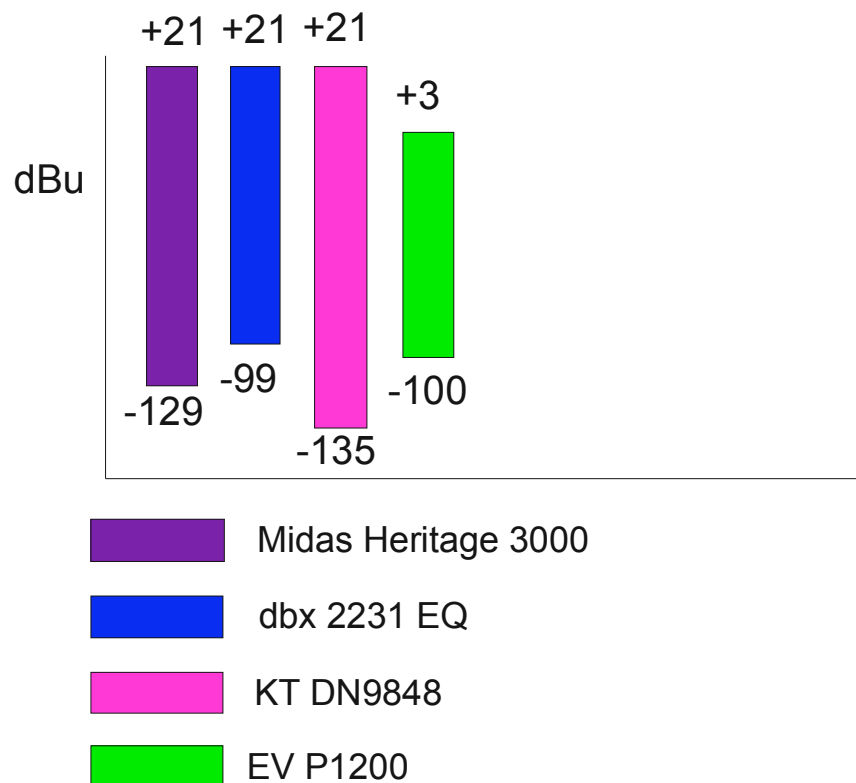
	Hard drive un-mounted and removed from Tascam MX2424 recorder.
	CD's finalized and removed from Tascam CD recorders.
	Additional CD recorder returned to its original location
	All TT patch cables removed from the patch bay.
	Time code generator turned off.
	Furman power conditioners turned off in both racks.
	Control Room volume control turned down on Yamaha DM2000.
	All preamp gains zeroed out on Yamaha DM2000.
	Yamaha studio monitors and subwoofer turned off.
	Yamaha DM2000 shut down.
	Dell Computer shut down.
	Cover placed over Yamaha DM2000.
	Lights turned off.

DESIGN CONCEPT & GAIN STRUCTURE

Our mission is to provide suitable audio reinforcement for the artist. We will create personal mixes for each artist. To achieve this goal we will use the Midas Heritage 3k along with the EV XW12 and the Meyer USM_1P monitor wedges. The wedges will be powered with the combination of the Crest Audio 4801 amps and the EV p1200 Precision amps. Loudspeaker processing will be done with the KlarkTeknik DN9848.

We will be using the Lake Contour and the graphic eq's as well as a SMAART rig owned by the monitor assist to ring out the monitors in attempt to avoid feedback during the performance.

Monitor Gain Structure



REQUEST LIST

Monitors	Midas Heritage 3000 48 Channel Console	1
Monitors	Midas P750 Power Supply	2
Monitors	Whirlwind W3 32x8 Fan Out	2
Monitors	DBX 1231 Dual 31-Band Graphic Equalizer	3
Monitors	KT DN6000 Digital RTA	1
Monitors	Widow Maker	1
Monitors	Crest 4801 Power Amplifier	6
Monitors	EV P1200 Power Amplifier	2
Monitors	KT DN 9848 Digital 4x8 Processor	2
Monitors	Furman PL-Plus Power Conditioner	3
Monitors	16 CH TRS to XLR Insert Snake	1
Monitors	16 CH XLR Aux Snake	1
Monitors	EV XW12 12" Monitor	8
Monitors	Meyer Sound USM1P 15" Monitor	4
Monitors	Meyer Sound USM1P 12" Monitor	2
Monitors	25' NL4 4/12	3
Monitors	50' NL4 4/12	7
Monitors	8CH 50' Subsnake	1
Monitors	16CH 50' Subsnake	1

MONITORS

DEREK WELKER
ASSISTANT

DAVID MOYER GRICE
ASSISTANT

DAVID MOYER GRICE
ASSISTANT

LAYOUT & POWER

STAGE

Midas Heritage 3000

Widow
Maker

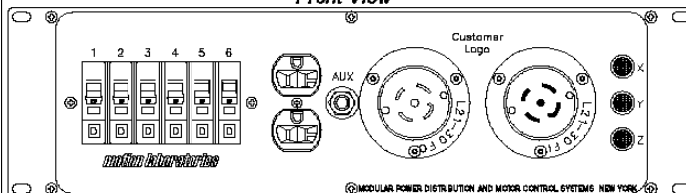
cue
wedges

E-Snake
& EQ Rack

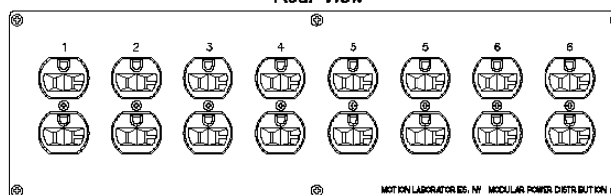
Power Distribution:

Power is dispersed from the power distro to monitors via a 3 Phase 120V line. It enters a Motion Labs Rack-Pac under the console then over to the widow maker Rack-Pac and is dispersed through the rack via a furman PL Plus. The E-Snake and EQ racks plug into the curtsey power outlet in the back of the Widow Maker.

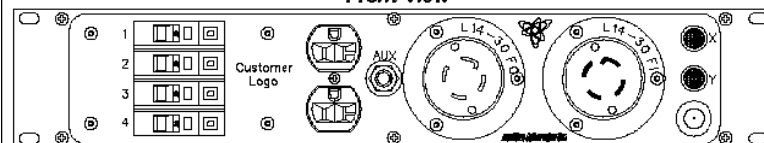
Front View



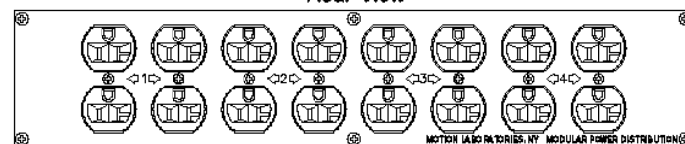
Rear View



Front View



Rear View

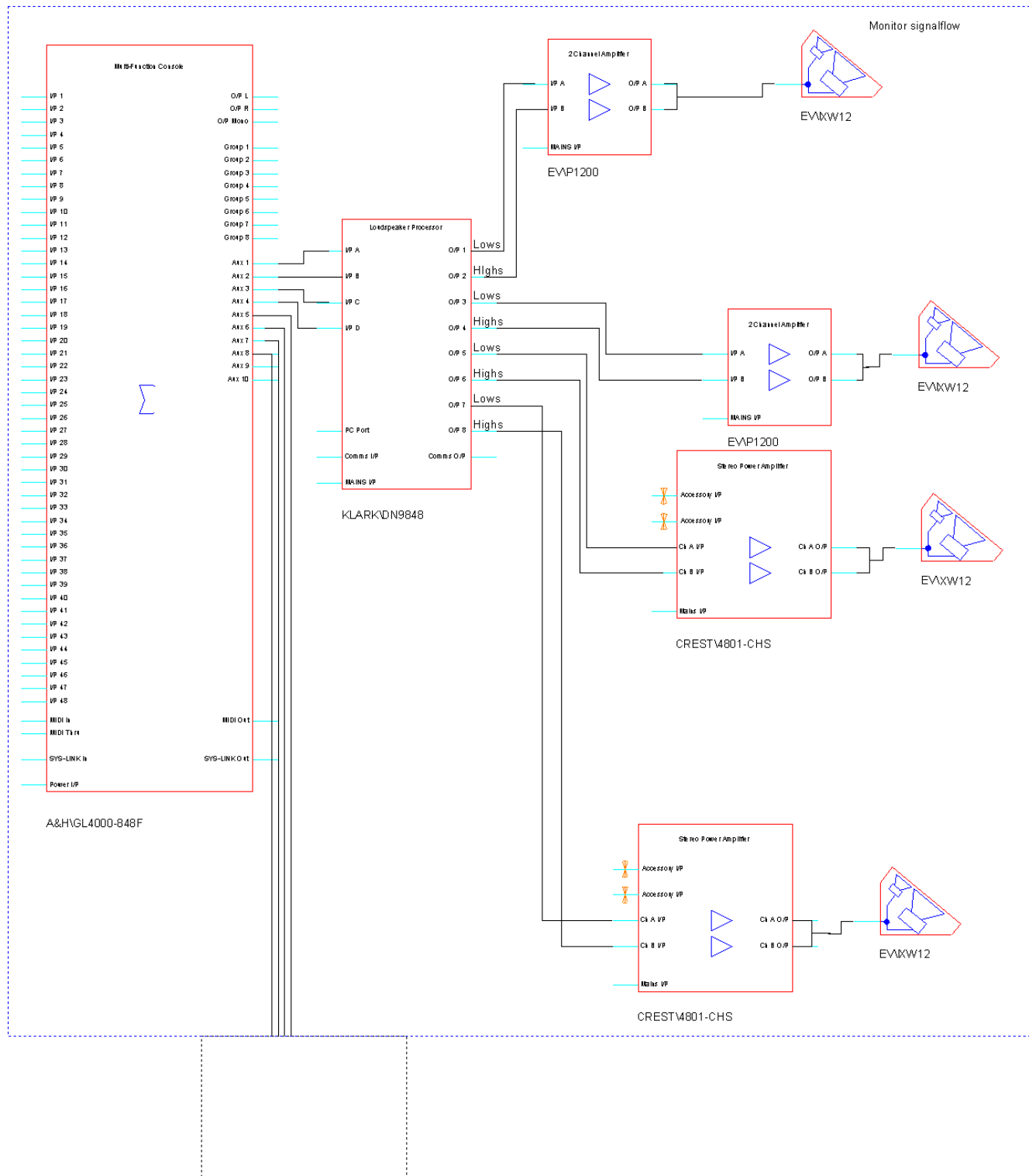


MONITORS

DEREK WELKER
ASSISTANT

DAVID MOYER GRICE
ENGINEER
ASSISTANT

SIGNAL FLOW



HOUSE RESTORE CHECK LIST

	Mute console
	Power down amps
	Put away stage wedges
	return lake contour to truck pack
	Zero out, power down and cover console and racks
	Return sub snakes to monitor interface case
	Wrap cables
	Put mic stands away
	Return mics and cables to front of house engineer

DESIGN CONCEPT

As a front of house engineer my goal and intention is to please the audience as best I can. I will be using the Yamaha PM5D digital console for its ease and the Superb and satisfying sound that will breeze across the audience ears. The PA will require the X-Array (XCN, XCB and XDS), Meyer M1D for front fill. I believe the X-Array will cover the entire main room accommodating with the Meyer M1D Front fill and the Meyer 600HP with the extra thump. The M1D front fill will be use to fill in the empty gap for the front listeners. This will provide me with the ability to have the additional kick I might need in the system. I am confident that my PA will give me enough electronic amplification apparatus and the console will give me enough headroom to mix and have a great show.

REQUEST LIST

FOH	Yamaha PM5D w/ Case and stand	1
FOH	Yamaha PW800	2
FOH	EV P3000 Power Amplifier	10
FOH	KT DN9848 Digital Processor	2
FOH	Table 6x3x3	1
FOH	Chair	3
FOH	Whirlwind E-Snake Frame ESF 32x24	1
FOH	Whirlwind E-Snake ESP1 Power Supply	2
FOH	HP ProCurve Networking Switch 2626	2
FOH	Furman SB-1000 Uninterruptible Power Supply	2
FOH	3' cat5e Patch cables	17
FOH	23' cat5e Tactical Patch Cables w/Ethercon	12
FOH	L6-20 to Edison power cable	1
FOH	Meyer Sound SIM II System w/monitor and interface cables	1
FOH	Earthworks M30 Measurement Microphone	1
FOH	Sand Bag	1
FOH	Tascam CDRW-2000	1
FOH	L21-30 4/10 Power Cable 10'	1
FOH	L21-30 4/10 Power Cable 25'	2
FOH	L21-30 4/10 Power Cable 50'	3
FOH	Motion Laboratories 1111-MM-D6 Stringer Box	1
FOH	Edison 3/10 Power Cable 15'	4
FOH	Edison 3/10 Power Cable 25'	8
FOH	Edison 3/10 Power Cable 50'	12
FOH	R&R Cases 30" x 48 " 30" Fiberglass Cable Trunk	2
FOH	R&R Cases 30" x 48 " 30" Trunk	1
FOH	R&R Cases 20U Heavy Duty Road case 20xx Series	3
FOH	NL8 8/12 Speaker Cable 3'	6
FOH	NL8 8/12 Speaker Cable 25'	2
FOH	NL8 8/12 Speaker Cable 50'	2
FOH	EV XRHL Linking Hinge	12
FOH	EV XRSS Wire Rope Rigging Strap	12
FOH	ATM Fly ware MEGS 4000-T X-Array-Compatable Grid	6
FOH	CM Loadstar 1-TON Chain Motor w/ 35' Chain	5
FOH	CM Loadstar 1-TON Chain Motor Case	3
FOH	1/2" Shackle	2
FOH	3' Grey Span-set 1 Ton	2
FOH	HBL3325C Motor Control Cable 100'	4
FOH	L14-20R Motor Power Cable 100'	4
FOH	Supertech MM-400 4 Motor Control Unit	1
FOH	EX X-Array XCN Speaker Cabinet	4
FOH	EX X-Array XCB Speaker Cabinet	2
FOH	EX X-Array XDS Speaker Cabinet	4

REQUEST LIST

FOH	Meyer Sound 600HP Subwoofer	1
FOH	Meyer M1D Speaker Cabinet	2
FOH	Shure SM-58	4
FOH	Shure SM-57	12
FOH	Shure SM-81	3
FOH	Shure Beta 91	1
FOH	Shure Beta 52	1
FOH	Sennheiser MD-421 II	5
FOH	Sennheiser MD-604	7
FOH	Sennheiser e602	2
FOH	Sennheiser e609	2
FOH	Sennheiser e614	2
FOH	AT 4041	2
FOH	AT 4033	2
FOH	AT 4054	2
FOH	AT 4055	2
FOH	AT ATM-35	1
FOH	AT ATM-41HE	1
FOH	Beyer M88	1
FOH	Neuman KMS105	3
FOH	EV N/D967	1
FOH	AKG C414	2
FOH	KT LBB100	3
FOH	ProCo CB1	3
FOH	ProCo Blue	3
FOH	Sony Headphones	1
FOH	Console Tape	1
FOH	Gaffers Tape	1
FOH	25' Microphone Cable	40
FOH	50' Microphone Cable	3
FOH	100' Microphone Cable	4
FOH	1/4 Guitar Cable	4
FOH	Microphone Clips	45
FOH	Microphone Stand	45

LAYOUT



FOH Rack

Laptop
Meyer Sound CP-10
TCS-804 DTC
Tascam CD-RW2000

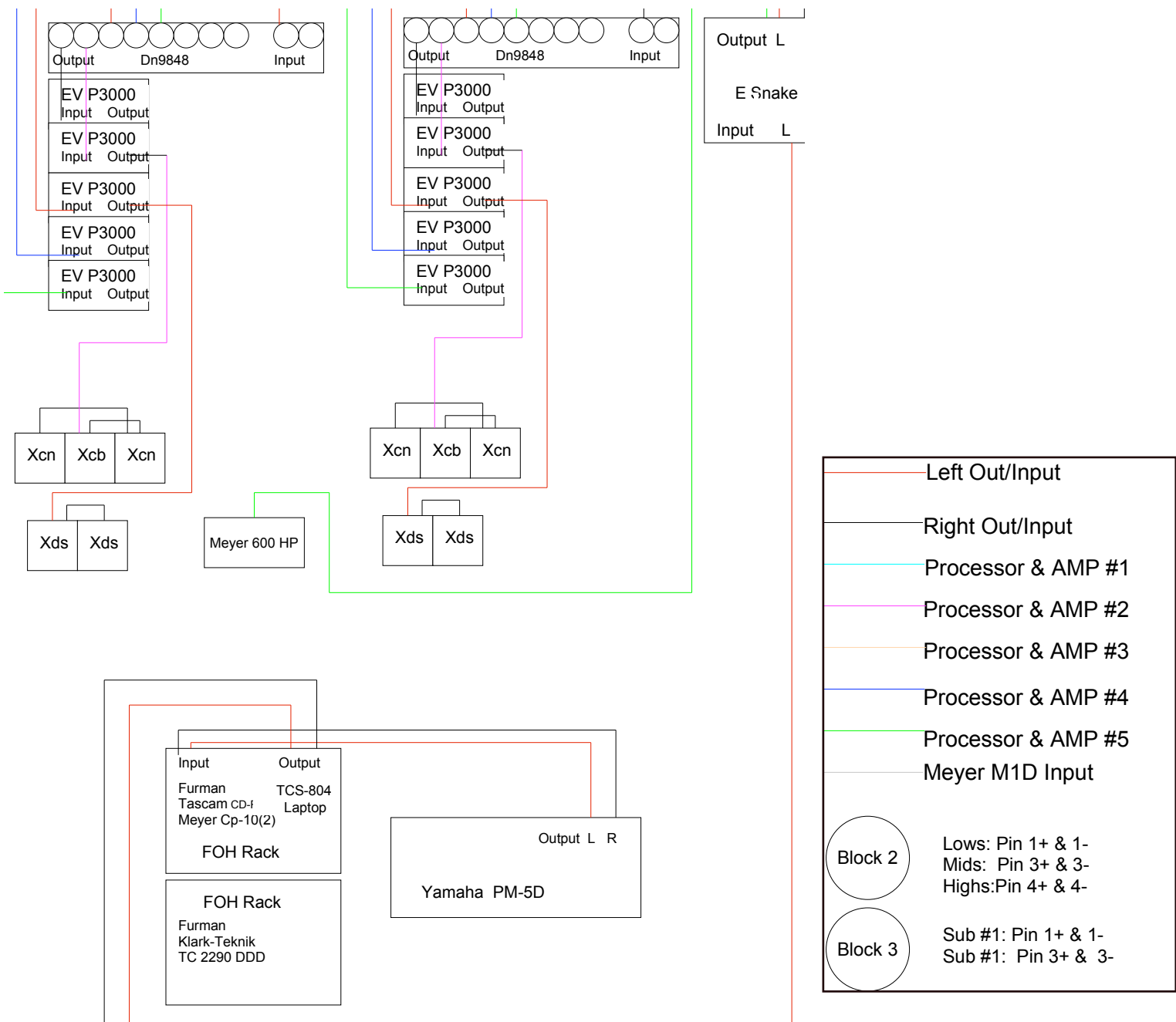
FOH Rack

Furman
Klark-Teknik
Tc 2290 DDD

L R

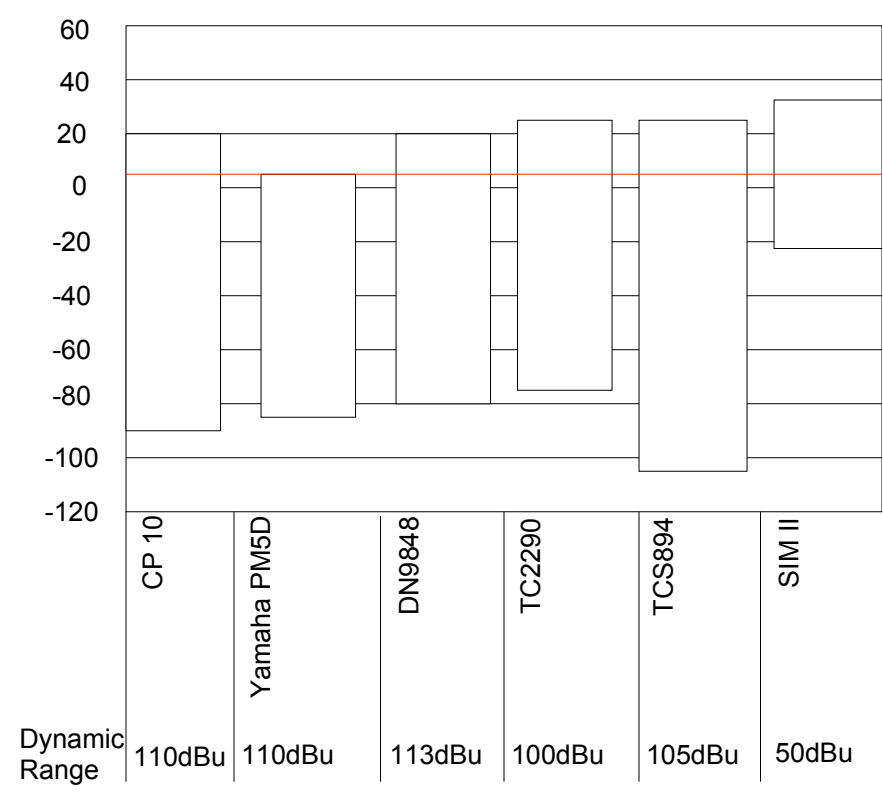
Yamaha 5D

Assuming I use all the basic functions of each channel the signal would start at a head amp which is a gain attenuator used when the cobra net digital input is used. From there it will go to the high pass filter, after that it goes to auxiliary assign section 1-24. After the aux assign section it will go to the channels four band parametric equalizer, once it passes through there it goes to a gate then the compressor. The internal delay unit advance next right before the signal goes to the DCA 1-8 assign section which has its own fader section. After the signal arrive, the channels ON button which activates the channel fader. Once the fader is activated the signal will go to one of the two stereo master outputs (A or B) depending on the internal patching. Then the signal will go through a DA (digital to Analog) converter and out on a XLR (analog) output



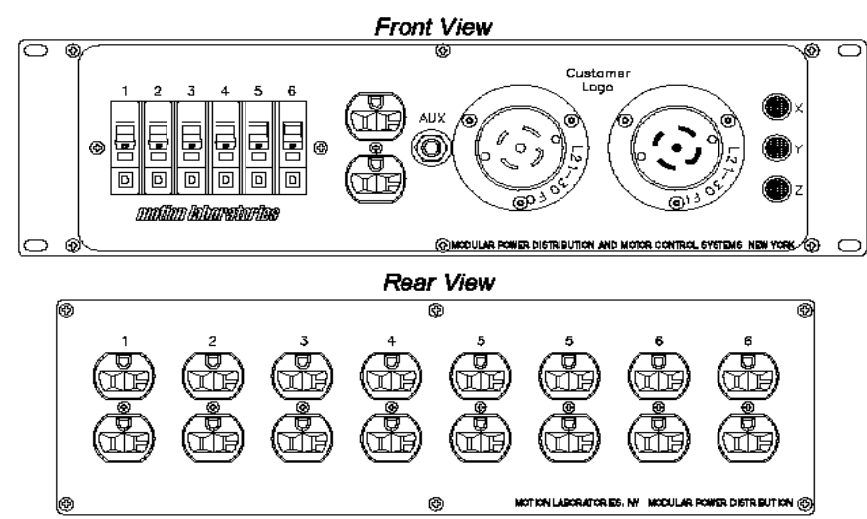
GAIN STRUCTURE & POWER

Gain Structure



Power Distribution:

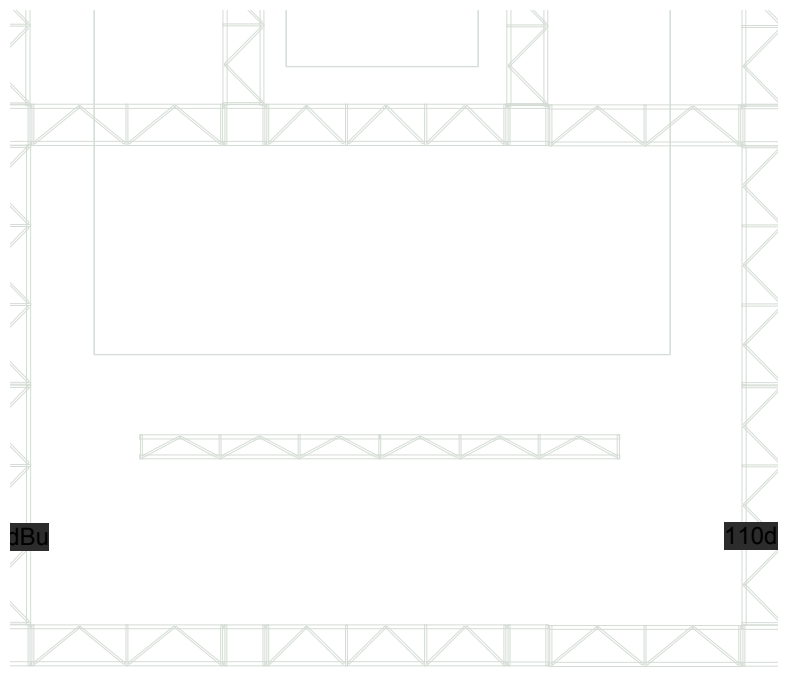
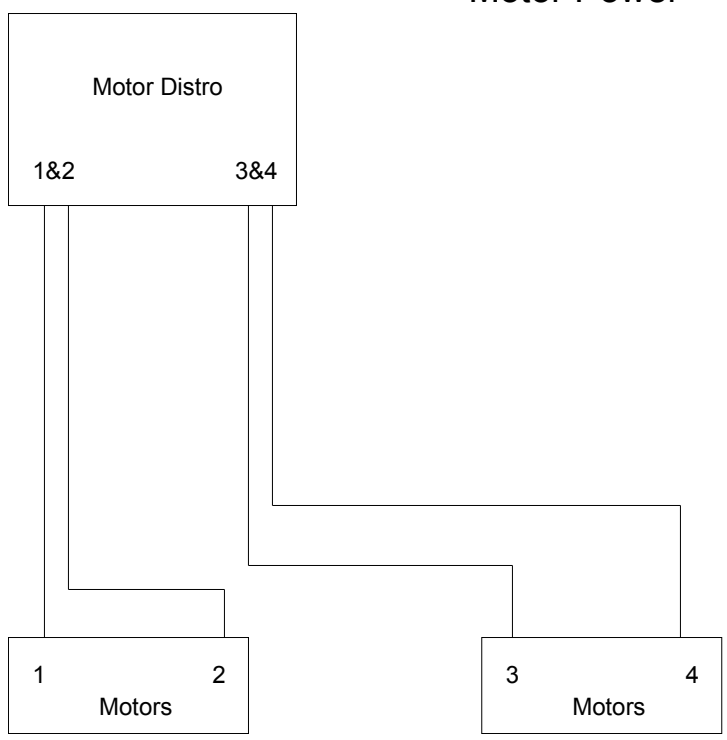
Power is dispersed from the power distro to FOH via a 3 Phase 120V line. It enters a Motion Labs Rack-Pac in the console power supply rack then up to the Drive Rack Rack-Pac and is dispersed through the rack via a furman PL Plus. The amp racks get their power from the power distro via their own 3 Phase 120V line.



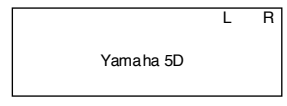
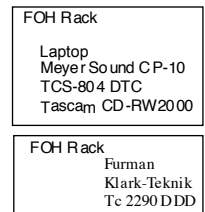
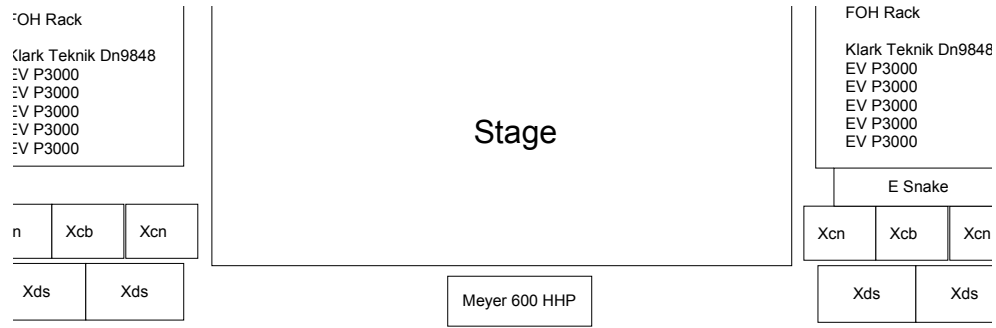
FRONT OF HOUSE

PA SET UP & FLY

Motor Power



110dB X-Array Fly Points



PA SET UP & FLY CONTINUED



Font Truss



Speaker Chain

CROSS OVER INFO & HOUSE RESTORE CHECK LIST

Crossover Points

X-Array

High (XCN): 1.76Khz-18.2Khz
Mids (XCB): 188hz-1.76Khz
Lows (XCB): 100hz-140hz
Subs (XDS): 30hz-100

Linkwitz-Riley 24 dB per octave

	5D set back to zero
	Put the cover on the 5D
	X-array down/covered
	X-array hardware cased and put away
	Dynachord assembled/with NL4 connectors
	2'23" XLR's ran to Dynachord amplifiers
	Pink the dynachord
	All cases organized in truck pack

INPUT SHEET

E Snake CH	Location	Subsnake	Mic's
1	Kick Outside	A1	Beta-52
2	Kick Inside	A2	SM-91
3	Snare Top	A3	Sm-57
4	Snare Bottom	A4	Sm-57
5	High Hat	A5	SM-81
6	Tom 1	A6	MD-604
7	Floor Tom	A7	MD-604
8	OH L	A8	SM-81
9	OH R	A9	Sm-81
10	Bass Mic	HR	e602
11	Bass DI	HR	
12	Lead Guitar SL 1	A10	MD-421 II
13	Lead Guitar SL 2	A11	MD-421 II
14	Guitar Center 1	A12	e609
15	Guitar Center 2	A13	e609
16	Drum Vox	A14	SM-58
17	Center Vox	B1	Sm-58
18	Crowd Mic SL	HR	?
19	Crowd Mic Center	B2	?
20	Crowd Mic SR	A15	?
21	Vox (LF)	B3	SM-58
22	Acoustic Guitar (LF)	A16	e609/Beta-58
23	DVD L		
24	DVD R		

We shall create our lighting spectacle using conventional lights and moving lights. The objective for the conventional lights is to provide proper stage wash and to provide added effect to the moving lights. We will make use of various gels to give the conventional lights color. We will use 6 colors, thus filling each par bar with one color per light. Those colors are; Red [G245], Blue [G850], Green [G655], Yellow [G450], Purple [G995], Turquoise [G710]

We will implement the ETC Express 48/96 to control the lights. It is imperative that the conventional lights and moving lights are synchronized to provide a professional and unique lighting show experience that will compliment the audio and video aspects of the show.

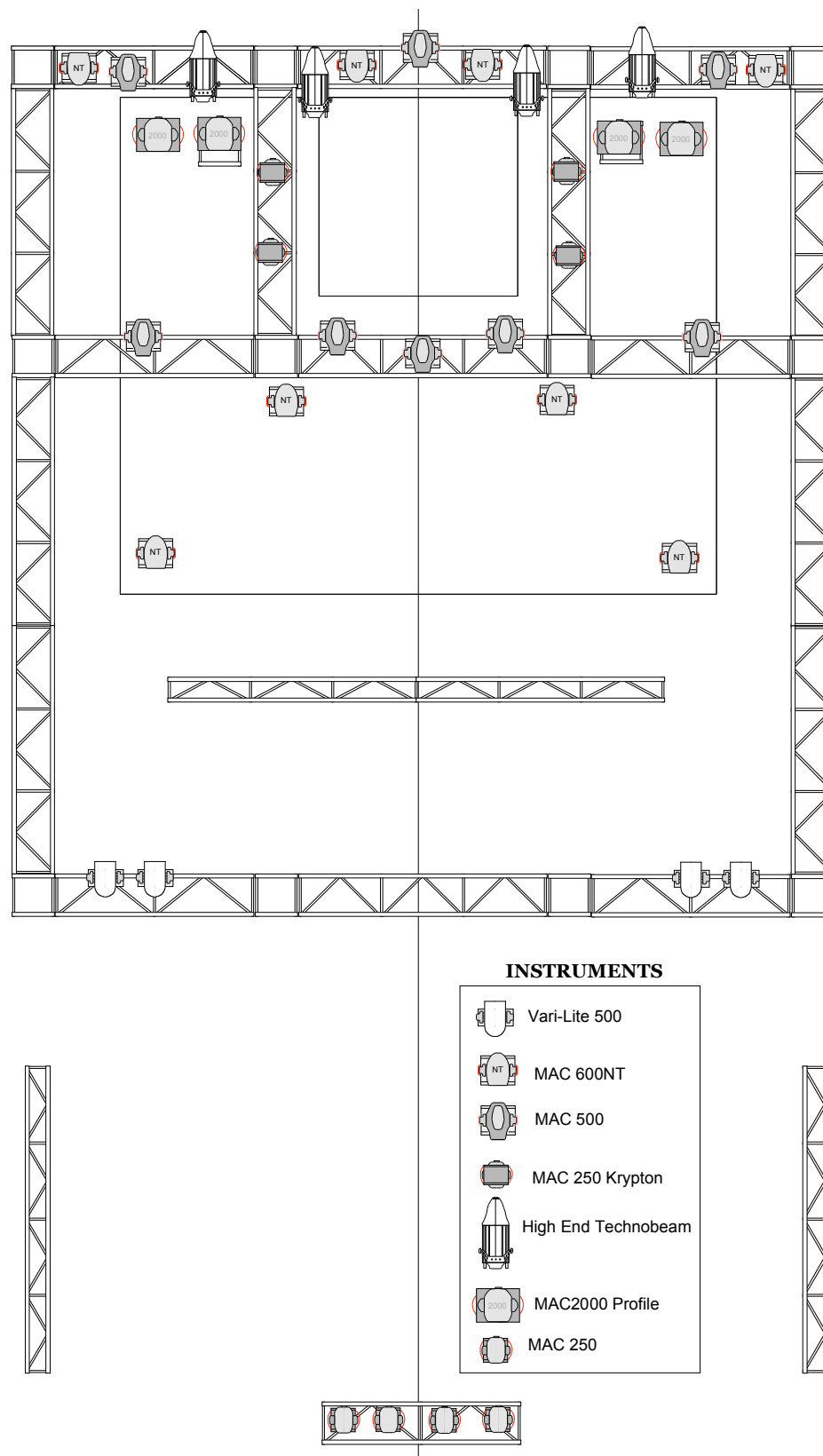
Along with their more stationary truss-mates, the moving lights will provide stage washes of different colors to enhance the atmosphere of the band's performance. In addition, they will also create the atmosphere using various pan and tilt positions, beam diameters, gobos, and effects.

The moving light operator will be at the helm of a Grand-MA Ultralight conducting 8 Mac 500's, 8 Mac 600's, 4 Mac 250 Kryptons, 4 High End Technobeams, 4 Mac 250s, 4 Vari-Lite 500D's, and 2 Mac 2000's.

The rig will be slightly different from the normal live lab setup. The two Mac 2000's located on the center stage left and right sides of the main rig will be removed and placed on the stage. Also, two additional Mac 2000's will be added atop a 2 10' sections of Tom Cat trussing respectively, which will be positioned next to the drum riser. The two Mac 600's located overtop the front of house console will be removed and placed on the stage as well. They will be located in each corner of the downstage area. Additionally, two extra Mac 600's will be placed on either side of the drum riser. Both the stage level Mac 2000's and Mac 600's will provide a wide range of effects including audience blinders and great backlighting.

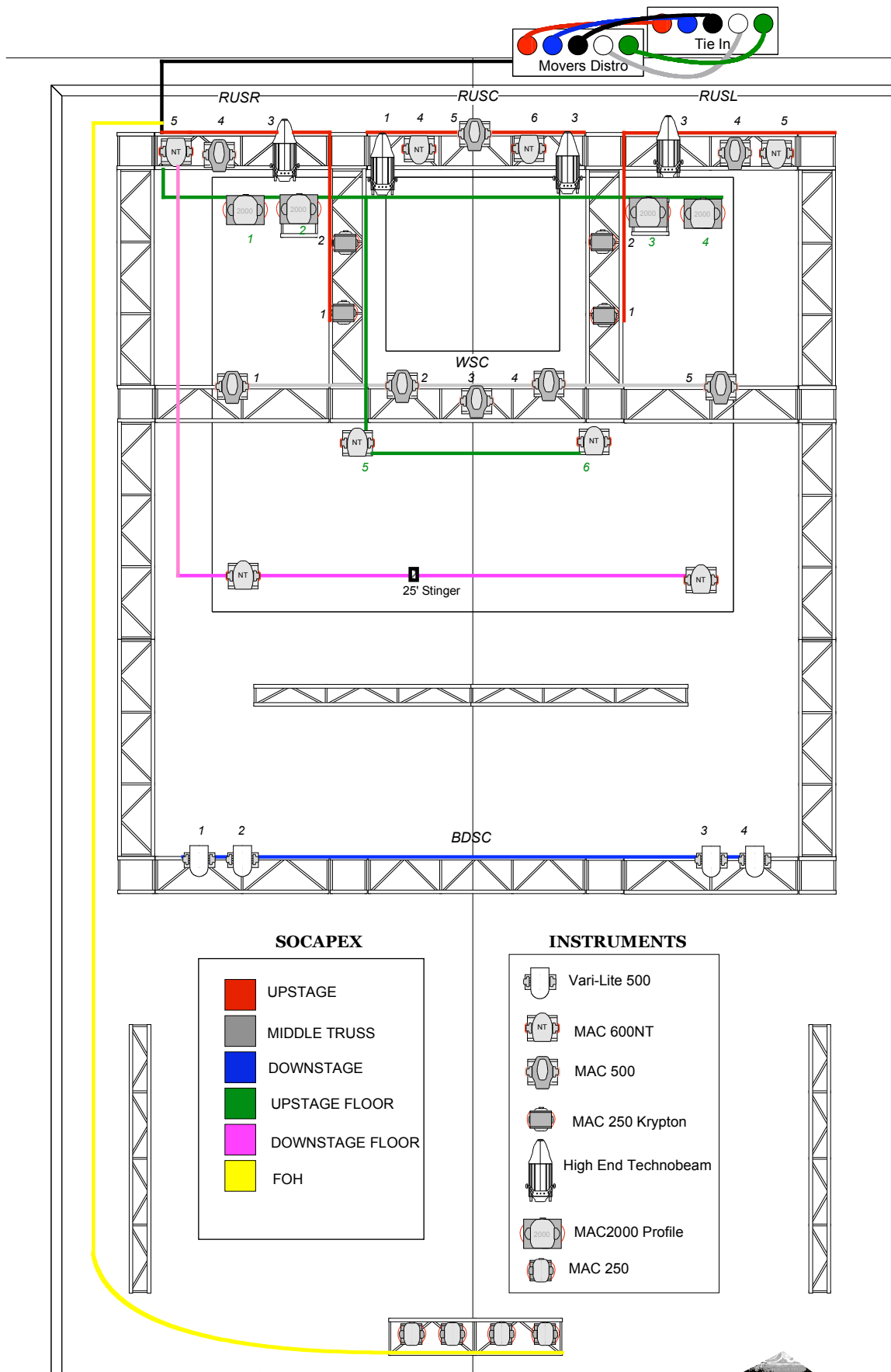
Another change to the rig will be in the small section of truss located over front of house. Four Mac 250s will be placed on the truss to mainly provide an interesting ceiling wash for before and after the show.

Other than these changes, the rig will remain relatively unchanged. The main and important objective for the moving lights is to provide, along with conventional lighting, on-the-beat-exciting lighting effects that will provide good lighting for video as well as the live audience.

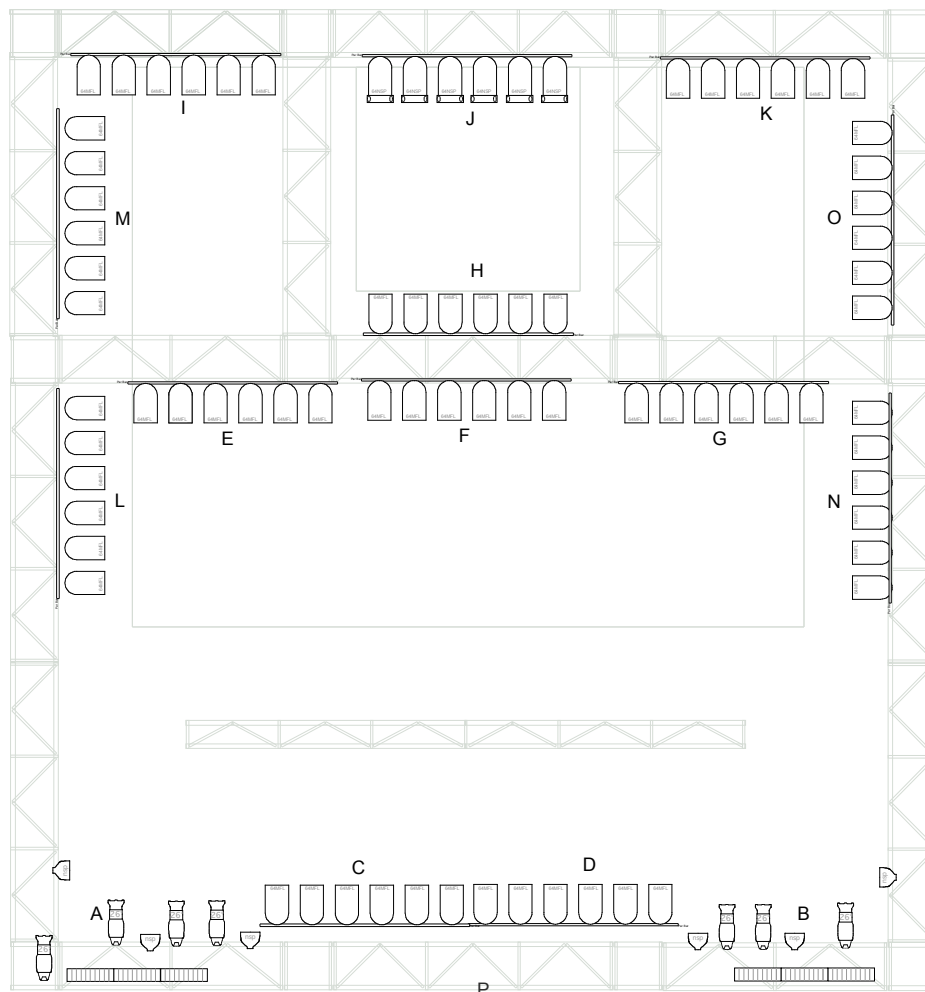


Conventional Lighting	PAR 64 MFL	78
Conventional Lighting	PAR 64 VNSP	6
Conventional Lighting	CromaQ Color Gel Scrollers	6
Conventional Lighting	Source4 PAR	8
Conventional Lighting	Source4 19-degree	6
Conventional Lighting	LE BR40/PAR38 Border Light	10
Conventional Lighting	Lepricon MX 48CH 2400/watts per channel Dimming Rack	2
Conventional Lighting	SOCOPEX Multicable 50'	15
Conventional Lighting	SOCOPEX Multicable 75'	4
Conventional Lighting	Red G245	14
Conventional Lighting	Blue G850	14
Conventional Lighting	Green G655	14
Conventional Lighting	Yellow G450	14
Conventional Lighting	Purple G995	14
Conventional Lighting	Turquoise G710	14
Conventional Lighting	Gel Frames	78
Conventional Lighting	C-Clamps	14
Conventional Lighting	Hook Clamps	36
Conventional Lighting	Safety Cables	46
Conventional Lighting	ETC Express 48/96 Lighting Console	1
Conventional Lighting	17" Gateway CRT Monitor	1
Conventional Lighting	IEC Power cable	6
Conventional Lighting	Power strip 6 Outlets	1
Conventional Lighting	Table 6x3x3	1
Conventional Lighting	Chair	2
Conventional Lighting	25' 2/0 Feeder Cable with CAM-LOK Connectors	10
Moving Lighting	High End Systems Technobeam 208V	4
Moving Lighting	Martin Mac 500 208V	8
Moving Lighting	Martin Mac 600-NT 208V	8
Moving Lighting	Martin Mac 250 Krypton 208V	4
Moving Lighting	Martin Mac 250 208V	4
Moving Lighting	Martin Mac 2000 Profile 208V	4
Moving Lighting	Vari-Lite 500D 120V	4
Moving Lighting	GrandMA Ultra-lite	1
Moving Lighting	17" LCD Monitor	1
Moving Lighting	IEC Power Cables	8
Moving Lighting	Power Strip w/ 6 outlets	1
Moving Lighting	Table 6x3x3	1
Moving Lighting	Chair	1
Moving Lighting	Tomcat 20" Ladder Box Truss	2
Moving Lighting	Tomcat 20" Truss Box	2
Moving Lighting	Tomcat 20" Truss Aluminum Base Plate w/ Pins	2
Moving Lighting	C-Clamps	72

Moving Lighting	Safety Cables	36
Moving Lighting	JEM ZR24/7 Hazer	1
Moving Lighting	JEM Haze Fluid	2
Moving Lighting	Martin RS-485 Opto Splitter	2
Moving Lighting	100' DMX 5-Pin Cable	1
Moving Lighting	50' DMX 5-Pin Cable	4
Moving Lighting	25' DMX 5-Pin Cable	5
Moving Lighting	15' DMX 5-Pin Cable	2
Moving Lighting	5' DMX 3-Pin Cable	40
Moving Lighting	CM 1 TON Loadstar Chain Motor w/ 35' Chain	5
Moving Lighting	CM 1/2 TON Loadstar Chain Motor w/ 15' Chain	4
Moving Lighting	Tomcat 10' 20.5" Box Truss	9
Moving Lighting	Tomcat 8' 20.5" Box Truss	6
Moving Lighting	Tomcat 20.5" Box for Trussing	6
Moving Lighting	Tomcat MK2 12"x12" Tower 12'	4
Moving Lighting	Tomcat MK1 12"x12" Tower 4'	4
Moving Lighting	Head block for 12" x 12" Tower	4
Moving Lighting	Base fro 12" x 12" Tower	4
Moving Lighting	44" Hinge Block for 12" x 12" Tower	4
Moving Lighting	Permaloc Wire Rope 3/4" 2'	14
Moving Lighting	1/2" Shackle	19
Moving Lighting	3' Grey Span-set 1 Ton	7
Moving Lighting	Motion Laboratories Load*Cel	4
Moving Lighting	Motion Laboratories Cel*Mate Hub	1
Moving Lighting	Motion Laboratories Cel*Mate Display	1
Moving Lighting	Motion Laboratories Cel*Mate 6-Pin XLR Cable 50'	7
Moving Lighting	HBL3325C Motor Control Cable 100'	5
Moving Lighting	L14-20R Motor Power Cable 100'	5
Moving Lighting	Supertech MM-600 6 Motor Control Unit	1
Moving Lighting	Lepricon 48 CH 208V Moving Lighting Distro w/ SOCOPEX Connectors	1
Moving Lighting	15' White Plastic Chain	4
Moving Lighting	Motion Laboratories Small Frame Dual Twist-lock 4 Motor Control System	1
Moving Lighting	Motion Laboratories Dual Twist-lock Motor Cables 100'	4
Moving Lighting	Applied Electronics 10' Euro Style Light Duty 12" Truss	4
Moving Lighting	SOCOPEX Multi cable 75'	4
Moving Lighting	SOCOPEX Multi cable 50'	2
Moving Lighting	SOCOPEX Multi cable 25'	1
Moving Lighting	25' 208V Extension Cable	1
Moving Lighting	15' 208V Extension Cable	2
Moving Lighting	SOCOPEX Fan-Outs 208V	7
Moving Lighting	Gaff Tape	1
Moving Lighting	Console Tape	1



ID #	DMX ADDRESS	INSTRUMENT TYPE	WATTS	CIRCUIT NAME	CIRCUIT #
201	A1	Mac 600 NT	575w	RED USR	5
202	A16	Mac 600 NT	575w	RED USC	4
203	A31	Mac 600 NT	575w	RED USC	6
204	A46	Mac 600 NT	575w	RED USL	5
301	A91	Mac 500	575w	WHITE MSC	1
302	A107	Mac 500	575w	WHITE MSC	2
303	A123	Mac 500	575w	WHITE MSC	3
304	A139	Mac 500	575w	WHITE MSC	4
305	A155	Mac 500	575w	WHITE MSC	5
306	A171	Mac 500	575w	RED USR	4
307	A187	Mac 500	575w	RED USC	5
308	A203	Mac 500	575w	RED USL	4
401	A219	Technobeam	375w	RED USR	3
402	A237	Technobeam	375w	RED USC	1
403	A255	Technobeam	375w	RED USC	3
404	A273	Technobeam	375w	RED USL	3
501	A291	Mac 250 Krypton	250w	RED USR	1
502	A305	Mac 250 Krypton	250w	RED USL	1
503	A319	Mac 250 Krypton	250w	RED USR	2
504	A333	Mac 250 Krypton	250w	RED USL	2
701	A347	VL 500D	1200w	BLUE DSC	1
702	A360	VL 500D	1200w	BLUE DSC	2
703	A373	VL 500D	1200w	BLUE DSC	3
704	A386	VL 500D	1200w	BLUE DSC	4
801	B1	Mac 2000 Profile	1200w	GREEN US	1
802	B25	Mac 2000 Profile	1200w	GREEN US	2
803	B49	Mac 2000 Profile	1200w	GREEN US	3
804	B73	Mac 2000 Profile	1200w	GREEN US	4
901	B97	Mac 600 NT	500w	GREEN US	5
902	B112	Mac 600 NT	500w	GREEN US	6
903	B127	Mac 600 NT	500w	ORANGE DS	1
904	B142	Mac 600 NT	500w	ORANGE DS	2
1001	B157	Mac 250	250w	FOH	1
1002	B170	Mac 250	250w	FOH	2
1003	B183	Mac 250	250w	FOH	3
1004	B196	Mac 250	250w	FOH	4

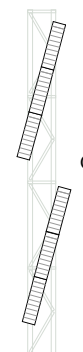
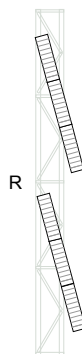


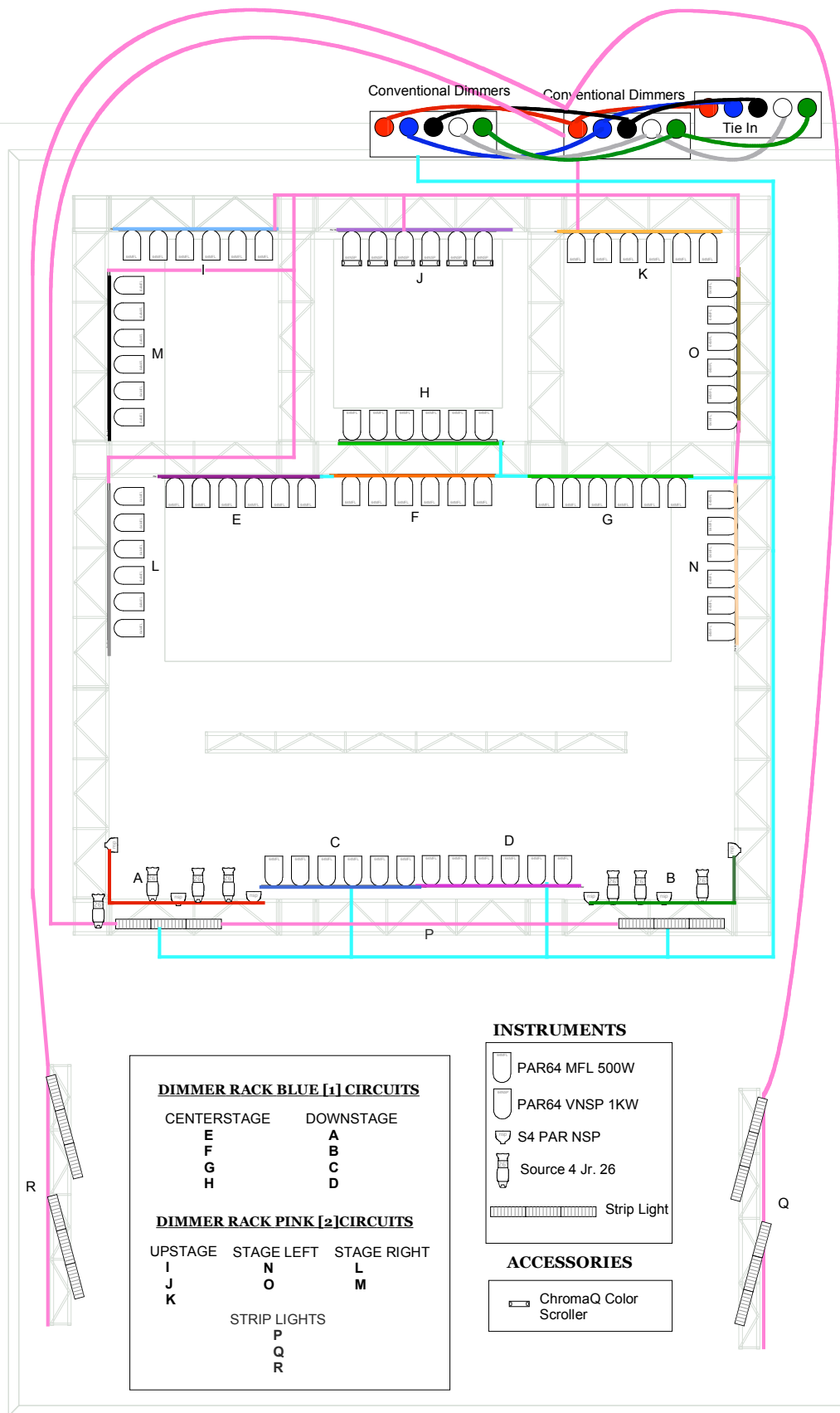
INSTRUMENTS

- PAR64 MFL 500W
- PAR64 VN5P 1KW
- S4 PAR NSP
- Source 4 Jr. 26
- Strip Light

ACCESSORIES

- ChromaQ Color Scroller



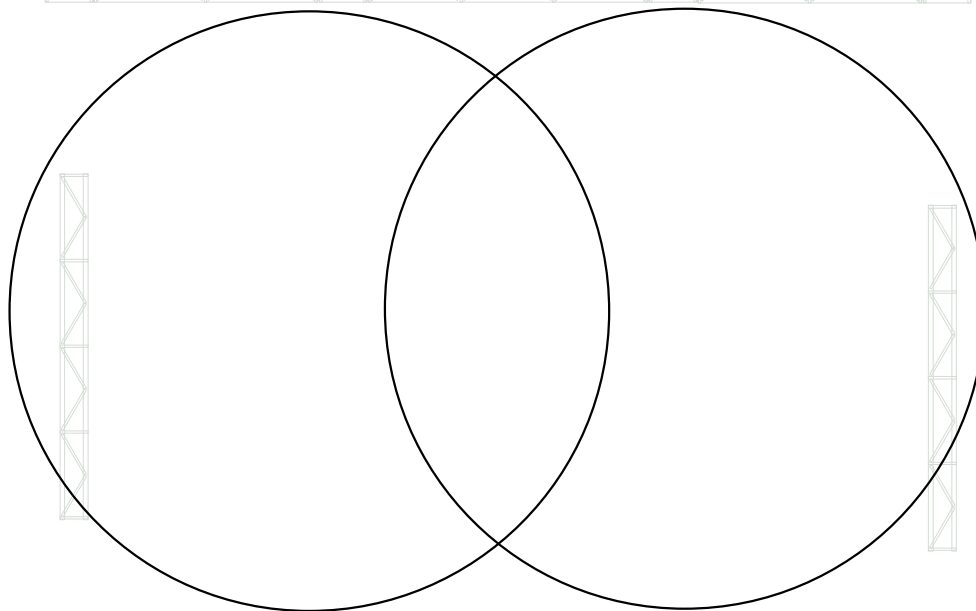
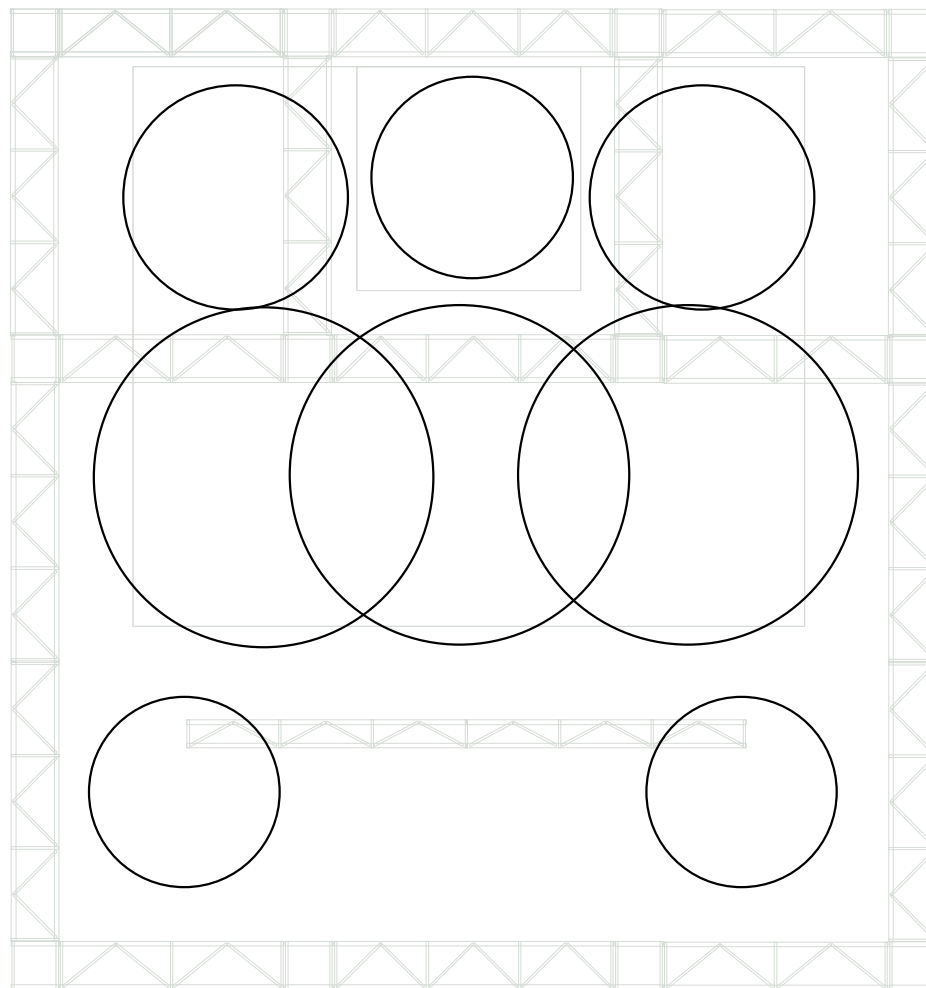


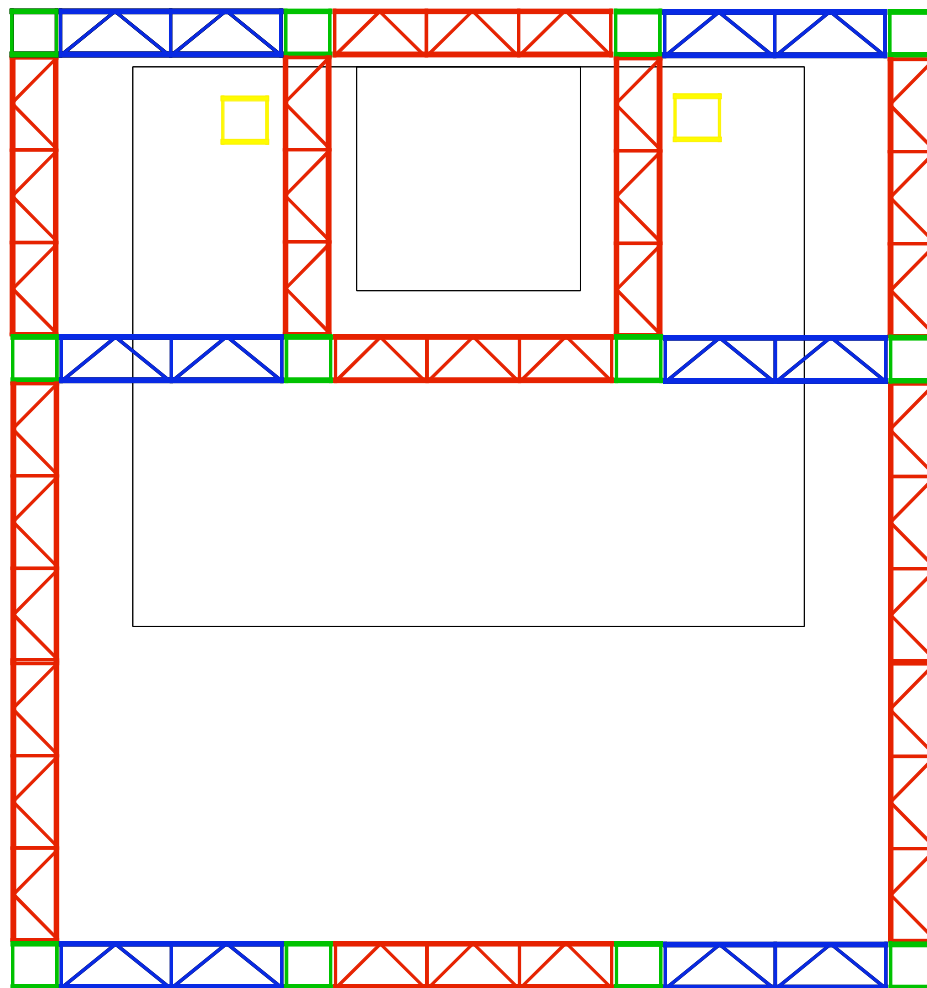
ID #	Channel	Dimmer	Inst Type	Wattage	Focus	Color	Circuit Name	Circuit Number	Frame Size
1	1	1	S4 PAR NSP	575	DSL	NONE	A	1	
2	2	2	S4 PAR NSP	575	drums	NONE	A	2	
3	3	3	S4 PAR NSP	575	DSL	NONE	A	3	
4	4	4	S4 PAR NSP	575	DSL	NONE	A	4	
5	5	5	S4 PAR NSP	575	drums	NONE	A	5	
6	6	6	S4 PAR NSP	575	DSL	NONE	A	6	
7	7	7	Source 4 26°	575	drums	NONE	B	1	
8	8	8	Source 4 26°	575	DSR	NONE	B	2	
9	9	9	Source 4 26°	575	DSR	NONE	B	3	
10	10	10	Source 4 26°	575	DSR	NONE	B	4	
11	11	11	Source 4 26°	575	drums	NONE	B	5	
12	12	12	Source 4 26°	575	DSR	NONE	B	6	
13	13	13	PAR 64 MFL	500	FW	B	C	6	10
14	14	14	PAR 64 MFL	500	FW	T	C	5	10
15	15	15	PAR 64 MFL	500	FW	Y	C	4	10
16	16	16	PAR 64 MFL	500	FW	P	C	3	10
17	17	17	PAR 64 MFL	500	FW	B	C	2	10
18	18	18	PAR 64 MFL	500	FW	R	C	1	10
19	19	19	PAR 64 MFL	500	FW	B	D	6	10
20	20	20	PAR 64 MFL	500	FW	T	D	5	10
21	21	21	PAR 64 MFL	500	FW	Y	D	4	10
22	22	22	PAR 64 MFL	500	FW	B	D	3	10
23	23	23	PAR 64 MFL	500	FW	R	D	2	10
24	24	24	PAR 64 MFL	500	FW	B	D	1	10
25	25	25	PAR 64 MFL	500	DSR	R	E	6	10
26	26	26	PAR 64 MFL	500	DSR	R	E	5	10
27	27	27	PAR 64 MFL	500	DSR	G	E	4	10
28	28	28	PAR 64 MFL	500	DSR	G	E	3	10
29	29	29	PAR 64 MFL	500	DSR	B	E	2	10
30	30	30	PAR 64 MFL	500	DSR	B	E	1	10
31	31	31	PAR 64 MFL	500	FLHL	P	F	6	10
32	32	32	PAR 64 MFL	500	FLHL	Y	F	5	10
33	33	33	PAR 64 MFL	500	FLHL	T	F	4	10
34	34	34	PAR 64 MFL	500	FLHR	T	F	3	10
35	35	35	PAR 64 MFL	500	FLHR	Y	F	2	10
36	36	36	PAR 64 MFL	500	FLHR	P	F	1	10

ID#	Channel	Dimmer	Inst Type	Wattage	Focus	Color	Circuit Name	Circuit Number	Frame Size
37	30	30	PAR 64 MFL	500	DSL	B	G	6	10
38	29	29	PAR 64 MFL	500	DSL	B	G	5	10
39	28	28	PAR 64 MFL	500	DSL	G	G	4	10
40	27	27	PAR 64 MFL	500	DSL	G	G	3	10
41	26	26	PAR 64 MFL	500	DSL	R	G	2	10
42	25	25	PAR 64 MFL	500	DSL	R	G	1	10
43	43	43	PAR 64 MFL	500	Drum	P	H	6	10
44	44	44	PAR 64 MFL	500	Drum	P	H	5	10
45	45	45	PAR 64 MFL	500	Drum	Y	H	4	10
46	46	46	PAR 64 MFL	500	Drum	T	H	3	10
47	47	47	PAR 64 MFL	500	Drum	P	H	2	10
48	48	48	PAR 64 MFL	500	Drum	P	H	1	10
49	49	49	PAR 64 MFL	500	USR	B	I	6	10
50	50	50	PAR 64 MFL	500	USR	B	I	5	10
51	51	51	PAR 64 MFL	500	USR	G	I	4	10
52	52	52	PAR 64 MFL	500	USR	R	I	3	10
53	53	53	PAR 64 MFL	500	USR	T	I	2	10
54	54	54	PAR 64 MFL	500	USR	Y	I	1	10
55	55	55	PAR 64 VNSP	1000	C		J	6	Q
56	56	56	PAR 64 VNSP	1000	C		J	5	Q
57	57	57	PAR 64 VNSP	1000	C		J	4	Q
58	58	58	PAR 64 VNSP	1000	C		J	3	Q
59	59	59	PAR 64 VNSP	1000	C		J	2	Q
60	60	60	PAR 64 VNSP	1000	C		J	1	Q
61	54	54	PAR 64 MFL	500	USL	Y	K	6	10
62	53	53	PAR 64 MFL	500	USL	T	K	5	10
63	52	52	PAR 64 MFL	500	USL	R	K	4	10
64	51	51	PAR 64 MFL	500	USL	G	K	3	10
65	50	50	PAR 64 MFL	500	USL	B	K	2	10
66	49	49	PAR 64 MFL	500	USL	B	K	1	10
67	67	67	PAR 64 MFL	500	DSR	P	L	1	10
68	68	68	PAR 64 MFL	500	DSR	T	L	2	10
69	69	69	PAR 64 MFL	500	DSR	Y	L	3	10
70	70	70	PAR 64 MFL	500	DSR	B	L	4	10
71	71	71	PAR 64 MFL	500	DSR	G	L	5	10
72	72	72	PAR 64 MFL	500	DSR	R	L	6	10
73	73	73	PAR 64 MFL	500	USR	P	M	1	10

ID#	Channel	Dimmer	Inst Type	Wattage	Focus	Color	Circuit Name	Circuit Number	Frame Size
74	74	74	PAR 64 MFL	500	USR	T	M	2	10
75	75	75	PAR 64 MFL	500	USR	Y	M	3	10
76	76	76	PAR 64 MFL	500	USR	B	M	4	10
77	77	77	PAR 64 MFL	500	USR	G	M	5	10
78	78	78	PAR 64 MFL	500	USR	R	M	6	10
79	67	67	PAR 64 MFL	500	DSL	P	N	1	10
80	68	68	PAR 64 MFL	500	DSL	T	N	2	10
81	69	69	PAR 64 MFL	500	DSL	Y	N	3	10
82	70	70	PAR 64 MFL	500	DSL	B	N	4	10
83	71	71	PAR 64 MFL	500	DSL	G	N	5	10
84	72	72	PAR 64 MFL	500	DSL	R	N	6	10
85	73	73	PAR 64 MFL	500	USL	P	O	1	10
86	74	74	PAR 64 MFL	500	USL	T	O	2	10
87	75	75	PAR 64 MFL	500	USL	Y	O	3	10
88	76	76	PAR 64 MFL	500	USL	B	O	4	10
89	77	77	PAR 64 MFL	500	USL	G	O	5	10
90	78	78	PAR 64 MFL	500	USL	R	O	6	10
91	79	79	strip lights	750	AUD	NONE	R	1	
				750		NONE	R	2	
				750		NONE	R	3	
92	80	80	strip lights	750	AUD	NONE	R	4	
				750		NONE	R	5	
				750		NONE	R	6	
93	81	81	strip lights	750	AUD	NONE	P	1	
				750		NONE	P	2	
				750		NONE	P	3	
94	82	82	strip lights	750	AUD	NONE	P	4	
				750		NONE	P	5	
				750		NONE	P	6	
95	83	83	strip lights	750	AUD	NONE	Q	1	
				750		NONE	Q	2	
				750		NONE	Q	3	
96	84	84	strip lights	750	AUD	NONE	Q	4	
				750		NONE	Q	5	
				750		NONE	Q	6	

ID#	Channel	Dimmer	Inst Type	Wattage	Focus	Color	Circuit Name	Circuit Number	Frame Size
	DMX								
101	101		Chroma-Q	1 208 POWER SUPPLY FOR ALL CHROMA Q					
102	102		Chroma-Q						
103	103		Chroma-Q						
104	104		Chroma-Q						
105	105		Chroma-Q						
106	106		Chroma-Q						
DSL	Down stage left								
USL	Up stage left								
DSR	Down stage right								
USR	Up stage right								
FLHL	Floor house left								
FLHR	Floor house right								
FW	Front wash								
C	Center								





TRUSSING

- 10' 20.5" BOX TRUSS
- 8' 20.5" BOX TRUSS
- 20.5" BOX TRUSS
- 20.5" TOM CAT BOX TRUSS
- 2 10' 12" EURO STYLE BOX TRUSS



HOUSE RESTORE CHECK LIST

	Remove all the gels and gel frames
	Remove the strip lights from the downstage truss
	Remove the 4 Mini Macs from the FOH truss
	Replace the MAC 600's on the FOH truss
	Replace the MAC 2000's to their center truss position
	Remove the additional MAC 600's and MAC 2000's from the stage
	Shut down the Grand-MA and Grand-MA Ultralight
	Take the Grand-MA back to the lighting lab
	Put the ETC Express 48/96 back at the conventional lighting position
	Remove extra socapex, DMX, and stingers from the stage

DESIGN CONCEPT

Insomnia Productions Video division is planning to focus its energy on both enhancing the live production value, as well as providing great coverage for future enjoyment. We will accomplish these goals using several methods.

To accomplish our first goal of enhancing the live production, we shall do two main things. The first is to keep our cameras out of the audiences sightliness, thus helping maintain the connection between the band and audience. The second is to run a secondary program feed which only the live audience will be able to watch. This feed will be slower in general, and maintain a bigger overall picture. To accomplish our second goal, we plan on following the tempo and mood of the music. Slower music will maintain a calmer flow, while faster, more upbeat music will be followed quickly.

REQUEST LIST

Video	Pioneer PRV-LX1 DVD Recorder	1
Video	Tascam DVD-6500 DVD Player	2
Video	JVC SR-V101US Professional VHS Tape Deck	1
Video	Sony DSR-45 DV VTR	2
Video	Sony DVP-NS500V DVD Player	1
Video	Kramer VS-81YC 8X1 S-Video Switcher	1
Video	Holetronic AP-41 Frame Sync	1
Video	Digital Processing Systems ES-2100T Frame Sync	1
Video	Videotek STG-6000 Time Sync	1
Video	Sony CCUTX50 Camera Control Unit	3
Video	Sony RCPD50 CCU Remote Control	3
Video	Sony DXCD50WSH Camera Head w/ Canon Lens	3
Video	Sony DXF51 5" Viewfinder	3
Video	Canon MS-21 Zoom and Focus Kit	3
Video	Sony VCT-U14 Tripod Adapter	3
Video	Sony CATX50 Triax Back	3
Video	Sony BVP-550 Triax Camera Head w/Fujinon Lens	1
Video	Sony CA-550 Triax Back	1
Video	Sony DXF801 2" 4:3 Viewfinder	1
Video	Sony CCU-700A Camera Control Unit	1
Video	Sony VCT-14 BVP-550 Tripod Adapter	1
Video	Sony RCP-720 CCU Remote Control	1
Video	Sony BRC-300 Robotic Camera	2
Video	The Light Source Mega-Clamp	2
Video	Sony RM-BR300 Robotic Camera Remote	1
Video	Vinten 75mm Bowl Vision Tripod	3
Video	Vinten EFP folding dollie	3
Video	Bogen / Manfrotto 3001BD Deluxe Tripod Legs (Black) with 3433 (501) Pro Video Head	1
Video	75' Triax Cable	3
Video	300' Triax Cable	1
Video	Sony PVM-8041Q 8" CRT Broadcast Monitor	6
Video	Tektronics WFM 300A Waveform Monitor	1
Video	Tektronics 1720 Vector Scope	1
Video	Videotek R5-12A Video Routing Switcher w/ Remote	1
Video	Digital Processing Systems DPS-285 Test Signal Generator	1
Video	Faroudja Native Rate Series Digital Video Processor	2
Video	Leitch Genesis 6000	1
Video	Leitch SDI Distribution Amplifier Card for Genesis 6000	12
Video	Evertz Exponent 500FR	1
Video	Evertz 500FC Card For Exponent 500FR	1
Video	Evertz 500ADA Card For Exponent 500FR	12
Video	Leitch Neo SuiteView NSV-44-S12E	2
Video	Extron USP 405 Scan Converter	1

REQUEST LIST

Video	Ashley 308B	1
Video	Sony LMD7220W 2 X 7 Inch LCD Monitor 16:9	2
Video	Tannoy Reveal Active	2
Video	Extron SW 12V 12 Input Composite Video Switcher	1
Video	Ross RVS-316 Composite Video Switching System	1
Video	Sony FWD-42LX1 42" WXGA LCD Monitor	2
Video	Whirlwind MLTDIR 4 CH DI	1
Video	Juice Goose JG8.0 Power Distribution Center	1
Video	Blonder Tongue Lab Inc. AV Modulator BAVM-Z	1
Video	Motion Laboratories 11100-3-MM-D8 Rack-Pac	1
Video	Edison Distribution 10 Sockets	2
Video	8 Channel Rack Mount Power Strip	1
Video	Adapter Kit	1
Video	Humbucker	4
Video	JVC GM-V42UG 42" Plasma Display Monitor	4
Video	Blue Gel R80	1
Video	IEC Power Cables	12
Video	15' BNC Black	4
Video	25' BNC Black	6
Video	50' BNC Black	6
Video	100' BNC Black	6
Video	Video Patch Cables (WECO .090 pin)	20
Video	Dell optiplex GX150 pc & peripherals	1
Video	Acer 15" LCD Monitor	1
Video	L21-30 25' 4/10 Power Cable	1
Video	Chairs	5
Video	10' 12" x 12" Box Truss	2
Video	CM ProStar 1/4 Ton Chain Motor w/ 20ft Chain	2
Video	3' Grey Span-set 1 Ton	4
Video	Permaloc Wire Rope 3/4" 2'	2
Video	5/8" Shackles	2
Video	Sandbags	10
Video	Video Room Rack and Table	1

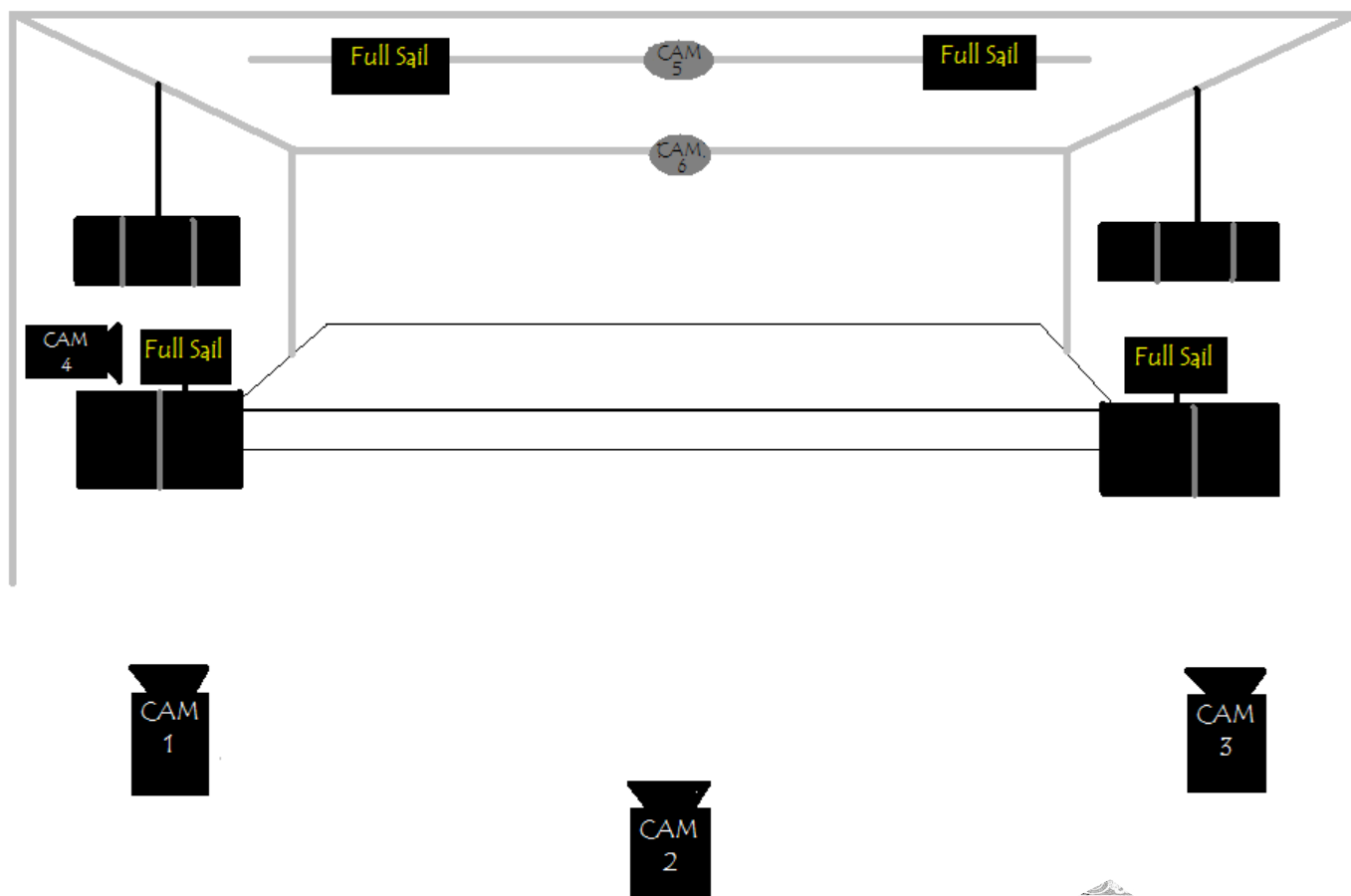
SYSTEM DESCRIPTION

One of the main aspects of video is camera placement. We will be using 6 cameras total, 3 studio cams on mobile tripods, 1 handheld camera, and 2 robotic POV cameras. The 3 studio cams will be placed house left, house center, and house right. These cameras will be mobile during our production to obtain some of the more action packed rock and roll shots. The handheld camera will have free roam over and around the stage. The 2 POV cameras will be located in the truss, downstage center and upstage center.

They will be used for crowd shots and downward shots of the band.

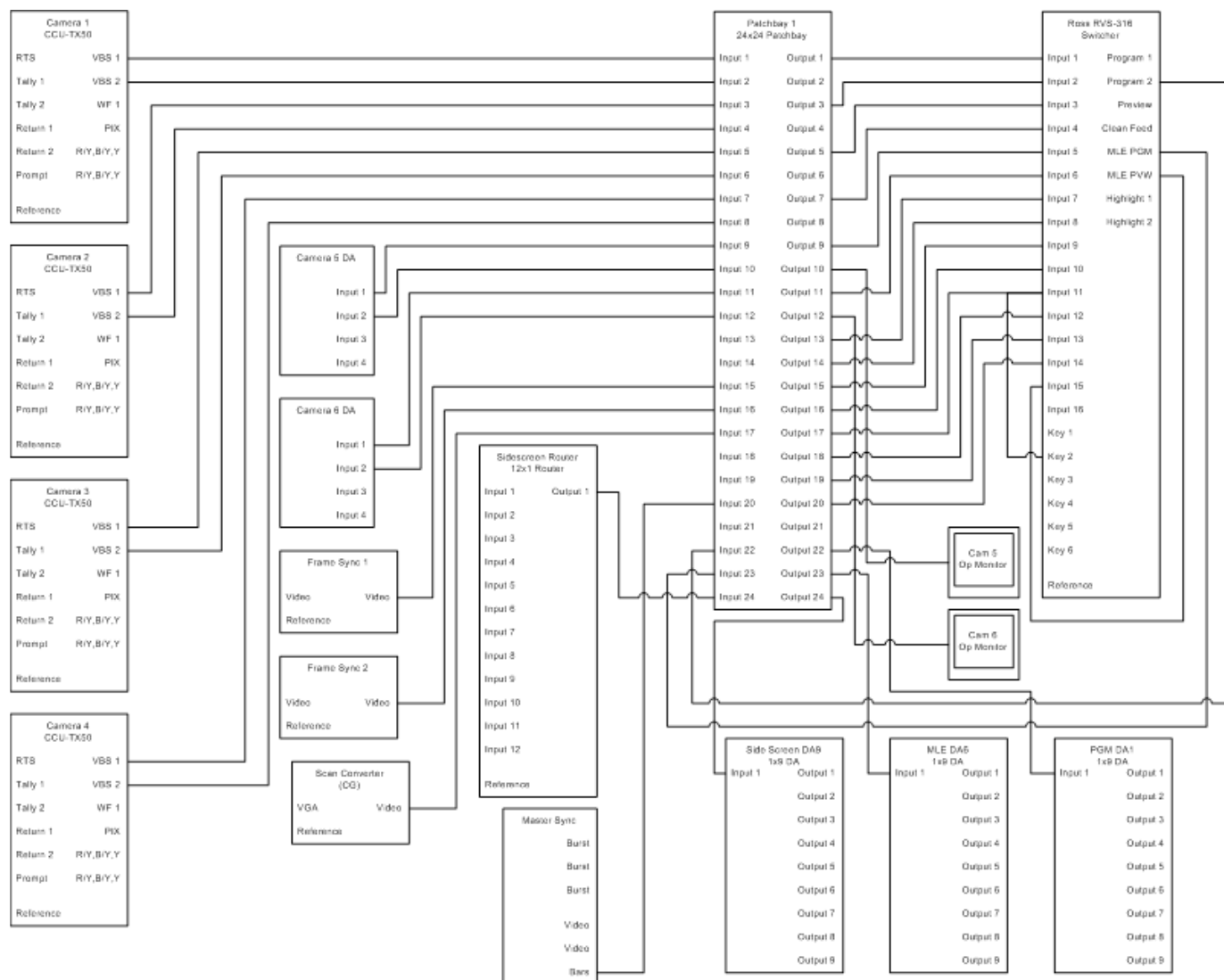
We will be using program as well as MLE as a secondary program. There are 4 plasmas, 2 on the video truss above the downstage edge, (Spread out evenly, roughly 15-20 feet apart) and 2 on ground stands behind the X-Array subs. (1 on each side of the stage) MLE will be run on the video truss plasmas while program will be run on the ground plasmas.

In the video room, we will be manipulating the Leitch system for ease of viewing. We will also be setting up a POV control system consisting of 2 monitors and the POV controls. During set change, we will be playing a short movie that our group has made on the DVD player.



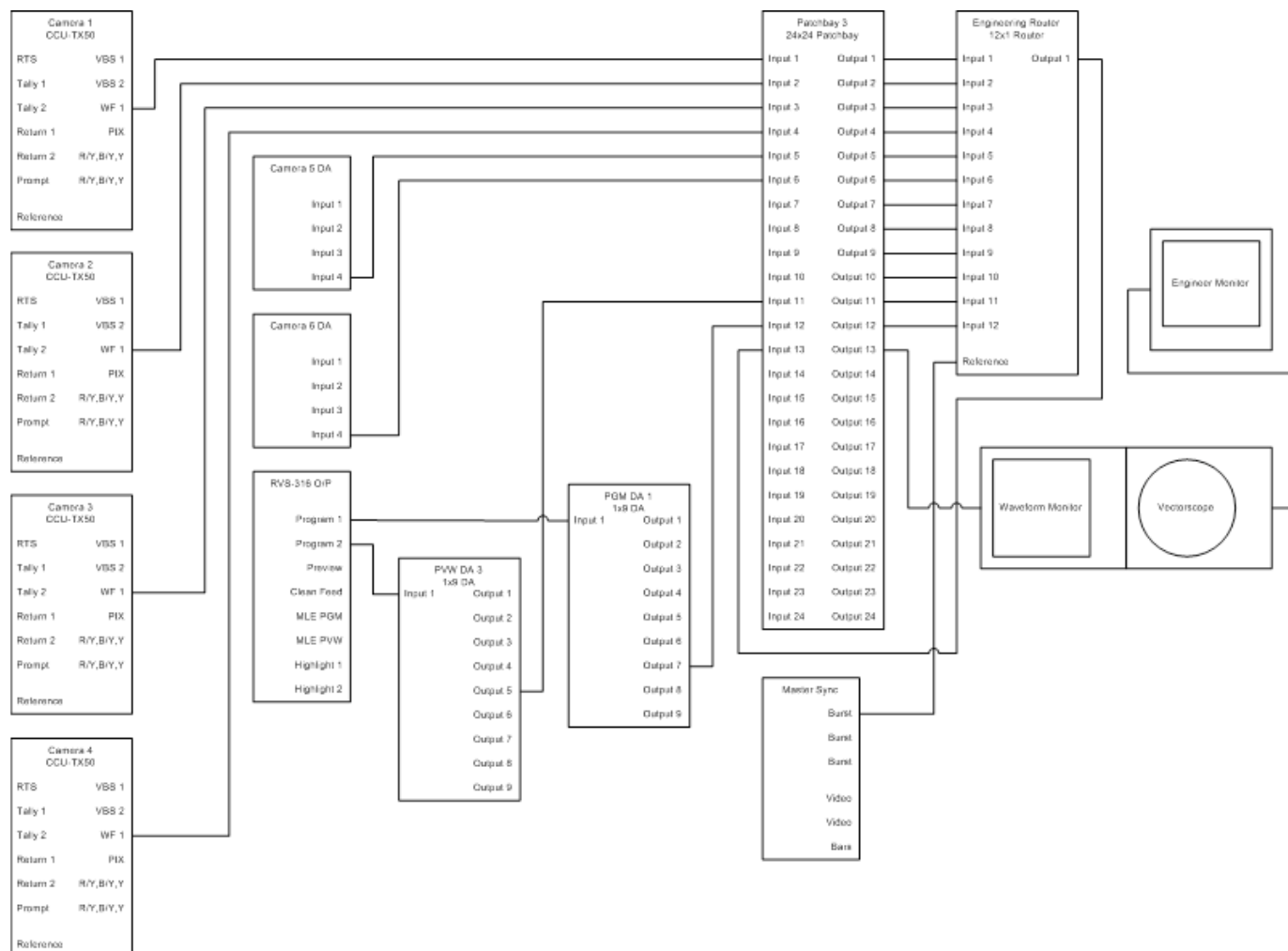


SIGNAL FLOW



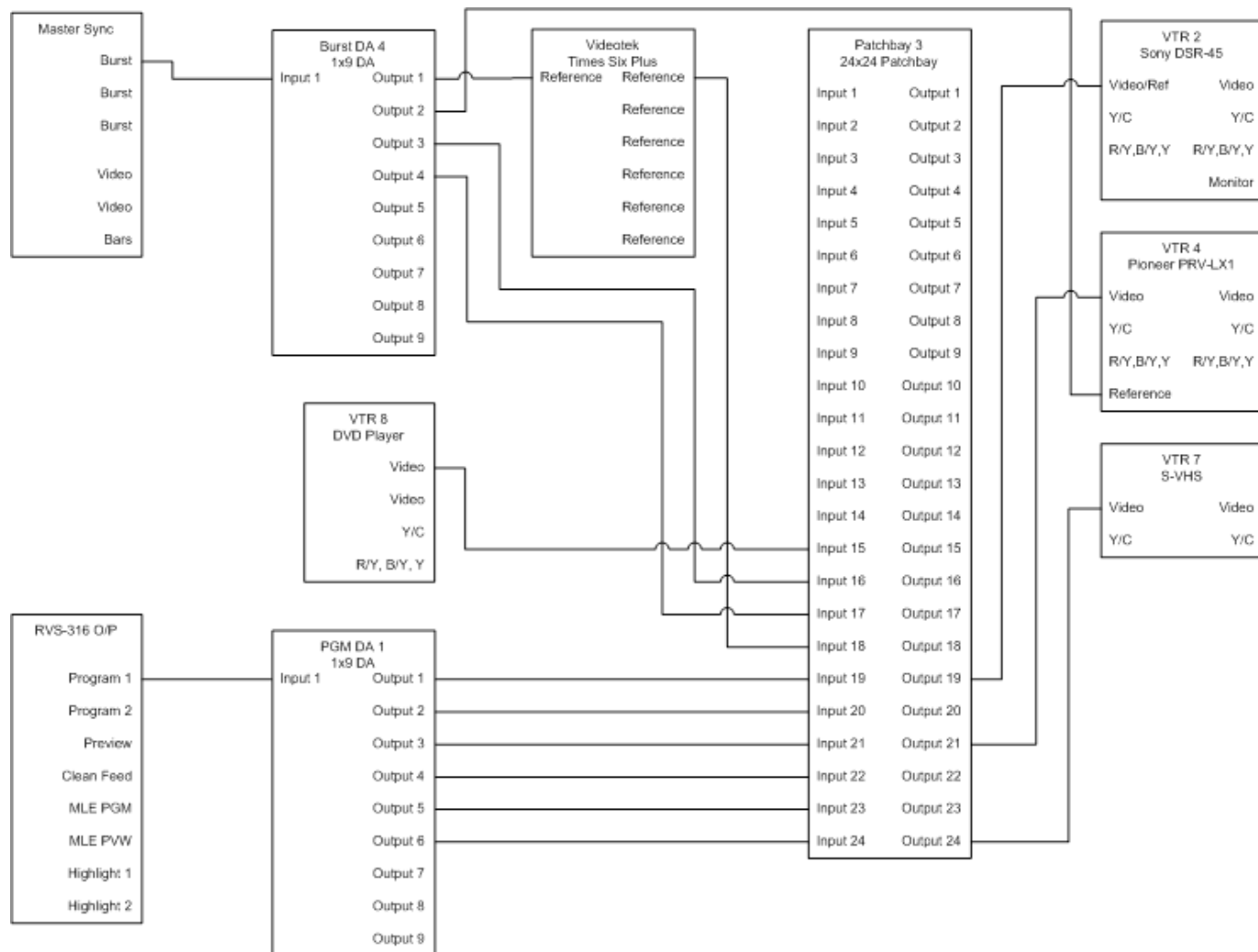
Switcher

SIGNAL FLOW



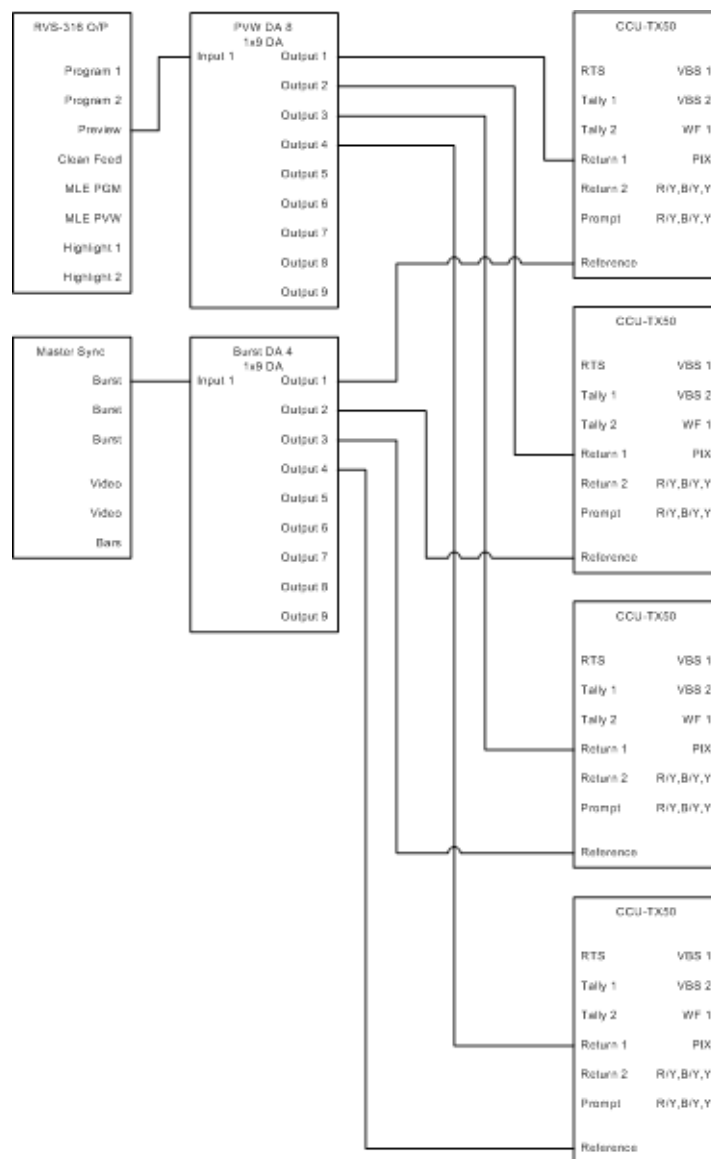
Engineer

SIGNAL FLOW



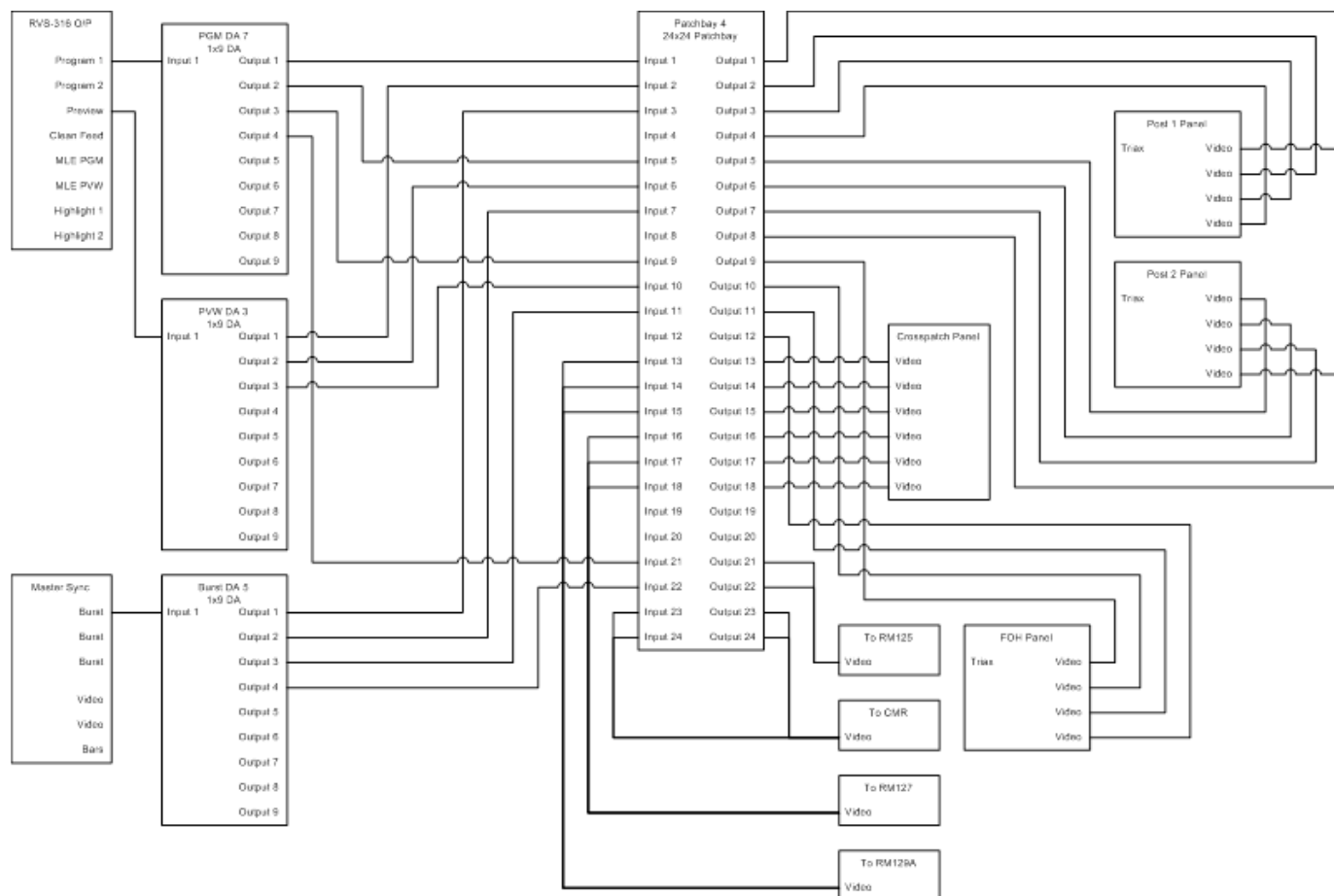
VTR Input

SIGNAL FLOW



CCU Input

SIGNAL FLOW



Utility Outputs

PATCH LIST, INPUT TYPES & POWER

Inputs & Outputs

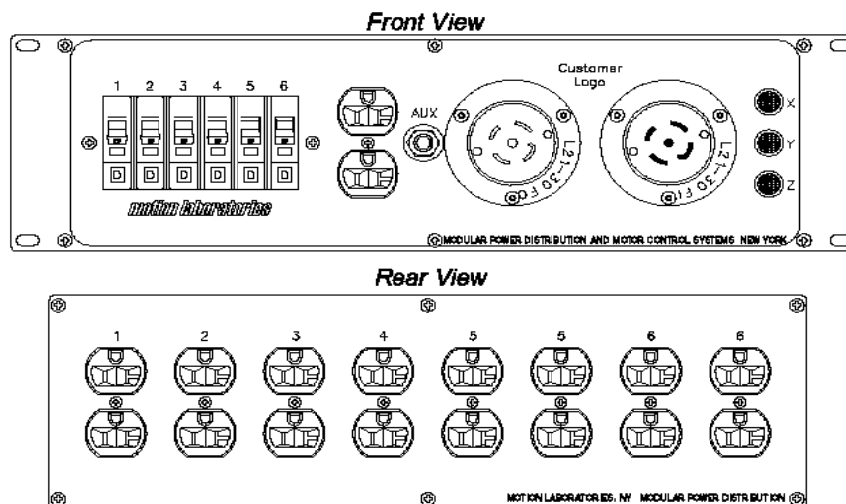
<i>number</i>	<i>name</i>	<i>type</i>
3	Sony DXC-D50WS	Triax
1	Sony BVP-550	Triax
2	Sony BRC-300	BNC (NTSC)
2	Sony LMD-7220W	BNC (NTSC)
6	Sony PVM-8041Q	BNC (NTSC)
2	FWD-42LX1	BNC (NTSC)
5	JVC GDV4210PZWGA	BNC (NTSC)
1	Fujitsu	BNC (NTSC)
1	Tektronix WFM 300A	BNC (NTSC)
1	Tektronix 1720	BNC (NTSC)

Patch List

- Cam 5 VBS2 -> Cam 5 control monitor
- Cam 6 VBS2 -> Cam 6 control monitor
- Side Screen Router Output -> Truss Plasma 1
- Side Screen Router Output -> Truss Plasma 2
- MLE Program -> MIP1 IP11
- PVW -> MIP2 IP12

Power Distribution:

Power is dispersed from the power distro to video via a 3 Phase 120V line. It enters a Motion Labs Rack-Pac in the back of the



HOUSE RESTORE CHECK LIST

	plasmas go back on video truss or in simulcast room
	white curtain will be folded and returned to shelves
	beta cam will be put back in case and taken back to video room
	all cables will be wrapped and put back in their proper bin on shelves
	hum eliminators will be put on video shelf
	disconnect all feeds
	cameras will be disassembled and put back in their assigned cases which live in truck pack land
	reference monitors will get put back on video shelf
	video room will be unpatched and switcher board will be covered up
	video room speakers will be powered off
	video room power will be turned off
	lights will be turned off in video room