



Technical & Performance Requirements

Revised: January 2015

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CONTACT
RYAN A. PATRIDGE
DIRECTOR OF PRODUCTION
(954) 735-2000 / FAX 435.213.1410
RPATRIDGE@GFOURPRODUCTIONS.COM
5200 NW 33rd Avenue Suite 215
Ft. Lauderdale, FL 33309



I. REQUIRED INFORMATION

MENOPAUSE THE MUSICAL®'S production department requires the following information be sent via email to:

Ryan A. Patridge
Director of Production
rpatridge@gfourproductions.com

- **Technical Specifications including:**
 - **Hanging Plot**
 - **Lighting Inventory**
 - **Sound Inventory**
 - **Loading Dock information**
 - **Detailed Ground Plan** (to scale) of stage, house, and other production areas
 - **Layout and/or description of Dressing and Green Room areas**
 - **Seating Chart**
 - **Merchandise Sales area/Layout** (displays, cases, etc)
 - **Copy of all house rules**
 - Include any information on rules that may impact the production, load in, performance, or load out. **Include IATSE contract (if applicable) and summary of house minimums, hours, breaks, meals, and hiring requirements.**
- **Theatre Fact Sheet** (attached)
 - **Email preferred.** This includes facility contact information for internal use.
 - **Designated venue representative.** This designated venue representative (usually the Technical Director) must be available to the Production Manager (PM), Production Stage Manager (PSM) and/or Company Manager (CM) from the start of the “load in” until end of the “load-out”. This person must be able to make decisions on behalf of the theatre.
- **List of Area Information**
 - Hotels, Restaurants, Fitness Centers, Malls, Banking, Local transportation, laundry facilities, drug stores, grocery stores, post offices and FedEx.
- **List of Area Medical Services:** to include General Practitioner, Ear, Nose and Throat, Chiropractor, Podiatrists, Dentist, Sports Medicine and OB/GYN and **appropriate hospitals, medical center for emergency treatment.**
- **Receipt of Rider SIGN AND FAX TO: (435) 213-1410** This document acknowledges that the rider has been read. Any changes to the MENOPAUSE THE MUSICAL® Technical & Performance Requirements must be communicated via email to:

Ryan A. Patridge – rpatridge@gfourproductions.com

II. SHOW INFORMATION

LENGTH OF PERFORMANCE

The show runs roughly 90 minutes. **There is NO intermission.**

HOUSE OPEN

House is to be opened 30 minutes prior to the show start. Requests for earlier house open can be made, but not guaranteed.

PERFORMANCE SCHEDULE

For schedules permitting less than 2 hours between matinee final curtain and the evening performance's start time (i.e. Sunday schedule of 2:00 PM and 5:00 PM), a catered hot meal must be provided for cast and show crew.

CAST AND CREW INFORMATION

The Cast and Crew of the MENOPAUSE THE MUSICAL® consists of:

- (1) Production Stage Manager
- (1) Audio Operator
- (1) ASM/ Props Crew Member
- (1) Technical Director/Master Electrician/ Light Board Operator
- (4) Female Principal Performers
- 1) Female Understudy

ACTORS EQUITY ASSOCIATION

This performance is in accordance with an Actors Equity Association special agreement, and is subject to Contractual obligation set forth by Actors Equity Association.

III. STAGE/STAIR REQUIREMENTS

STAGE REQUIREMENTS

MENOPAUSE THE MUSICAL® is performed with a **32-foot proscenium** and a **depth of 26 feet** from the first pipe to the last. The #1 Border is designed to play at 24 feet above the deck. The stage width can be opened for sightlines. The height of the #1 Border can also be adjusted based on sightlines and Follow Spot angels.

Minimum Proscenium Width opening	26'0" (13'-0" left and right of center)
Minimum Stage Depth	24'0" (plaster line to back wall)
Minimum Wing Space	8'0" (on both sides of stage)
Minimum Grid Height At least	17'0" clearance
Minimum Size loading door	6'0" wide X 7'0" high

MENOPAUSE THE MUSICAL® must be played on completely flat and level stage. Any rake of the stage will not be acceptable!

AUDIENCE / STAGE ACCESS STAIR(S) / SPECIAL STAIR(S) USHERS

MENOPAUSE THE MUSICAL® requires two (2) stair units (one on both SL and SR) or one (1) center stage double side stair unit. They must be secure and handrails available.

The stair(s) are used at the very end of the performance to allow audience members to access and come up onto the stage during the performance.

MENOPAUSE THE MUSICAL® requires two (2) designated house ushers to be in position at the beginning of the last song of the performance, YMCA, to supervise and assist patrons up and down these stair(s).

IV. TEMPERATURE/HOUSEKEEPING

The stage and dressing room areas should be maintained at a comfortable temperature at all times while the company is in the theatre including throughout the duration of the LOAD IN and LOAD OUT

The stage and dressing areas shall be cleaned, swept and mopped prior to arrival. Trash cans must be emptied nightly and cleanliness must be maintained in all rooms used by cast and crew.

V. SPECIAL EFFECTS

NO special effects of any kind (Pyrotechnics, Fire, Smoke, Haze, Fog) are used during MENOPAUSE THE MUSICAL®.

VI. SECURITY

Venue management shall provide and maintain a safe and secure facility during the entire load in, show and load out of the production.

From the start of the LOAD IN through the completion of the LOAD OUT, the Stage and Dressing areas are for the exclusive use of MENOPAUSE THE MUSICAL®. NO meetings, events, performances or such shall be held on the stage or upon the dance floor without prior discussion and agreement with the Production Stage Manager. This is to guarantee protection of the physical production of MENOPAUSE THE MUSICAL® and to designate responsibility for any individual or group who may be on the stage. This includes anyone who is not an employee of MENOPAUSE THE MUSICAL® and anyone who is not covered by MENOPAUSE THE MUSICAL® insurance and workers compensation responsibilities.

Only MENOPAUSE THE MUSICAL® Cast, Touring and Local Staff, Crew, and Merchandise staff should be allowed backstage. No family or friends will be allowed backstage from one (1) hour prior to curtain until the end of the evening. House/Company Management must approve all backstage guests.

Backstage is dark and dangerous for those who do not work in the environment. This policy is to maintain a level of safety for everyone.

VII. BOX OFFICE – TICKETS

COMP SEATS

MENOPAUSE THE MUSICAL® will hold (4) four seats for each performance, which will be used at our discretion. GFOUR PRODUCTIONS may request additional comps.

SEAT KILLS

- Sound Console – See Sound
- Electrics Control Board – See Electrics
- Sightlines – To be determined on site by Production Staff or Company Manager in conjunction with the House Management (i.e. Box Office Manager, House Manager, General Manager)

VIII. MERCHANDISE / HOUSE MANAGEMENT

MERCHANDISE SALES

MENOPAUSE THE MUSICAL® will sell merchandise at each show. A minimum of 10X10 area is required in a high traffic location.

Two 6-foot tables will be required for merchandise sales, unless there are existing merchandise displays

HOUSE MANAGEMENT

Venue house management will be responsible for stuffing programs and inserts prior to show. Ushers will supply each patron with a stuffed program

IX. – STAGEHAND CALL

LOCAL CREW REQUIREMENTS:

This is the minimum call and is subject to change with local conditions. Call is not final until call schedule release by Production Manager after review of local conditions with venue:

Please see Appendix “A” for Schedule and Crew Calls. Estimates should be based on this Schedule and Crew Call.

*** MEMBERS OF THE RUNNING CREW ARE REQUIRED TO BE PART OF THE LOAD IN AND LOAD OUT CREW AND MUST BE PREPARED TO WORK THE PERFORMANCES IN BLACK ATTIRE.**

LOCAL CREW

All personnel called for the load-in, load out, and performances of the productions must be qualified in their department and prompt for the starting times of all calls.

Wardrobe run crew member must have good sewing skills.

All crew called for load-in and load-out will load and unload truck, as contents are minimal.

Restore will begin at completion of load-out, to finish out any 4-hour calls.

BASIC TOOLS REQUIRED

All stagehands employed are expected to bring basic tools. (i.e. a hammer, Phillips screwdriver, slotted screwdriver, crescent wrench, etc)

NO TOLERANCE POLICY

Anyone showing up for work or show calls showing any signs of Alcohol or Illegal Substance use will be dismissed immediately.

X. loading & unloading

LOADING DOCK

Please arrange to have all available parking spaces in the immediate area of the loading dock clear and available for truck parking and unloading for load-in and out. This includes the removal of trash, dumpsters, snow or other obstacles. It is extremely important that cars parked on the streets, or the access and lots surrounding the theatre not obstruct the movement of the truck. All arrangements with local law enforcement including blocking of streets or closing down of parking meters must be made prior to the start of the load in and for the entire run of show. Please make arrangements to bag parking meters for the truck if dock parking is not available.

MENOPAUSE THE MUSICAL® is designed for direct move from truck to level loading dock. If loading is done from a street or parking lot, arrangement should be made by local venue to clear all vehicles and obstructions that could impede loading or unloading. A ramp must be provided.

We must be made aware of any other obstacles that will hinder load-in, such as: street curbs, elevators, stairs, small entry doors, etc.

X. loading & unloading (continued)

TRUCK/VEHICLE

- We will be traveling in one truck containing Set, Costumes, Props and Merchandise.
- Cast and Crew will travel in a 15-passenger maxi-van. Parking is to be made available during load-in, rehearsals, show nights and load out.

XI. Carpentry

CLEAR DECK

Prior to the start of the LOAD IN it is mandatory that all areas of the stage, fly system, wings, loading docks, dressing rooms, storage areas and backstage areas must be clean and cleared of all obstructions such as pianos, flats, scenery pieces, etc.

CLEAR RAIL

The pipes DO NOT have to completely clear for load in. During the show advance a pipe schedule will be discussed for soft goods to be put into the proper position prior to load in.

LINE SET REQUIREMENTS

We hang four (4) line sets of lighting and house soft goods in 28'-0" of depth from the downstage edge of the stage. All line set must be available to *MENOPAUSE THE MUSICAL®*. Any variations (designated line sets, hardwired electrics, movie screens, Orchestra shells, beams, dead line sets, etc.) should be noted on the line set schedule that is sent, or discussed during the advance, prior to the arrival.

HOUSE SOFT GOODS REQUIRED

We need the following items:

- 2 Full stage Black Drops
- 3 Black Borders
- 3 sets of black legs

The legs, Borders and Black Drops should be flat **not pleated** if given a choice. IF THE VENUE IS MISSING ANY PORTION OF THE ABOVE REQUIREMENT the Production Manager must be informed prior to our arrival for the arrangement of rental or alternative considerations.

MENOPAUSES THE MUSICAL® DOES NOT use the MAIN CURTAIN.

ORCHESTRA PIT

The orchestra pit is NOT used for *Menopause the Musical®*. Prior to our arrival the pit should be set with patron seats and ready for load in if previously determined through *Menopause the Musical®* management and the venue box office manager.

FIREPROOFING CERTIFICATES

Menopause the Musical® maintains a current file of fire proofing for all scenic departments in the show. If any additional arrangements need to be made for local governments or fire departments, the designated venue representative must make the Production Manager aware of any requirements and forward any additional paperwork that may be required during or prior to the advance of the show.

XII. ELECTRICS

During the show advance, a lighting representative will go through lighting requirements in detail with the venue technical representative. At that time, the determination for additional inventory rental will be made. Should there be a need for rental or additional inventory, we ask that the technical representative supply contact information for 3 – 4 local companies for such service.

LIGHTING CONSOLE

We will travel with an **ETC EXPRESS** control console.

CONTROL

- Minimum 48 x 2.4k dimmers (ETC Sensor preferred).
- Sufficient DMX, extension and two-fer cabling for all control and instrumentation requirements.

POSITIONS

- 2 x Front of House positions preferred. **House booms or balcony position alone are not suitable Substitutes.**
- 3 x overhead stage hanging positions downstage of where set wall is to be positioned.
- 1 x overhead stage hanging position at least 6' upstage of where set wall is to be positioned.
- Lamps and mountings for set electrics are provided with set. Venue to provide circuiting preferably cabled not on floor but discreetly above head height.
- Mirror Ball (see below) and associated instruments (see below) are to be determined on site. Please indicate if a FOH position is available to dead hang a 20" mirror ball. The mirror ball rotates and the desired effect is to cover as much as the audience seating area as possible.

INSTRUMENTATION

Please see current tour lighting plot.

Sample inventory:

- 11 x Source 4 PARs (575w) -MFL lens
- 28 x Source 4 PARs (575w) – WFL lens
- 01 x Source 4 (575w) – 10 degrees
- 27 x Source 4 (575w) – 19 degrees
- 38 x Source 4 (575w) – 26 degrees
- 17 x Source 4 (575w) – 36 degrees
- 04 x Source 4 (575w) – 50 degrees

HOUSE LIGHTS

House lights with dimming capabilities, which may be used during the performance.

GENIE LIFT & LADDER

One (1) Genie Lift (or equivalent) is required for the Focus. If the theatre does not have a Lift, then a rental must be provided. The Genie must be in the theatre from the beginning of the Load In and remain in the facility until the Load Out is complete

FOLLOW SPOTS

One follow spot located high at center with throw range appropriate for theatre space is required for our production. A Metal Halide lamp is preferred. If a proper follow spot is not available at the theatre one must be rented and be in the spot booth prior to the start of the load-in. We do not supply carbons. In addition, the follow spot must be able to make operator's marks, and the first few rows of house seats.

A second spotlight will be required if

- The one spot is not straight on or within 10 feet of straight on to the stage.
- The one spot cannot make all pick-ups without obstruction
- The one spot is permanently fixed too far stage left or stage right and cannot be moved.

XIII. AUDIO / SOUND

We will travel with and provide:

- 1-32CH Digital Audio Console (**NO SNAKE**) We will patch into the house system
- 6 - Wireless Body Pack Systems including Receivers
- 1 - Wireless Handheld microphone.
- 2 - 8 Channel Sound Cue/Band Playback Systems
- All necessary expendables including Mics, Condoms, Batteries, etc.

Venue must provide a quality sound system that is capable of evenly filling the venue with actors live voices and pre-recorded music. Specifics may be discussed with our audio engineer during the advance.

Inventory to include:

HOUSE PA

- A professional quality full range PA system is required
- The main PA should be flown (SR and SL with and independent Center cluster if possible) and should be capable of producing 110 dB, distortion free with even dispersion throughout the seating areas. Subs should be provided to supplement the low end of the audio spectrum. Acceptable manufacturers include, but are not limited to EAW, Meyer, Adamson, Martin, JBL, V-Dosc...
- Center fill speakers are absolutely necessary to accommodate the first several rows of seating and aid in vocal/band separation. Typically center fill should be accessible via a matrix through the main audio console. Placement of these speakers is dependent on the venue, but ideally they will sit on the downstage edge. A low profile is necessary for this design. (EAW JF-80 or similar)
- If any portion of the venue is not covered by the main PA, delay and fill speakers must be provided to ensure even SPL coverage in all seats. For example, under balcony areas, side of stage seating, upper balcony areas
- If possible the house console should be pre-configured to provide Matrix accessibility to L,C,R and Sub.

MONITORS:

- (4) Active 2-way Horn Loaded Monitors (JBL SRX-712 or equivalent)
- Monitors can be on stage so long as they adhere to sight line requirements or flown overhead. Side fill monitors may also be utilized when appropriate.

OUTBOARD

- Pro Quality Compact Disc Player (possible venue specific announcements)

COMMUNICATION

- Single Channel Com PSU
- (5) Single Channel Wired Com Stations (Belt pack, Single Muff Headset)
- Single Channel RF Com PSU
- Single Channel RF Com Stations (RF Belt pack, Single Muff Headset)

VIDEO

Video Camera w/Manual Focus, Auto Iris, Mounting Hardware
13" Video Monitor-**For Stage Manager backstage**

POWER

- Electrical service, adequate for the PA, will be provided. This power will be independent from electrical service for lighting. In addition to powering racks and stacks, sound power will supply (2) 20A circuits at FOH

XIV. DRESSING ROOM REQUIREMENTS

All performers' dressing rooms must be clean and well lit with appropriate wardrobe "hanging" racks and have hot and cold running water in sinks and showers.

At least 1 private restroom must be made available for cast.

Each space used by a performer must have a mirror and adequate lights for make-up and a chair. Stools or benches are **NOT** acceptable.

XV. WARDROBE

WARDROBE WORK ROOM REQUIREMENTS

- 2 chairs
- 2 work tables (4' by 8')
- 1 20 amp circuit
- 1 full size washer (Non coin operated) for show use only
- 1 full size dryer (Non coin operated) for show use only
- 1 professional clothes steamer

XVI. PROPERTIES

PERFORMANCE AREA

The show requires an even level dance surface. If there are stage elevators or other problem areas in the floor, THE PROBLEM MUST BE CORRECTED PRIOR TO ARRIVAL OR UPON ARRIVAL. All necessary materials must be made available in order to make the floor flush and level.

MARLEY FLOOR

Scenic includes a painted Marley dance floor that will cover a 16' X 32' performance area. The painted Marley Dance Floor will be taped to the deck.

CLEANING

The stage must be dust mopped prior to one hour before each performance. The backstage area offstage should be swept and kept clean. This must be finished prior to doors opening. Push brooms, mops, buckets and a vacuum must be available.

TABLES

Show requires two (2) 3' X 6' tables back stage.

XVIII. CATERING

During the advance of the show, it will be determined if Catering will be needed or not. In most cases, the Company manager will handle all catering needs.

Appendix “A”



PRODUCTION CONTACT INFORMATION	
Prod. Manager/ Lighting Designer:	Ryan Patridge 435.881.0119 (m) rpatridge@gfourproductions.com
Touring-Company Manager:	
Touring-Stage Manager:	
Touring-Tech Director/M.E.:	
Touring-Sound Engineer:	

EVENT NAME	FACILITY	VENUE CONTACT INFORMATION
Any City, USA hang: XX/XX in/focus: XX/XX open/load out: XX/XX	Performing Arts Venue 1234 Main St. Any City, USA 12345 123.456.7890	Production / Technical Contact: Tech 123.456.7890 tech@theatre.com General Contact: Contact 123.456.7890 Contact@Theatre.com

DAY	DATE	TIME	ACTIVITY	CALL INFO	NOTES
Wednesday	XX/XX/XXX	5hrs	PRE HANG CALL	1DE+4E,1DF+1L	extras dismissed as permitted
Tuesday	XX/XX/XXX	4hrs	LOAD IN & FOCUS CALL call concludes	1DE+3E,1DF, 1DC+3C, 1DS, 1 DW	extras dismissed as permitted
		6:00p	SHOW CALL	1DE, 1DS, 1DW, 1P/F, 1P	
		6:30p	sound check		actors on deck
		7:00p	DOORS OPEN & SPOT CALL	add: 1E(Spot)	
		7:30p	PERFORMANCE		
		9:00p	LOAD OUT	1DE+3E,1DF, 1DC+3C, 1DS, 1 DW	

LABOR LEGEND		
D, DE, DP, DS, DF, DC, R		Department Heads<D>(Elec.<e>, Props<p>, Sound<s>, Fly <f>, Carps <c>) Rigger<R>
W, H, C, E, P, S, L, F, D, CL		Wardrobe, Hands, Carps, Electrics, Prop, Sound, Loaders, Fork Ops, Drivers, Car Loaders
AD, AE, AP, AS, AF, AC		Assistant Department Heads<AD>(Elec.<ae>, Props<ap>, Sound<as>, Fly <af>, Carps <ac>)

XIX. GFOUR PRODUCTIONS KEY CONTACTS

SETTLEMENT/ GENERAL MANAGEMENT

Thomas Madden

Senior GM & Executive VP

email: Tmadden@gfourproductions.com

primary phone: 954 735 2000 (office)

MARKETING

Alyssa Holland

Marketing Coordinator

email: aholland@gfourproductions.com

primary phone: 954 735-2000 (office)

CONTRACTS/PRODUCTION

Ryan Patridge

Director of Production

email: rpatridge@gfourproductions.com

primary phone: 435 881-0119 (mobile)

MERCHANDISE

Chris Wood

Merchandise Supervisor

email: crw1031@me.com

primary phone: 954 295-8244 (office)

COMPANY MANAGMENT/GENERAL LOGISTICS AND TICKETING

Kim Simari

Director of Operations

email: ksimari@gfourproductions.com

primary phone: 954 735-2000 (office)

secondary phone: 708 370-6553 (mobile)

GROUP SALES/ MARKETING

Kathi Glist

Email: kglis@gfourproductions.com

primary phone: 954 735-2000 (office)

**RECIPIENT OF RIDER –
PLEASE FAX TO Ryan Patridge 435.213.1410**

I acknowledge that I have read thoroughly through the MENOPAUSE THE MUSICAL®v
Technical & Performance Requirements. Any areas on the rider that cannot be met or
altered must be communicated to GFOUR Productions no later than 3 weeks prior to show
date.

<u>SECTION</u>	<u>INITIAL</u>
I. REQUIRED INFORMATION	_____
II. SHOW INFORMATION	_____
III. STAGE/STAIR REQUIREMENTS	_____
IV. TEMPERATURE/HOUSEKEEPING	_____
V. SPECIAL EFFECTS	_____
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XV. WARDROBE	_____
XVI. PROPERTIES	_____
XVII. CATERING	_____
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PRINT NAME _____

SIGNATURE _____

THEATRE _____

CITY/STATE _____

Thank you,













GFour Productions










MTM Tour 2015.lw5

MTM Tour 2015.lw5







CHANNEL HOOKUP

Chan	Dm	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(1)		Cove 2	14	Area 1	Source 4 19deg 575w	 R 305	
		"	20	"	"	"	
(2)		Cove 2	12	Area 2	Source 4 19deg 575w	 R 305	
		"	18	"	"	"	
(3)		Cove 2	6	Area 3	Source 4 19deg 575w	 R 305	
		"	15	"	"	"	
(4)		Cove 2	3	Area 4	Source 4 19deg 575w	 R 305	
		"	9	"	"	"	
(5)		Cove 2	1	Area 5	Source 4 19deg 575w	 R 305	
		"	7	"	"	"	
(6)		Cove 2	13	Area 6	Source 4 19deg 575w	 R 305	
		"	19	"	"	"	
(7)		Cove 2	11	Area 7	Source 4 19deg 575w	 R 305	
		"	17	"	"	"	
(8)		Cove 2	5	Area 8	Source 4 19deg 575w	 R 305	
		"	16	"	"	"	
(9)		Cove 2	4	Area 9	Source 4 19deg 575w	 R 305	
		"	10	"	"	"	
(10)		Cove 2	2	Area 10	Source 4 19deg 575w	 R 305	
		"	8	"	"	"	
(16)		BB SR #1	1	Warm	Source 4 26deg 575w	 R33	
		"	2	"	"	"	
		BB SL #1	1	"	"	"	
		"	3	"	"	"	
(18)		BB SR #1	3	Cool	Source 4 26deg 575w	 R 80	
		"	4	"	"	"	
		BB SL #1	2	"	"	"	
		"	4	"	"	"	














CHANNEL HOOKUP

Chan	Dm	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(21)		1st LX	1	Warm	Source 4 36deg 575w	 L110	
		"	3	"	Source 4 26deg 575w	"	
		"	22	"	"	"	
		"	24	"	Source 4 36deg 575w	"	
(22)		3rd LX	1	Warm	Source 4 36deg 575w	 L110	
		"	3	"	Source 4 26deg 575w	"	
		"	22	"	Source 4 36deg 575w	"	
(23)		3rd LX	12	USC Top/New A	Source 4 36deg 575w	 L 201	
(24)		1st LX	2	Cool	Source 4 36deg 575w	 L201	
		"	4	"	Source 4 26deg 575w	"	
		"	21	"	"	"	
		"	23	"	Source 4 36deg 575w	"	
(26)		3rd LX	2	Cool	Source 4 36deg 575w	 L201	
		"	4	"	Source 4 26deg 575w	"	
		"	19	"	"	"	
		"	20	Warm	"	 L110	
		"	21	Cool	Source 4 36deg 575w	 L201	
(31)		Cove 1	5	Cell 1	Source 4 19deg+Iris 575w	N/C	
(32)		Cove 1	4	Cell 2	Source 4 19deg+Iris 575w	N/C	
(33)		Cove 1	3	Cell 3	Source 4 19deg+Iris 575w	N/C	
(34)		Cove 1	2	Cell 4	Source 4 19deg+Iris 575w	N/C	
(35)		1st LX	19	Door 1	Source 4 36deg 575w	N/C	
(36)		1st LX	15	Door 2	Source 4 36deg 575w	N/C	
(37)		1st LX	10	Door 3	Source 4 36deg 575w	N/C	
(38)		1st LX	6	Door 4	Source 4 36deg 575w	N/C	




CHANNEL HOOKUP

Chan	Dm	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(41)		1st LX	5	RED	S4 PAR WFL 575w	 R26	
		"	9	"	"	"	
		"	14	"	"	"	
		"	18	"	"	"	
(42)		3rd LX	7	RED	S4 PAR WFL 575w	 R26	
		"	10	"	"	"	
		"	15	"	"	"	
		"	18	"	"	"	
(45)		1st LX	7	BLUE	S4 PAR WFL 575w	 R80	
		"	11	"	"	"	
		"	16	"	"	"	
		"	20	"	"	"	
(46)		3rd LX	6	BLUE	S4 PAR WFL 575w	 R80	
		"	9	"	"	"	
		"	14	"	"	"	
		"	17	"	"	"	
(47)		1st LX	12	DS LAV	S4 PAR WFL 575w	 R 56	
		"	13	"	Source 4 26deg 575w	"	
		"	17	"	S4 PAR WFL 575w	"	
(48)		3rd LX	5	LAV	S4 PAR WFL 575w	 R56	
		"	8	"	"	"	
		"	13	"	"	"	
		"	16	"	"	"	
(51)		2nd LX	3	SET1	S4 PAR MFL 575w	N/C	
		"	6	Set Wash 1	"	"	
		"	8	SET1	"	"	

CHANNEL HOOKUP

Chan	Dm	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(52)		2nd LX	4	SET2	S4 PAR MFL 575w	N/C	
		"	7	"	"	"	
(58)		4th LX	2	Door 4 Plexi	Source 4 36deg 575w	N/C	
		"	7	Door1 Plexi	"	"	
(59)		4th LX	4	Door 3 Plexi	Source 4 36deg 575w	N/C	
		"	5	Door 2 Plexi	"	"	
(70)		4th LX	1	Run Light	S4 PAR WFL 575w	 L075	
		"	3	"	"	"	
		"	6	"	"	"	
		"	8	"	"	"	
(78)		Cove 1	6	SR Stairs	Source 4 19deg 575w	 R 305	
(79)		Cove 1	1	SL Stairs	Source 4 19deg 575w	 R 305	
(81)		3rd LX	11	TABLE	Source 4 26deg 575w	N/C	
(82)		Balcony Rail	1	H.F.	Source 4 19deg+S4A Template Holder 575w	 R39	GAM 638 
(83)		2nd LX	5	TINA	Source 4 26deg+S4A Template Holder 575w	 R69	GAM 271 
(84)		BB SR #2	1	JUNGLE	Source 4 26deg+S4A Template Holder 575w	 R22	GAM 533 
		BB SL #2	"	"	"	"	"
(85)		BB SR #2	3	PAISLY	Source 4 26deg+S4A Template Holder 575w	 R39	GAM 542 
		BB SL #2	2	"	"	"	"
(86)		BB SR #2	2	DAISY	Source 4 26deg+S4A Template Holder 575w	 R33	AP 1183 
		BB SL #2	3	"	"	"	"

CHANNEL HOOKUP

Chan	Dm	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(87)		BB SR #2	4	POINTS	Source 4 26deg+S4A Template Holder 575w	 R55	GAM  305
		----- BB SL #2	"	"	"	"	"
(88)		2nd LX	1	Cafe	Source 4 26deg 575w	 R 39	
(90)		3A LX	1	CLIP LIGHTS	120w	~	
(91)		3A LX	2	Headers 3	1.1kW	~	
(92)		3A LX	3	Headers 2	1.1kW	~	
(93)		3A LX	4	headers1	1.1kW	~	
(94)		3A LX	5	columns 3	1.92kW	~	
(95)		3A LX	6	columns 2	1.92kW	~	
(96)		3A LX	7	columns 1	1.92kW	~	

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CHANNEL HOOKUP

Items WITHOUT Channel

Chan	Dm	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
		2nd LX	3		Chroma-Q	(61)	
		"	4		"	(62)	
		"	6		"	(61)	
		"	7		"	(62)	
		"	8		"	(61)	





















INSTRUMENT SCHEDULE

Cove 1



U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	SL Stairs	Source 4 19deg 575w			 R 305				(79)
2	Cell 4	Source 4 19deg+Iris 575w			N/C				(34)
3	Cell 3	Source 4 19deg+Iris 575w			N/C				(33)
4	Cell 2	Source 4 19deg+Iris 575w			N/C				(32)
5	Cell 1	Source 4 19deg+Iris 575w			N/C				(31)
6	SR Stairs	Source 4 19deg 575w			 R 305				(78)

INSTRUMENT SCHEDULE

Cove 2





U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Area 5	Source 4 19deg 575w			 R 305				(5)
2	Area 10	Source 4 19deg 575w			 R 305				(10)
3	Area 4	Source 4 19deg 575w			 R 305				(4)
4	Area 9	Source 4 19deg 575w			 R 305				(9)
5	Area 8	Source 4 19deg 575w			 R 305				(8)
6	Area 3	Source 4 19deg 575w			 R 305				(3)
7	Area 5	Source 4 19deg 575w			 R 305				(5)
8	Area 10	Source 4 19deg 575w			 R 305				(10)
9	Area 4	Source 4 19deg 575w			 R 305				(4)
10	Area 9	Source 4 19deg 575w			 R 305				(9)
11	Area 7	Source 4 19deg 575w			 R 305				(7)
12	Area 2	Source 4 19deg 575w			 R 305				(2)
13	Area 6	Source 4 19deg 575w			 R 305				(6)
14	Area 1	Source 4 19deg 575w			 R 305				(1)
15	Area 3	Source 4 19deg 575w			 R 305				(3)
16	Area 8	Source 4 19deg 575w			 R 305				(8)
17	Area 7	Source 4 19deg 575w			 R 305				(7)
18	Area 2	Source 4 19deg 575w			 R 305				(2)
19	Area 6	Source 4 19deg 575w			 R 305				(6)
20	Area 1	Source 4 19deg 575w			 R 305				(1)

Balcony Rail









U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	H.F.	Source 4 19deg+S4A Template Holder 575w			 R39	GAM 638			(82)

INSTRUMENT SCHEDULE





BB SR #1

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Warm	Source 4 26deg 575w			 R33				(16)
2	Warm	Source 4 26deg 575w			 R33				(16)
3	Cool	Source 4 26deg 575w			 R 80				(18)
4	Cool	Source 4 26deg 575w			 R 80				(18)

BB SR #2









U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	JUNGL E	Source 4 26deg+S4A Template Holder 575w			 R22	GAM 533			(84)
2	DAISY	Source 4 26deg+S4A Template Holder 575w			 R33	AP 1183			(86)
3	PAISLY	Source 4 26deg+S4A Template Holder 575w			 R39	GAM 542			(85)
4	POINT S	Source 4 26deg+S4A Template Holder 575w			 R55	GAM 305			(87)

BB SL #1

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Warm	Source 4 26deg 575w			 R33				(16)
2	Cool	Source 4 26deg 575w			 R 80				(18)
3	Warm	Source 4 26deg 575w			 R33				(16)
4	Cool	Source 4 26deg 575w			 R 80				(18)




















INSTRUMENT SCHEDULE

BB SL #2

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	JUNGL E	Source 4 26deg+S4A Template Holder 575w			 R22	GAM 533			(84)
2	PAISLY	Source 4 26deg+S4A Template Holder 575w			 R39	GAM 542			(85)
3	DAISY	Source 4 26deg+S4A Template Holder 575w			 R33	AP 1183			(86)
4	POINT S	Source 4 26deg+S4A Template Holder 575w			 R55	GAM 305			(87)




INSTRUMENT SCHEDULE

1st LX

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Warm	Source 4 36deg 575w			 L110				(21)
2	Cool	Source 4 36deg 575w			 L201				(24)
3	Warm	Source 4 26deg 575w			 L110				(21)
4	Cool	Source 4 26deg 575w			 L201				(24)
5	RED	S4 PAR WFL 575w			 R26				(41)
6	Door 4	Source 4 36deg 575w			N/C				(38)
7	BLUE	S4 PAR WFL 575w			 R80				(45)
9	RED	S4 PAR WFL 575w			 R26				(41)
10	Door 3	Source 4 36deg 575w			N/C				(37)
11	BLUE	S4 PAR WFL 575w			 R80				(45)
12	DS LAV	S4 PAR WFL 575w			 R 56				(47)
13	DS LAV	Source 4 26deg 575w			 R 56				(47)
14	RED	S4 PAR WFL 575w			 R26				(41)
15	Door 2	Source 4 36deg 575w			N/C				(36)
16	BLUE	S4 PAR WFL 575w			 R80				(45)
17	DS LAV	S4 PAR WFL 575w			 R 56				(47)
18	RED	S4 PAR WFL 575w			 R26				(41)
19	Door 1	Source 4 36deg 575w			N/C				(35)
20	BLUE	S4 PAR WFL 575w			 R80				(45)
21	Cool	Source 4 26deg 575w			 L201				(24)
22	Warm	Source 4 26deg 575w			 L110				(21)
23	Cool	Source 4 36deg 575w			 L201				(24)
24	Warm	Source 4 36deg 575w			 L110				(21)






















INSTRUMENT SCHEDULE

2nd LX

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Cafe	Source 4 26deg 575w			 R 39				(88)
3	SET1	S4 PAR MFL 575w			N/C				(51)
3		Chroma-Q			(61)				
4	SET2	S4 PAR MFL 575w			N/C				(52)
4		Chroma-Q			(62)				
5	TINA	Source 4 26deg+S4A Template Holder 575w			 R69	GAM 271			(83)
6	Set Wash 1	S4 PAR MFL 575w			N/C				(51)
6		Chroma-Q			(61)				
7	SET2	S4 PAR MFL 575w			N/C				(52)
7		Chroma-Q			(62)				
8	SET1	S4 PAR MFL 575w			N/C				(51)
8		Chroma-Q			(61)				

INSTRUMENT SCHEDULE

3rd LX

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Warm	Source 4 36deg 575w			 L110				(22)
2	Cool	Source 4 36deg 575w			 L201				(26)
3	Warm	Source 4 26deg 575w			 L110				(22)
4	Cool	Source 4 26deg 575w			 L201				(26)
5	LAV	S4 PAR WFL 575w			 R56				(48)
6	BLUE	S4 PAR WFL 575w			 R80				(46)
7	RED	S4 PAR WFL 575w			 R26				(42)
8	LAV	S4 PAR WFL 575w			 R56				(48)
9	BLUE	S4 PAR WFL 575w			 R80				(46)
10	RED	S4 PAR WFL 575w			 R26				(42)
11	TABLE	Source 4 26deg 575w			N/C				(81)
12	USC Top/ New A	Source 4 36deg 575w			 L 201				(23)
13	LAV	S4 PAR WFL 575w			 R56				(48)
14	BLUE	S4 PAR WFL 575w			 R80				(46)
15	RED	S4 PAR WFL 575w			 R26				(42)
16	LAV	S4 PAR WFL 575w			 R56				(48)
17	BLUE	S4 PAR WFL 575w			 R80				(46)
18	RED	S4 PAR WFL 575w			 R26				(42)
19	Cool	Source 4 26deg 575w			 L201				(26)
20	Warm	Source 4 26deg 575w			 L110				(26)
21	Cool	Source 4 36deg 575w			 L201				(26)
22	Warm	Source 4 36deg 575w			 L110				(22)

INSTRUMENT SCHEDULE

3A LX

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	CLIP LIGHTS	120w			~				(90)
2	Header s3	1.1kW			~				(91)
3	Header s2	1.1kW			~				(92)
4	headers 1	1.1kW			~				(93)
5	column s3	1.92kW			~				(94)
6	column s2	1.92kW			~				(95)
7	column s1	1.92kW			~				(96)

4th LX

U#	Purpose	Inst Type & Access & Watt	Ckt	C#	Color	Gobo	Gsiz	Dm	Chan
1	Run Light	S4 PAR WFL 575w			 L075				(70)
2	Door 4 Plexi	Source 4 36deg 575w			N/C				(58)
3	Run Light	S4 PAR WFL 575w			 L075				(70)
4	Door 3 Plexi	Source 4 36deg 575w			N/C				(59)
5	Door 2 Plexi	Source 4 36deg 575w			N/C				(59)
6	Run Light	S4 PAR WFL 575w			 L075				(70)
7	Door1 Plexi	Source 4 36deg 575w			N/C				(58)
8	Run Light	S4 PAR WFL 575w			 L075				(70)

COLOR SCHEDULE



L110

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
1st LX	1	Source 4 36deg	575w	Warm		(21)			
1st LX	3	Source 4 26deg	575w	Warm		(21)			
1st LX	22	Source 4 26deg	575w	Warm		(21)			
1st LX	24	Source 4 36deg	575w	Warm		(21)			
3rd LX	1	Source 4 36deg	575w	Warm		(22)			
3rd LX	3	Source 4 26deg	575w	Warm		(22)			
3rd LX	20	Source 4 26deg	575w	Warm		(26)			
3rd LX	22	Source 4 36deg	575w	Warm		(22)			



R26

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
1st LX	5	S4 PAR WFL	575w	RED		(41)			
1st LX	9	S4 PAR WFL	575w	RED		(41)			
1st LX	14	S4 PAR WFL	575w	RED		(41)			
1st LX	18	S4 PAR WFL	575w	RED		(41)			
3rd LX	7	S4 PAR WFL	575w	RED		(42)			
3rd LX	10	S4 PAR WFL	575w	RED		(42)			
3rd LX	15	S4 PAR WFL	575w	RED		(42)			
3rd LX	18	S4 PAR WFL	575w	RED		(42)			

(61)

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
2nd LX	3	Chroma-Q							
2nd LX	6	Chroma-Q							
2nd LX	8	Chroma-Q							

COLOR SCHEDULE

N/C

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
Cove 1	2	Source 4 19deg	575w	Cell 4		(34)	Iris		
Cove 1	3	Source 4 19deg	575w	Cell 3		(33)	Iris		
Cove 1	4	Source 4 19deg	575w	Cell 2		(32)	Iris		
Cove 1	5	Source 4 19deg	575w	Cell 1		(31)	Iris		
1st LX	6	Source 4 36deg	575w	Door 4		(38)			
1st LX	10	Source 4 36deg	575w	Door 3		(37)			
1st LX	15	Source 4 36deg	575w	Door 2		(36)			
1st LX	19	Source 4 36deg	575w	Door 1		(35)			
2nd LX	3	S4 PAR MFL	575w	SET1		(51)			
2nd LX	4	S4 PAR MFL	575w	SET2		(52)			
2nd LX	6	S4 PAR MFL	575w	Set Wash 1		(51)			
2nd LX	7	S4 PAR MFL	575w	SET2		(52)			
2nd LX	8	S4 PAR MFL	575w	SET1		(51)			
3rd LX	11	Source 4 26deg	575w	TABLE		(81)			
4th LX	2	Source 4 36deg	575w	Door 4 Plexi		(58)			
4th LX	4	Source 4 36deg	575w	Door 3 Plexi		(59)			
4th LX	5	Source 4 36deg	575w	Door 2 Plexi		(59)			
4th LX	7	Source 4 36deg	575w	Door1 Plexi		(58)			

COLOR SCHEDULE



R39

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
Balcony Rail	1	Source 4 19deg	575w	H.F.		(82)	S4A Templ ate Holde r	GAM 638	
BB SR #2	3	Source 4 26deg	575w	PAISLY		(85)	S4A Templ ate Holde r	GAM 542	
BB SL #2	2	Source 4 26deg	575w	PAISLY		(85)	S4A Templ ate Holde r	GAM 542	



R22

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
BB SR #2	1	Source 4 26deg	575w	JUNGLE		(84)	S4A Templ ate Holde r	GAM 533	
BB SL #2	1	Source 4 26deg	575w	JUNGLE		(84)	S4A Templ ate Holde r	GAM 533	

COLOR SCHEDULE



R55

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
BB SR #2	4	Source 4 26deg	575w	POINTS		(87)	S4A Templ ate Holde r	GAM 305	
BB SL #2	4	Source 4 26deg	575w	POINTS		(87)	S4A Templ ate Holde r	GAM 305	



R33

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
BB SR #1	1	Source 4 26deg	575w	Warm		(16)			
BB SR #1	2	Source 4 26deg	575w	Warm		(16)			
BB SR #2	2	Source 4 26deg	575w	DAISY		(86)	S4A Templ ate Holde r	AP 1183	
BB SL #1	1	Source 4 26deg	575w	Warm		(16)			
BB SL #1	3	Source 4 26deg	575w	Warm		(16)			
BB SL #2	3	Source 4 26deg	575w	DAISY		(86)	S4A Templ ate Holde r	AP 1183	

COLOR SCHEDULE



R 80

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
BB SR #1	3	Source 4 26deg	575w	Cool		(18)			
BB SR #1	4	Source 4 26deg	575w	Cool		(18)			
BB SL #1	2	Source 4 26deg	575w	Cool		(18)			
BB SL #1	4	Source 4 26deg	575w	Cool		(18)			

(62)

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
2nd LX	4	Chroma-Q							
2nd LX	7	Chroma-Q							

COLOR SCHEDULE



R 305

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
Cove 1	1	Source 4 19deg	575w	SL Stairs		(79)			
Cove 1	6	Source 4 19deg	575w	SR Stairs		(78)			
Cove 2	1	Source 4 19deg	575w	Area 5		(5)			
Cove 2	2	Source 4 19deg	575w	Area 10		(10)			
Cove 2	3	Source 4 19deg	575w	Area 4		(4)			
Cove 2	4	Source 4 19deg	575w	Area 9		(9)			
Cove 2	5	Source 4 19deg	575w	Area 8		(8)			
Cove 2	6	Source 4 19deg	575w	Area 3		(3)			
Cove 2	7	Source 4 19deg	575w	Area 5		(5)			
Cove 2	8	Source 4 19deg	575w	Area 10		(10)			
Cove 2	9	Source 4 19deg	575w	Area 4		(4)			
Cove 2	10	Source 4 19deg	575w	Area 9		(9)			
Cove 2	11	Source 4 19deg	575w	Area 7		(7)			
Cove 2	12	Source 4 19deg	575w	Area 2		(2)			
Cove 2	13	Source 4 19deg	575w	Area 6		(6)			
Cove 2	14	Source 4 19deg	575w	Area 1		(1)			
Cove 2	15	Source 4 19deg	575w	Area 3		(3)			
Cove 2	16	Source 4 19deg	575w	Area 8		(8)			
Cove 2	17	Source 4 19deg	575w	Area 7		(7)			
Cove 2	18	Source 4 19deg	575w	Area 2		(2)			
Cove 2	19	Source 4 19deg	575w	Area 6		(6)			
Cove 2	20	Source 4 19deg	575w	Area 1		(1)			

COLOR SCHEDULE

 **L075**

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
4th LX	1	S4 PAR WFL	575w	Run Light		(70)			
4th LX	3	S4 PAR WFL	575w	Run Light		(70)			
4th LX	6	S4 PAR WFL	575w	Run Light		(70)			
4th LX	8	S4 PAR WFL	575w	Run Light		(70)			

 **R 56**

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
1st LX	12	S4 PAR WFL	575w	DS LAV		(47)			
1st LX	13	Source 4 26deg	575w	DS LAV		(47)			
1st LX	17	S4 PAR WFL	575w	DS LAV		(47)			

 **L 201**

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
3rd LX	12	Source 4 36deg	575w	USC Top/New A		(23)			

 **R 39**

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
2nd LX	1	Source 4 26deg	575w	Cafe		(88)			

COLOR SCHEDULE

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Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
3A LX	1		120w	CLIP LIGHTS		(90)			
3A LX	2		1.1kW	Headers 3		(91)			
3A LX	3		1.1kW	Headers 2		(92)			
3A LX	4		1.1kW	headers 1		(93)			
3A LX	5		1.92kW	columns 3		(94)			
3A LX	6		1.92kW	columns 2		(95)			
3A LX	7		1.92kW	columns 1		(96)			



R80

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
1st LX	7	S4 PAR WFL	575w	BLUE		(45)			
1st LX	11	S4 PAR WFL	575w	BLUE		(45)			
1st LX	16	S4 PAR WFL	575w	BLUE		(45)			
1st LX	20	S4 PAR WFL	575w	BLUE		(45)			
3rd LX	6	S4 PAR WFL	575w	BLUE		(46)			
3rd LX	9	S4 PAR WFL	575w	BLUE		(46)			
3rd LX	14	S4 PAR WFL	575w	BLUE		(46)			
3rd LX	17	S4 PAR WFL	575w	BLUE		(46)			

COLOR SCHEDULE



R56

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
3rd LX	5	S4 PAR WFL	575w	LAV		(48)			
3rd LX	8	S4 PAR WFL	575w	LAV		(48)			
3rd LX	13	S4 PAR WFL	575w	LAV		(48)			
3rd LX	16	S4 PAR WFL	575w	LAV		(48)			



R69

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
2nd LX	5	Source 4 26deg	575w	TINA		(83)	S4A Templ ate Holde r	GAM 271	



L201

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Gobo	Gsiz
1st LX	2	Source 4 36deg	575w	Cool		(24)			
1st LX	4	Source 4 26deg	575w	Cool		(24)			
1st LX	21	Source 4 26deg	575w	Cool		(24)			
1st LX	23	Source 4 36deg	575w	Cool		(24)			
3rd LX	2	Source 4 36deg	575w	Cool		(26)			
3rd LX	4	Source 4 26deg	575w	Cool		(26)			
3rd LX	19	Source 4 26deg	575w	Cool		(26)			
3rd LX	21	Source 4 36deg	575w	Cool		(26)			

GOBO SCHEDULE



GAM 542

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Color	Gsiz
BB SR #2	3	Source 4 26deg	575w	PAISLY		(85)	S4A Temp late Holde r	R39	

BB SL #2	2	Source 4 26deg	575w	PAISLY		(85)	S4A Temp late Holde r	R39	



GAM 533

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Color	Gsiz
BB SR #2	1	Source 4 26deg	575w	JUNGLE		(84)	S4A Temp late Holde r	R22	

BB SL #2	1	Source 4 26deg	575w	JUNGLE		(84)	S4A Temp late Holde r	R22	

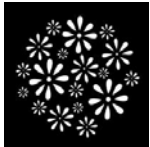
GOBO SCHEDULE



GAM 305

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Color	Gsiz
BB SR #2	4	Source 4 26deg	575w	POINTS		(87)	S4A Temp late Holder	R55	

BB SL #2	4	Source 4 26deg	575w	POINTS		(87)	S4A Temp late Holder	R55	



AP 1183

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Color	Gsiz
BB SR #2	2	Source 4 26deg	575w	DAISY		(86)	S4A Temp late Holder	R33	

BB SL #2	3	Source 4 26deg	575w	DAISY		(86)	S4A Temp late Holder	R33	

GOBO SCHEDULE



GAM 638

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Color	Gsiz
Balcony Rail	1	Source 4 19deg	575w	H.F.		(82)	S4A Temp late Holder	● R39	



GAM 271

Position	U#	Instrument Type	Watt	Purpose	Dm	Chan	Acc	Color	Gsiz
2nd LX	5	Source 4 26deg	575w	TINA		(83)	S4A Temp late Holder	● R69	