VISION BIBLE

BREAKING THE CODE

BREAKING THE CODE

BY HUGH WHITEMORE

DIRECTED BY DAVID BELL

IF FOUND, PLEASE CONTACT AND RETURN TO:
Dale Norris I Vision Designer - Breaking the Code
dale.norris@connect.qut.edu.au I +614 4857 4203
Creative Industries Student Services, QUT Kelvin Grove Z9- Level 2

BREAKING THE CODE

Vision Bible Contents Page

Breaking the Code by Hugh Whitemore
Directed By David Bell

1. General Information
    1. Production Schedule, Contact Information & Venue Specifications
2. Plans
    1. FOH Projector Plan, Section and Elevation
    2. Rear Projector Plan and Section
    3. Camera Placement Plan
    4. Vision System Schematic
3. Extracted Vision List
4. Asset Management
    1. Content Purchase List
    2. Asset List
    3. Shot List for Filming
5. Vision Cue Synopsis
6. Camera Cut List
7. Equipment Lists & Requests
8. Archival
    1. Archival Schematic
    2. Archival Process
9. Manual Information / Network Information / Budget Allocation
10. Qlab File / Exported File Information / Vectorwork Files

BREAKING THE CODE

General Information

Director	**David Bell**
Set and Costume Designer	**Raymond Milner**
Lighting Designer	**Jason Glenwright**
Design Associate	**Zoe Taylor**
Sound Designer	**Isaac Ogilvie**
Vision and Archive Designer	**Dale Norris**
Production Stage Manager	**Melanie Miller**
Deputy Stage Manager	**Maddison Penglis**
Assistant Stage Manager	**Brittany Spooner-Jackson**
Head of Set and Flys	**Madison Hirini**
Set and Props Assistant	**Brittany McVicar**
Set and Props Assistant	**Makayla Purdy**
Set and Props Assistant	**Grace O'Keefe**
Head of Costume	**Ella Gordon**
Costume Assistant	**Mia McGavin**
Costume Assistant	**Aaron Cupples**
Head Electrician	**Ying Ying Yun**
Lighting Operator	**Aidan Ayunon**
Floor Electrician	**Bailey McIntosh**
Followspot Operator	**Mikayla Bishop**
Followspot Operator	**Sophie Watkins**
Followspot Operator	**Benjamin Mills**
Head of Sound and Operator	**Jacob Fogarty**
Sound Assistant	**Marissa Hilliar**
Vision Operator	**Caitlyn Kidney**
Vision Assistant	**Brooklyn Pace**
Archive Assistant	**Natalie Callaghan**
Camera Operator	**Bethany Scott**
Camera Operator	**Christopher Conway**

Rehearsal Venue	**Kelvin Grove Z9 130**
Rehearsals Commence	**Monday 19th June 2017**

Performance Venue	**Gardens Theatre, QUT Garden's Point**
Bump-in Commences	**Monday 24th July**
Performance Dates	**07:30 pm Tuesday 8th August**
	07:30 pm Wednesday 9th August
	07:30 pm Thursday 10th August
	07:30 pm Friday 11th August
	07:30 pm Saturday 12th August
Bumpout Commences	**Following final performance Saturday 12th**

0437 122 990
m21.miller@connect.qut.edu.au

BREAKING THE CODE

ABBREVIATION REFERENCE		
NAME	**ROLE**	**ABBREVIATION**
David Bell	Director	DB
Raymond Milner	Set and Costume Designer	RM
Zoë Taylor	Design Associate	ZT
Jason Glenwright	Lighting Designer	JG
Isaac Ogilvie	Sound Designer	IO
Dale Norris	Vision and Archive Designer	DN
Melanie Miller	Production Stage Manager	PSM
Maddison Penglis	Deputy Stage Manager	DSM
Brittany Spooner-Jackson	Assistant Stage Manager	ASM
Madison Hirini	Head of Set and Flys	HSF
Brittany McVicar	Set and Props Assistant	SP #1
Makayla Purdy	Set and Props Assistant	SP #2
Grace O'Keefe	Set and Props Assistant	SP #3
Ella Gordon	Wardrobe Associate	WA
Mia McGavin	Costume Assistant	CA #1
Aaron Cupples	Costume Assistant	CA #2
Ying Ying Yun	Head Electrician	HLX
Aidan Ayunon	Lighting Operator	LXO
Bailey McIntosh	Floor Electrician	FLX
Mikayla Bishop	Followspot Operator #1	DOP #1
Sophie Watkins	Followspot Operator #2	DOP #2
Benjamin Mills	Followspot Operator #3	DOP #3
Jacob Fogarty	Head of Sound/Operator	HSOP
Marissa Hilliar	Sound Assistant	SA
Caitlyn Kidney	Vision Operator	VOP
Brooklyn Pace	Vision Assistant	VA

ABBREVIATION REFERENCE CONT		
NAME	**ROLE**	**ABBREVIATION**
Natalie Callaghan	Archive Assistant	AA
Bethany Scott	Camera Operator #1	COP #1
Christopher Conway	Camera Operator #2	COP #2
Tom Edmiston	QUT Precincts Production Coordinator	TE
Rosa Hirakata	Wardrobe Supervisor	RH
Warrick Phillips	Workshop Supervisor	WP
Andrew Earle	Gardens Theatre Senior Technician	AE
James Millis	Gardens Theatre Technician	JM

THE ABBREVIATION 'CREW' REFERS TO ALL TECHNICAL MEMBERS OF THE COMPANY
THE ABBREVIATION 'CAST' REFERS TO ALL ACTING MEMBERS OF THE COMPANY

BREAKING THE CODE

ALL WORK TAKES PLACE IN GARDENS THEATRE UNLESS OTHERWISE SPECIFIED
CREW MEMBERS WHO ARE CALLED IN THE MORNING ARE CALLED ALL DAY UNLESS OTHERWISE SPECIFIED AND HAVE BEEN OMITTED FOR CLARITY

MONDAY, 24 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
8:00	LX Rig and Masking Rig		PSM, HLX, LXOP, DOP#1, DOP#2, HSF, ZT, DSM, ASM	
	SND Prep		IO	
9:00	Costume, SND and VIS Transfer	Z9 ELC, Kelvin Grove	WA, DN, HSOP	
10:00	SND and VIS Rig			
12:00	**LUNCH**		**All**	
13:00	LX Rig cont.		DOP#3, CA#1, CA#2	PSM absent 15:30 - 17:30 DSM to run floor
	SND and VIS Rig cont.		AA, SA, VOP, VA, COP#1, COP#2	
	Masking Rig cont.		SP#1, SP#2, SP#3	
17:00 - 18:00	**DINNER**		**All**	
18:00	SND Test			SMAART Calibration
	LX Rig cont.			
	VIS Install			Projector in bio box, rig boom poles and projector onstage, cameras
	Snow Drop Install			
21:45	Packup		All	
22:00	**FINISH**		**All**	

BREAKING THE CODE

TUESDAY, 25 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
8:00	Mark-up Set LX Work as required SND Install and EQ		PSM, DSM, ASM, HSF HLX, LXOP, DOP#2 IO, HSOP	
11:00	Costume Transfer	K361 Kelvin Grove	WA, RH, CA#1, CA#2	
12:00	**LUNCH**		**All**	
13:00	Set Packup and Truck Pack LX Focus to Mark-up	The Block, Kelvin Grove campus	WP, HSF, TE, COP#1, COP#2, SP#1, SP#2, SP#3, VA JG, FLX, DOP#1, DOP#3, AA	
17:00	**DINNER**		**All**	
18:00	LX Focus to Mark-up cont.			
21:45	Packup		All	
22:00	**FINISH**		**All**	

BREAKING THE CODE

WEDNESDAY, 26 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
8:00	Set Install		WP, TE, HSF, PSM, HLX, DSM, ASM	Revolve to be tested during install
12:00	**LUNCH**		**All**	
13:00	Set Install cont.		SP#1, SP#2, SP#3, AA	
15:00	LX Focus VIS Focus		JG, HLX, LXOP, FLX, DOP#1, DOP#2, DOP#3 DN, VOP, VA, RT, ZT	
17:00	**DINNER**		**All**	
18:00	LX Focus cont. Revolve Position Testing		HSF, SP#1, SP#2, SP#3	
21:45	Packup		All	
22:00	**FINISH**		**All**	

THURSDAY, 27 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
8:00	LX Focus SND Install		JG, PSM, HLX, LXOP, DOP#2 HSOP, IO	Install onstage and side stage speakers
12:00	**LUNCH**		**All**	
13:00	Preplot		HSF, SP#1, SP#2, SP#3, SA, DN, VOP, VA, FLX, DOP#1, DOP#3, AA	ASM to set up props tables
16:45	Packup		All	
17:00	**FINISH**			

BREAKING THE CODE

FRIDAY, 28 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
13:00	Powerup		PSM, DSM, ASM, All HODS, CREW	
13:15	Plotting		DB, RM, JG, ZT, DN, IO	
17:00	**DINNER**		**All**	
18:00	Plotting cont.			
21:45	Packup		All	
22:00	**FINISH**		**All**	

SATURDAY, 29 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
9:00	Powerup		PSM, DSM, ASM, All HODS, CREW	
9:15	Plotting cont.		DB, RM, JG, ZT, DN, IO	
13:00	**LUNCH**		**All**	
14:00	Filming and Spacing Call		CAST	Strike SND Op pos in stalls
17:45	Packup		All	Strike production desk
18:00	**FINISH**		**All**	

SUNDAY, 30 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
QUT ANNUAL OPEN DAY				

BREAKING THE CODE

MONDAY, 31 JULY				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
9:00	Power-up		PSM, DSM, ASM, All HODS, LXOP	Set up production desk
9:15	Rehearsal on the Revolve		DB, RM, JG, ZT, DN, IO, CAST	
13:00	**LUNCH**		**All**	
14:00	Half Hour Call		CREW	
14:30	Technical Rehearsal			PSM absent 15:30 - 17:30 DSM to run floor
17:45	Pack-up		All	
18:00	**FINISH**		**All**	

TUESDAY, 1 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
13:00	Half Hour Call		PSM, DSM, ASM, All HODS, CREW	
13:30	Technical Rehearsal cont.		DB, RM, JG, ZT, DN, IO, CAST	
17:00	**DINNER**		**All**	
18:00	Technical Rehearsal cont.			
21:45	Pack-up		All	
22:00	**FINISH**		**All**	

BREAKING THE CODE

WEDNESDAY, 2 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
13:00	Half Hour Call		PSM, DSM, ASM, All HODS, CREW	
13:30	Technical Rehearsal cont.		DB, RM, JG, ZT, DN, IO, CAST	
17:00	**LUNCH**		**All**	
18:00	Technical Rehearsal cont.			
21:45	Pack-up		All	
22:00	**FINISH**		**All**	

THURSDAY, 3 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
9:00	Technical Work as Required		RM, ZT, JG, DN, IO, PSM, DSM, ASM, All HODS, CREW	
10:00	Scene Work	Gardens Theatre Studio	DB, CAST	
13:00	**LUNCH**		**All**	
14:00	90 min Call			
15:30	**Dress Rehearsal #1**			
17:45	Pack-up		All	
18:00	**CREW FINISH**		**All CREW, RM, ZT, IO, DN, PSM, ASM, All HODs**	
18:00	Acting Notes	Gardens Theatre Studio	DB, DSM, CAST	
19:30	**CAST FINISH**		**All**	

BREAKING THE CODE

FRIDAY, 4 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
9:00	Technical Work as Required		RM, ZT, JG, DN, IO, PSM, DSM, ASM, All HODS, CREW	
10:00	Scene Work	Gardens Theatre Studio	DB, CAST	
13:00	**LUNCH**		**All**	
14:00	90 min Call			
15:30	**Dress Rehearsal #2**			
17:45	Pack-up		All	
18:00	**CREW FINISH**		**All CREW, RM, ZT, IO, DN, PSM, ASM, All**	
18:00	Acting Notes	Gardens Theatre Studio	DB, DSM, CAST	
19:30	**CAST FINISH**		**All**	

BREAKING THE CODE

SATURDAY, 5 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
10:30	Technical Work as Required Scene Work	Gardens Theatre Studio	RM, ZT, JG, DN, IO, PSM, DSM, ASM, All HODS, CREW DB, CAST	
12:00	**LUNCH**		**All**	
13:00	90 min Call			
14:30	**Dress Rehearsal #3**			
16:45	Pack-up		All	
17:00	**CREW FINISH**		**All CREW, RM, ZT, IO, DN, PSM, ASM, All HODs**	
17:00	Acting Notes	Gardens Theatre Studio	DB, DSM, CAST	
18:30	**CAST FINISH**		**All**	

BREAKING THE CODE

MONDAY, 7 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
13:00	Technical Work as Required		RM, ZT, JG, DN, IO, PSM, DSM, ASM, All HODS, CREW	PSM absent 15:30 - 17:30 DSM to run floor
15:00	Scene Work	Gardens Theatre Studio	DB, CAST	
16:30	**DINNER**		**All**	
17:30	90 min Call			
18:30	**Dress Rehearsal #4**			Invited audience, photographer present
21:00	Pack up		All	
21:15	**CREW FINISH**		**All**	
21:15	Acting Notes	Gardens Theatre Studio	DB, DSM, CAST	
22:00	**CAST FINISH**		**All**	

TUESDAY, 8 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
16:30	Acting Notes TBA Technical Work as Required	Gardens Theatre	DB, DSM, CAST All show CREW	Clean up of space
17:30	**BREAK**			
18:00	90 min Call		All show CREW and CAST	
19:30	**Performance #1**			
22:00	Pack down		All	
22:15	**FINISH**		**All**	

WEDNESDAY, 9 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**

16:30	Acting Notes TBA	Gardens Theatre Studio	DB, DSM, CAST	
17:30	**BREAK**			
18:00	90 min Call		All show CREW and CAST	
19:30	**Performance #2**			
22:00	Pack down		All	
22:15	**FINISH**		**All**	

THURSDAY, 10 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
16:30	Acting Notes TBA	Gardens Theatre Studio	DB, DSM, CAST	
17:30	**BREAK**			
18:00	90 min Call		All show CREW and CAST	
19:30	**Performance #3**			
22:00	Pack down		All	
22:15	**FINISH**		**All**	

BREAKING THE CODE

FRIDAY, 11 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
16:30	Acting Notes TBA	Gardens Theatre Studio	DB, DSM, CAST	
17:30	**BREAK**			
18:00	90 min Call		All show CREW and CAST	
19:30	**Performance #4**			
22:00	Pack down		All	
22:15	**FINISH**		**All**	

SATURDAY, 12 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
16:30	Acting Notes TBA	Gardens Theatre Studio	DB, DSM, CAST	
17:30	**BREAK**			
18:00	90 min Call		All show CREW and CAST	
19:30	**Performance #5**			**Gala Performance**
22:00	Bump Out		All	
00:00	**FINISH**		**All**	

MONDAY, 14 AUGUST				
TIME	**ACTIVITY**	**LOCATION**	**PERSONNEL**	**NOTES**
8:00	Bump Out and Returns		PSM, DSM, ASM, All HODs, LXOP	
12:00	**LUNCH**		**All**	
13:00	Bump Out cont.		All CREW	PSM absent 15:30 - 17:30 DSM to run floor
17:00	**FINISH**		**All**	

Gardens Theatre

Technical Specifications

07/04/2017

Senior Theatre Technician: **Andrew Earle**
Phone number: 07 3138 4464
Mobile number: 0417 218 325
Email address: andrew.earle@qut.edu.au

Theatre Technician: **James Millis**

Phone Number: 07 3138 7038
Mobile Number: 0432 392 031
Email Address: james.millis@qut.edu.au

Venue:
Phone number: 07 3138 7750
Fax number: 07 3138 2175
Website: www.gardenstheatre.qut.edu.au

PLEASE NOTE:

There is a height restriction of 3.5m exiting Gardens Point Road due to an overpass bridge onto the freeway. Any vehicle over 3.5m will need to exit via the "in ramp" and this will require traffic control.
Please inform the Senior Theatre Technician as soon as possible if this will be necessary.

For the health and wellbeing of all our students, staff and visitors, we are a smoke-free university. All staff, students, visitors, volunteers and contractors who come on to QUT campuses will need to adhere to the smoke-free policy.

STAGE

Brief Stage Description:
The stage is not raked and has a proscenium arch with flying facilities. The stage floor is hardwood covered with masonite sheets. Screwing into the stage surface is permitted, but larger holes must be authorised by the Senior Theatre Technician.
There is a pretend stage crossover behind the last US fly line.
The orchestra pit at the front edge of stage is a single full stage width serapid system that can be locked off at any height.

Stage distributed load limit	**Distributed load 7.5Kpa (1Kpa is approx 100kg/m2)**
Stage point load limit	**4.5Kpa**

Proscenium: Width **12.78 m** Height **6.15 m**

Setting Line: Back edge of proscenium opening

Stage Dimensions:

Distance From *(**SL** = Setting Line, **CL** = Centre Line)*

SL to DS edge of Orchestra Lift (apron)	**4,847mm**
SL to DS edge of forestage	**1,465mm**
SL to first fly line	**430mm (H/C) 735mm (line1)**
SL to last upstage fly line	**8,995 (line27)**
SL to rear wall	**10,020mm**
CL to OP wall (or obstruction)	**8,250mm**
CL to PS wall (or obstruction)	**11,050mm**
Stage to underside of grid	**15,000mm (varies 14,900 to 15,117)**
Stage to underside of I-Beam (Loft Block)	**16,000mm**

Overhead obstructions
At the top of the proscenium on PS and OP there are two truncated corners imposing on the opening, see the sections drawings for more details.

Stage Covers: Black Harlequin Dance Floor (8 x 1.5m x 12m rolls)

Stage Traps: None

Safety Curtain

Fire Curtain	**Water curtain**
Distance from setting line	**0.00mm**

Note: *Measurement is to the downstage edge of the Fire Curtain*

Orchestra Lift / Pit

Full stage width motorised orchestra pit on Serapid system.

Set positions for orchestra lift where lift at auditorium level is 0mm

Stage level at **1070mm** above auditorium

Orchestra pit level at **3m** below auditorium

Lift can be set at any height **YES**

SWL of orchestra lift **8 tonne dynamic/ 12 tonne static WLL**

Dimensions of the orchestra pit **12.78 x 3.38m**

Orchestra pit maximum capacity, **this will be dependent on the needs of the show, use the dimensions shown above to calculate your required work area.**

Auditorium

The raked seating bank has 397 seats (25 per row) with eight removable wheel chair seats (four in the front and back rows).

Seating capacity with additional Orchestra lift/pit seating installed **450**

Seating capacity without Orchestra lift/pit seating installed **397**

Fly System

Counterweight single purchase handline

Details:	Operating Position	**OP stage floor**
	Total number of Lines	**H/C plus 27 lines**
	Panorama Lines	**Nil**
	Batten Drift	**14.6m**
	Batten Type	**48mm O/D double hung tube**
	Batten Length	**14.3m**
	Batten Extensions	**small number of various lengths**
	Batten Pick-ups	**3 pickups, centre and 4.9m PS/OP offset**
	Batten Point Load	
	Batten W.L.L.	**250kgs**
	Cradle Capacity	**150KGS or 250kgs with slave (7)**
	LX bars can be swung	**Yes**
	Fly bars can be swung	**Yes**

SEE HANGING PLOT FOR LINE ALLOCATIONS AND FURTHER INFO

Hanging Plot:

SL: Setting Line as indicated previously

Line Type: ***SP*** *= Single purchase,* ***DP*** *= Double purchase,* ***MW*** *= Motor Winch,* ***HW*** *= Hand Winch,* ***HL*** *= Handline*

W.L.L.: Maximum distributed load including bar weight

Line #	Distance from SL	Line Type	W.L.L	Venue Allocation	Intended Use *(hiring company use)*
H/C	430mm	SP	300kg	House curtain	Not available for use
1	735mm	SP	250kg	Border 1	
2	1040mm	SP	250kg	LX 1	
3	1345mm	SP	250kg	Projection Screen	
4	1655mm	SP	250kg	Smother	
5	1960mm	SP	250kg	Legs (4000 x 9150)	
6	2265mm	SP	250kg	LX 2	
7	2570mm	SP	250kg		
8	2875mm	SP	250kg		
9	3180mm	SP	250kg	Border 3	
10	3485mm	SP	250kg	Legs (3000 x 7500)	
11	3790mm	SP	250kg	Lx 3	
12	4095mm	SP	250kg		
13	4400mm	SP	250kg	Tabs (8000 x 8000)	
14	4705mm	SP	250kg	Legs (3000 x 7500)	
15	5010mm	SP	250kg	LX 4	
				Steel Universal beam	Steel Universal beam
16	5640mm	SP	250kg	Border 4	
17	5945mm	SP	250kg	Legs (3000 x 7500)	
18	6250mm	SP	250kg	LX 5	
19	6555mm	SP	250kg		
20	6860mm	SP	250kg		
21	7165mm	SP	250kg	Border 5	
22	7470mm	SP	250kg	Legs (3000 x 7500)	
23	7775mm	SP	250kg	LX 6 (Cyclorama LEDs)	
24	8080mm	SP	250kg		
25	8385mm	SP	250kg		
26	8690mm	SP	250kg	Smother	
27	8995mm	SP	250kg	Cyclorama	

All flown items must be rigged with rated equipment and by a qualified rigger, and are subject to **approval by a venue representative**.

Fly system to be operated by venue staff or under direct supervision with induction.

All scenery to be fire retarded and marked

All height risks are to be minimised i.e. falling off the back of rostra and treads etc

Drapery:

*Type	Material	Colour	Style	Width	Height	Quantity
House Curtain	Velvet	Blue	-	13000mm	6300	1
Borders	Wool	Black	Flat	14400	3000	5
Border	Wool	Black	Pleated	16000	3600	1
Legs	Wool	Black	Flat with Shortening Ties	4000	9150	2 pair
Legs	Wool	Black	Flat	3000	7500	5 pairs
Legs	Wool	Black	Flat	3600	7000	3 pairs
Legs	Wool	Black	Flat	1500	6200	3 singles
Tabs /Smother	Wool	Black	Flat	15000	8000	1
Tabs/Smother	Wool	Black	Flat	14000	7500	1
Tabs/Traveller	Wool	Black	Flat	8000	8000	2
Cyclorama	Cotton	White		14000	7500	1
Gauze	Sharkstooth	Black		14000	7500	1
Gauze	Sharkstooth	White		14000	7500	1
Gauze	Squarecut	White		14000	6300	1

Access Equipment

Elevated Work Platform: JLG 20MVL

EWP Restrictions: Operators must have a EWP ticket and be familiar with this model MVL

Ladders: 1m fibreglass A frame
2.4m alloy A frame
3.6m fibreglass A frame

Loading Dock

The Gardens Theatre has two loading docks each capable of holding one 6 to 8 tonne truck.
The main dock is rear entry unloading and the other side unloading only.
There is **NO** additional parking for trucks other than the loading dock areas.

PLEASE NOTE: There is a height restriction of 3.5m exiting Gardens Point Road due to an overpass bridge onto the freeway. Any vehicle over 3.5m will need to exit via the "in ramp" and this will require traffic control wardens at an additional cost. Please inform the Senior Theatre Technician ASAP if this will be necessary.

Main Loading Dock: Height **300mm** Door **2.8 m** high x **2.9 m** wide

Parking Area: Approx **3.5 m** Wide **x 10 m** Long

Side Loading Dock: Height **800mm** Door **3.6 m** high x **3.3 m** wide

Restrictions / Obstructions
Dock offset to theatre, extreme long loads may need to go in through the side loading dock door.

LIGHTING.

Stage LX Bars Movable **(See hanging plot for standard LX bar locations)**

Orchestra Bar 1

Setting Line to lighting bar **1.4m**

Usable bar width **10m**

Notes Trim height 6400 on chain motor

Orchestra Bar 2

Setting Line to lighting bar **3.4m**

Usable bar width **10m**

Notes Trim height 6980 on chain motor

FOH Bridge #1

Setting Line to lighting bar **10m 40 deg**

Usable bar width **12m**

Notes

FOH Bridge #2

Setting Line to lighting bar **14m 28 deg**

Usable bar width **12m**

Notes

FOH Perches (PS & OP)

Setting Line to FOH Perch **4m and 7.5m**

Distances are to the highest downstage point of boom or perch.

Maximum lanterns per perch **7 etc s4**

Setting Line to FOH Boom

Distances are to the highest downstage point of boom or perch.

Maximum lanterns per boom

Control: Lighting desk **ION 2000 console**

Control channels **2000**

Signal output **DMX**

Signal distribution **5 pin cable**

Remote riggers available onstage **Radio remote focus unit**

LSC GenV1 Dimmer Racks: Total Dimmers **216**

Bridge 2: **24 x 2.4Kw**

Bridge 1**:** **36 x 2.4Kw**

Stage: **156 x 2.4Kw**

House Lights: Independently controlled with preset fade times from the biobox and P corner.

Stage Luminaire:

Profiles

Make	Model	Angle	Detail / Accessories	Watt	Total
ETC	Source4		*See LX Accessories for List of gobo holders & irises*		
ETC	Source 4	19deg		750w	**25**
ETC	Source 4	26deg		750w	**46**
ETC	Source 4	36deg		750w	**23**
ETC	Source 4	50deg		750w	**6**
ETC	Source 4	70deg		750w	**4**
ETC	Source 4	90deg		750w	**4**
ETC	Source 4 Zoom	25/50		750w	**9**
ETC	Source 4 Zoom	15/30		750w	**6**

Fresnel's

Make	Model	Detail / Accessories	Watt	Total
Selecon	8 inch	All have barndoors	1200w	**40**

PC

Make	Model	Detail / Accessories	Watt	Total
Selecon	8 inch	All have barndoors	1200w	**24**

Par Cans

Make	Model	Angle	Detail / Accessories	Watt	Total
	Par64	MFL	110v Round earth, no extensions	1000 w	**50**
	Par64	MFL	240v	1000 w	**12**
ETC	Source 4 Pars	-	*See LX Accessories for List of available lenses*	750w	**20**

Wash

Make	Model	Detail / Accessories	Watt	Total
Selecon	PLCYC2	LED		**14**

Movers: (Chargeable)

Make	Model	Control Channels	Detail / Accessories	Watt	Total
Robe	DLX spot	35	**"Hire charges apply"**		**4**

LX Accessories

Item	Quantity	Lamp
Gobo Holders	21	ETC Source 4s
Iris	17	ETC Source 4s
Splitters	24	Par 64
VNSP Lenses	22	ETC Source 4 Pars
NSP Lenses	22	ETC Source 4 Pars
MFL Lenses	22	ETC Source 4 Pars
WFL Lenses	22	ETC Source 4 Pars

Additional Lighting: (Chargeable)

Item	Make	Model	Detail / Accessories	Watt	Total
Hazer	Swefog	3000	"**Hire charges apply"**		**1**

Patching:

Location	Quantity	Numbering *(PS to OP)*	Detail / Accessories
Bridge2		313-348	36 patch points (Bridge 2)
Bridge1		13-48	36 patch points (Bridge 1)
Orchestra truss 1		1-24	24 patch points (Patch Floor Stage)
Orchestra truss 2		25-48	24 patch points (Patch Floor Stage)
Stage dips		221-280	60 patch points (Patch Floor Stage)
Slots		49-84	36 patch points (Bridge 1)
Perch		85-108	24 patch points (Bridge 1)
Overheads		109-220	112 patch points (Patch Floor Stage)
LX5		1-24	24 patch points (Patch Floor Stage)

Power:

3 Phase Outlets:
3 x 40 amp Bridge 2
4 x 40 amp Bridge1
12 x 40 amp Dimmer Floor
2 x 50 amp Dimmer Floor
1 x 40 amp Stage level (SL wing)
1 x 40 amp under stage (SL)

Cabling:

240v Extension Cable:
The theatre has a good stock of extension leads to accommodate the venue's standard Lighting rig. Any additional equipment will require additional cable stock to be sourced.

Looms: 6 x 5 way weilands 20metre
6 x 5 way weilands 30 metre

3 phase Extensions: 2 x 10m 40amp extension
2 x 20m 40amp extension

Lighting Notes:

Always call to find out what stock has been set aside for productions or repair.

AUDIO

Control Positions: **Bio box** (Back of auditorium above seats on next level) is acceptable for most mix, though sound is attenuated by 9dB

Auditorium Centre back row but reduces capacity by **8** seats (max)

Control & Amplification:

Primary Mixer: Soundcraft MH3 (32 channels, 4 stereo, 12 aux, 8 groups and LRC o/p)

Secondary Mixer: Yamaha DM1000 (Digital)

EQ: 4 x dbx 2231
1 x Klark Teknik 3600DN for FOH

FX: Yamaha PRO R3

Compression / Limiter / Gates: On desk (DM 1000)

Speakers:

FOH Speakers: Meyer MTS4A (L&R)

Rear Speakers: 2 x D&B E3 (with D6 amplifier)

Foldback: 3 x Martin LE350 (with 2 x QSC MX Series amplifier)

Playback:

Item	Make	Model	Detail	Total
CD	Denon	DN-C635	Single Professional CD Player	**2**
MD	Denon	DN100R	Single Minidisc Player	**1**

Microphones: (Chargeable)

Make	Model	Detail / Accessories	Use	Total
Shure	UR1	Body pack wireless	638–698MHz	**6**
Shure	UR2	SM58 wireless	" " " "	**4**

Line Patching:

Location	Quantity	Numbering	Detail
Loom A stage right	1	1-20	20 send/return
Loom B stage Left	1	1-20	20 send/return
Prompt Corner Sound Patch	1	1-8	8 send/return

Cabling:

Audio Cable: Decent stock of Canare cable

Multicore: See line patching

AUDIO VISUAL

Projectors: (Chargeable)

Type	Model	Detail / Accessories	Total
Sony	VPL-FH500L	WUXGA (1920x1200) **(Hire charge)**	**1**

Screens:

Projection Screen Flown

Screen dimensions **6m x 3.8m** 16:10

Additional Screen

Motorized drop down in front of FOH curtain

Screen dimensions **12'x 9' (3.6m x 2.7m)** 4:3

AV Playback Equipment: (Chargeable)

Item	Model	Detail / Accessories	Total
DVD	Various	Not professional	**2**
Computer	MAC	HDMI out/ Qlab	**1**
Kramer	VP-729	Presentation Switcher/ Scaler	**1**

Cabling: Limited stock of AV cable available

Communications:

Talkback:	Clear-Comm MS222	Wired (Belt pack)	**6**
	Clear-Comm FreeSpeak II	Wireless (Belt pack)	**10**

Note: Talkback patching is located in the **bio box, prompt corner, flys and auditorium.**

Paging: Paging (wireless packs & prompt corner)

Show relay: Show relay 24/7

Stage Monitor: All floor levels have monitors to view stage

Q Light System: None

BACKSTAGE

Dressing Rooms:

Dressing Room	Floor	Capacity	Toilets	Shower	Details
DR1	1st	4	Y	Y	PWD
DR2	2nd	8	Y	Y	
DR3	2nd	6	Y	Y	
DR4	2nd	10	Y	Y	
DR5	2nd	6	Y	Y	
DR6	3rd	6	Y	Y	PWD

Laundry / Wardrobe:

Washing Machines **2**

Dryers **2**

Iron / ironing board **2**

Clothes racks **12**

Production Facilities:

Production Desk: Centre of stalls (Comms and power).

Internet access: Wireless broadband upon request (charges apply)

Greenroom Level 3 (4m x 10m):

Complete with Tea / Coffee making facilities, Microwave, Fridge and Hot and Cold running water.

Rehearsal Space Level 2: Approximately 14m x 11m (Stage size minus wings and pit)

Note: Maximum capacity is 150 people when used as a dressing space.

Stage Door: Pin code access, stage door located by the loading dock

Additional QUT Precinct Equipment available for hire:

Lighting:

Item	Make	Model	Detail / Accessories	Watt	Total
Martin	Moving Light	MAC 250	"**Hire charges apply"**		**4**
Mirror Ball			30cm & 40cm diameter		**2**

Sound

Make	Model	Detail / Accessories	Use	Total
RCF	TT08	Powered theatre wedges		**2**
Meyer	UPM-1P	Powered speaker		**2**
Mackie	SRM 450	Powered speaker		**8**
Mackie	SWA 1501	Power Sub		**3**
Shure	L3E	RX Belt Pack		**6**
Shure	RX58	RX Handheld		**4**
Shure	SM58	Vocal microphone		**6**
Sennheiser	e825S	Vocal microphone		**1**
Digitor	C1509	Vocal microphone		**1**
Peavey	PVi	Vocal microphone		
Shure	SM57	Dynamic		**6**
Sennheiser	ME66	Rifle condenser microphone		**6**
AKG	CK91	Condenser		**3**
AKG	CK80	Lectern microphone		**2**
Shure	Beta 52A	Kick drum instrument mic		**2**
Shure	BG6.1	Dynamic		**4**
Shure	BG4.1	Condenser		**3**
Shure	MX393/C	Condenser plate microphone		**1**
Sennheiser	E901	Kick Drum Condenser		**2**
Rode	NT55	Condenser		**2**
		Mic stand round base		**4**
		Mic stand table		**7**
		Mic stand boom		**18**
		Mic stand low boom		**8**
		Direct Injection Box	Active	**8**
		USB DI		**1**

Orchestral: 1 x Beale Piano 6 foot grand

1 x Kawai upright and 1 x Yamaha upright

20 x Manhasset Music stands with sconce lights

VENUE:

The Gardens Theatre is a medium sized and well equipped theatre situated next to the Botanic Gardens. Please visit the website www.gardenstheatre.qut.edu.au for more detailed information, including pictures and location map.

As a central city venue parking is at a premium, though parking for one truck or two cars is possible in the loading dock.

Venue Contacts:

Venue Address	**QUT Campus, X Block (end of Gardens Point Road)** **Gardens Point. Brisbane QLD 4001**
Venue Postal Address	**QUT Gardens Theatre** **2 George St Brisbane QLD 4001**

Staff Contacts:

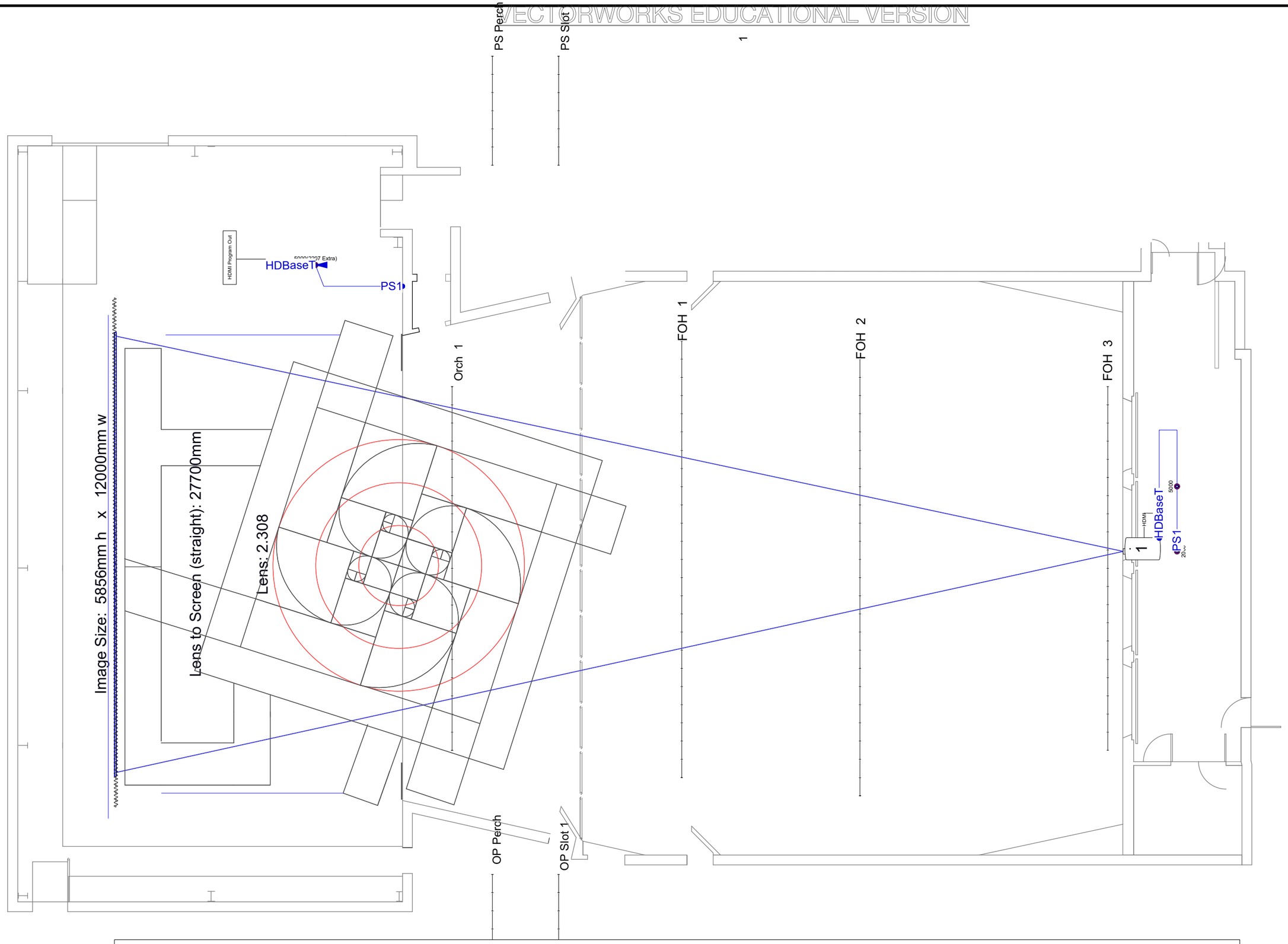
Senior Theatre Technician	**Andrew Earle**
Email Address	andrew.earle@qut.edu.au
Phone Number	07 3138 4464
Mobile Number	0417 218 325
Theatre Technician	**James Millis**
Email Address	james.millis@qut.edu.au
Phone Number	07 3138 7038
Mobile Number:	0432 392 031
Bookings	
Phone Number	07 3138 4463
Email Address	events@qut.edu.au
Box Office	
Phone Number	3138 4455
Email Address	gardenstix@qut.edu.au
Fax Number	07 3138 4462

Venue Plans:

Venue Plan Available
DWG. PDF. Upon Request

Venue Section Available
yes

VECTORWORKS EDUCATIONAL VERSION



[Optical shift range]
VS1: 4,356 mm /
VS2: 950 mm
HS1: 2,534 mm

[Projection distance]
L: 21,303–30,957 mm
27700mm
[Brightness]
Projector output: 20,000 lm
Screen illuminance: 199 lx

Aspect Ratio: 16:9
Throw Ratio 1.70-2.40 f/2.5
Zoom Lense : 2.308
Image Size: 12000mm Width
5846mm Height

Projector: Panasonic PT-DZ21K2U.
Lense: ET-D75LE20 1.7-2.4
Location - Upper Bio Box Exiting Projector Position
Projection Surface: Black Smother Line 24 0% Full
Second Surface: White CYC LIne 25

Input: HDM
Convertor: HDMI-Ethernet
Bio Box - Stage Ethernet Patch Point: PS1
System Output: BlackMagic Program Out 1 P
Prompt Side

VECTORWORKS EDUCATIONAL VERSION

Notes

V3: As Installed

BREAKING THE CODE

Production
Breaking the Code

Directed By **David Bell**

Venue **Gardens Theatre**

Document Title
FOH Projector

Drawn By **Dale Norris**

Role **Vision Designer**

Scale **1:100**

1

2

Drawn **27 July 2017**

Project Name **QUTActing_BTC**

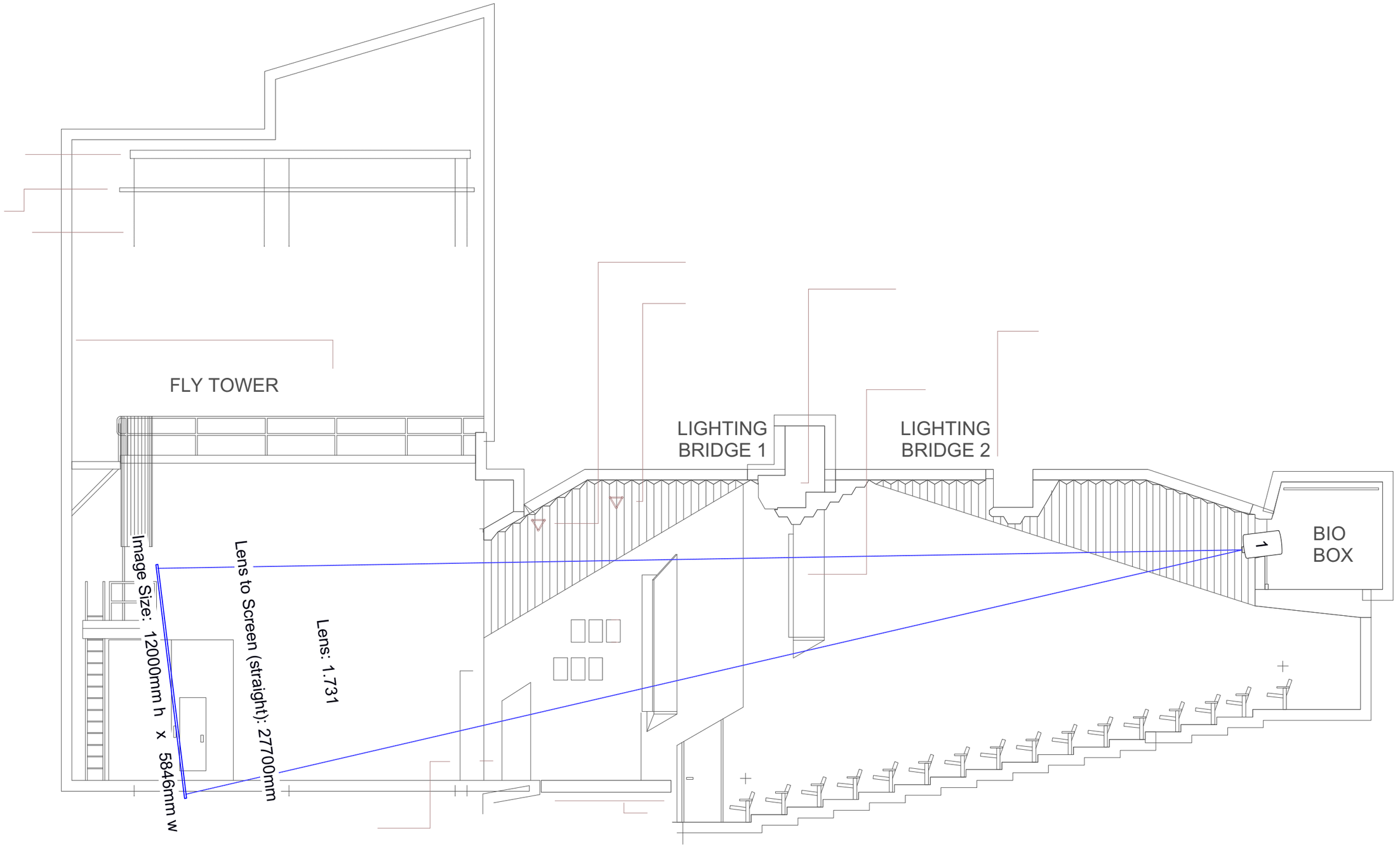
Project # **0001**

Drawing Number	Issue Number
2/2	3

THE DRAWINGS AND INFORMATION CONTAINED HEREIN REPRESENT VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY.
THE DESIGNER IS UNQUALIFIED TO DETERMINE THE ELECTRICAL OR STRUCTURAL APPROPRIATENESS OF THE DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING, ELECTRIFICATION, CONSTRUCTION, HANDLING OR USE OF THIS SYSTEM.
ALL MATERIALS, CONSTRUCTION, AND WIRING SHALL COMPLY WITH THE MOST STRINGENT OF FEDERAL, STATE AND LOCAL LAWS AND CODES

dale@dalenorris.com I www.dalenorris.com
+614 4857 4203

VECTORWORKS EDUCATIONAL VERSION



[Optical shift range]
VS1: 4,356 mm /
VS2: 950 mm
HS1: 2,534 mm

[Projection distance]
L: 21,303–30,957 mm
27700mm
[Brightness]
Projector output: 20,000 lm
Screen illuminance: 199 lx

Aspect Ratio: 16:9
Throw Ratio 1.70-2.40 f/2.5
Zoom Lense : 2.308
Image Size: 12000mm Width
5846mm Height

Projector: Panasonic PT-DZ21K2U.
Lense: ET-D75LE20 1.7-2.4
Location - Upper Bio Box Exiting Projector Position
Projection Surface: Black Smother Line 24 0% Full
Second Surface: White CYC LIne 25

Input: HDM
Convertor: HDMI-Ethernet
Bio Box - Stage Ethernet Patch Point: PS1
System Output: BlackMagic Program Out 1 P
Prompt Side

Notes

V3: As Installed

BREAKING THE CODE

Production
Breaking the Code

Directed By **David Bell**

Venue **Gardens Theatre**

Document Title
Main Section

Drawn By **Dale Norris**

Role **Vision Designer**

Scale **1:100 @ A3**

Sht-1

2

Drawn **27 July 2017**

Project Name **QUTActing_BTC**

Project # **0001**

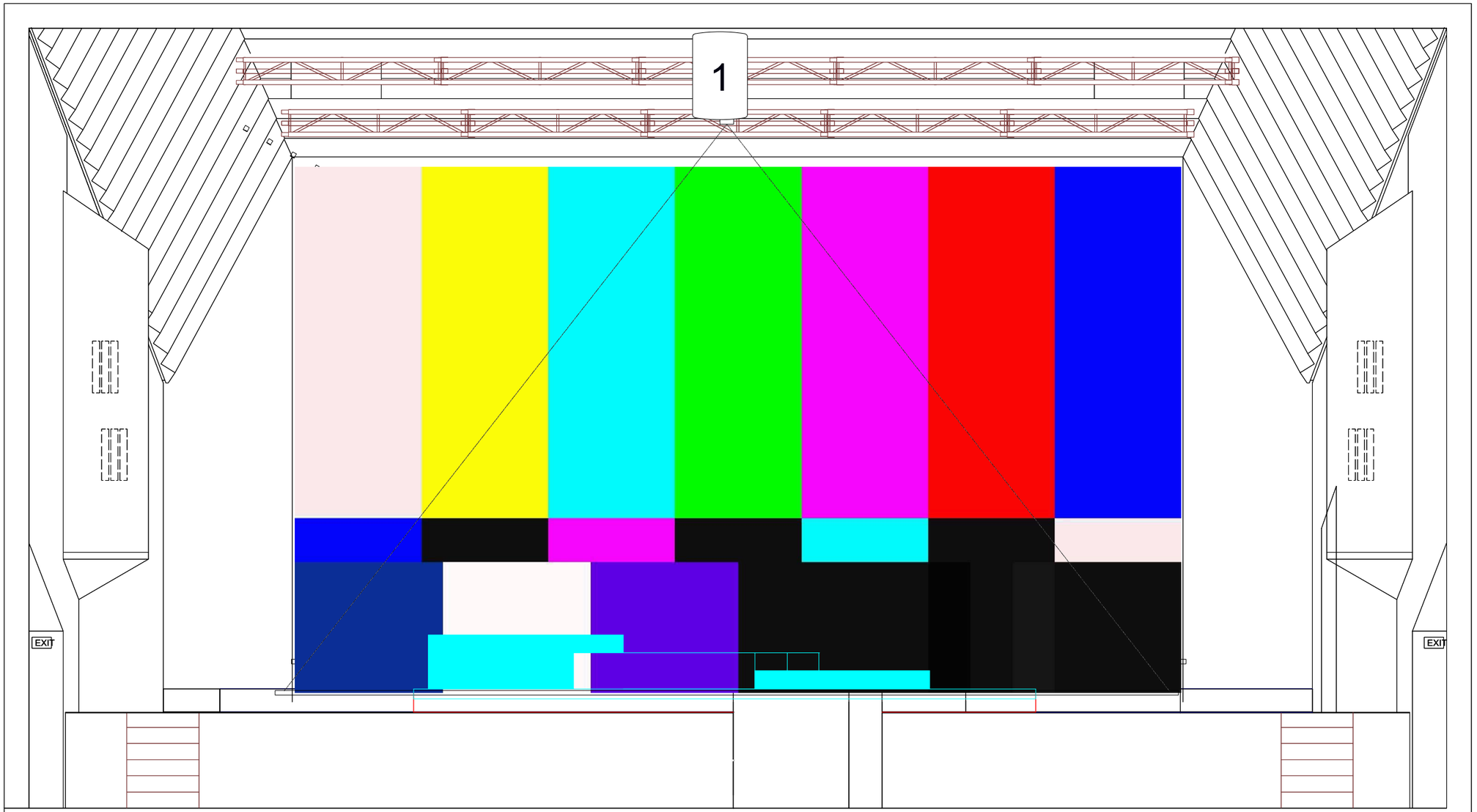
Drawing Number	Issue Number
2/2	3

THE DRAWINGS AND INFORMATION CONTAINED HEREIN REPRESENT VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY.
THE DESIGNER IS UNQUALIFIED TO DETERMINE THE ELECTRICAL OR STRUCTURAL APPROPRIATENESS OF THE DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING, ELECTRIFICATION, CONSTRUCTION, HANDLING OR USE OF THIS SYSTEM.
ALL MATERIALS, CONSTRUCTION, AND WIRING SHALL COMPLY WITH THE MOST STRINGENT OF FEDERAL, STATE AND LOCAL LAWS AND CODES

dale@dalenorris.com I www.dalenorris.com
+614 4857 4203

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION



[Optical shift range]
VS1: 4,356 mm /
VS2: 950 mm
HS1: 2,534 mm

[Projection distance]
L: 21,303–30,957 mm
27700mm
[Brightness]
Projector output: 20,000 lm
Screen illuminance: 199 lx

Aspect Ratio: 16:9
Throw Ratio 1.70-2.40 f/2.5
Zoom Lense : 2.308
Image Size: 12000mm Width
5846mm Height

Projector: Panasonic PT-DZ21K2U.
Lense: ET-D75LE20 1.7-2.4
Location - Upper Bio Box Exiting Projector Position
Projection Surface: Black Smother Line 24 0% Full
Second Surface: White CYC LIne 25

Input: HDM
Convertor: HDMI-Ethernet
Bio Box - Stage Ethernet Patch Point: PS1
System Output: BlackMagic Program Out 1 P
Prompt Side

VECTORWORKS EDUCATIONAL VERSION

Notes

V3: As Installed

BREAKING THE CODE

Production
Breaking the Code

Directed By **David Bell**

Venue **Gardens Theatre**

Document Title
FOH Elevation

Drawn By **Dale Norris**

Role **Vision Designer**

Scale **1:50 @ A3**

3

3

Drawn **27 July 2017**

Project Name **QUTActing_BTC**

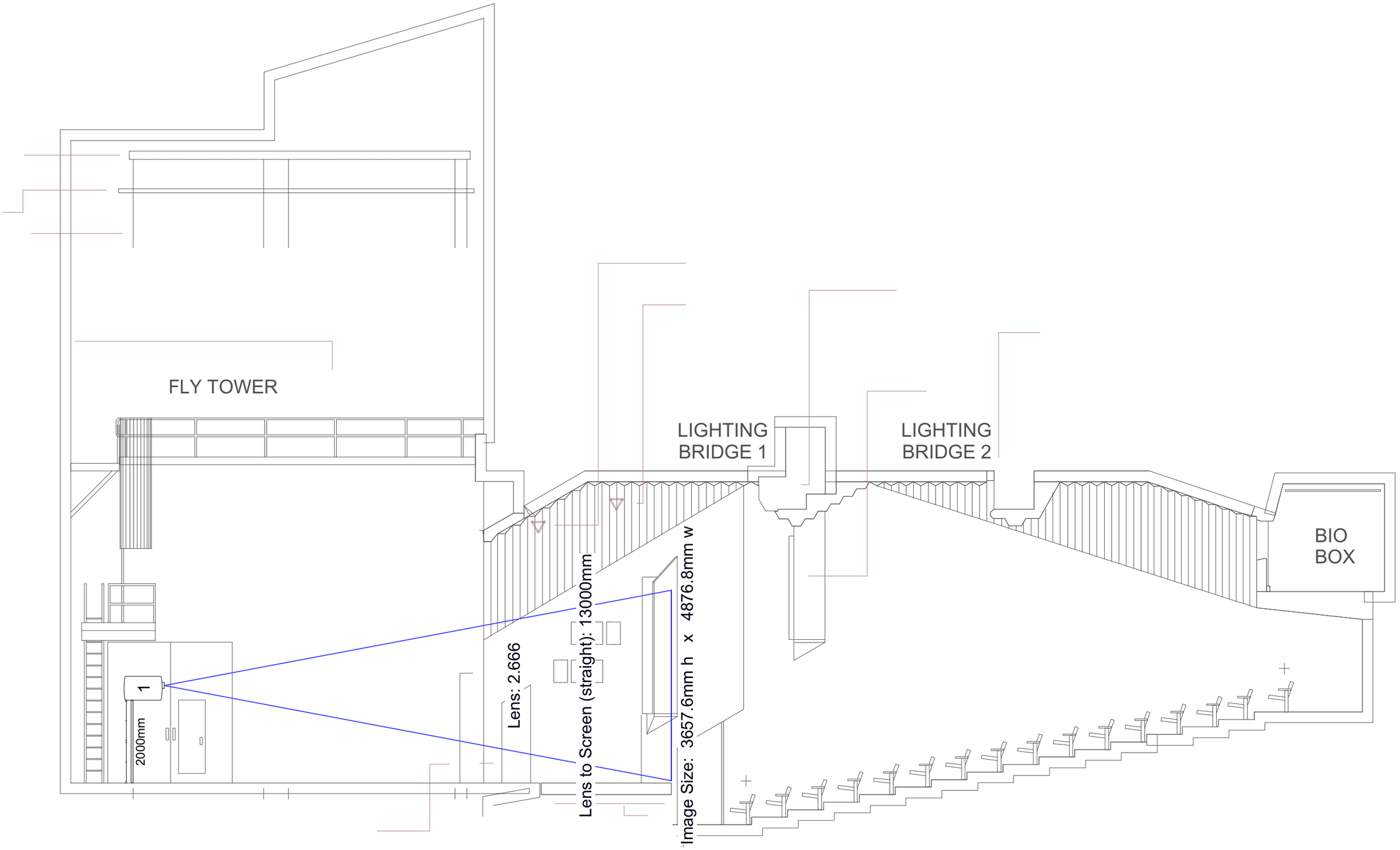
Project # **0001**

Drawing Number	Issue Number
2/2	3

THE DRAWINGS AND INFORMATION CONTAINED HEREIN REPRESENT VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY.
THE DESIGNER IS UNQUALIFIED TO DETERMINE THE ELECTRICAL OR STRUCTURAL APPROPRIATENESS OF THE DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING, ELECTRIFICATION, CONSTRUCTION, HANDLING OR USE OF THIS SYSTEM.
ALL MATERIALS, CONSTRUCTION, AND WIRING SHALL COMPLY WITH THE MOST STRINGENT OF FEDERAL, STATE AND LOCAL LAWS AND CODES

dale@dalenorris.com I www.dalenorris.com
+614 4857 4203

VECTORWORKS EDUCATIONAL VERSION



Aspect ratio: 4:3
[Projection distance]
L: 4,691–5,820 mm

[Brightness]
Projector output: 6,000 lm
Screen illuminance: 359 lx .

[Optical shift range]
VS1: 1,616 mm
VS2: 1,292 mm
HS1: 517 mm

Projector: Panasonic PT-DZ6710
Lense: DLEE080 0.78–0.98:1
Lense Ratio 2.7:1
Location 2000mm Boom Pole USPS
Projection Surface: Haze Wall & Audience

Input: HDMI
Convertor: SDI - HDMI
System Output: BlackMagic Program Out 2

Notes

V3: As Installed

BREAKING THE CODE

Production
Breaking the Code

Directed By **David Bell**

Venue **Gardens Theatre**

Document Title
Rear Section

Drawn By **Dale Norris**

Role **Vision Designer**

Scale **1:100 @ A3**

1
2

Drawn **27 July 2017**

Project Name **QUTActing_BTC**

Project # **0001**

Drawing Number	Issue Number
2/2	**3**

THE DRAWINGS AND INFORMATION CONTAINED HEREIN REPRESENT VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY.
THE DESIGNER IS UNQUALIFIED TO DETERMINE THE ELECTRICAL OR STRUCTURAL APPROPRIATENESS OF THE DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING, ELECTRIFICATION, CONSTRUCTION, HANDLING OR USE OF THIS SYSTEM.
ALL MATERIALS, CONSTRUCTION, AND WIRING SHALL COMPLY WITH THE MOST STRINGENT OF FEDERAL, STATE AND LOCAL LAWS AND CODES

dale@dalenorris.com I www.dalenorris.com
+614 4857 4203

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION

Aspect ratio: 4:3
[Projection distance]
L: 4,691–5,820 mm

[Brightness]
Projector output: 6,000 lm
Screen illuminance: 359 lx .

[Optical shift range]
VS1: 1,616 mm
VS2: 1,292 mm
HS1: 517 mm

Projector: Panasonic PT-DZ6710
Lense: DLEE080 0.78–0.98:1
Lense Ratio 2.7:1
Location 2000mm Boom Pole USPS
Projection Surface: Haze Wall & Audience

Input: HDMI
Convertor: SDI - HDMI
System Output: BlackMagic Program Out 2

Notes

V3: As Installed

BREAKING THE CODE

Production
Breaking the Code

Directed By **David Bell**

Venue **Gardens Theatre**

Document Title
Rear Projector

Drawn By **Dale Norris**

Role **Vision Designer**

Scale **1:100 @ A3**

2

2

Drawn **27 July 2017**

Project Name **QUTActing_BTC**

Project # **0001**

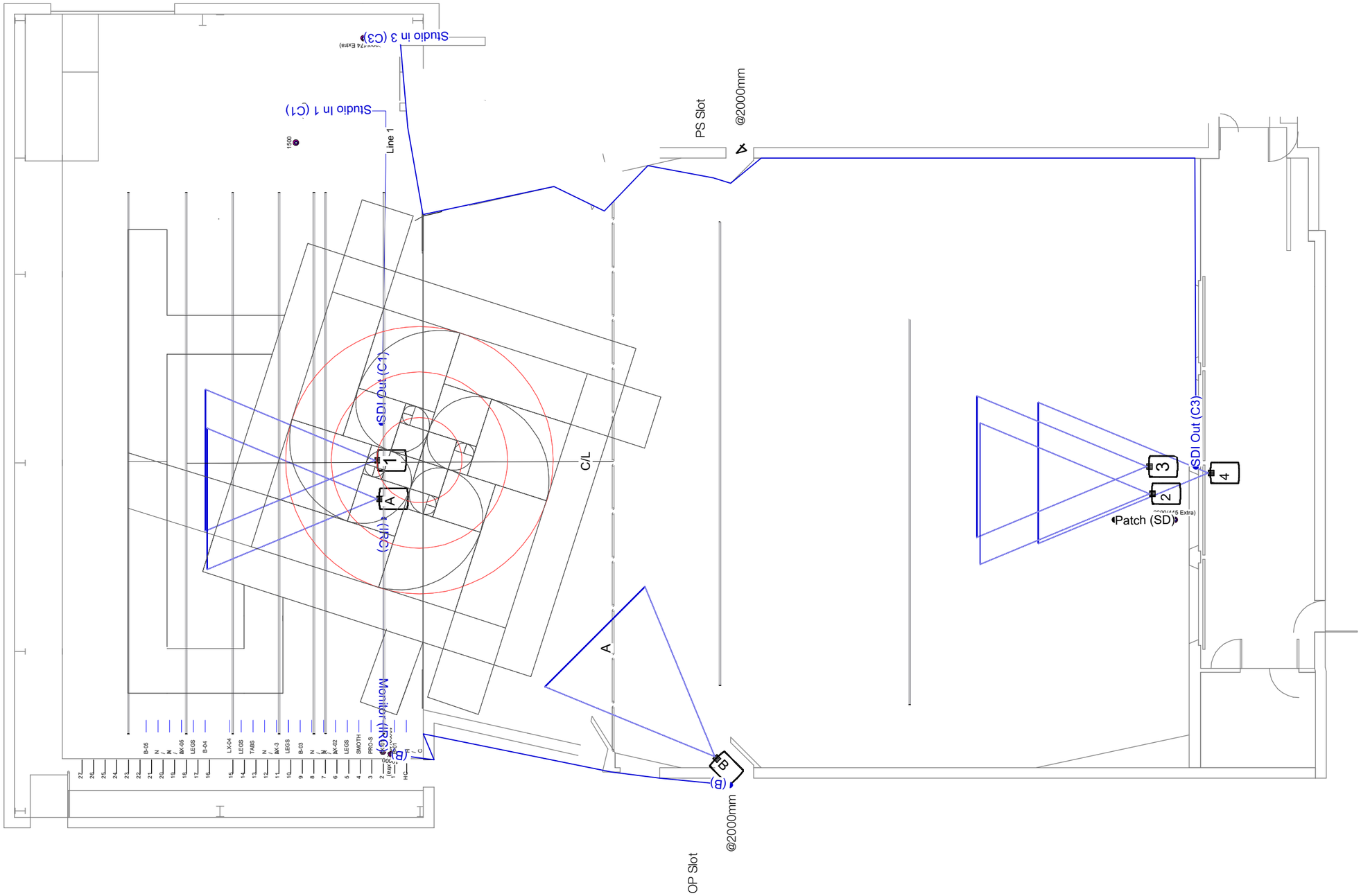
Drawing Number	Issue Number
2/2	**3**

THE DRAWINGS AND INFORMATION CONTAINED HEREIN REPRESENT VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY.
THE DESIGNER IS UNQUALIFIED TO DETERMINE THE ELECTRICAL OR STRUCTURAL APPROPRIATENESS OF THE DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING, ELECTRIFICATION, CONSTRUCTION, HANDLING OR USE OF THIS SYSTEM.
ALL MATERIALS, CONSTRUCTION, AND WIRING SHALL COMPLY WITH THE MOST STRINGENT OF FEDERAL, STATE AND LOCAL LAWS AND CODES

dale@dalenorris.com I www.dalenorris.com
+614 4857 4203

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION



#	1. Overhead Centre of Revolve Rigged Via Magic Arm 2. Centre Stalls SD Card 3. Centre Stalls Tripod and Operator 4. Bio Box. Tripod - Locked off shot - SD Only A: Infared LX1 B Infared Slot 2 OP	NOTES All SDI Cable to be RG59 75Ohm Standard All cameras to be patched back to the ATEM 1M/E 4K Studio into their retrospective patch numbers (1 - 5)
SONY NX5		

VECTORWORKS EDUCATIONAL VERSION

Notes

V3: As Installed

BREAKING THE CODE

Production
Breaking the Code

Directed By **David Bell**

Venue **Gardens Theatre**

Document Title
Camera Plan

Drawn By **Dale Norris**

Role **Vision Designer**

Scale **Not to Scale**

3

1/1

Drawn **27 July 2017**

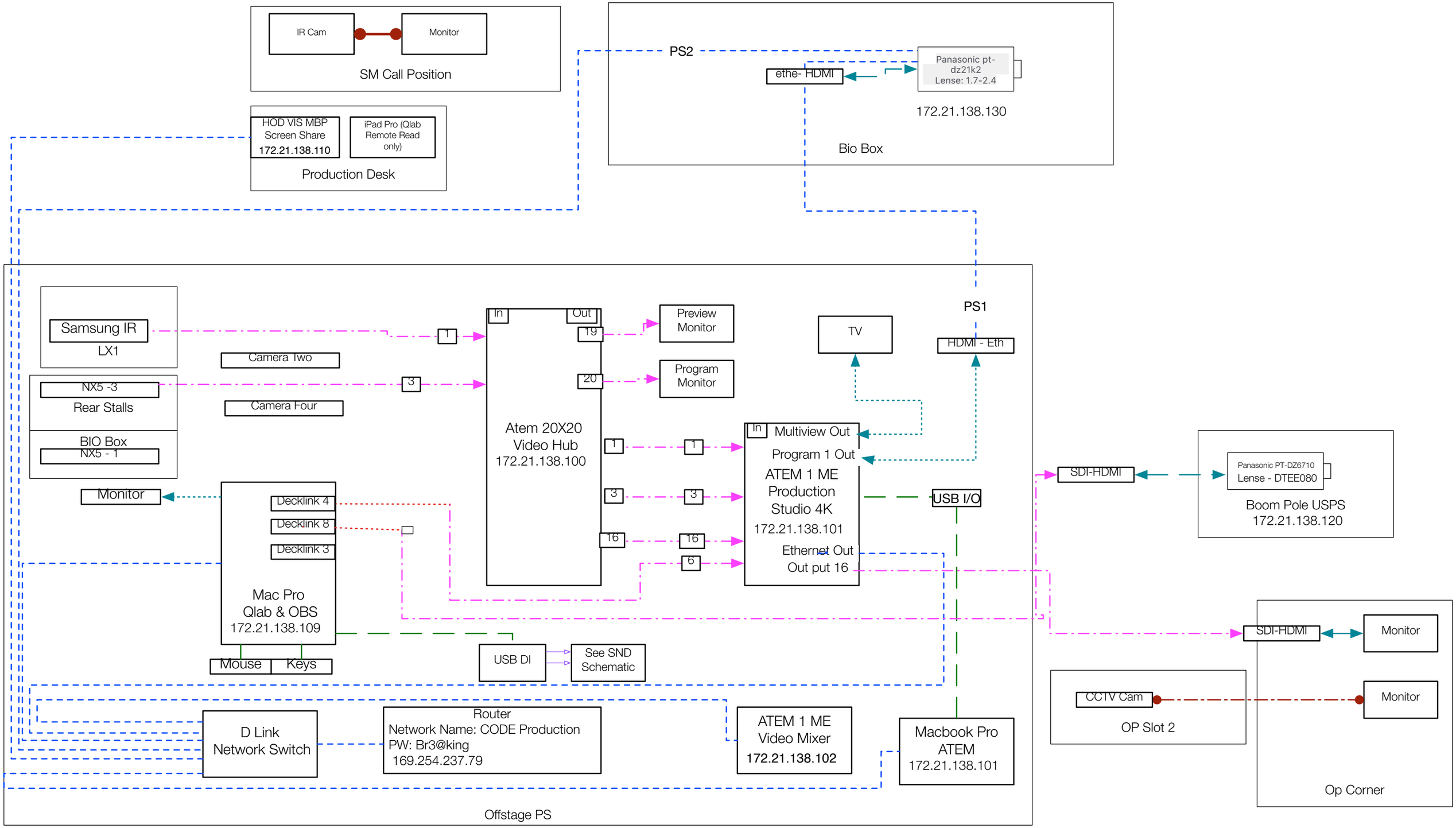
Project Name **QUTActing_BTC**

Project # **0001**

Drawing Number	Issue Number
2/2	3

THE DRAWINGS AND INFORMATION CONTAINED HEREIN REPRESENT VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY.
THE DESIGNER IS UNQUALIFIED TO DETERMINE THE ELECTRICAL OR STRUCTURAL APPROPRIATENESS OF THE DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING, ELECTRIFICATION, CONSTRUCTION, HANDLING OR USE OF THIS SYSTEM.
ALL MATERIALS, CONSTRUCTION, AND WIRING SHALL COMPLY WITH THE MOST STRINGENT OF FEDERAL, STATE AND LOCAL LAWS AND CODES

dale@dalenorris.com I www.dalenorris.com
+614 4857 4203



BREAKING THE CODE

Notes:
Schematic is a visual Representation Only
Not to Scale
Power is not drawn
All power to come from Technical Earth

Composite
Cat5e
USB A-B
HDMI
XLR
SDI
Din21-SDI
DMX 5 Pin

Breaking the Code

Venue	QUT Gardens Theatre
Directed by David Bell	Production Design: Raymond Milner
Vision Systems + Content + Schematic Design ©	Dale Norris
+614 4857 4203 // dale.norris@connect.qut.edu.au // www.dalenorris.com	
Version 06- Sat Aug 05 2017	**Document** 2017_QUTActing_BTC_Vision Schematic_v6 — **Page 1 / 1**

Schematic as Installed
All SDI to be RG59 75ohm
Standard
Auxiliaries 3 :
Opposite Prompt Monitor
Input 1
Destination: 17

BREAKING THE CODE

EXTRACTED VISION/ CONCEPT LIST

Breaking the Code by Hugh E
Directed By David Bell

Page	Description	Line / Blocking / Cuepoint	Notes
ACT I			
1	Surtitle: Act I	“ACT ONE”	Qlab Title Cue
1	Surtitle Scene 1	“SCENE 1”	Qlab Title Cue
8	Surtitle Scene 2	Ross’ Exit	Qlab Title Cue
15	Surtitle Scene 3	Cyris’ Exit	Qlab Title Cue
22	Surtitle Scene 4	Ron’s Exit	Qlab Title Cue
27	Surtitle Scene 5	Smith & Ross’ Exit	Qlab Title Cue
38	Equation Sequence	Turing *“A is encoded into **D**”*	Video Sequence showing complex mathematic patterns & equations
39	Surtitle Scene 6	Pat’s Exit	Qlab Title Cue
45	Chalk Board Writing	Turing “*I thought I could find*”	Video Sequence showing complex mathematic patterns & equations
51	Surtitle Scene 7	Ron’s Exit	Qlab Title Cue
60	Equation Sequence	Turning *“Five and Eight, Thireteen”*	Video Sequence showing complex mathematic patterns & equations
64	Surtitle Scene 8	Pat & Sara’s Exit	Qlab Title Cue

BREAKING
THE CODE

EXTRACTED VISION/ CONCEPT LIST

Breaking the Code by Hugh E
Directed By David Bell

Page	Description	Line / Blocking / Cuepoint	Notes
ACT II			
73	Surtitle ACT II	ACT TWO	Qlab Title Cue
73	Surtitle Scene 1	Scene 1	Qlab Title Cue
74	Surtitle Scene 2	Turing "*Just what a machine can feel"*	Qlab Title Cue
83	Surtitle Scene 3	Upon Knox	Qlab Title Cue
89	Surtitle Scene 4	Sara's Exit	Qlab Title Cue
99	Surtitle Scene 5	Ross' Exit	Qlab Title Cue
108	Surtitle Scene 6	Pat's Exit	Qlab Title Cue
114	Surtitle Scene 7 & Location	Smith's Exit	Qlab Title Cue "Greece'
118	Equation Sequence	Turing *"It All Took Place"*	Video Sequence showing complex mathematic patterns & equations
119	Surtitle Scene 8 & Location	Turning " The Real Problem"	Qlab Title Cue "Manchester"
121	Surtitle Scene 9	Sara *"Everything"*	Qlab Title Cue

BREAKING THE CODE

CONTENT PURCHASE LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Content	Location	Details / SIze	Use	Cost
Red Numbers	https://www.shutterstock.com/video/clip-13909805-stock-footage-the-many-sparkling-falling-red-digits-digital-counters-seamless-loop.html?src=clipbox/62970688:0/3p	HD = 1920 X 1080 @ 25 fps MJPEG SD: 852 X 480 @ 25 fps MOV	A2S9	$79.00
Eyeball	https://www.shutterstock.com/video/clip-2597618-stock-footage-journey-through-the-eye-camera-zooms-through-pupil-optic-nerve-and-traverses-neural-network.html?src=search/zj03eOlocdirUq1RS4m7ig:1:0/3p	HD = 1920 X 1080 @ 25 fps MJPEG SD: 852 X 480 @ 25 fps MOV	A2S1	$79.00
Corfu Image	https://www.shutterstock.com/image-photo/old-harbour-fishing-village-kouloura-corfu-479720200	Needs to be 1920 x1080	A2S7	$49.00
Tunnel	https://www.shutterstock.com/video/clip-27007684-stock-footage-a-flying-through-digital-data-tunnel-made-of-digital-nodes-and-connection-paths-this-animation.html?src=rel/10338440:0/3p	HD = 1920 X 1080 @ 25 fps MJPEG SD: 852 X 480 @ 25 fps MOV	A2S7	$79.00
Red TV	https://www.shutterstock.com/video/clip-18106462-stock-footage-static-broken-television-bad-signal-tv-screen-background.html?src=clipbox:lihp/63378848:0/3p	HD = 1920 X 1080 @ 25 fps MJPEG SD: 852 X 480 @ 25 fps MOV	A2S9	$79.00
		Total		$365.00

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

Version 1.0
As at 19 July 2017 at 12:55 pm

BREAKING
THE CODE

VISION ASSET LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Details	Source	Use	A/S	File name	Cost	Generated	Sourced
Surtitle A1S1	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S1	2017_QUTActing_BTC_SurtitleA1S1.mov	$0.00	30/6/17	-
Surtitle A1S2	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S2	2017_QUTActing_BTC_SurtitleA1S2.mov	$0.00	30/6/17	-
Surtitle A1S3	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S3	2017_QUTActing_BTC_SurtitleA1S3.mov	$0.00	30/6/17	-
Surtitle A1S4	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S4	2017_QUTActing_BTC_SurtitleA1S4.mov	$0.00	30/6/17	-
Surtitle A1S5	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S5	2017_QUTActing_BTC_SurtitleA1S5.mov	$0.00	30/6/17	-
Surtitle A1S6	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S6	2017_QUTActing_BTC_SurtitleA1S6.mov	$0.00	30/6/17	-
Surtitle A1S7	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S7	2017_QUTActing_BTC_SurtitleA1S7.mov	$0.00	30/6/17	-
Surtitle A1S8	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A1S8	2017_QUTActing_BTC_SurtitleA1S8.mov	$0.00	30/6/17	-
Surtitle A2S1	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S1	2017_QUTActing_BTC_SurtitleA2S1.mov	$0.00	30/6/17	-
Surtitle A2S2	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S2	2017_QUTActing_BTC_SurtitleA2S2.mov	$0.00	30/6/17	-
Surtitle A2S3	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S3	2017_QUTActing_BTC_SurtitleA2S3.mov	$0.00	30/6/17	-
Surtitle A2S4	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S4	2017_QUTActing_BTC_SurtitleA2S4.mov	$0.00	30/6/17	-
Surtitle A2S5	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S5	2017_QUTActing_BTC_SurtitleA2S5.mov	$0.00	30/6/17	-
Surtitle A2S6	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S6	2017_QUTActing_BTC_SurtitleA2S6.mov	$0.00	30/6/17	-
Surtitle A2S7	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S7	2017_QUTActing_BTC_SurtitleA2S7.mov	$0.00	30/6/17	-
Surtitle A2S8	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S8	2017_QUTActing_BTC_SurtitleA2S8.mov	$0.00	30/6/17	-
Surtitle A2S9	1920x1200 25fps	DN Generated	Surtitle at the top of scene	A2S9	2017_QUTActing_BTC_SurtitleA2S9.mov	$0.00	30/6/17	-
Engima Montage		Youtube	Background Overlay	A1S5	2017_QUTActing_BTC_enigmaseq.mov	$0.00		20/6/17

BREAKING THE CODE

VISION ASSET LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Details	Source	Use	A/S	File name	Cost	Generated	Sourced
Snow White Seq	edited 4:3 grainy.	Youtube *2	Opening Montage	Pro	2017_QUTActing_BTC_snow-white.mov	$0.00	*2	20/6/17
Chalkboard Seq		DN Edited	Post Show	A 2S7	2017_QUTActing_BTC_chalkboardseq.mov	$0.00		2/7/17
Corfu. Still	1920x1200	Online	Corfu Still	A2S7	2017_QUTActing_BTC_corfulstill.jpeg	$49.00		20/7/17
CCTV Montage		DN to Film		A2S6	2017_QUTActing_BTC_cctvseq.mov	$0.00	29/7/17	
Portrait Heads		DN to Film	A1S2	A1S2	2017_QUTActing_BTC_portraits.mov	$0.00	*2	18/7/17
Tunnel	1920x1200	Shutterstock	Corfu Monologue Background	A2S7	2017_QUTActing_BTC_tunnel.mov	$79.00		20/7/17
Red TV	1920x1200	Shutterstock	Corfu Monologue Background	A2S7	2017_QUTActing_BTC_RedTV.mov	$79.00		20/7/17
Eyeball	1920x1200	Shutterstock	End Mon & tran A2S1-A2S2	A2S1	2017_QUTActing_BTC_eyeballseq.mov	$79.00		20/7/17
Red Numbers	1920x1200	Shutterstock	End Sequence	A2S9	2017_QUTActing_BTC_rednumbers.mov	$79.00		20/7/17
TV Static	1920x1200	DN Generated	Apart of the CCTV Montage	A2S6	2017_QUTActing_BTC_TVstatic.mov	$0.00	27/7/17	
Neuron Seq	1920x1200	DN Generated	Clipped from Eyeball	A2S9	2017_QUTActing_BTC_neurons.mov	$0.00	27/7/17	
Black Mask	1920x1200	DN Generated	Smother Template	A2S7	2017_QUTActing_BTC_Black.jpeg	$0.00	19/7/17	

*1 Film during tech week.
*2. Sourced and edited
*3 May have alternative source
Yellow Highlight indicated awaiting purchased files.

BREAKING THE CODE

CAMERA SHOT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

A/S	Page	Shot #	Angle / Shot	Action	Notes	Duration	Position
0/0	Pro	1	Mid Shot	Turing at Cinemas	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 2	15	2	Mid Shot	Christophers Face Portrait	Breakaway Sequence	30 sec	A1S2
1 / 2	15	3	Mid Shot	Turing Face Portrait	Breakaway Sequence	30 sec	A1S2
1 / 2		4	Close Up	Turing Biting Nails	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 4		5	Close Up	Ross pencil shaking	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 5		6	Mid Shot	Alan and Pat shaking hands	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 5		7	Mid Shot	Knox Meeting Alan	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 5		8	Mid Shot	Knox viewing at alans papers	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 5		9	Mid Shot	Knox “we’d like you to start”	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 6		10	Mid Shot	Alan & Ron looking out window	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 6		11	Mid Shot	Alan brushing Ron's arm	CCTV Montage Seq	min 60 secs	A2S6-7
1 / 6		12	Mid Shot	Alan and Pat “as a friend”	CCTV Montage Seq	min 60 secs	A2S6-7
1 /3	21	13	Mid Shot	Turing Writing address for ron	CCTV Montage Seq	min 60 secs	A2S6-7
1 /3	21	14	Mid Shot	Ron’s handshake	CCTV Montage Seq	min 60 secs	A2S6-7
1 /3	21	15	Close Up	Ron’s Smile	CCTV Montage Seq	min 60 secs	A2S6-7
1 /5		16	Mid Shot	Alan and Pat discussing code	CCTV Montage Seq	min 60 secs	A2S6-7
1/1	1	17	Extreme Close Up	Turing chewing nails	CCTV Montage Seq	min 60 secs	A2S6-7

BREAKING
THE CODE

CAMERA SHOT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

A/S	Page	Shot #	Angle / Shot	Action	Notes	Duration	Position
1/1	1	18	Extreme Close Up	Turing Face	CCTV Montage Seq	min 60 secs	A2S6-7
1/1	1	19	Extreme Close Up	Turings hands shaking	CCTV Montage Seq	min 60 secs	A2S6-7
1/4	23	20	Mid Shot	Ross Interviewing Turing	CCTV Montage Seq	min 60 secs	A2S6-7
1/7	57	21	Close Up	Pat's arm on Turing	CCTV Montage Seq	min 60 secs	A2S6-7
2 / 1	73	22	Mid Shot	Turing Addressing crowd	CCTV Montage Seq	min 60 secs	A2S6-7
2 / 3	83	23	Close Up	Sara Embrassing Alan	CCTV Montage Seq	min 60 secs	A2S6-7
2 / 4	90	24	Mid Shot	Alan recounting with Ron	CCTV Montage Seq	min 60 secs	A2S6-7
2 / 5	100	25	Mid Shot	Pat and Alan eating	CCTV Montage Seq	min 60 secs	A2S6-7

*A/S is Act / Scene that the shot is being sourced from
**Position is the located of the shot in the show

Main Concepts

1. Alans Interrogation
2. Alan and Ron in the Bar
3. Alan and Knox
4. Alan and Pat
5. Alan and Ross
6. Alan's costume change on stage
7. Alan and Sara
8. Fight between Alan and Ron
9. A1S8 - Alan Tell's Ross he is Gay.

A2S4

BREAKING THE CODE

VISQ(#)= Vision Content Cue
CQ(#) = Camera / Switch Cue
SHQ(#) = Manual Shutter Cue

VISION CUE SYNOPSIS

Breaking the Code by Hugh Whitemore
Directed By David Bell

Q#	Scene	Page	Cue Name	Cue Placement	Description	Content	Program Output	Surface
ACT I								
BOOTUP	Pre		Run Bootup / Pre Show Checks	Upon Powerup	Powerup, Disarm, and load		-	OP Display
VISQ1	Pro	-	Snow White Sequence	With HLX Out Cue	0% intensity	snowwhite.mov	Qlab	Panasonic Rear
VISQ1.5	Pro		Fade in Vision Snow white	Lyric "some day my prince" / LX 3	1:10 second fade; playout till end	snowwhite.mov	Qlab	Panasonic Rear
VISQ1.7	Pro		Fade out & stop Snow White	With LXQ4 lyrics last verse "some day … dreams"	6 second fade out	snowwhite.mov	Qlab	Panasonic Rear
VISQ2	1	1	play A1S1 Surtitle	With SNDQ 2	Pre wait 10 seconds	Surtitle_A1S1.mov	Qlab	Panasonic
VISQ3	1-2	8	play A1S2 Surtitle	With SNDQ5	Pre wait 11 seconds	Surtitles_A1S2.mov	Qlab	Panasonic
VISQ6	2-3	15	play A1S3 Surtitle	With SNDQ 6	Pre wait 37 seconds	Surtitles_A1S3.mov	Qlab	Panasonic
VISQ7	3-4	22	play A1S4 Surtitle	with SNDQ8	Pre wait 9 seconds	Surtitles_A1S4.mov	Qlab	Panasonic
VISQ8	4-5	27	play A1S5 Surtitle	With SNDQ9	Surtitle Sequence time 00:18.00	Surtitles_A1S5.mov	Qlab	Panasonic
CQ1	4-5	27	Fade in Camera 1 to 50%	with VISQ8	T Bar transition 5 seconds to 50%		Cam 1	Panasonic
CQ2	4-5	27	Switch back to Qlab	Knox "Trains run on time" … Revolve *Stop*	fade 5 seconds		Qlab	

VISION CUE SYNOPSIS

Breaking the Code by Hugh Whitemore
Directed By David Bell

Q#	Scene	Page	Cue Name	Cue Placement	Description	Content	Program Output	Surface
VISQ9	5	39	fade in and play Enigma sequence	With SNDQ10 Pat "Yes with the rotors"	Enigma Sequence 3:37 Fade in 10 seconds Pre wait 03 seconds	enigmaseq.mov	Qlab	Panasonic
VISQ10	5-6	39	Fade out and stop enigma sequence	Pat "even more complicated"	fade out 2 seconds		Qlab	Panasonic
VISQ12	6-7	51	play A1S7 Surtitle	with SNDQ13	Prewait 20 sec	Surtitles_A1S7.mov	Qlab	Panasonic
VISQ13	7-8	64	play A1S8 Surtitle	Upon completion of transition / With SNDQ15	Surtitle Sequence time 00:18.00	Surtitles_A1S8.mov	Qlab	Panasonic
SHQ1	INT	73	Open Shutter Main	Once HLX Up	Open shutter and time interval	-	-	Panasonic

INTERMISSION

BREAKING THE CODE

VISQ(#)= Vision Content Cue
CQ(#) = Camera / Switch Cue
SHQ(#) = Manual Shutter Cue

VISION CUE SYNOPSIS

Breaking the Code by Hugh Whitemore
Directed By David Bell

Q#	Scene	Page	Cue Name	Cue Placement	Description	Content	Program Output	Surface
ACT II								
SHQ2	INT	73	Close Shutter	Upon FOH Clearance	Close shutter & log interval			Panasonic
VISQ16	1	73	play A2S1 Surtitle	with LXQ53 As Turing Walks onstage	Surtitle Sequence time 00:18.00	Surtitles_A2S1.mov	Qlab	Panasonic
CQ3	1	73	Camera 3 C/U	Turing "Mr Headmaster"	Shot of Turing's face 5 seconds		Cam 3	Panasonic
CQ4	1	74	Camera 3 zoom	Turing "the consequences"	slow Zoom in On Eyes			Panasonic
VISQ17	1	74	Fade in and play eyeball sequence and portrait sequence	Turing "Machines can feel"	Pre wait Eyeball and Portrait 19secs.	eyeballseq.mov	Qlab	Panasonic
CQ5	1	74	fade to Input 6	auto follow	3 Second transition	-	Cam 6	Panasonic
VISQ19	1	74	play A2S2 Surtitle	auto follow	Surtitle Sequence time 00:18.00	Surtitles_A2S2.mov	Qlab	Panasonic
VISQ20	2-3	83	play A2S3 Surtitle	With SNDQ 20	Pre wait 17 Seconds	Surtitles_A2S3.mov	Qlab	Panasonic
VISQ21	3-4	89	play A2S4 Surtitle	With SNDQ 22	Pre wait 19 seconds	Surtitles_A2S4.mov	Qlab	Panasonic
CQ6	4	89	Fade in Camera 1 to 50%	Once VISQ21 is onscreen	T Bar transition 5 seconds to 50%	-	Cam 1	Panasonic
CQ7	4	89	Fade in Camera 1 to full	VISQ21 Fades out	Tbar to full	-	Cam 1	Panasonic
CQ8	4	90	fade to Input 6	With SNDQ24	3 Second transition	-	Cam 6	Panasonic

BREAKING THE CODE

VISQ(#)= Vision Content Cue
CQ(#) = Camera / Switch Cue
SHQ(#) = Manual Shutter Cue

VISION CUE SYNOPSIS

Breaking the Code by Hugh Whitemore
Directed By David Bell

Q#	Scene	Page	Cue Name	Cue Placement	Description	Content	Program Output	Surface
SHQ3	4	90	Close Shutter Main	With CQ8	This is not called by the DSM, Operator to take own cue	-	-	Panasonic
CQ9	4	94	Fade to Input 3	Ross " And thats when the first offence occoured"	10 Second Transition	-	Cam 3	Panasonic
SHQ4	4	94	Open Shutter Main	With CQ9	This is not called by the DSM, Operator to take own cue	-	-	Panasonic
CQ10	4-5	98	fade to Input 6	With LXQ74	3 Second Transition & close shutters	-	Qlab	Panasonic
SHQ5	4-5	98	Close Shutter Main	With CQ10	This is not called by the DSM, Operator to take own cue	-	-	Panasonic
VISQ22	4-5	99	play A2S5 Surtitle	Upon completion of transition Turing is DSC	Surtitle Sequence time 00:18.00	Surtitles_A2S5.mov	Qlab	Panasonic
VISQ23	5-6	108	play A2S6 Surtitle	With SNDQ 27	Pre wait 13.5 seconds	Surtitles_A2S6.mov	Qlab	Panasonic
VISQ24	6	114	Fade In montage Sequence	Turing "why not now"	CCTV Video - Track has audio	CCTVMontage.mov	Qlab	Panasonic
VISQ25	6-7	114	Scene 7 Black Smother Template Fade out CCTV Vision	2nd Verse Lyric "You to belong to me"	Black Smother Mask	black.jpeg	Qlab	Panasonic
VISQ26	7	114	Corfu Greece Image Fade Black Smother Out	with Fly Q3 / prop change complete	Corfu Image on bottom Layer, Black Smother Translates vertically over 7 seconds offscreen	Corfu_still.jpeg Black.jpeg	Qlab	Panasonic CYC

BREAKING THE CODE

VISQ(#)= Vision Content Cue
CQ(#) = Camera / Switch Cue
SHQ(#) = Manual Shutter Cue

VISION CUE SYNOPSIS

Breaking the Code by Hugh Whitemore
Directed By David Bell

Q#	Scene	Page	Cue Name	Cue Placement	Description	Content	Program Output	Surface
VISQ26.5	7	118	Fade out Music from VISQ24	Scene Established	Fade out Music over 5 seconds		Qlab	Vision Audio CH
VISQ27	7	118	Fade in Tunnel Sequence 1 Fade out Corfu Image	Turing "Conversation i had with Witgenstien"	Abstract Tunnel Loop x2	tunnelseq.mov	Qlab	Panasonic CYC
VISQ29	7	119	fade and stop Tunnel Sequence	with FlyQ3 Turing "Theoretical and Practical"	Fade out 5 seconds	tunnelseq.mov	Qlab	Panasonic CYC
VISQ30	7-8	119	play A2S8 Surtitle	With LX89.5	Surtitle Sequence time 00:18.00	Surtitles_A2S8.mov	Qlab	Panasonic
VISQ32	9	121	Fade in and play red numbers montage	Turing "upsetting conclusion"	Looping Sequence	Red Numbers.mov	Qlab	Panasonic
VISQ32.1	9	121	Fade in and play red Neurons	Turing "A living brain "	Looping Sequence	Red Neurons.mov	Qlab	Panasonic
VISQ32.2	9	122	Fade in and play TV Glitch	Turing " Namely *Vis* "	Looping Sequence	TV Glitch .mov	Qlab	Panasonic
VISQ32.3	9	122	Fade in and play TV Static	Turing " A Nothing here"	Looping Sequence	Red Static.mov	Qlab	Panasonic
VISQ33	9	122	Snap Out final sequence	Turing "Seeping Death Seap through" … Beat GO	Geometry snaps out TV snap 0.1 & 0.1	TVsnap.wav	Qlab	Panasonic
VISQ34	post	-	Fade in chalkboard	Post Bows With LXQ96	Bring in the Chalkboard Sequence loop	chalkboardseq.mov	Qlab	Panasonic

Q#	Scene	Page	Cue Name	Cue Placement	Description	Content	Program Output	Surface
DOORS	post	-	Run Post Show	Upon FOH Clearance	Power down, save and re-arm cue		Qlab	Op Display

Notes:

- All Surtitle Sequences Run for 18 Seconds
- all switch cues / camera cues are switched at the ATEM Switcher
- Prior to and following all vision cues appropriate shutter open and close cues are triggered
- Manual shutter cues are as listed and are trigged from the Qlab File
- power-up sequence requires operator to select appropriate cast member for the performance, this will arm the correct cues and sequences for the show.
- power-down autosaves show files and powers down projectors and show computers.
  - All content is labelled with a prefix of 2017_QUTActing_BTC_FIleName

BREAKING THE CODE

Input 1 Overhead Input 2 OP Slot
Input 3 Rear Stalls Input 4 PS Stage
Input 5 Bio Box Input 6 Qlab

CAMERA CUT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Scene	Page	Q#	Input	Angle / Shot	Cue Point	Notes	Output	Transition
ACT I								
0	0	0	Qlab	QLAB		Pre Show & Prologue content	Panasonic	-
4-5	27	CQ1	Input 1	Overhead Revolve	With VISQ8	to 50%	Panasonic	3 second fade
4-5	27	CQ2	Input 6	QLAB	Knox “Trains run on time” … Revolve *Stop*		Panasonic	3 second fade
ACT II								
1	73	CQ3	Input 3	MS of Turing’s Body	Turing “Mr Headmaster”	With ND Filter 1 Active	Panasonic	3 Second Fade
1	74	CQ4	Input 3	Zoom in on face	Turing “The Consequences”	Slowly Zoom IN	Panasonic	12 seconds
1	74	CQ5	Input 6	fade to Qlab	Turing Machine’s can feel”	Aligns up Left Eye Content	Pansonic	3 Second fade
4	89	CQ6	Input 1	Overhead Revolve	Once VISQ21 is onscreen	to 50%	Pansonic	3 Second fade
4	89	CQ7	Input 1	Overhead Revolve	Upon Fade out of VIS21	to full	Pansonic	3 Second fade
4	90	CQ8	Input 6	QLAB	With SNDQ24		Pansonic	3 Second fade
4	94	**CQ9**	Input 3	Wide shot of stage	Ross “When the first offence occoured”	No ND Filter	Pansonic	10 Second fade
4-5	98	**CQ10**	Input 6	Qlab	With LXQ74		Pansonic	3 Second fade

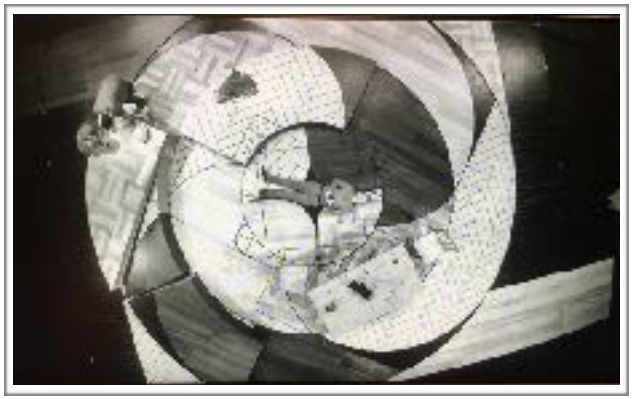
Camera 1 is in IR Black and White Mode
Camera 3 is in Picture Profile 6 complete black and white mode.

BREAKING THE CODE

Input 1 Overhead Input 2 OP Slot
Input 3 Rear Stalls Input 4 PS Stage
Input 5 Bio Box Input 6 Qlab

CAMERA CUT LIST

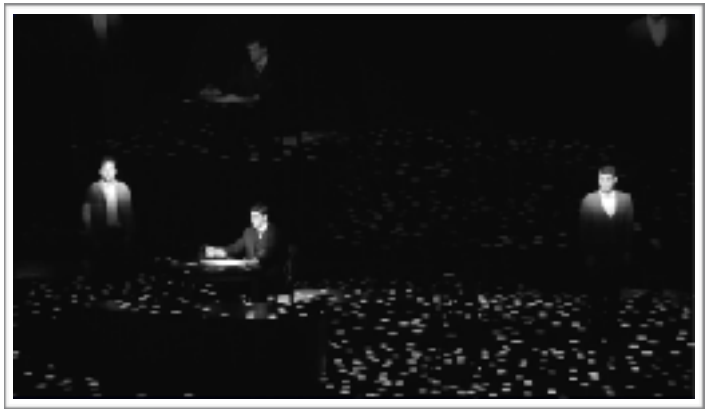
Breaking the Code by Hugh Whitemore
Directed By David Bell



CQ1, CQ6, CQ7

CQ3

CQ4



CQ9

BREAKING
THE CODE

Gardens Vision Request Form

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Qty	Description	From	Notes	OUT	IN
Panasonic PTdz21k2	1	Projector	Gardens Theatre			
SDI Cable	4	2m Patch Leads	Gardens Theatre			
SDI Cable	3	20m Patch Wire	Gardens Theatre			
SDI Cable	1	60m Patch Wire	Gardens Theatre			
Cat5e Ethernet Cable	6	2m	Gardens Theatre			
Cat5e Ethernet Cable	1	20m	Gardens Theatre			
Cat5e Ethernet Cable	6	5m	Gardens Theatre			
Monitor with SDI In	1	Revolve O/H	Gardens Theatre			
Panasonic PT-DZ6710	1		Gardens Theatre			
Lense - DTEE080	1		Gardens Theatre			
Mount for Projector	1		Gardens Theatre			
SDI Joiners	3	Adapter	Gardens Theatre			
Boom Pole	2	2500mm	Gardens Theatre			
Boom Pole	1	1000mm	Gardens Theatre			
90 Degree Scaff Clamp	1		Gardens Theatre			
Boom Base	1		Gardens Theatre			

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

Version 2.5
As at 19 July 2017 at 4:25 pm

VISION DEPARTMENT REQUEST V2

QUT creative industries
THEATRE AND PERFORMANCE

EQUIPMENT LOAN REQUEST

Z9 Level 1 EQUIPMENT LOANS CENTRE

Application Date:	17 July 2017	Reservation #	(OFFICE USE)

Loan Particulars

Hirer/Production:	Breaking the Code	Room #:	Z9-120
Location:	QUT GP X Block- Theatre	Room Reservation #:	NA
University related:	■ YES ■ NO	Unit Code:	KRB306

Pick Up Date:	Monday 24th July 2017	@ 0900	☐ am ☐ pm
Return Date:	Monday 14th August 2017	@ 1300	☐ am ☐ pm

Loan Contact

Name:	Dale Norris	QUT ID #:	N9406620
QUT Email:	dale.norris@connect.qut.edu.au	Phone:	+614 4857 4203

Equipment Particulars

Quantity	Item	OUT (OFFICE USE)	IN
1	Mac Pro with Qlab 4 & Decklink Quad 2, BM Studio / Utility		
1	Mouse and Keyboard to suit		
3	Monitor to Suit Mac Pro with HDMI		
1	Atem 20X20 Video Hub		
1	Production Studio 4K ATEM 1ME (complete Rack system)		
1	Video Mixer Atem 1ME		
3	HDMI Wire to suit 3 monitors		
3	DIN21 - SDI / BNC Wire		
1	Teranex Processor		
2	Rode NT5 and cradles		
2	AKG C414's and Cradles		
1	D- Link Network Switch		
2	HDMI over SDI TX & RX Kit +HDMI Wires		
1	USB A-B Wire		
1	HD BaseT HDMI Over Ethernet TX & RX Kit +HDMI Wires		

QUT creative industries
THEATRE AND PERFORMANCE

EQUIPMENT LOAN REQUEST

Z9 Level 1 EQUIPMENT LOANS CENTRE

Quantity	Item	OUT (OFFICE USE)	IN
2	MC50 Cameras with SD / USB Cards and Power supplies		
2	Microphone / Cable to suit		
2	Tripod to suit		

[FORM CONTINUES OVER PAGE]

QUT creative industries
THEATRE AND PERFORMANCE

EQUIPMENT LOAN REQUEST

Z9 Level 1 EQUIPMENT LOANS CENTRE

Conditions of Loan

(OFFICE USE)

COMPLETED FORMS ARE TO BE SUBMITTED TO TECHNICAL STAFF NO LATER THAN FIVE (5) WEEKDAYS PRIOR TO THE PICKUP DAY.

ALL COMPUTERS MUST BE BOOKED SEVEN (7) WEEKDAYS PRIOR TO THE PICKUP DAY.

BOOKING FORMS MUST BE SUBMITTED VIA TWO METHODS. (1) DOWNLOADED FILLED OUT AND EMAILED TO cif-ts-theatre@qut.edu.au OR (2) FILLED OUT, PRINTED AND HANDED IN TO THE Z9 LEVEL 1 ELC.

Conditions of Equipment loan:

- All requested equipment is listed on the loan form. A request doesn't guarantee access to the equipment.
- QUT Technical staff must be notified if there is any damage or missing components upon receipt.
- The hirer is responsible for ensuring the equipment is operated by competent persons and is utilized in a safe manner.
- The equipment must not be used for purposes other than specified by the manufacturer.
- The equipment must not be utilized outside of the conditions listed above ('Conditions of Loan').

I, Dale Norris (PRINT NAME) hereby agree that the equipment loaned to me by the university is to be utilized in a responsible manner, as per the conditions set out in the Equipment Loan Request. Any loss, damage or theft of property obtained from the university is my responsibility.

SIGNITURE:		DATE:	

Office Use:

Date Received:	/ /	Application Number:	OF
WCO Entered:	Yes / No	Reservation Number:	Yes / No
Approved by:		Approved Date:	/ /
Equipment Prep by:		Was List Amended:	Yes / No
Dispatched:	/ /	Returned:	/ /
Loan Notes:			

BREAKING THE CODE

All Devices which require Power Supplies / IEC to be included.
All Equipment to be collected from Z9 on 24/07/17 at 08:00
All Equipment to be returned to Z9 on 14/07/17 at 1300

VISION EQUIPMENT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Qty	Description	From	Notes	OUT	IN
Panasonic PTdz21k2	1	Projector	Gardens Theatre			
Lense: ET-D75LE20 1.7-2.4	1	to suit panasonic	Shake & Stir			
NX5 Camera	5	Including PSU	Z6 ELC			
Battery to suit	2		Z6 ELC			
SD Cards to Suit	2	For Filming / Content	Z6 ELC			
Tripod	3	to Suit	Z6 ELC			
Magic Arm	3	to Suit with adapter	Z6 ELC			
Mac Pro with Qlab 4	1	+ Decklink Quad	CIFTS Z9 ELC			
Mouse and Keyboard to suit	1		CIFTS Z9 ELC			
Monitor to Suit Mac Pro	2	HDMI OUTPUT	CIFTS Z9 ELC			
Atem 20X20 Video Hub	1		CIFTS Z9 ELC			
Production Studio 4K	1	ATEM 1 ME	CIFTS Z9 ELC			
Video Mixer & Switch	1	ATEM 1 ME	CIFTS Z9 ELC			
HDMI Wire	6	2 Metre	CIFTS Z9 ELC			
SDI - HDMI Kit	3	Including PSU (TX & RX)	CIFTS Z9 ELC			
HD BaseT HDMI Over Ethernet Kit	1	Including PSU (TX & RX)	CIFTS Z9 ELC			
Teranex Processor	1	TBC	CIFTS Z9 ELC			
DIN21 - SDI Wire	3	Adapter	CIFTS Z9 ELC			

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

Version 2.5
As at 17 July 2017 at 4:57 pm

BREAKING THE CODE

All Devices which require Power Supplies / IEC to be included.
All Equipment to be collected from Z9 on 24/07/17 at 08:00
All Equipment to be returned to Z9 on 14/07/17 at 1300

VISION EQUIPMENT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Qty	Description	From	Notes	OUT	IN
SDI Cable	4	2m Patch Leads	Gardens Theatre			
SDI Cable	2	10m Patch Leads	Gardens Theatre			
SDI Cable	3	20m Patch Wire	Gardens Theatre			
SDI Cable	1	60m Patch Wire	Gardens Theatre			
Cat5e Ethernet Cable	6	2m	Gardens Theatre			
Cat5e Ethernet Cable	2	20m	Gardens Theatre			
Cat5e Ethernet Cable	4	5m	Gardens Theatre			
Monitor with SDI In	1	Revolve O/H	Gardens Theatre			
Panasonic PT-DZ6710	1		Gardens Theatre			
Lense - DTEE080	1		Gardens Theatre			
Mount for Projector	1		Gardens Theatre			
SDI Joiners	3	Adapter	Gardens Theatre			
USB A-B Wire	2		Dale Norris			
Boom Pole	2	2500mm	Gardens Theatre			
Boom Pole	1	1000mm	Gardens Theatre			
90 Degree Scaff Clamp	1		Gardens Theatre			
Boom Base	1		Gardens Theatre			

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

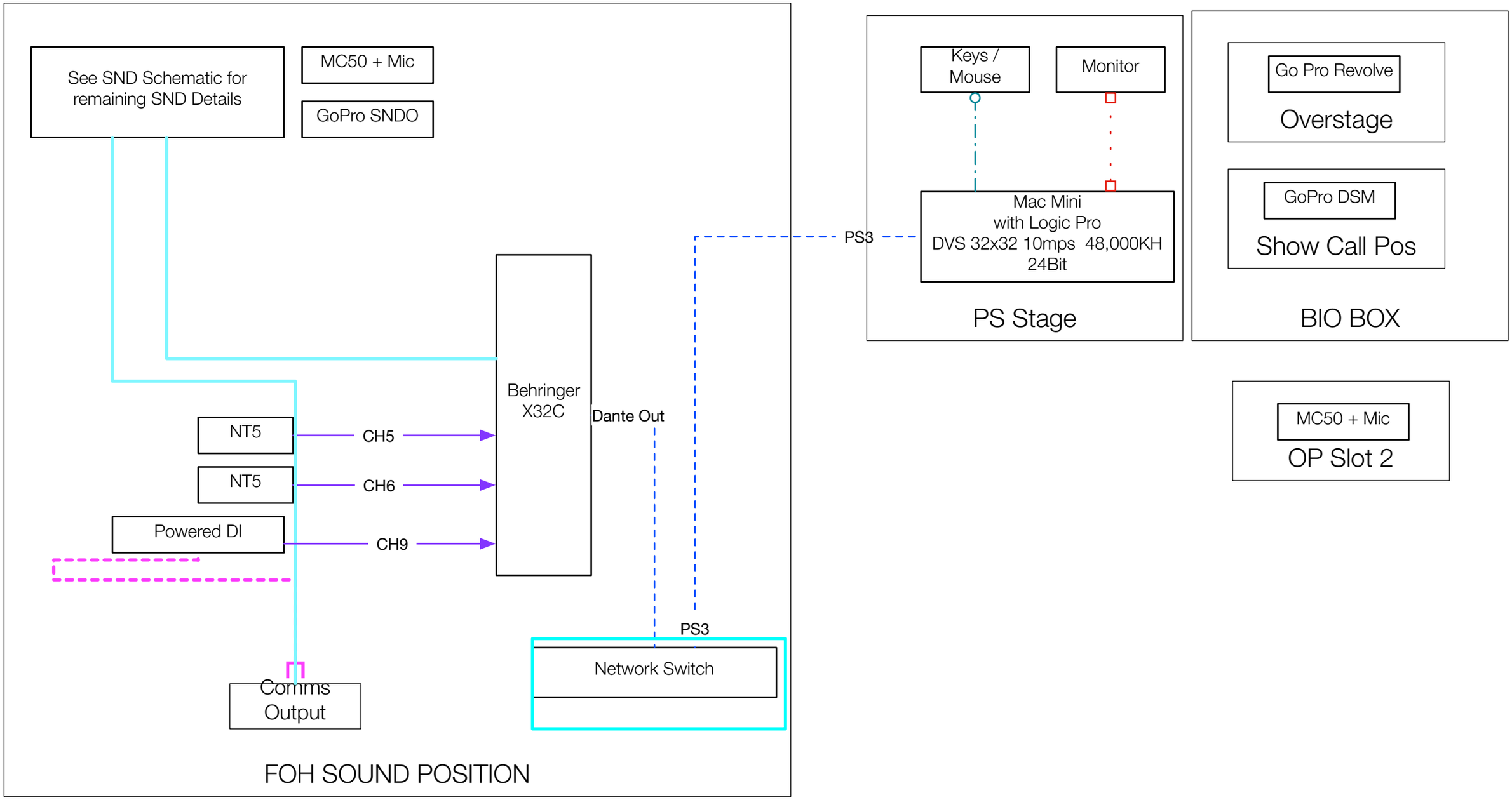
BREAKING THE CODE

All Devices which require Power Supplies / IEC to be included.
All Equipment to be collected from Z9 on 24/07/17 at 08:00
All Equipment to be returned to Z9 on 14/07/17 at 1300

VISION EQUIPMENT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Qty	Description	From	Notes	OUT	IN
Radial USB DI	1		Dale Norris			



BREAKING THE CODE

Notes:

NT5 Requires Phantom Power
NT5's are in an XY Configuration
Audio Console to provide Dante Stream for mix down

Notes:

Schematic is a visual Representation Only
Not to Scale
Power is not drawn
All power to come from Technical Earth

Cat5e
USB A-B
HDMI
XLR
XLR4F-¼ Inch

Breaking the Code

Venue	QUT Gardens Theatre
Directed by David Bell	Production Design: Raymond Milner
Archival Schematic © 2017 Dale Norris	Dale Norris

+614 4857 4203 // dale.norris@connect.qut.edu.au // www.dalenorris.com

Version	02- Mon Jul 17 2017	**Document**	BTC Archival Schematic V2	**Page 1 / 1**

Purpose:

The Purpose of the Archival System on QUT shows is to create a completely accurate, functioning recording of the performance which could be used to either re-mount the production in future years, provide feedback on show calls and execution of show related duties and serve as a general preservation of the production process.

In addition to this component of archival, is to maintain an accurate record of all finalised paperwork used in the creation of a production.
For context; in the professional industry this archival would be used to remount (re-create) the creative work at a later date.

Show Archival

To Conduct an appropriate archive of the production you must first determine what it is you wish to capture and what resources you have at your disposal to do so.
There are three main components of the production process which should be captured.
Two possible system schematics are attached below.

Audio:

A mix down of all sounds including Qlab and playback content as well as live dialogue and stage atmosphere.

To complete this; liaise with the sound department to arrange for a matrix split out of the desk. This can be as simple or complex as you like.

IE: two stereo XLR outputs into a minimum two channel audio interface then into a Digital Audio Workstation (DAW) or a full Dantè split into a DAW for a mix down in post production.
If the show is not being mic'd at least one input should be of a stage feed to capture room ambience. Below are some suggested methods for capturing ambience and show audio.

The Loft / Studio Spaces or shows without full Miking and mix down capabilities

The use of Two High Quality Pencil Condenser microphones in a XY Position at the rear of the audience position

Gardens Theatre without full Miking and mix down capabilities

The use of Two Two High Quality Pencil Condenser in a XY Position at the FOH Stalls Mix Position (audience level), but out from underneath the balcony.

Shows with full mix down capabilities.

Dante Feed / Matrix Output and a High Quality Condenser microphone in a Hyper-cardioid polar pattern at the rear of the audience / in the stalls.

If not using Dantè, the Record Matrix from the Audio Console should be pre-fader, time should be taken with the audio operator to send appropriate levels of each source (content, microphones etc) to the audio interface.

Export all audio recordings at 48,000 KHz 24 bit.

Some suggested audio schematics are available on the google drive.

Vision:

A recording of the show from the audience's point of view often cut together with an additional side or medium angle'd shot. Traditionally this is done via two MC50 Camera's loaned from the Z9 Equipment Loans Centre or additional cameras at your disposal

Additional GoPro's or other cameras from Crew are placed around the theatre to capture additional moments of the production process and can be overlaid across the show call or be used in seperate files for Technical Production Showcase.

Communication / Show Call

The capturing / recording of the Deputy Stage Manager's show call and associated communication / talkback conversations relevant to the show. This can be done by placing a audio recorder into a comms pack or obtaining a link out from the venue.

- QUT Garden's Theatre has a ¼ inch to 4 pin XLR cable made for linking out of the Comms System into a DI then into an interface or recorder this can also be taken from the Comm's output in the Bio Box under the Audio Console.
- The Loft has RJ45-XLR cable that is made to go into an audio recorder
- if you are using a digital audio console setup or you are in Z9, you can obtain a Dante send straight into your computer's preferred D.A.W.

Troubleshooting

If you are having trouble with the audio connection consider the following

- The Use of a ground lift / DI will assist in reducing overall buzzing and clipping of recordings
- ensure you are using correct cabling and are connected to the correct ports.

Photographs & Video Content

The capturing of the Production process, following a dedicated shot list listed within this document as well as other relevant, appropriate photographs

All content should be recorded at a minimum of 720p at 25fps

As previously mentioned, additional cameras can be used to capture alternative angles and perspectives which can be overlaid in post production.

Non Show Footage / Photographs.

Every effort should be made to collect the appropriate footage and photographs listed below in addition to other appropriate photos from the process.

These photos and content footage should be edited down, compressed to the relevant footage and images to reduce the amount of data added to the Technical Production Hard Drive show folder and the QUT Digital Collection folder All non relevant footage and photos should be removed.

When editing video sequences together to present the overall production, consider using royalty free / creative commons music, widely available online to accompany selected videos.

A Note On Time lapses:

The aim of the time-lapse is to provide a quick overview of the entire process.

The QUT standard time lapse is a photo every 30seconds.

The final submission should have all time lapses merged into a single video.

Schedules and Process:

working from the Production Schedule write a list of what you are wanting to capture and what each of your cameras will capture. For the performance season, list each of the camera angles for the performance that you are capturing.

TECHNICAL PRODUCTION Stills Camera

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sept-20	Sept - 21 **BUMP IN** Photograph Truck Pack, Bar Swings, LX RIG	Sept - 22 **BUMP IN** Photograph Sound, Set & LX Bump In	Sept - 23 **BUMP IN** Photograph Vis and LX Focus	Sept - 24 **BUMP IN** Photograph Sound Plot	Sept - 25 **BUMP IN** Photograph LX & SND Focus Costume Instal / Prop Setup	Sept - 26 **BUMP IN** LX PLOT
Sept - 27	Sept - 28 **TECH 1** Photograph Designers / Induction SET / BOH	Sept - 29 **TECH 1** Photograph SM Team / Production Desk	Sept - 30 **DRESS 1**	OCT - 1 **DRESS 2** Photograph hour call make up/costume / Run	OCT - 2 **DRESS 3** Photograph set & backstage area	OCT - 3 **DRESS 4 / 5**
OCT - 4	OCT - 5 **Public Holiday**	OCT - 6 **SHOW 1** Whole cast & crew photograph on stage	OCT - 7 **SHOW 2** Photograph hour call make up/costume	OCT - 8 **SHOW 3** Film performance - slots	OCT - 9 **SHOW 4** Film Performance PS Side of Stage	OCT - 10 **SHOW - 5** Film Performance OP Side Stage
OCT - 11 **LOAD OUT** Photograph Load Out	OCT 12 **LOAD OUT**					

DALE NORRIS' GOPRO - w/ 360v PSU

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sept-20	Sept - 21 **BUMP IN** TimeLapse Bump In From Front Edge of Stage	Sept - 22 **BUMP IN** Time Lapse Bump In From Loading Gallery	Sept - 23 **BUMP IN** Time Lapse Bump In from Audience Perspective	Sept - 24 **BUMP IN** Timelapse Bump In From PS Stage	Sept - 25 **BUMP IN** Timelapse Bump In From OP Side Stage	Sept - 26 **BUMP IN** Timelapse From Fly Gallery
Sept - 27	Sept - 28 **TECH 1** Film Behind Production Desk	Sept - 29 **TECH 1** Film In front of Production Desk	Sept - 30 **DRESS 1** **Timelapse Show Run**	OCT - 1 **DRESS 2** ***Timelapse Run***	OCT - 2 **DRESS 3** **Capture from Mid Audience - With Zoom Recorder**	**OCT - 3** **DRESS 4/5** **Capture from Mid Audience - With Zoom Recorder / Time lapse Run**
OCT - 4	OCT - 5 **Public Holiday**	OCT - 6 **SHOW 1** Film Binaural Recording	OCT - 7 **SHOW 2** Film OP Side Stage Show call	OCT - 8 **SHOW 3** Film SND Operator Show Call	OCT - 9 **SHOW 4** Film LX Operator Show call	OCT - 10 **SHOW - 5** Film DSM Show call
OCT - 11 **LOAD OUT** Record Load Out from Bio Box	OCT 12 **LOAD OUT** Record Load Out from Bio Box					

Capturing a performance:

Advise the company over comm's that recording is about to commence.
Across all recording devices; begin filming / recording as close to the same time as possible.
Once rolling; clap loudly to sync audio between all sources as this will allow synchronisation in post production.

Combination:

In your preferred post production editing software import all content to the workspace.
Using a time align / audio sync function align both camera angles, your audio source or interface and the comms recording for that session, additionally, if you have a multi-camera setup to cut between, do this step here.
An example of how to do this in Final Cut Pro can be found here YouTube Lynda
An example of how to do this in After Effects can be found here YouTube Lynda
An example of a single angle and overlay show call can be found here - YouTube
A title card should start the document listing , Show Name & #, Date, Location, Video Title, Director / Choreographer and Video Editor
Complete a multicam archival or edit and render from the raw data. Once exported discard the raw data.
Depending on your camera choice the average file size of a full length show can be up to 25gb to retain high quality.

Exporting

Export where possible, all content to it's highest quality format in a .mp4 format as this allows content to be viewed across both mac and windows platforms.
Compressing to a .264 format will maintain high quality whilst reducing the overall size of the file
Export a copy of the final show with Comm's recording underneath.
Place these videos into the QUT Digital Collection Folder and into the Production's Archive Folder for the Production and place the Production folder (detailed below) onto the Technical Production Harddrive.
The archive recording and any important resources should then follow the process of the digital collection.

All photos in the digital collection should be combined into a video slideshow and exported as a video to be added to the QUT Digital Collection.
Depending on your camera choice the average file size of a full length show can be up to 25gb to retain high quality.

Once you have rendered down all content; delete your raw data and have your finalised export show call and montage video

A general Adobe Media Encoder Template has been created for file size and can be found on the google drive here. This can be imported into Adobe Media Encoder to setup your output to the correct settings

Paperwork, File Structure & Naming Conventions

To ensure consistency across all departments, and in good workflow practice. The following File Formatting should be followed across all finalised paperwork and content used in the production. This should read as follows.

YYYY_QUTDepartment_ShowPrefix_DocumentorFileName_Version# (.content)

Distribute this to the entire company early on to have them use the naming convention

Where;

YYYY is the Year
Department: is the Department the show is being put on for (Dance, Drama, Acting)
Prefix: is the Email Prefix of the Show
Document / Content Name: The Name of the File
Version: the Version Number

Paperwork Example;
2017_QUTActing_BTC_ArchivalProcessDocument_v1

Content Example:
2017_QUTActing_BTC_SnowWhite_v1.mov

Database:

A finalised folder containing all files is to be submitted to the Technical Production Hard Drive
The File structure looks like the following.This file format can be a downloaded as a template as well as the installation of a program called Post Haste.The Template can be downloaded from here although it is also available on the Google Drive.
A template also exists for content management for any media you capture whilst editing
You should actively be working to collect finalised documentation, discuss with the Production Stage Manager appropriate methods to obtain all paperwork.
A list in this document contains a base list of all paperwork to be collected.

Useful Links	
QUT Technical Production Wiki	https://quttechproduction.wikispaces.com
Creative Commons Music	https://creativecommons.org/about/program-areas/arts-culture/arts-culture-resources/legalmusicforvideos/
Example Multi Angle Show Call with Overlay	https://youtu.be/bedSrsbL3yY
Example Montage Video	https://youtu.be/LNB8-ruaLx0
Multicam Editing	https://www.lynda.com/Filmmaking-tutorials/Syncing-dual-sound-media-inFinal-Cut-Pro-X/434062/474405-4.html
Long Timelapse	https://www.youtube.com/watch?v=YtMFhSgi1-Q
Digital Collection File Types	https://drive.google.com/open?id=0B3M2gDpKd7ODMFlTOGxBOEthVEk
XY Mic Position Recording	http://www.dpamicrophones.com/mic-university/principles-of-the-xy-stereo-technique

QUT Digital Collection

Technical Production Digital Collection is an archival of QUT Bachelor of Fine Arts - Technical Production students work on performances and events across a variety of disciplines including Dance, Drama, Acting, Fashion and special events.

This digital collection, through photographs, technical drawings and videos demonstrates the final stages of the production process being undertaken including technical work in; design, rigging, focusing and rehearing the performances as well as a complete full run of finalised performance. Each performance archival is accompanied by the show call which provides a running commentary of the sequences being undertaken to execute a performance.

This collection is an ongoing collaboration between Technical Production staff and students. Initial Project development; Carly O'Neill, Anthony Brumpton, Jill Rogers and Dale Norris.

Finalised Show Archival recordings as well as significant Edited Montage Videos, Time lapses, and Technical Drawings are to be added to the QUT Digital Collection in consultation with QUT Technical Production Staff.
All photos should be combined to a single video slideshow and exported to a single video. This is to be done, by completing all videos, editing them down and placing them on to the technical Production Hard Drive in the shows relevant Archival Folder and a folder for the digital collection.

For each item being added to the Digital Collection, appropriate data must be added to the MetaData spreadsheet located on the hard drive / google drive. Data formats should follow the guide listed on following page. the spreadsheet can be found here: Google Drive
Once this is completed; liaise with Technical Production staff to add the content to the collection.

Digital Collection MetaData Table Breakdown		
Heading	**Content**	**Notes**
File	The Document File	Labeled as per previous naming conventions
Type	File Format e.g. Video, Photo, PDF Document.	Choose the appropriate Item Type from a list located on the Google Drive here
Creators Name Given	Your Last Name	
Creators Given Name	Your First Name	
Title	Title of the Resource being added	
Keywords	searchable key words for the collection	Copy and paste the example listings and add relevant keywords such as the show name
Notes	any relevant notes about the item being added	
Abstract	One sentence describing the resource being added	
Date	Date the file was completed	
Publisher	Traditionally Queensland University of Technology	
Copyright Owner	The Owner of the Copyright of the work. If it is a new creation, make it “QUT Technical Production” if you are publishing an already copyrighted resource, be sure to list them here.	
Copyright Statement	© QUT Technical Production (Year)	if you are publishing an already copyrighted resource, be sure to amend the copyright statement to reflect the work.
Location Country	Australia	change if in a different location
Location Region	Queensland	change if in a different location
Location City	Brisbane	change if in a different location
Location Place	QUT, The Location	Changes by location; I.e. The Loft, Gardens Theatre etc

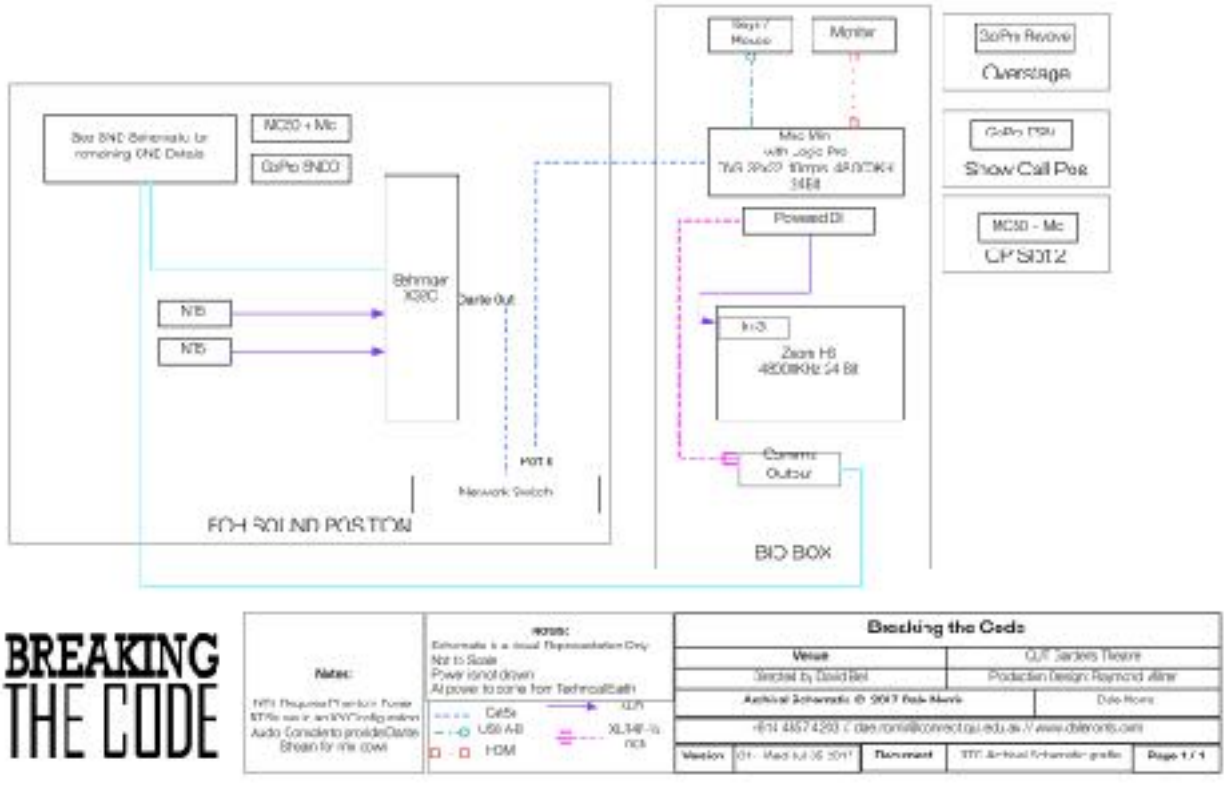
* Note this is an example and all equipment can be substituted.

ARCHIVAL EQUIPMENT LIST EXAMPLE

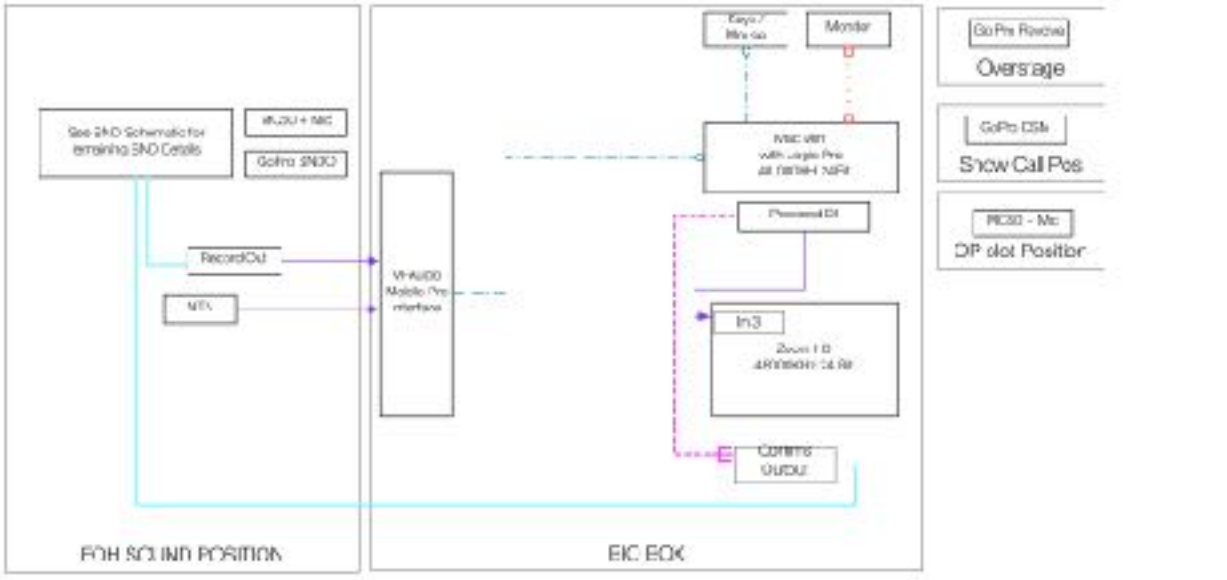
Item	Qty	Description	From	Notes	OUT	IN
Mac Mini	1	Computer with audio record and capture software	Dale Norris	Z9 OUT OF STOCK		
Keyboard	1		Dale Norris	Z9 OUT OF STOCK		
Mouse	1		Dale Norris	Z9 OUT OF STOCK		
Monitor	1		Dale Norris	Z9 OUT OF STOCK		
HDMI Cable	1		Dale Norris	Z9 OUT OF STOCK		
Rode NT5	2	high quality pencil Condenser Microphone & Cradles	CIFTS ELC Z9			
10m Cat 5e Cable	1		Gardens Theatre			
MC50 Camera	2	Good Quality Video Cameras	CIFTS ELC Z9	With PSU & SD Cards & USB Wires		
Tripod to Suit	2	MC50	CIFTS ELC Z9			
Microphone and cable to suit	2	MC50	CIFTS ELC Z9			
Tall Mic Stand	2		Gardens Theatre			
Powered DI	1		Gardens Theatre			
4 pin XLR to ¼ “ Cable	1		Gardens Theatre			
GoPro Camera, Mount, SD Card & Power Cable	1		Isaac Ogilvie			
GoPro Camera, Mount, SD Card & Power Cable	1	Entire GoPro Kit	Dale Norris	Dual Hero 3 & 4		
Zoom H6 Kit	1	Audio Recorder	Dale Norris			
Canon 550D	1	DLSR Camera	Z6 ELC	PSU & SD Card		

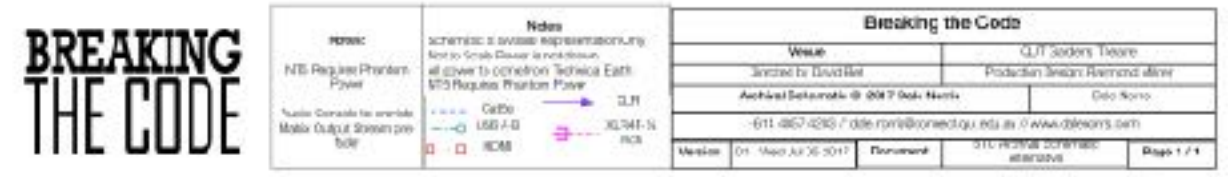
ARCHIVAL PROCESS

ARCHIVAL SCHEMATIC WITH DANTE



ARCHIVAL SCHEMATIC WITH STANDARD AUDIO INTERFACE





SHOT LIST (Photos and Videos)	
Shot	Content Obtained
Sweeping and Moping	
Mark up of the space	
Any painting and scenic work	
Lamp Checks	
Projection & Lighting Focus	
Head Electrician at Tank	
DSM at Production Desk Plotting	
ASM marking up props table	
Sound Department Patching / Setting up console	
Lighting Operator on Console	
Set Installation and its progress	
Rigging of Fixtures	
Flys Operator flying	
Timelapse of the set installation and lighting rig	
Crew up a lifter and rigging fixtures	
Timelapse / video and photographs of Focusing	
Costume Department completing maintenance	
Hairlines and Radio Mic Setups	
Final Runs and Rehearsals	
Photos of the Production Desk Team during plotting	
Designers working on Qlab Files	
Cast and Crew Photos	
Any additional appropriate content	

Paperwork Collection List

Department	Document	Document
PSM		
	Logo	Budgets
	Communications distribution list	Program
	Production meeting agendas	Risk assessment
	Production meeting minutes	Show plot
	Production schedule	Show reports
		Sign-in sheets
DSM	Cast list	Working divisions
	General information sheet	Calls and announcements
	Contact list	Rehearsal reports
	Character scene breakdown	Rehearsal schedule
	Show plot	Research
ASM	Props sourcing and running lists	Props setting list
	Props extracted list	Props returns list
	Props provisional list	Show plot
	Consumable props list	
Costume	Costume extracted list	Costume photo guide
	Costume provisional list	Maintenance documents
	Costume breakdown	Dresser plot CA#1
	Costume transfer list	Dresser plot CA#2
		Setting lists
Set and flys	Set design plans	Fly plot
	Hanging plot	Set transfer list
		Show plot HSF
Sound	Extracted sound list	Sound equipment list
	Sound schematics	Sound cue synopsis
	Sound plans	SX show file
	Sound section plan	Show Plots

Paperwork Collection List

Department	Document	Document
Vision	Vision design content	Vision equipment
	Vision cue synopsis	Vision show file
	Vision schematic	Show plot VOP
	Vision plans	Show plot VA
	Vision sections	Show plot COP #1
	Show plot AA	Show plot COP #2
Lighting	Lighting plan	Lighting patch sheet
	Extracted lighting list	Lighting returns list
	Lighting Cue synopsis	LX Show file
	Lighting channel list	Show plot HLX
	Lighting colour cut list	Show plot LXO
	Lighting equipment list	Show plot FLX

Please note:

This Archival Process was developed and last updated in August 2017.
Slightly process's and protocols may have changed.
Current Versions of:
Final Cut X is 10.3.4
Adobe Premiere / Media Encoder is CC 2017 (11.1.2) / April 1, 2017
Post Haste: 2.6.1

This process will continue to change and develop as technologies continue to progress.
All mention of specific equipment of techniques are subject to change in availabilities of equipment that QUT Technical Production students have access too.
All paperwork and schematics / equipment lists are examples and are to be adapted and scaled to suit the needs of the production.

Final Submission

You will submit two things to the Technical Production Hard Drive, place the following in a folder you create for the Production (Place in the correct year and create a folder if necessary)

1. The QUT Digital Collection Folder (detailed earlier in this document)
   - Show Call Video
   - Montage Video
   - Photo Slideshow Video
   - Any Abstract or interesting paperwork in consultation with Technical production Staff

2. The Production Folder (detailed earlier) - with a copy of all paperwork, show files and the edited show call, and montage videos
   - All Paperwork as per the process outlined on page 5
   - Show Call Video
   - Montage Video
   - Photo Slideshow Video

BREAKING
THE CODE

ARCHIVAL EQUIPMENT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Qty	Description	From	Notes	OUT	IN
Mac Mini	1	With Logic & DVS	Dale Norris			
Keyboard	1		Dale Norris			
Mouse	1		Dale Norris			
Monitor	1		Dale Norris			
HDMI Cable	1		Dale Norris			
Rode NT5	2	Condenser Microphone & Cradles	CIFTS ELC Z9			
AKG C414	2	Including Cradles	CIFTS ELC Z9			
10m Cat 5e Cable	1		Gardens Theatre			
MC50 Camera	2	With PSU & SD Cards & USB Wires	CIFTS ELC Z9			
Tripod to Suit	2		CIFTS ELC Z9			
Microphone and cable to suit	2		CIFTS ELC Z9			
Tall Mic Stand	2		Gardens Theatre			
Powered DI	1		Gardens Theatre			
4 pin XLR to ¼ " Cable	1		Gardens Theatre			
GoPro Camera, Mount, SD Card & Power Cable	1		Isaac Ogilvie			
GoPro Camera, Mount, SD Card & Power Cable	1	Entire GoPro Kit	Dale Norris	Dual Hero 3 & 4		
Zoom H6 Kit	1		Dale Norris			
RTA KIT	1	RTA & Interface	Dale Norris			

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

Version 2.0
As at 10 July 2017 at 12:08 pm

BREAKING THE CODE

ARCHIVAL EQUIPMENT LIST

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	Qty	Description	From	Notes	OUT	IN
DSLR Camera	1	Z6 ELC	Z6 ELC	Standard Lense		

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

Version 2.0
As at 10 July 2017 at 12:08 pm

BREAKING
THE CODE

VISION DEPARTMENT MANUALS

Breaking the Code by Hugh Whitemore
Directed By David Bell

Product	Link
Qlab	https://figure53.com/docs/qlab/v3/general/preparing-your-mac/
Atem Production Studio 4K 1/ME & Switcher	http://documents.blackmagicdesign.com/ATEM/20170424-52f107/ATEM_Switchers_Manual.pdf
Black Magic Support	https://www.blackmagicdesign.com/au/support/
Sony NX5	https://pro.sony.com/bbsccms/assets/files/micro/nxcam/manuals/FINAL_HXR-NX5U_Ops_Manual.pdf
Black Magic Convertors	http://documents.blackmagicdesign.com/Converters/20170711-a7ee0b/Blackmagic_Converters_Manual.pdf
Decklink Quad 2 Setup	https://www.blackmagicdesign.com/au/support/faq/59022
Atem Video Hub	http://documents.blackmagicdesign.com/Videohub/20170424-bc33a9/Videohub_Installation.pdf
Gefen HDBase T	http://resources.corebrands.com/products/GTB-UHD-HBT/pdf_GTB-UHD-HBT_Manual.pdf

BREAKING
THE CODE

Vision Network Allocation

Breaking the Code by Hugh Whitemore
Directed By David Bell

1	3	5	7	9	11	13	15
ATEM SMART VIDEO HUB 20X20 172.21.138.100	ATEM 1 M/E PRODUCTION STUDIO 4K 172.21.138.101	ROUTER 169.254.237.79	N/A	**Prompt Side 3** to Production Desk 32 Mac Screen Share 172.21.138.110	N/A	MAC PRO COMPUTER 172.21.138.109	N/A
2	4	6	8	10	12	14	16
PS 1 Data for FOH Projector HDBaseT Kit 172.21.138.130	N/A	N/A	Rear Projector Data 172.21.138.120	N/A	**PS2 VIS** FOH Projector Data 172.21.138.130	N/A	ATEM CONTROL PANEL 172.21.138.102

All IP address's are static IP.
Dlink 16 Port Gigabit Switch.

Created By Dale Norris I Vision Designer
+614 4857 4203

SUBJECT TO CHANGE

Version 2.0
As at 27 July 2017 at 4:09 pm

BREAKING
THE CODE

Vision Network Allocation

Breaking the Code by Hugh Whitemore
Directed By David Bell

Output	Use	To	To
DLink With Port 1	ATEM 20x20 Video Hub	-	
DLink With Port 2	ATEM Production Studio 4K 1M/E	-	
DLink With Port 3	ATEM Production Switcher 1 M/E	-	
DLink With Port 4	Mac Pro	Production Desk	PS Patch 31
DLink With Port 5	Macbook Pro	Production Desk	PS Patch 32
DLink With Port 6	FOH Projector Data	Bio Box	PS Patch 02
DLink With Port 7	Archival Data / Dante From Sound Depart.	Bio Box	PS Patch 03
DLink With Port 8	Rear Projector Data		
HDBaseT Kit	FOH Projector Content	Bio Box	PS Patch 01

BREAKING THE CODE

SOUND AND VISION DEPARTMENT EXPENDITURE

Breaking the Code by Hugh Whitemore
Directed By David Bell

Item	From	Use	Cost
		SOUND	
Audio Content	Itunes	Content throughout Show	$50.00
Mic Up Kit	Various Chemist / Online	Radio Mic Up Kit	$170.00
		SOUND DEPARTMENT SUBTOTAL	$220.00
		VISION	
Red Numbers	Shutterstock Online Purchase	Content for Editing	$79.00
Eyeball	Shutterstock Online Purchase	Content for Editing	$79.00
Corfu Image	Shutterstock Online Purchase	Content for Editing	$49.00
Tunnel	Shutterstock Online Purchase	Content for Editing	$79.00
Red TV	Shutterstock Online Purchase	Content for Editing	$79.00
Bolt Sets	Nut and Bolt Factory Woolangabba	Tripod Accessories	$3.95
		VISION DEPARTMENT SUBTOTAL	$368.95

Subtotal Vision	$	368.95
Subtotal Sound	$	220.00
Initial Budget Allocation (sound and Vision)	$	300.00
Additional Budget Allocation authorised from Costume Department	$	300.00
Remaining Allocation	**$**	**11.05**

Created By Dale Norris I Vision Designer
+614 4857 4203 I dale.norris@connect.qut.edu.au

SUBJECT TO CHANGE

Version 1.0
As at 19 July 2017 at 1:58 pm

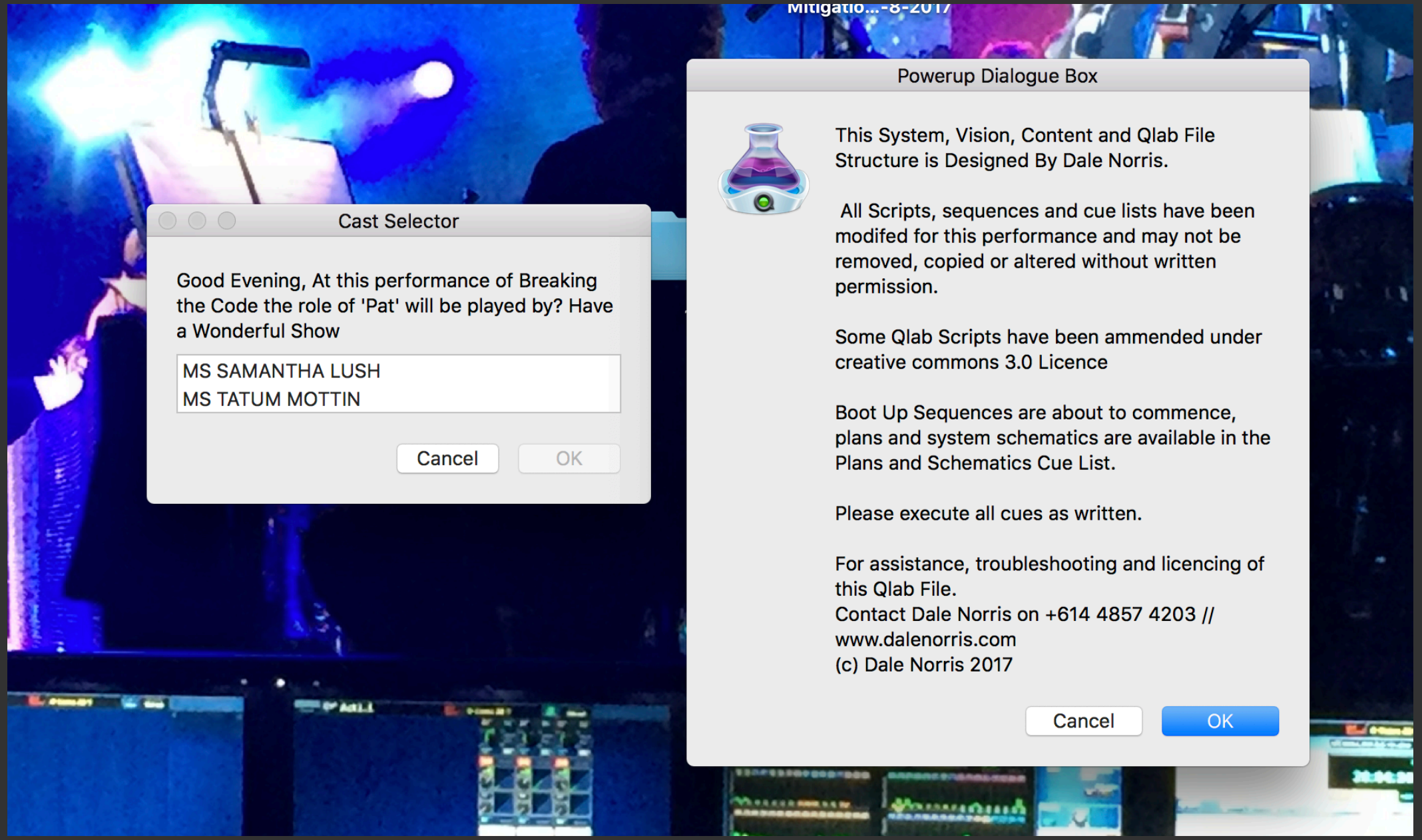
BREAKING
THE CODE

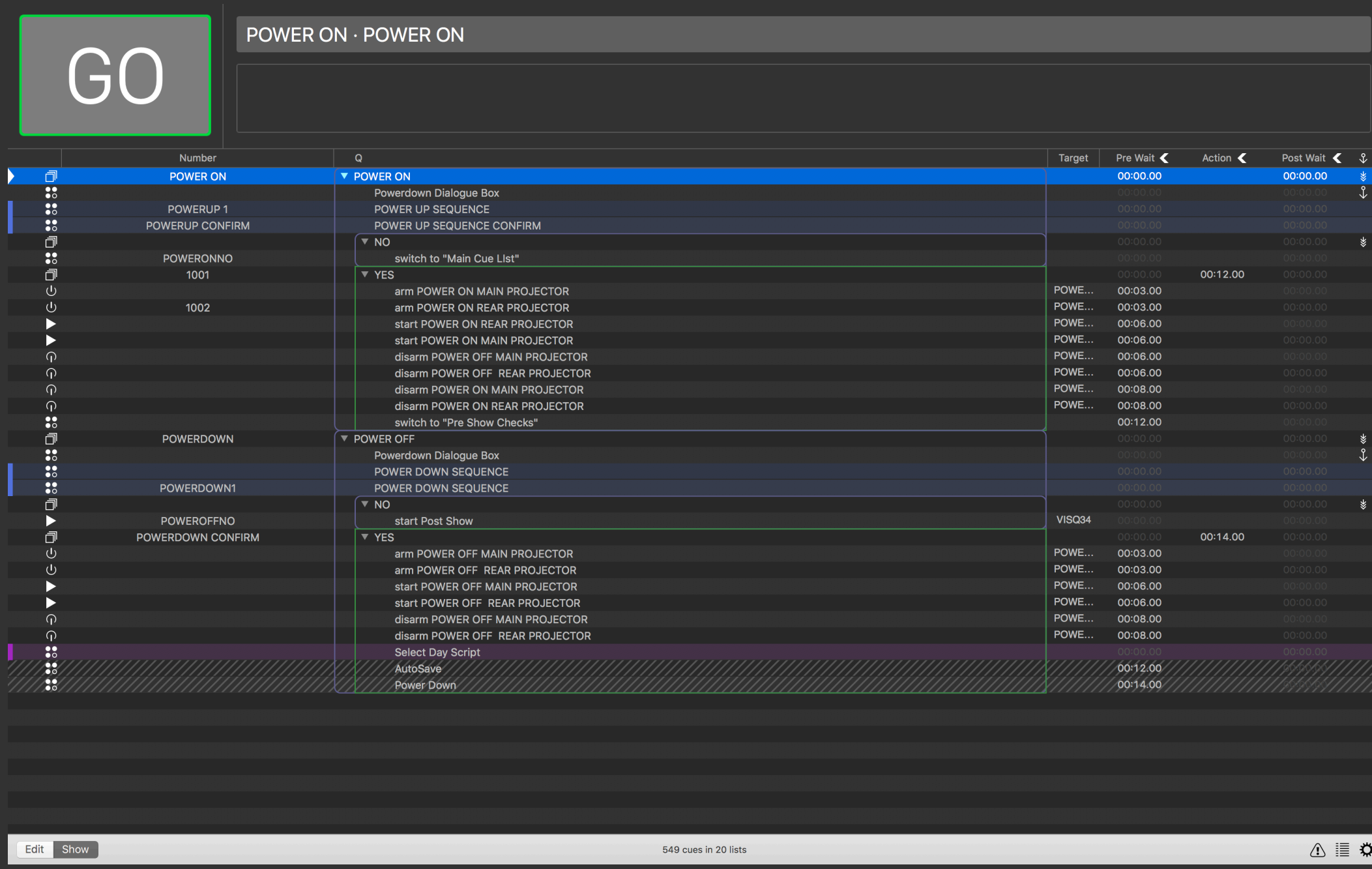
VISION DEPARTMENT FILES

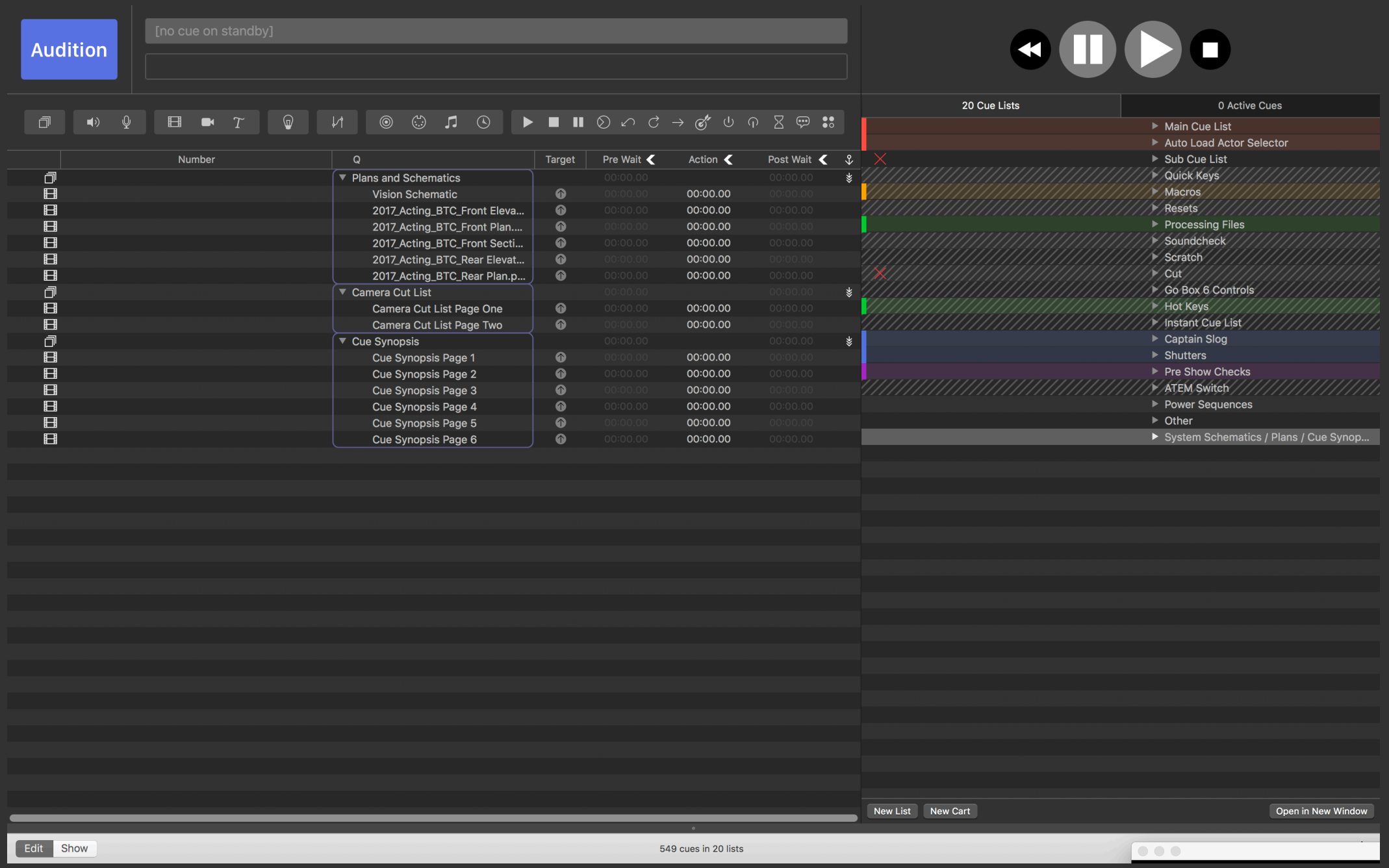
Breaking the Code by Hugh Whitemore
Directed By David Bell

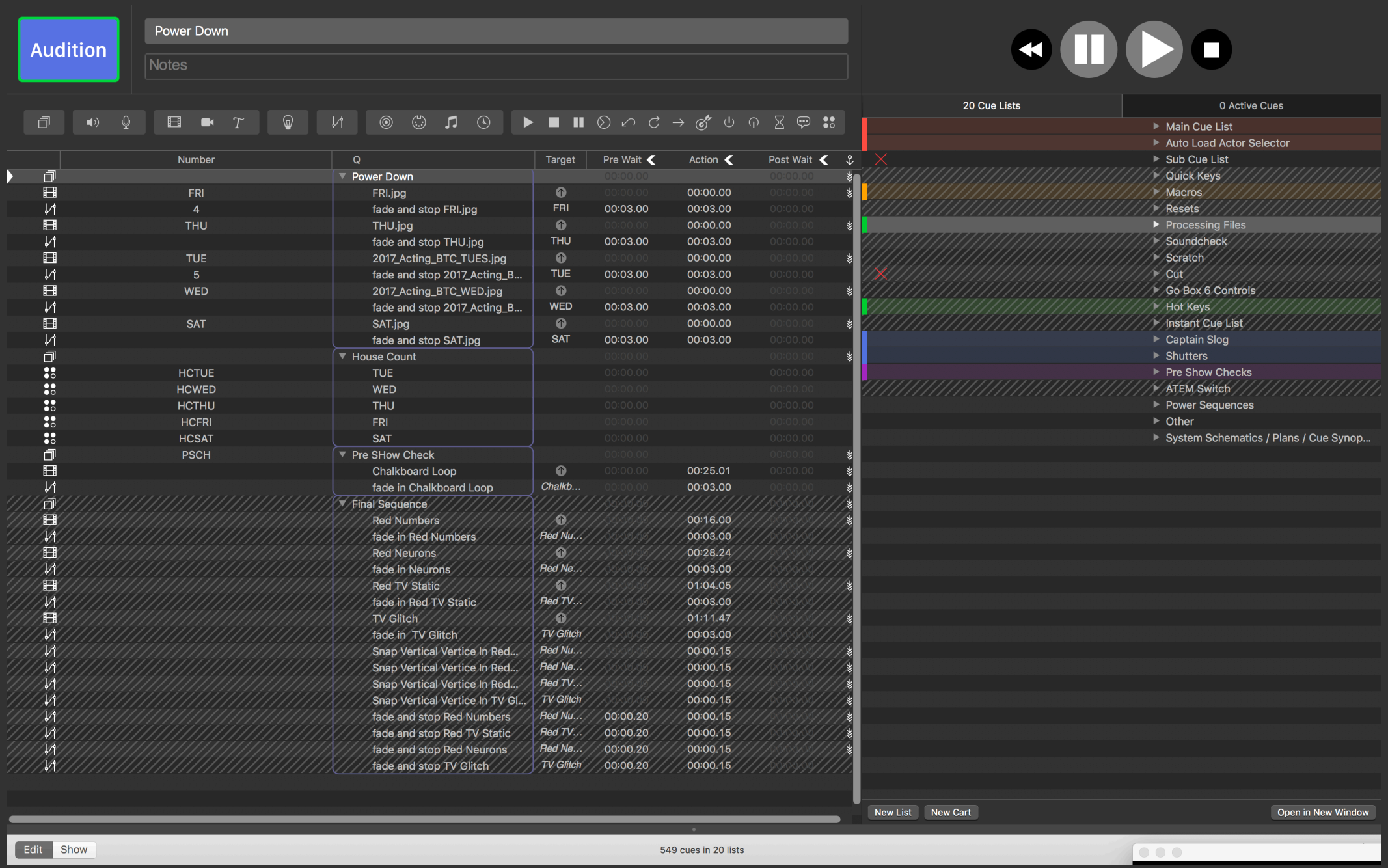
Product	Link
Qlab Show File	https://www.dropbox.com/sh/el5ugwfosxnt5p0/AAAlRzhjvBVebMUXxj6AgIGya?dl=0
Vectorworks Plan	https://www.dropbox.com/sh/7n15y72g8u2kosc/AADWGJA5HClAbCfx0vQUAqWGa?dl=0
Vectorworks Section	https://www.dropbox.com/sh/7h50qssyrxap6oy/AACgA1Z7fdvhJkSHQUr1XtnIa?dl=0
ATEM Show File	https://www.dropbox.com/sh/mqulbjglagxicie/AACjdA2h36MPbV8qSky1paEka?dl=0
Mix Down of A show	https://youtu.be/bedSrsbL3yY

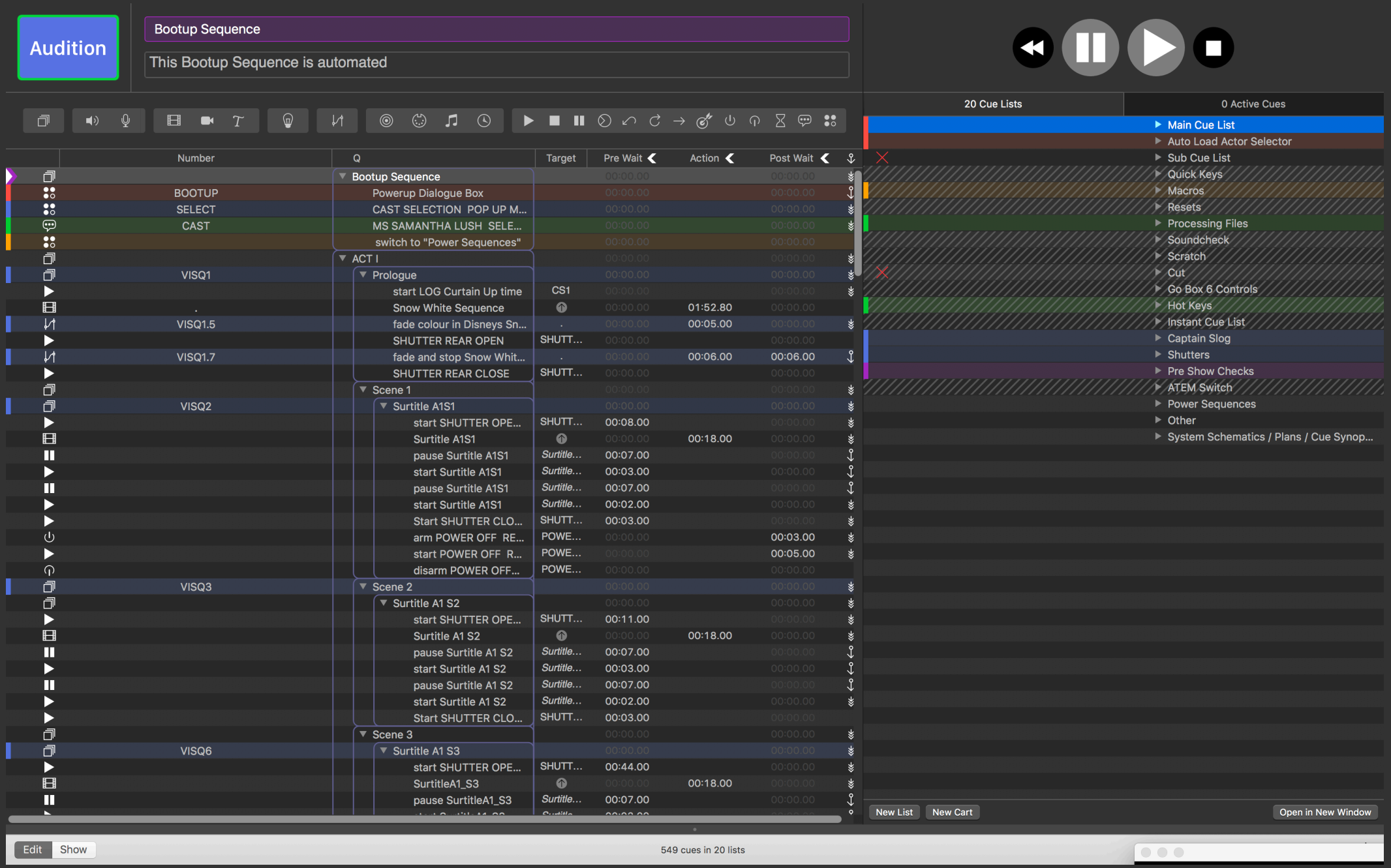
*links may be removed after 6 months post show.

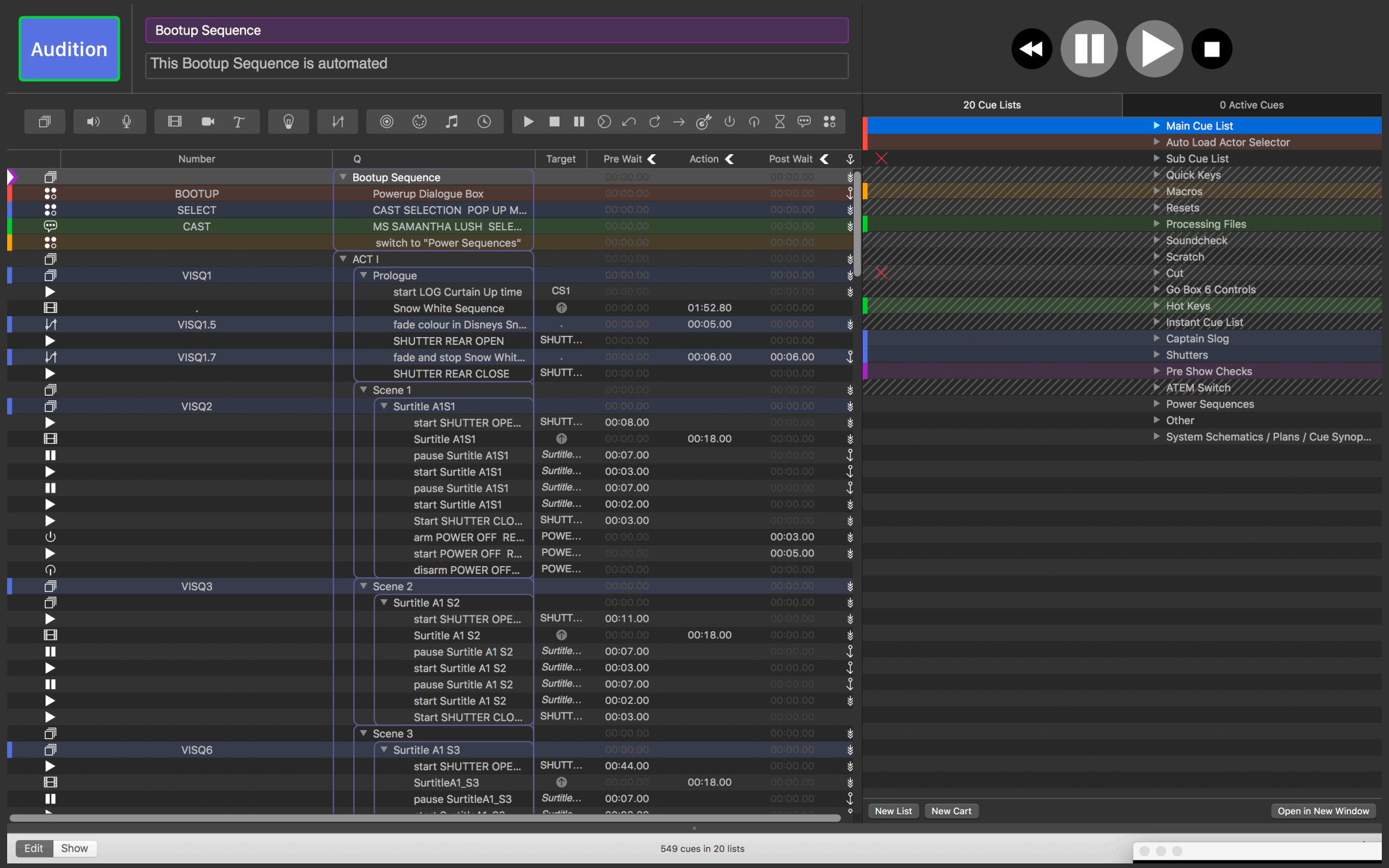

Cast Selector
Good Evening, At this performance of Breaking the Code the role of 'Pat' will be played by? Have a Wonderful Show
MS SAMANTHA LUSH
MS TATUM MOTTIN
Cancel
OK
Powerup Dialogue Box
This System, Vision, Content and Qlab File Structure is Designed By Dale Norris.
All Scripts, sequences and cue lists have been modifed for this performance and may not be removed, copied or altered without written permission.
Some Qlab Scripts have been ammended under creative commons 3.0 Licence
Boot Up Sequences are about to commence, plans and system schematics are available in the Plans and Schematics Cue List.
Please execute all cues as written.
For assistance, troubleshooting and licencing of this Qlab File.
Contact Dale Norris on +614 4857 4203 //
www.dalenorris.com
(c) Dale Norris 2017
Cancel
OK

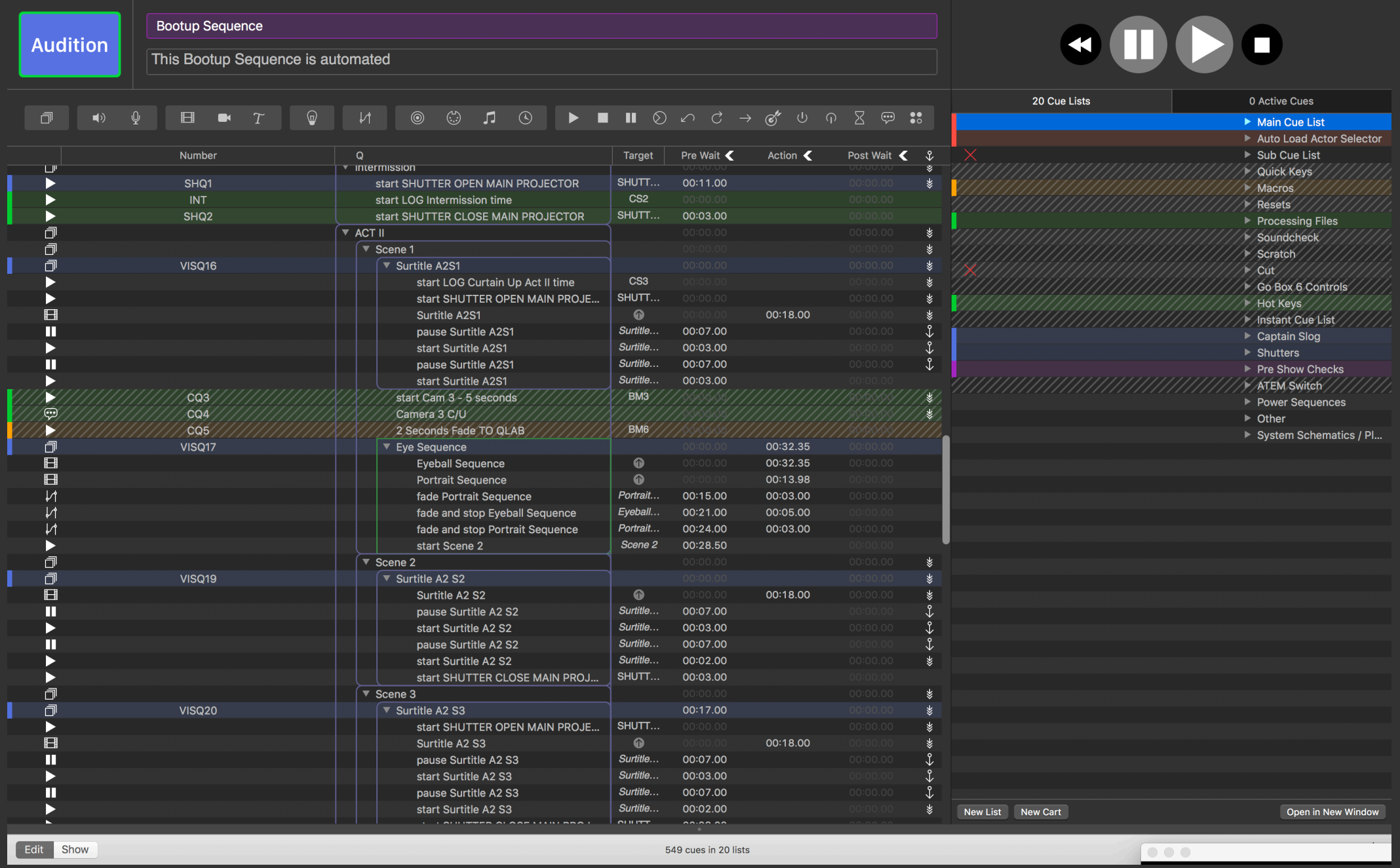

GO
POWER ON · POWER ON
Number
Q
Target
Pre Wait
Action
Post Wait
POWER ON
POWER ON
00:00.00
00:00.00
Powerdown Dialogue Box
POWERUP 1
POWER UP SEQUENCE
POWERUP CONFIRM
POWER UP SEQUENCE CONFIRM
NO
POWERONNO
switch to "Main Cue LIst"
1001
YES
00:12.00
arm POWER ON MAIN PROJECTOR
POWE...
00:03.00
1002
arm POWER ON REAR PROJECTOR
start POWER ON REAR PROJECTOR
00:06.00
start POWER ON MAIN PROJECTOR
disarm POWER OFF MAIN PROJECTOR
disarm POWER OFF REAR PROJECTOR
disarm POWER ON MAIN PROJECTOR
00:08.00
disarm POWER ON REAR PROJECTOR
switch to "Pre Show Checks"
00:12.00
POWERDOWN
POWER OFF
Powerdown Dialogue Box
POWER DOWN SEQUENCE
POWERDOWN1
POWER DOWN SEQUENCE
NO
POWEROFFNO
start Post Show
VISQ34
POWERDOWN CONFIRM
YES
00:14.00
arm POWER OFF MAIN PROJECTOR
arm POWER OFF REAR PROJECTOR
start POWER OFF MAIN PROJECTOR
start POWER OFF REAR PROJECTOR
disarm POWER OFF MAIN PROJECTOR
disarm POWER OFF REAR PROJECTOR
Select Day Script
AutoSave
Power Down
Edit
Show
549 cues in 20 lists

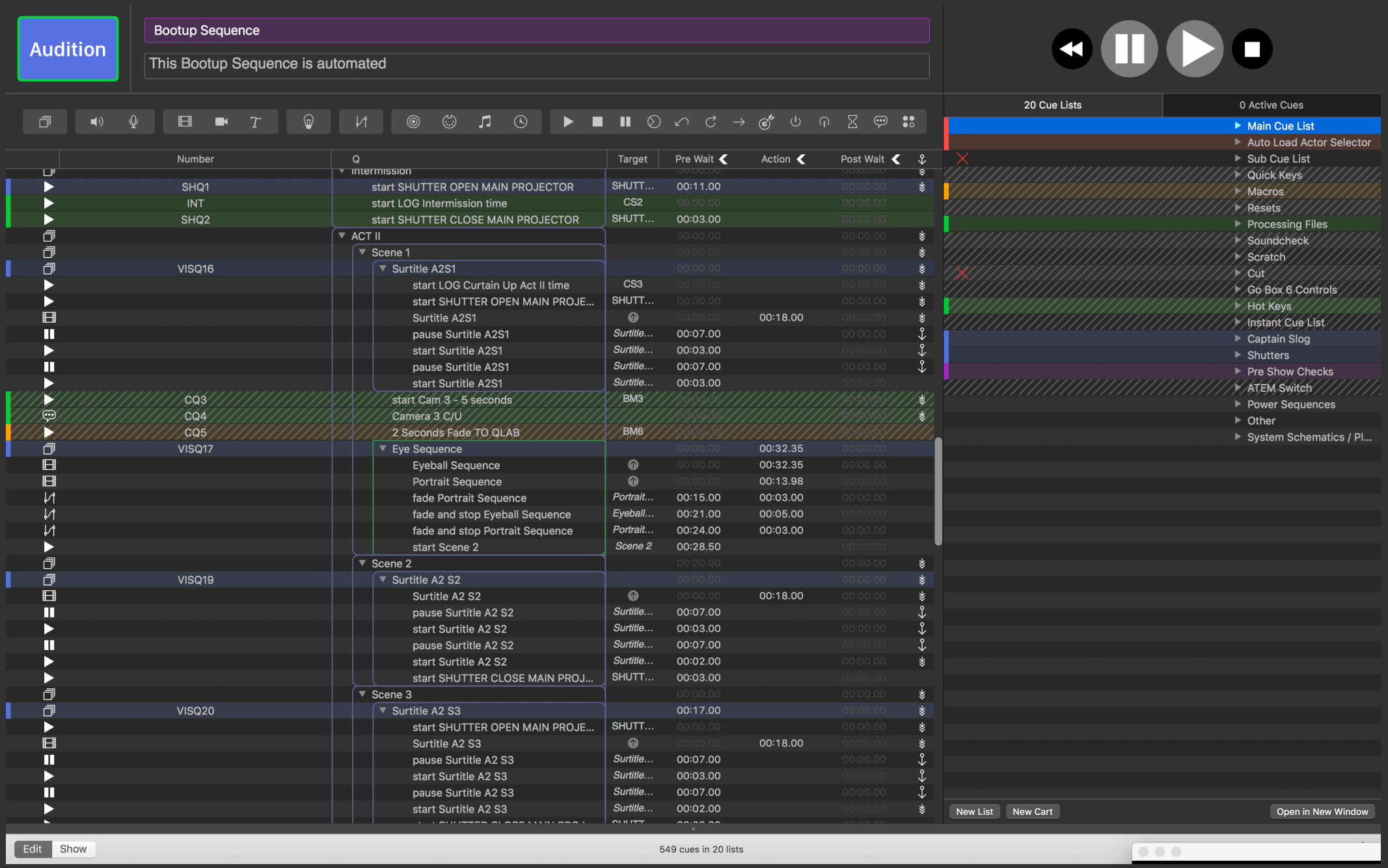

Audition
[no cue on standby]
20 Cue Lists
0 Active Cues
Number
Q
Target
Pre Wait
Action
Post Wait
Plans and Schematics
Vision Schematic
2017_Acting_BTC_Front Eleva...
2017_Acting_BTC_Front Plan....
2017_Acting_BTC_Front Secti...
2017_Acting_BTC_Rear Elevat...
2017_Acting_BTC_Rear Plan.p...
Camera Cut List
Camera Cut List Page One
Camera Cut List Page Two
Cue Synopsis
Cue Synopsis Page 1
Cue Synopsis Page 2
Cue Synopsis Page 3
Cue Synopsis Page 4
Cue Synopsis Page 5
Cue Synopsis Page 6
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Plans / Cue Synop...
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists

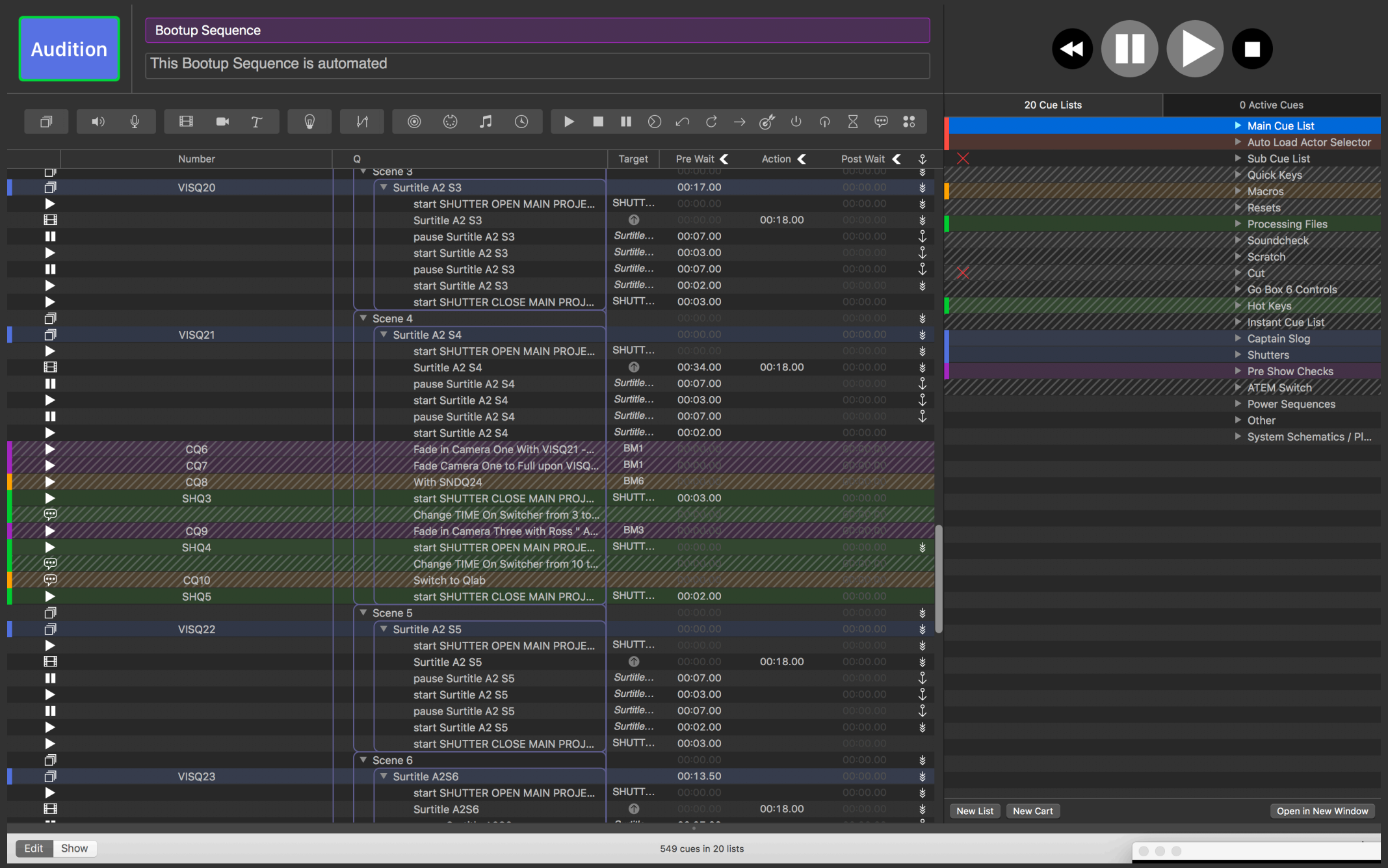

Audition
Power Down
Notes
20 Cue Lists
0 Active Cues
Number
Q
Target
Pre Wait
Action
Post Wait
Power Down
FRI
FRI.jpg
4
fade and stop FRI.jpg
THU
THU.jpg
fade and stop THU.jpg
TUE
2017_Acting_BTC_TUES.jpg
5
fade and stop 2017_Acting_B...
WED
2017_Acting_BTC_WED.jpg
fade and stop 2017_Acting_B...
SAT
SAT.jpg
fade and stop SAT.jpg
House Count
HCTUE
TUE
HCWED
WED
HCTHU
THU
HCFRI
FRI
HCSAT
SAT
PSCH
Pre SHow Check
Chalkboard Loop
00:25.01
fade in Chalkboard Loop
Chalkb...
Final Sequence
Red Numbers
00:16.00
fade in Red Numbers
Red Nu...
Red Neurons
00:28.24
fade in Neurons
Red Ne...
Red TV Static
01:04.05
fade in Red TV Static
Red TV...
TV Glitch
01:11.47
fade in TV Glitch
TV Glitch
Snap Vertical Vertice In Red...
Snap Vertical Vertice In Red...
Snap Vertical Vertice In Red...
Snap Vertical Vertice In TV Gl...
fade and stop Red Numbers
00:00.20
fade and stop Red TV Static
fade and stop Red Neurons
fade and stop TV Glitch
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Plans / Cue Synop...
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists

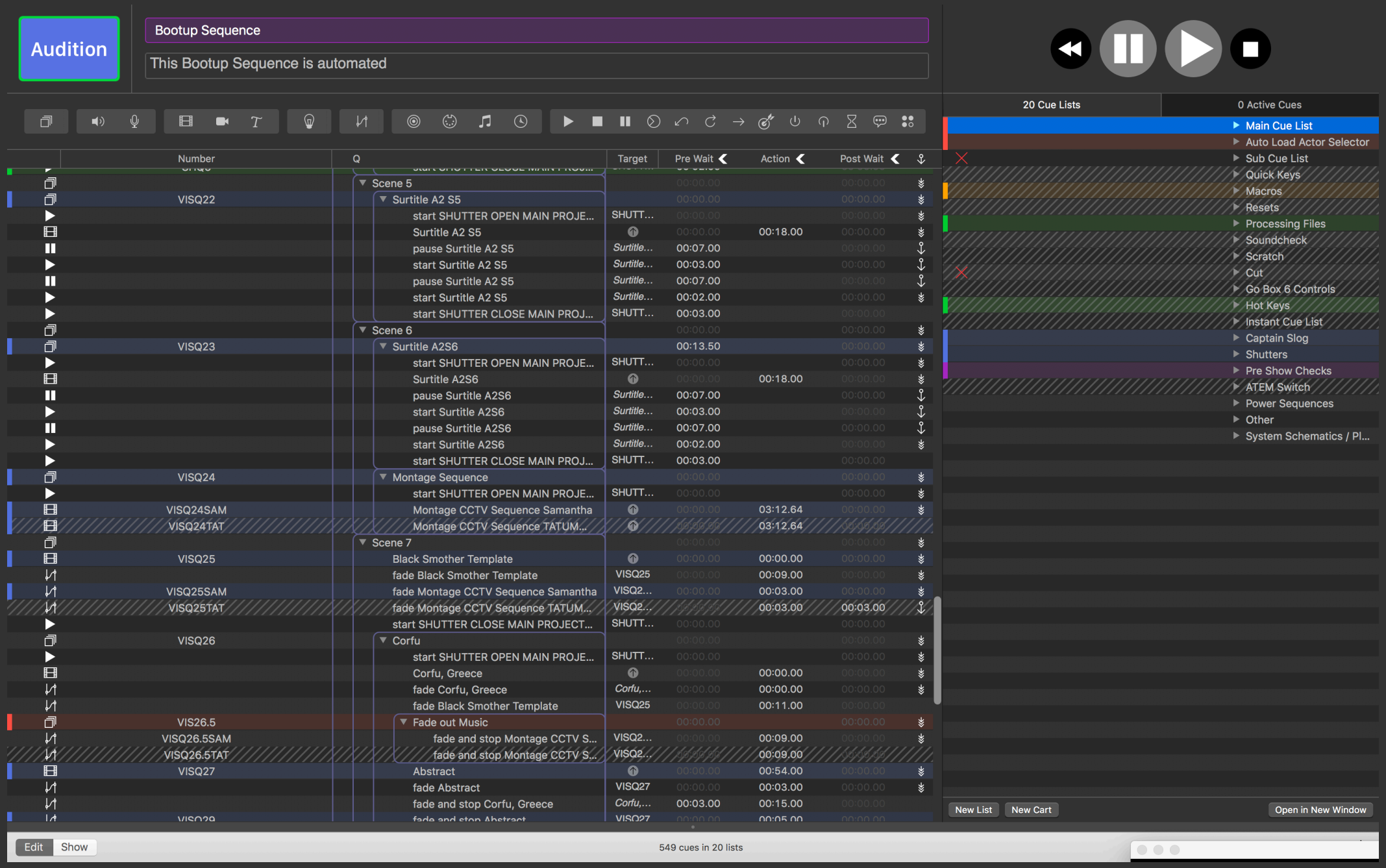

Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Number
Q
Target
Pre Wait
Action
Post Wait
Bootup Sequence
BOOTUP
Powerup Dialogue Box
SELECT
CAST SELECTION POP UP M...
CAST
MS SAMANTHA LUSH SELE...
switch to "Power Sequences"
ACT I
VISQ1
Prologue
start LOG Curtain Up time
CS1
Snow White Sequence
VISQ1.5
fade colour in Disneys Sn...
SHUTTER REAR OPEN
SHUTT...
VISQ1.7
fade and stop Snow Whit...
SHUTTER REAR CLOSE
Scene 1
VISQ2
Surtitle A1S1
start SHUTTER OPE...
Surtitle A1S1
pause Surtitle A1S1
start Surtitle A1S1
pause Surtitle A1S1
start Surtitle A1S1
Start SHUTTER CLO...
arm POWER OFF RE...
POWE...
start POWER OFF R...
disarm POWER OFF...
VISQ3
Scene 2
Surtitle A1 S2
start SHUTTER OPE...
Surtitle A1 S2
pause Surtitle A1 S2
start Surtitle A1 S2
pause Surtitle A1 S2
start Surtitle A1 S2
Start SHUTTER CLO...
Scene 3
VISQ6
Surtitle A1 S3
start SHUTTER OPE...
SurtitleA1_S3
pause SurtitleA1_S3
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Plans / Cue Synop...
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists

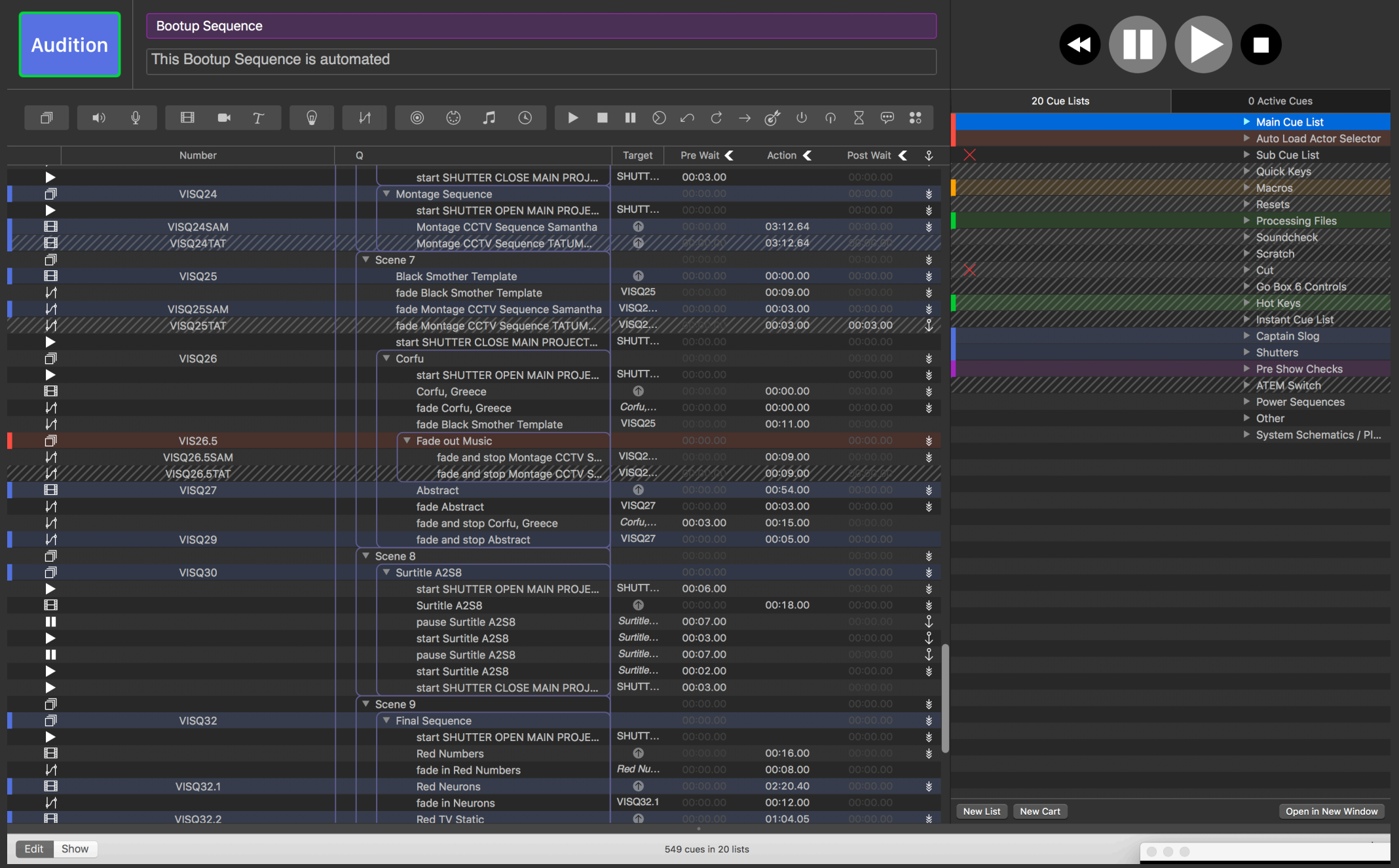

Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Plans / Cue Synop...
Number
Q
Target
Pre Wait
Action
Post Wait
Bootup Sequence
BOOTUP
Powerup Dialogue Box
SELECT
CAST SELECTION POP UP M...
CAST
MS SAMANTHA LUSH SELE...
switch to "Power Sequences"
ACT I
VISQ1
Prologue
start LOG Curtain Up time
CS1
Snow White Sequence
01:52.80
VISQ1.5
fade colour in Disneys Sn...
00:05.00
SHUTTER REAR OPEN
SHUTT...
VISQ1.7
fade and stop Snow Whit...
00:06.00
00:06.00
SHUTTER REAR CLOSE
Scene 1
VISQ2
Surtitle A1S1
start SHUTTER OPE...
00:08.00
Surtitle A1S1
00:18.00
pause Surtitle A1S1
00:07.00
start Surtitle A1S1
00:03.00
pause Surtitle A1S1
00:07.00
start Surtitle A1S1
00:02.00
Start SHUTTER CLO...
00:03.00
arm POWER OFF RE...
POWE...
00:03.00
start POWER OFF R...
00:05.00
disarm POWER OFF...
VISQ3
Scene 2
Surtitle A1 S2
start SHUTTER OPE...
00:11.00
Surtitle A1 S2
00:18.00
pause Surtitle A1 S2
00:07.00
start Surtitle A1 S2
00:03.00
pause Surtitle A1 S2
00:07.00
start Surtitle A1 S2
00:02.00
Start SHUTTER CLO...
00:03.00
Scene 3
VISQ6
Surtitle A1 S3
start SHUTTER OPE...
00:44.00
SurtitleA1_S3
00:18.00
pause SurtitleA1_S3
00:07.00
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists

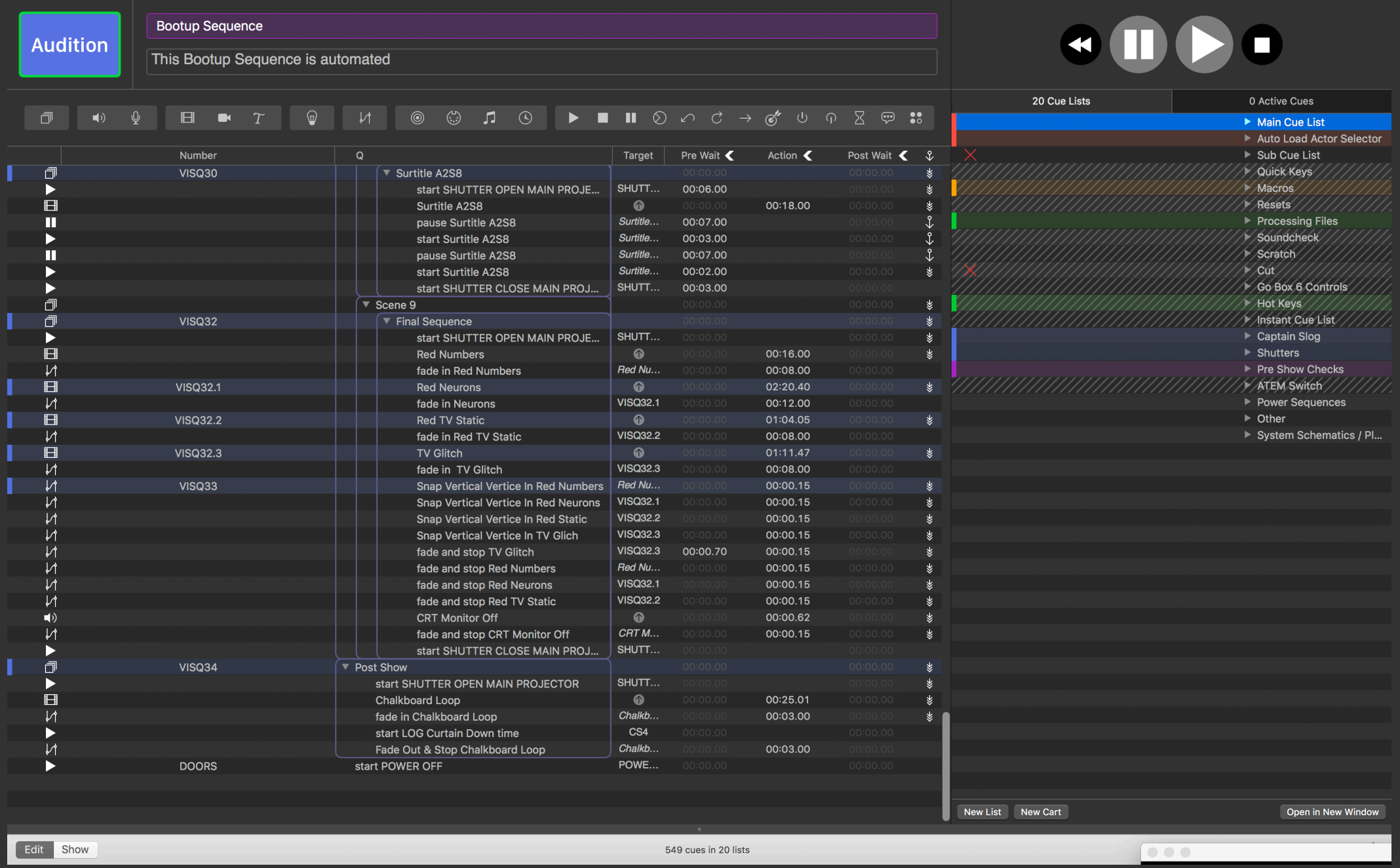

Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Pl...
Number
Q
Target
Pre Wait
Action
Post Wait
SHQ1 start SHUTTER OPEN MAIN PROJECTOR SHUTT... 00:11.00
INT start LOG Intermission time CS2
SHQ2 start SHUTTER CLOSE MAIN PROJECTOR SHUTT... 00:03.00
ACT II
Scene 1
VISQ16 Surtitle A2S1
start LOG Curtain Up Act II time CS3
start SHUTTER OPEN MAIN PROJE... SHUTT...
Surtitle A2S1 00:18.00
pause Surtitle A2S1 Surtitle... 00:07.00
start Surtitle A2S1 Surtitle... 00:03.00
pause Surtitle A2S1 Surtitle... 00:07.00
start Surtitle A2S1 Surtitle... 00:03.00
CQ3 start Cam 3 - 5 seconds BM3
CQ4 Camera 3 C/U
CQ5 2 Seconds Fade TO QLAB BM6
VISQ17 Eye Sequence 00:32.35
Eyeball Sequence 00:32.35
Portrait Sequence 00:13.98
fade Portrait Sequence Portrait... 00:15.00 00:03.00
fade and stop Eyeball Sequence Eyeball... 00:21.00 00:05.00
fade and stop Portrait Sequence Portrait... 00:24.00 00:03.00
start Scene 2 Scene 2 00:28.50
Scene 2
VISQ19 Surtitle A2 S2
Surtitle A2 S2 00:18.00
pause Surtitle A2 S2 Surtitle... 00:07.00
start Surtitle A2 S2 Surtitle... 00:03.00
pause Surtitle A2 S2 Surtitle... 00:07.00
start Surtitle A2 S2 Surtitle... 00:02.00
start SHUTTER CLOSE MAIN PROJ... SHUTT... 00:03.00
Scene 3
VISQ20 Surtitle A2 S3 00:17.00
start SHUTTER OPEN MAIN PROJE... SHUTT...
Surtitle A2 S3 00:18.00
pause Surtitle A2 S3 Surtitle... 00:07.00
start Surtitle A2 S3 Surtitle... 00:03.00
pause Surtitle A2 S3 Surtitle... 00:07.00
start Surtitle A2 S3 Surtitle... 00:02.00
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists


Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Pl...
Number
Q
Target
Pre Wait
Action
Post Wait
Intermission
SHQ1 start SHUTTER OPEN MAIN PROJECTOR SHUTT... 00:11.00
INT start LOG Intermission time CS2
SHQ2 start SHUTTER CLOSE MAIN PROJECTOR SHUTT... 00:03.00
ACT II
Scene 1
VISQ16 Surtitle A2S1
start LOG Curtain Up Act II time CS3
start SHUTTER OPEN MAIN PROJE... SHUTT...
Surtitle A2S1 00:18.00
pause Surtitle A2S1 Surtitle... 00:07.00
start Surtitle A2S1 Surtitle... 00:03.00
pause Surtitle A2S1 Surtitle... 00:07.00
start Surtitle A2S1 Surtitle... 00:03.00
CQ3 start Cam 3 - 5 seconds BM3
CQ4 Camera 3 C/U
CQ5 2 Seconds Fade TO QLAB BM6
VISQ17 Eye Sequence 00:32.35
Eyeball Sequence 00:32.35
Portrait Sequence 00:13.98
fade Portrait Sequence Portrait... 00:15.00 00:03.00
fade and stop Eyeball Sequence Eyeball... 00:21.00 00:05.00
fade and stop Portrait Sequence Portrait... 00:24.00 00:03.00
start Scene 2 Scene 2 00:28.50
Scene 2
VISQ19 Surtitle A2 S2
Surtitle A2 S2 00:18.00
pause Surtitle A2 S2 Surtitle... 00:07.00
start Surtitle A2 S2 Surtitle... 00:03.00
pause Surtitle A2 S2 Surtitle... 00:07.00
start Surtitle A2 S2 Surtitle... 00:02.00
start SHUTTER CLOSE MAIN PROJ... SHUTT... 00:03.00
Scene 3
VISQ20 Surtitle A2 S3 00:17.00
start SHUTTER OPEN MAIN PROJE... SHUTT...
Surtitle A2 S3 00:18.00
pause Surtitle A2 S3 Surtitle... 00:07.00
start Surtitle A2 S3 Surtitle... 00:03.00
pause Surtitle A2 S3 Surtitle... 00:07.00
start Surtitle A2 S3 Surtitle... 00:02.00
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists


Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Pl...
Number
Q
Target
Pre Wait
Action
Post Wait
Scene 3
Surtitle A2 S3
00:17.00
VISQ20
start SHUTTER OPEN MAIN PROJE...
SHUTT...
Surtitle A2 S3
00:18.00
pause Surtitle A2 S3
Surtitle...
00:07.00
start Surtitle A2 S3
00:03.00
pause Surtitle A2 S3
00:07.00
start Surtitle A2 S3
00:02.00
start SHUTTER CLOSE MAIN PROJ...
00:03.00
Scene 4
Surtitle A2 S4
VISQ21
start SHUTTER OPEN MAIN PROJE...
Surtitle A2 S4
00:34.00
00:18.00
pause Surtitle A2 S4
00:07.00
start Surtitle A2 S4
00:03.00
pause Surtitle A2 S4
00:07.00
start Surtitle A2 S4
00:02.00
CQ6
Fade in Camera One With VISQ21 -...
BM1
CQ7
Fade Camera One to Full upon VISQ...
BM1
CQ8
With SNDQ24
BM6
SHQ3
start SHUTTER CLOSE MAIN PROJ...
SHUTT...
00:03.00
Change TIME On Switcher from 3 to...
CQ9
Fade in Camera Three with Ross " A...
BM3
SHQ4
start SHUTTER OPEN MAIN PROJE...
SHUTT...
Change TIME On Switcher from 10 t...
CQ10
Switch to Qlab
SHQ5
start SHUTTER CLOSE MAIN PROJ...
SHUTT...
00:02.00
Scene 5
Surtitle A2 S5
VISQ22
start SHUTTER OPEN MAIN PROJE...
SHUTT...
Surtitle A2 S5
00:18.00
pause Surtitle A2 S5
Surtitle...
00:07.00
start Surtitle A2 S5
00:03.00
pause Surtitle A2 S5
00:07.00
start Surtitle A2 S5
00:02.00
start SHUTTER CLOSE MAIN PROJ...
SHUTT...
00:03.00
Scene 6
Surtitle A2S6
00:13.50
VISQ23
start SHUTTER OPEN MAIN PROJE...
SHUTT...
Surtitle A2S6
00:18.00
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists


Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Pl...
Number
Q
Target
Pre Wait
Action
Post Wait
Scene 5
VISQ22
Surtitle A2 S5
start SHUTTER OPEN MAIN PROJE... SHUTT...
Surtitle A2 S5 00:18.00
pause Surtitle A2 S5 Surtitle... 00:07.00
start Surtitle A2 S5 Surtitle... 00:03.00
pause Surtitle A2 S5 Surtitle... 00:07.00
start Surtitle A2 S5 Surtitle... 00:02.00
start SHUTTER CLOSE MAIN PROJ... SHUTT... 00:03.00
Scene 6
VISQ23
Surtitle A2S6 00:13.50
start SHUTTER OPEN MAIN PROJE... SHUTT...
Surtitle A2S6 00:18.00
pause Surtitle A2S6 Surtitle... 00:07.00
start Surtitle A2S6 Surtitle... 00:03.00
pause Surtitle A2S6 Surtitle... 00:07.00
start Surtitle A2S6 Surtitle... 00:02.00
start SHUTTER CLOSE MAIN PROJ... SHUTT... 00:03.00
VISQ24
Montage Sequence
start SHUTTER OPEN MAIN PROJE... SHUTT...
VISQ24SAM
Montage CCTV Sequence Samantha 03:12.64
VISQ24TAT
Montage CCTV Sequence TATUM... 03:12.64
Scene 7
VISQ25
Black Smother Template 00:00.00
fade Black Smother Template VISQ25 00:09.00
VISQ25SAM
fade Montage CCTV Sequence Samantha VISQ2... 00:03.00
VISQ25TAT
fade Montage CCTV Sequence TATUM... VISQ2... 00:03.00 00:03.00
start SHUTTER CLOSE MAIN PROJECT... SHUTT...
VISQ26
Corfu
start SHUTTER OPEN MAIN PROJE... SHUTT...
Corfu, Greece 00:00.00
fade Corfu, Greece Corfu,... 00:00.00
fade Black Smother Template VISQ25 00:11.00
VIS26.5
Fade out Music
VISQ26.5SAM
fade and stop Montage CCTV S... VISQ2... 00:09.00
VISQ26.5TAT
fade and stop Montage CCTV S... VISQ2... 00:09.00
VISQ27
Abstract 00:54.00
fade Abstract VISQ27 00:03.00
fade and stop Corfu, Greece Corfu,... 00:03.00 00:15.00
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists


Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Pl...
Number
Q
Target
Pre Wait
Action
Post Wait
start SHUTTER CLOSE MAIN PROJ... SHUTT... 00:03.00
VISQ24 Montage Sequence
start SHUTTER OPEN MAIN PROJE... SHUTT...
VISQ24SAM Montage CCTV Sequence Samantha 03:12.64
VISQ24TAT Montage CCTV Sequence TATUM... 03:12.64
Scene 7
VISQ25 Black Smother Template 00:00.00
fade Black Smother Template VISQ25 00:09.00
VISQ25SAM fade Montage CCTV Sequence Samantha VISQ2... 00:03.00
VISQ25TAT fade Montage CCTV Sequence TATUM... VISQ2... 00:03.00 00:03.00
start SHUTTER CLOSE MAIN PROJECT... SHUTT...
VISQ26 Corfu
start SHUTTER OPEN MAIN PROJE... SHUTT...
Corfu, Greece 00:00.00
fade Corfu, Greece Corfu,... 00:00.00
fade Black Smother Template VISQ25 00:11.00
VIS26.5 Fade out Music
VISQ26.5SAM fade and stop Montage CCTV S... VISQ2... 00:09.00
VISQ26.5TAT fade and stop Montage CCTV S... VISQ2... 00:09.00
VISQ27 Abstract 00:54.00
fade Abstract VISQ27 00:03.00
fade and stop Corfu, Greece Corfu,... 00:03.00 00:15.00
VISQ29 fade and stop Abstract VISQ27 00:05.00
Scene 8
VISQ30 Surtitle A2S8
start SHUTTER OPEN MAIN PROJE... SHUTT... 00:06.00
Surtitle A2S8 00:18.00
pause Surtitle A2S8 Surtitle... 00:07.00
start Surtitle A2S8 Surtitle... 00:03.00
pause Surtitle A2S8 Surtitle... 00:07.00
start Surtitle A2S8 Surtitle... 00:02.00
start SHUTTER CLOSE MAIN PROJ... SHUTT... 00:03.00
Scene 9
VISQ32 Final Sequence
start SHUTTER OPEN MAIN PROJE... SHUTT...
Red Numbers 00:16.00
fade in Red Numbers Red Nu... 00:08.00
VISQ32.1 Red Neurons 02:20.40
fade in Neurons VISQ32.1 00:12.00
VISQ32.2 Red TV Static 01:04.05
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists


Audition
Bootup Sequence
This Bootup Sequence is automated
20 Cue Lists
0 Active Cues
Main Cue List
Auto Load Actor Selector
Sub Cue List
Quick Keys
Macros
Resets
Processing Files
Soundcheck
Scratch
Cut
Go Box 6 Controls
Hot Keys
Instant Cue List
Captain Slog
Shutters
Pre Show Checks
ATEM Switch
Power Sequences
Other
System Schematics / Pl...
Number
Q
Target
Pre Wait
Action
Post Wait
VISQ30
Surtitle A2S8
start SHUTTER OPEN MAIN PROJE...
Surtitle A2S8
pause Surtitle A2S8
start Surtitle A2S8
pause Surtitle A2S8
start Surtitle A2S8
start SHUTTER CLOSE MAIN PROJ...
Scene 9
VISQ32
Final Sequence
start SHUTTER OPEN MAIN PROJE...
Red Numbers
fade in Red Numbers
VISQ32.1
Red Neurons
fade in Neurons
VISQ32.2
Red TV Static
fade in Red TV Static
VISQ32.3
TV Glitch
fade in TV Glitch
VISQ33
Snap Vertical Vertice In Red Numbers
Snap Vertical Vertice In Red Neurons
Snap Vertical Vertice In Red Static
Snap Vertical Vertice In TV Glich
fade and stop TV Glitch
fade and stop Red Numbers
fade and stop Red Neurons
fade and stop Red TV Static
CRT Monitor Off
fade and stop CRT Monitor Off
start SHUTTER CLOSE MAIN PROJ...
VISQ34
Post Show
start SHUTTER OPEN MAIN PROJECTOR
Chalkboard Loop
fade in Chalkboard Loop
start LOG Curtain Down time
Fade Out & Stop Chalkboard Loop
DOORS
start POWER OFF
New List
New Cart
Open in New Window
Edit
Show
549 cues in 20 lists