

ΩMEGA 2

Control Console



User Manual

INTRODUCTION

This User Manual is supplied with your system. Copies of this manual may be obtained from Electronics Diversified, Inc. for a nominal charge. It is recommended that you copy those portions of this manual applicable to your present use in the installation, maintenance or repair and preserve the original in a safe place.

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ABOUT THE OMEGA 2

Omega 2 continues the tradition of a single-scene, pile-on, performance lighting console designed for 'Hands-On' control of live performances. The console incorporates four automated independent fader tracks for simultaneous playback operation of cue actions. All faders incorporate 'Go' button technology with a manual override for independent control of any fade action.

The high definition Color Video Display is designed to make it easy to identify and coordinate information. An independent panel has manual sliders that are configured in rows to match the VGA screen layout. Colored indicators mounted above the Bump Buttons are coordinated with the screen colors for quick identification of control status.

The Omega 2 gives you the flexibility to achieve the same result through a variety of screens and methods. For example, you can set cue levels in the Stage, Preview, Track or Cue List Screens.

By using the remote alphanumeric keyboard, you can label any recorded Cue, or Submaster group. Channel location, focus area, type of lighting fixture, color, or special function can be labeled to assist you in the control function. The label process allows text color and background changes for increased visual impact. All labels can be recorded to disk as a special file for independent recall from stage cues.

HOW TO USE THIS MANUAL

A "Hands On" approach is the best way to master the sophisticated features of the Omega 2.

For that reason, this manual is set up similar to a mock tutorial. The chapters correspond to the different screens (Setup, Help, Stage, Submaster, Playback, Preview, Track, Cue List, Effect, Patch, Macro, Profile) that you can access on the console.

Each chapter steps you through a series of exercises that shows you how to use and set the console's features.

There is some repetition between chapters. This is because the Omega 2 allows you to achieve the same result using a variety of screens. This flexibility supports faster input and operation because you can operate the system according to your particular preference and style.

The detailed Table of Contents helps you quickly locate instructions for specific routines.

A good way to begin using the Omega 2 is to set aside time to go through the System Details, Setup and Stage chapters in one sitting. This will introduce you to the system and provide the context for moving on to more advanced topics.

TABLE OF CONTENTS

SYSTEM DETAILS		SUBMASTER PLAYBACK		MACRO SCREEN	
Front Panel	4	Running Playbacks	43	Viewing Macros	79
Control Keys	4			Creating Macros	79
Screen Keys	5	FADER OPERATIONS		PROFILE SCREEN	
Action Keys	6	Running a Fader	46	Using the Profile Screen	81
Number Keys	6	Loading a Fader	47	Selecting and Setting Modes	81
Selection Keys	6	Take Control of a Fade	47		
Fader Keys	7	Wheel Control of a Fader	48	ACCESSORIES	
Command Keys	7	Manual Control of a Fader	49	Remote Record	82
Rear Panel	8	Manual Control of a Split Fade	50	Remote Video	82
Alphanumeric Keyboard	8	Multipart Cues	50	Keyboard	82
Manual Slider Control	9	Multiple Active Faders	53	Designers Remote	82
Making Connections	9			Hand-held Remote	83
Disk Drive Operation	11	ADVANCED CUE FEATURES		Printers	83
Formatting a Disk	11	Creating a Temporary Cue	54	MIDI	84
		Modifying Cues	55	SMPTE (Timed Actions)	84
		Previewing a Temporary Fade	56	Common Questions	85
SET UP SCREENS		PREVIEW SCREEN		SPECIFICATIONS	
Main Menu	12	Using the Preview Screen	57	Chassis	87
Setting System Defaults	12	Merge & Insert Commands	58	Front Panel	87
System Menu	13	Copying Cue Levels	58	Channel Slider Board	88
Cues Menu	13			Slider Stand Assembly Instructions	89
Submaster Menu	14	TRACK SCREEN		SHOW CONTROLLER	
Patch Menu	14	Using the Track Screen	59	Remote Show Controller	90
Front Panel Menu	14	Screen Positioning	59	Front Panel	90
Save To Disk Menu	15	Editing Levels on Screen	60	Using the Timed Actions Screen	91
Load From Disk Menu	15	Cue Only Feature	61	Selecting the Time Source	91
Print Functions Menu	16			LCD Display	91
Clear Menu	16	CUE LIST		SERVICE	
Time Functions Menu	16	Using the Cue List Screen	62	Support Information	93
Peripherals/Utilities Menu	17	Changing Times and Cue Names	62	Registration	95
Using the Help Window	17	Linking Cues	63		
		Manual Fader Control	63		
STAGE SCREEN		Macro Activation in a Cue	64		
Preview	18	Effect Activation in a Cue	64		
Setting Levels from the Keypad	20				
Controlling Levels with the Wheel	22	EFFECT SCREEN			
Setting Levels with the Sliders	23	Using the Effect Screen	65		
Setting Levels in Combination	24	Positioning the Cursor & Setting Levels	65		
Select & Control All Channels at Once	26	Effect Record Window	67		
Recording Cue Levels	28	Setting the Step Time	68		
Cue Attributes	29	Submaster Control	69		
Cue Labeling	31	Master Channel	69		
Time Controls	31	Testing an Effect	69		
Delay Times	32	Chase Attributes	70		
Labeling the Stage Screen	33				
Setting Blank Channels	35	PATCH SCREEN			
Recording Without Submasters	36	Using the Patch Screen	72		
Submasters	36	Patch By Dimmer	72		
		Position Control Keys	74		
SUBMASTERS		Parked Dimmers	75		
Recording Submasters	37	Unpatch Dimmers	76		
Assigning Times to a Submaster	38	Unity Patch	77		
Selecting the Submaster Mode	39	Assigning Profiles to Dimmers	77		
Page Numbers and Labels	40	Bypass Grand Master	78		
Merge & Insert Commands	41				
Copy Levels From One Submaster to Another	42				

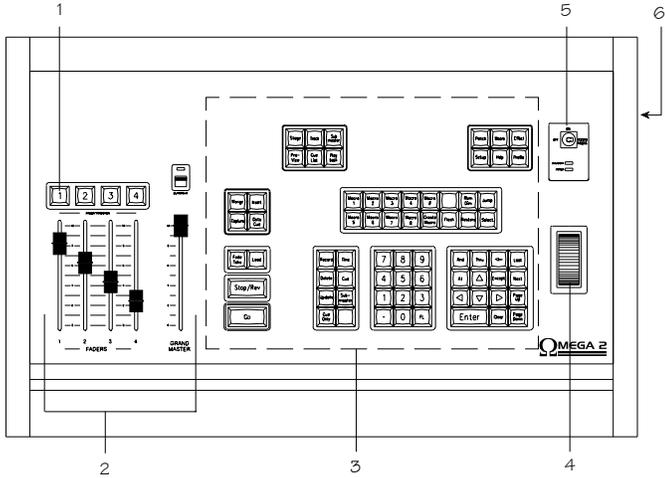


SYSTEM DETAILS

FRONT PANEL

The Omega 2 is a microprocessor-based control system with all operational instruction sets and controls routines embedded in read-only memory. The control console front panel allows access to these instructions and routines through key selections. All key selections are echoed on the system command line located at the bottom left of your monitor.

Here is an overview of the front panel controls.



1. FADER CONTROL BUTTONS:

- Select active fader.
- Allow manual takeover of automated fades.
- Clear active cue from the fader.

2. MANUAL FADER CONTROLS:

- Manually control cues.
- Adjust fade level up or down from the capture point.
- Offer Grand Master proportional control.

3. CONTROL KEYS:

- Select active display screens for monitor.
- Access channels and level information.
- Organize recording, playback and editing sequences.
- Start and stop automated features.

4. ENCODER WHEEL:

- Adjusts selected channel levels proportionally.
- Accelerates or slows fade times proportionally.

5. KEY SWITCH:

- Controls access to power.
- Controls access to record feature.

6. DISK DRIVE (located on right side):

- Off-line storage for recorded information.
- Off-line storage of custom configurations.

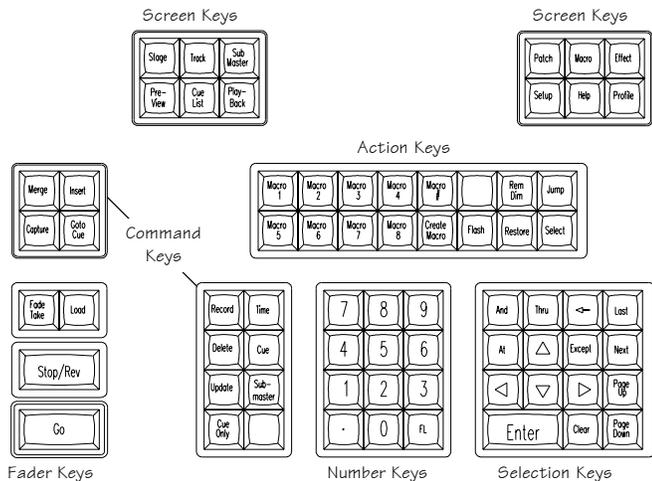
CONTROL KEYS

The primary access to the control system is through the keypad controls on the front panel of the console. The keypads are grouped together under common control headings for ease of operation.

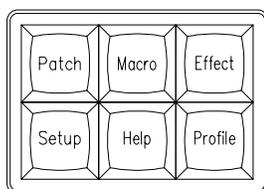
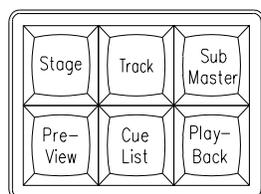
There are six groups:

- Screen Keys
- Action Keys
- Number Keys
- Selection Keys
- Fader Keys
- Command Keys

The general titles for the grouping of keys indicate their functions. The natural progression for the commands from the keypads is from left to right.



SYSTEM DETAILS



SCREEN KEYS

The Screen Keys access the primary displays of the control console. The control 'point of view' can be changed at any point by selecting a different Screen Key. Changing screens does not affect or stop an action that was set in place on a previous screen. Screen Keys on the top left deal directly with organization and playback, while Screen Keys on the top right control access and special information in the system.

STAGE:

This screen shows channels with levels from the various sources. Also shown is information on the cue on stage and the two following. Cues and subs can be recorded or rerecorded and cue times can be changed on this screen.

TRACK:

This screen shows the cues and channels in a spreadsheet format. Cue levels can be edited blind in this screen.

SUBMASTER:

This screen shows the contents of submasters. A submaster's levels and times can be edited blind in this screen. New submasters can also be recorded.

PREVIEW:

This screen shows the contents of cues. A cue's levels and attributes can be edited blind in this screen. New cues can also be recorded.

CUE LIST:

This screen shows the list of the cue times and attributes which can be edited.

PLAYBACK:

This screen shows a listing of submasters and the current page that is active. Times can be changed and handles can be forced to new pages. The current output level for the Submaster is displayed.

PATCH:

This screen shows the system patch by dimmer. Dimmers can be assigned to channels with proportional levels and profiles. Dimmers can be parked at levels, or assigned to submaster handles.

MACRO:

This screen shows the contents of the Macro. Macros can be created and edited here.

EFFECT:

This screen will show Effects' steps and times. Steps can be added, inserted and deleted.

A second press displays the TIMED ACTIONS screen. This screen shows actions that can be started by SMPTE, a timer, or by the clock.

SETUP:

This screen shows the user-definable parameters. These configurations can be set on this screen.

HELP:

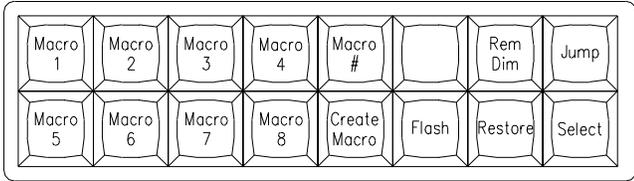
Accesses the Help window at the bottom of each screen. Active keys and instructions for each key are displayed.

PROFILE:

The Profile screen shows preheats and other custom profiles which can be edited and assigned in Patch.



SYSTEM DETAILS



ACTION KEYS

Action Keys allow specific functions to be executed. They are short cuts to quickly establish a condition or a result.

MACRO 1-8:

Direct access to the first eight Macros.

MACRO #:

Addresses Macros greater than 8.

CREATE MACRO:

Opens or closes a Macro for live recording.

FLASH:

Bounces between two levels assigned in 'Setup'. It is useful in checking lights before a show.

REM DIM (Remainder Dim):

Forces all unaddressed levels to '0.'

RESTORE:

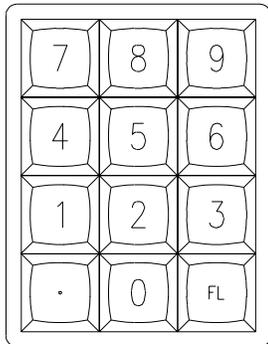
Returns screen to conditions before last Enter. Restore is essentially an "undo" feature.

JUMP:

Moves the cursor to the next field on the screen.

SELECT:

Allows you to select mode options while in the Record Window, Patch Screen, or Playback Screen.



NUMBER KEYS

Number Keys are the primary way to enter values into the Cues, Times, Submasters and Effects. Number Keys are always reflected on the system Command Line.

NUMBER KEYS:

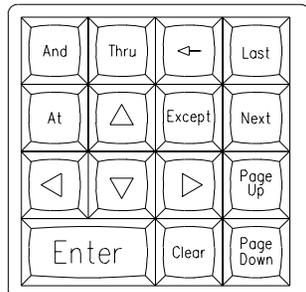
Make a selection by entering the value on the Command Line.

DECIMAL KEY:

Used to insert between whole number cues or to identify tenth of seconds.

FL KEY(Full) :

Assigns a value of 100%.



SELECTION KEYS

TRANSITION KEYS:

Bridge between channel selections and level setting. These include [AND], [THRU], [AT], and [EXCEPT].

CURSOR POSITION KEYS:

These are designated by arrows and allow you move around the screen quickly. They include [UP], [DOWN], [LEFT], or [RIGHT].

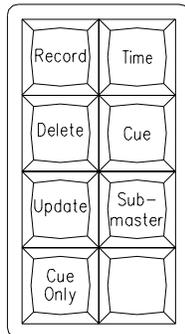
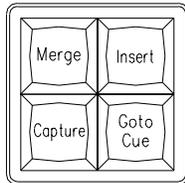
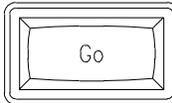
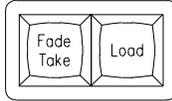
GENERAL POSITION KEYS:

Move the screen in block movements one block at a time. These keys include [PAGE UP], [PAGE DOWN], [NEXT], and [LAST].

CONFIRMATION KEYS:

Deal directly with the Command Line instruction by accepting the statement [ENTER], clearing the line [CLEAR], or eliminating one item at a time from the line [BACKSPACE].

SYSTEM DETAILS



FADER KEYS

Fader keys are the primary way to store information for playback. Fader keys coordinate with the Fader display on the Stage, Preview, Submaster, Track, Playback and Cue List screens. They update you on the latest conditions of playback. Fader keys can start, pause, stop, or allow manual control for any action.

FADE TAKE:

Gives control of the selected faders to the manual fader controls.

LOAD:

Loads a cue on the selected fader.

STOP/REV:

Stops all faders in progress. A second press backs up one Cue.

GO:

Starts selected faders.

COMMAND KEYS

Using the Command Keys, you can record, modify record, or delete items called out on the Command Line. You can select the functions for Cues, Submasters or Times, as directed.

MERGE:

Merges a Cue and/or a Submaster into an established look on a 'highest takes precedence' basis.

CAPTURE:

Captures channels to establish a temporary cue.
(See page 54).

INSERT:

Inserts a Cue and/or a Submaster into an established look on a 'last action' basis.

GO TO CUE:

Routes Stage display to new position with cue action in Fader.

RECORD:

1st key used in the Record process.

DELETE:

Deletes Cues, Submasters.

UPDATE:

Automatically records modified levels into existing cues.

CUE ONLY:

In Tracking Mode, levels are modified for only one cue. Resets previous levels for next cue without tracking.

TIME:

Used in Record process to assign Fade times on cue list.

CUE:

Accesses Cue memories.

SUBMASTER:

Accesses Submaster memories.



SYSTEM DETAILS

REAR PANEL

Located on the rear of the console are the control outputs as well as the power input. An explanation of each output connector is described below. Control cables furnished with the console mate these outputs to the system connection plates in your facility. There are two types of connectors on the output panel: heavy duty XLR connectors and standard computer grade 'D' style connectors.

All XLRs are keyed, locking connectors. Position the connector carefully at the receptacle, rotate until it mates with the key, then insert it. When inserting 'D' series connectors, tighten the thumb screws on the male end to insure proper connection.

Do not force connectors into position.

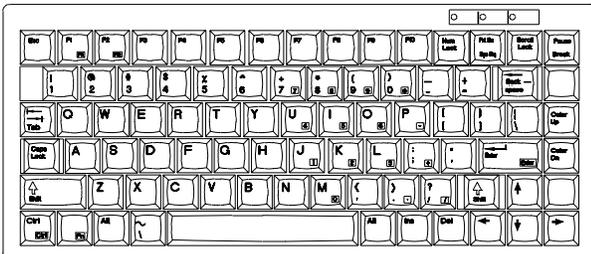
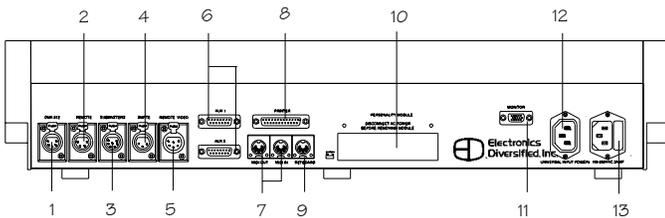
1. **DMX OUTPUT:**
(Dimmers 1-512) (5-Pin XLR)
2. **HAND-HELD REMOTE:**
(4-Pin XLR)
3. **MANUAL SLIDERS INPUT:**
(7-PIN XLR)
4. **TIMED ACTIONS INPUT:**
(optional) (3-Pin XLR)
5. **REMOTE VGA MONITOR:**
(6-Pin XLR)
6. **AUXILIARY SERIAL PORTS:**
(DB15)
7. **MIDI IN & OUT:**
(optional)
8. **PRINTER OUTPUT:**
(DB25)
9. **ALPHANUMERIC KEYBOARD:**
10. **PERSONALITY MODULE:**
(software update access)
11. **VGA/SVGA MONITOR:**
(D15, 3-row, VGA standard)
12. **CONVENIENCE OUTLET:**
(120VAC/300 watts max.)
13. **POWER INPUT FUSE BLOCK:**
(92 to 235 VAC, 47/64 Hz, 3 Amp)

ALPHANUMERIC KEYBOARD

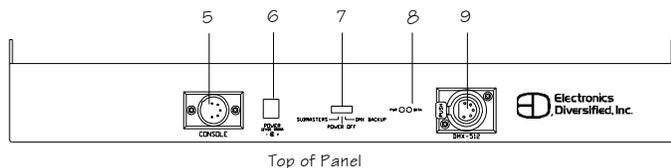
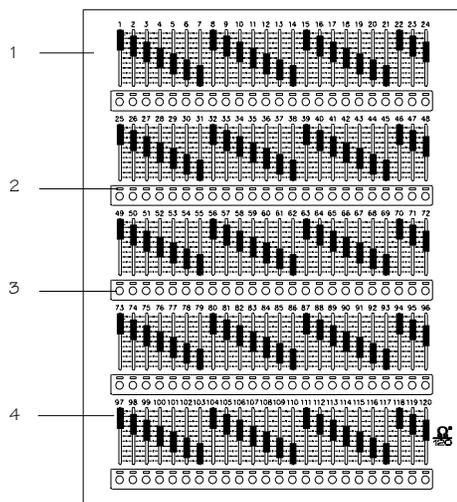
The Omega 2 is designed to operate with any standard IBM PC/ AT keyboard. The Omega 2 is shipped with a remote keyboard as standard equipment.

Alphanumeric text can be entered into the Stage Screen from this remote keyboard. Entered text can be labels describing the type or focus of the lighting instruments, or comments about the area of focus or position on stage.

If you encounter problems with using any keyboard, please contact the factory, as some manufacturers of AT aftermarket keyboards have been known to be incompatible.



SYSTEM DETAILS



MANUAL SLIDER CONTROL

The Omega 2 Console supports an independent panel of 120 manual sliders. Each slider is equipped with a tricolor LED to indicate the channel status and a Bump Button for direct output.

The sliders allow direct 'hands on' control of 120 control channels for level setting or overriding an established level. The sliders can also offer direct dimmer output control for stand-alone or emergency operation by positioning the Output Mode Selection Switch (see #7 below) at the top of the independent panel.

1. REMOTE 120-CHANNEL MANUAL SECTION.
2. INDIVIDUAL CHANNEL STATUS LED's.
3. INDIVIDUAL CHANNEL BUMP BUTTONS.
4. MANUAL CHANNEL SLIDERS.
5. OUTPUT CONNECTOR TO CONSOLE:
(7-Pin XLR)
6. LOW VOLTAGE POWER CONNECTOR:
(12 VDC / 500MA)
7. THREE-POSITION OUTPUT SELECTOR SWITCH:
(Submasters / Off / Backup)
8. OUTPUT INDICATORS:
(Power / Data)
9. OUTPUT CONNECTOR TO DIMMER BANK:
(DMX 5-Pin XLR)

MAKING CONNECTIONS

Like all microprocessor-based controls, the Omega 2 is sensitive to power fluctuations on standard power lines. The console should be plugged into an isolated circuit with a full equipment ground. For best results, the console should be connected to an uninterrupted power supply (UPS), or at a bare minimum, a high quality power conditioner.

Do not plug the console into the same outlet as motor or SCR-controlled devices.

The steps below will guide you through the first power-up exercise of the Omega 2 Console.

STEP #1:

Position the control console on a flat surface. The key position in the upper right corner should be Off.

Do not connect the power cable at this time.

STEP #2:

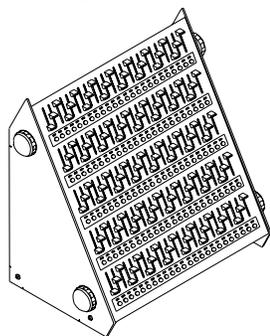
If you're using a manual control with stand, assemble the stand according to the instructions on page 89.

Determine if the 30-degree or the 60-degree angle of operation is best for the site. When assembled, position near your control console.

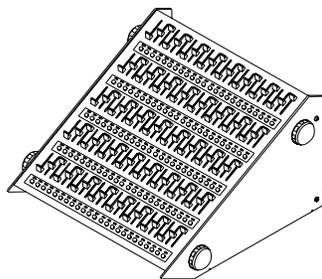
STEP #3:

Locate the 7-pin XLR control cable. Identify the keyed position on both the cable connector and the chassis-mounted connection point on the top rear of the manual stand. Carefully insert the 7-pin XLR cable into the connector labeled "Console."

60° Configuration

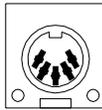
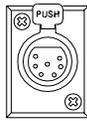


30° Configuration



SYSTEM DETAILS

SUBMASTERS

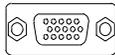


KEYBOARD

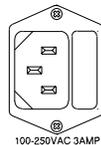
DMX-512



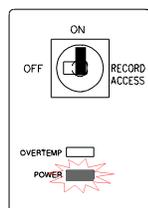
MONITOR



UNIVERSAL INPUT POWER:



100-250VAC 3AMP

**STEP #4:**

Insert the other end of the 7-pin XLR cable to the connector on the back of the console labeled 'Submasters.'

STEP #5:

Locate the remote alphanumeric keyboard. Identify the keyed position on the connector, and match it to the connector on the rear panel of the console labeled 'Keyboard.' Position the keyboard in front of the manual section.

STEP #6:

Connect the 5-pin XLR cable into the DMX-512 output port on the rear of the console. Connect the opposite end to the control connection plate labeled DMX-512 which goes to the system dimmers.

STEP #7:

Position the SVGA monitor adjacent to the console. Connect the VGA cable male end with the (15-pin 'D') connector to the rear of the monitor. Use the captive thumb screws to tighten the connection.

STEP #8:

Connect the other male end of the VGA cable to the console video output labeled 'Monitor.' Use the captive thumb screws to tighten the connection.

STEP #9:

Connect the recessed female power cord to the rear of the SVGA monitor.

STEP #10:

Connect the male end of the monitor power cord to the monitor convenience outlet located on the rear of the console (Item 12, page 8).

STEP #11:

Connect the male end of the console power cord to a line voltage outlet (120 VAC, U.S. version or 220 VAC, export version).

STEP #12:

Connect the female end of the power cord to the rear of the console (Item 13, page 8).

STEP #13:

Check each connection to insure correct mating. If all connections are correct, remove the cardboard from the system disk drive, and insert the formatted disk shipped with the console. If necessary, review Disk Drive Operation, page 11, for proper orientation of the system disk prior to insertion.

STEP #14:

You are now ready to power up!

Insert the key into the top position on the front panel. Turn the key clockwise to the first position.

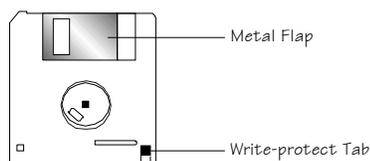
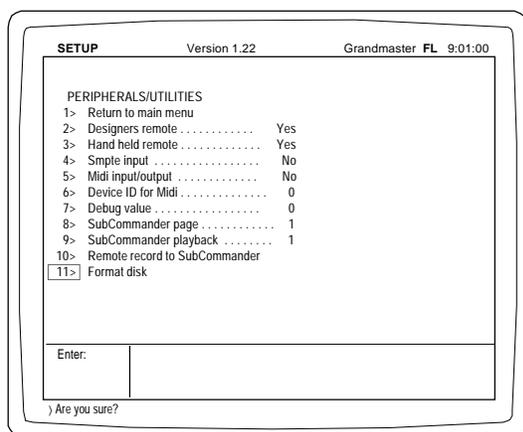
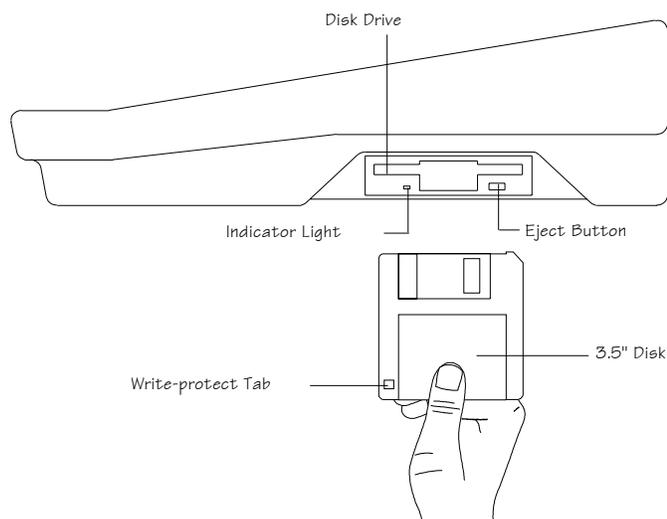
The POWER light under the key position should come on. In addition, the tricolored LEDs under the Bump buttons will cycle.

STEP #15:

Switch on the monitor. The monitor power LED should illuminate. The Stage Screen should be displayed. Use the monitor controls to position the image in the center of the display screen. Expand the image to fill the screen. Do not fill the entire screen, because you want the console Command Line to appear below the brown border on the left side.

The console is ready to operate.

SYSTEM DETAILS



DISK DRIVE OPERATION

The Omega 2 Control Console is a disk-based control system. All control information set in place by the operator is automatically saved in battery-backed random access memory inside the console. In addition, the information can be saved and stored off-line for future use on a 1.44MB, 3.5" high-density disk. The disk drive is located on the right side of the console.

Access to the disk drive features is available through menu selections on the Setup Screen. Follow the simple procedures outlined below to insure proper operation.

DISK HANDLING PROCEDURE:

DISK DRIVE: 3.5" IBM format, 1.44MB. Disks must be formatted by the Omega 2 console before use.

Insert the disk as illustrated. Do not force it into the drive. If the disk will not insert easily, it is not correctly oriented.

To eject the disk, push the small button on the disk drive.

To protect your data:

- Do not expose disks to high temperatures.
- Do not store disks near magnetic fields.
- Do not eject a disk while the disk drive indicator light is on. This could result in loss of data or incomplete loading of a show. Wait until the indicator light goes off before ejecting.

FORMATTING A DISK

INSERT DISK TO BE FORMATTED INTO DISK DRIVE:

Press [SETUP]

The Main Menu will appear on the screen.

SELECT PERIPHERALS / UTILITIES MENU:

Press [1] [1] [ENTER]

The Peripherals/Utilities Menu will appear on the screen.

SELECT FORMAT DISK:

Press [1] [1] [ENTER]

The Command Line will respond with "Are You Sure?"

Press [ENTER] again. The console will erase any information on the disk and format the disk for use with the console.

When completed, the command line will prompt "Format Complete."

Press any key to select the next display.

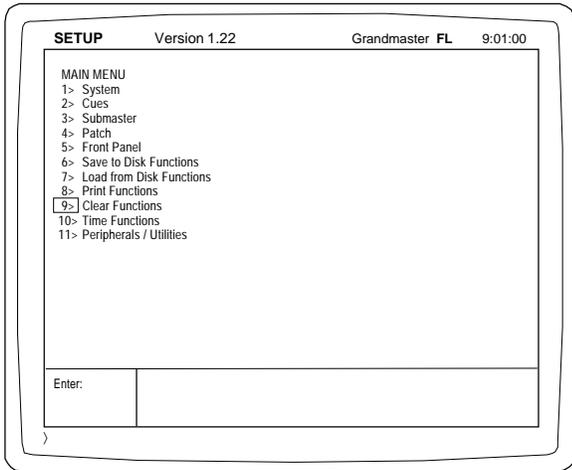
WRITE PROTECTION:

Write protection locks the disk, preventing alteration of stored data. To write-protect the disk, orient the diskette so that the round metal circle is pointed toward you.

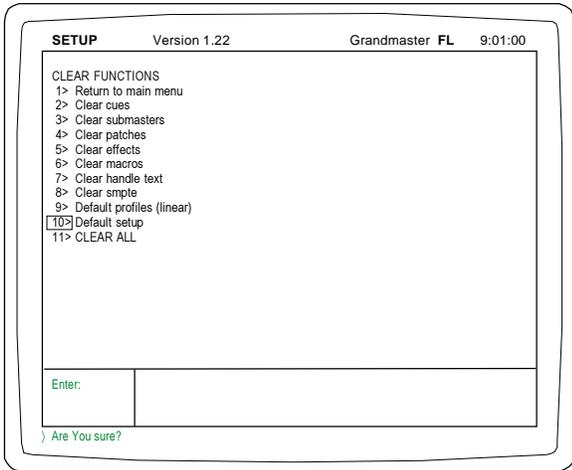
If the write-protect tab, located in the lower right-hand corner, is closed, the disk is not write protected. If the tab is open, the disk is protected, and no new data can be recorded. Disks should be double-sided, MF2-HD equivalent. Two non-formatted disks are supplied with the Omega 2 console.

Disks may be purchased from EDI (Part# 119-0058) or any computer supply house.

SETUP SCREENS



Screen Colors:
 Titles Blue
 Prompts White



MAIN MENU

Each subject listed on the Setup Main Menu allows you to configure or set defaults that affect the console's operation. Some of the defaults are designed to reduce keystrokes while others set conditions for operation.

To view or change a category on a Menu, follow the procedure outlined in the steps below:

- A: Type the number, or move the cursor to the number next to the topic and press [ENTER].
- B: To toggle a Yes / No response, press [ENTER].
- C: To change or set a value on the highlighted topic, type the new number, press [ENTER].
- D: To return to the Main Menu, press the [CLEAR] key.

When changing or setting new values, the Command Line may prompt with an "Are You Sure" statement. This prompt requires [ENTER] to be pressed a second time to confirm the change.

Take a few moments to review each of the 11 menus listed under the Main Menu. Macros can be used to access common selections that change regularly.

The following pages highlight and explain each of the control options settings.

SETTING SYSTEM DEFAULTS

SELECT THE MAIN MENU IN THE SETUP SCREEN:

Press  *The Main Menu will appear.*

ESTABLISH ALL DEFAULT SETTINGS FOR THE CONSOLE:

Press   *The Clear Functions Menu will appear.*

SELECT THE DEFAULT SETUP CONDITION:

Press    *The cursor is positioned on Default Setup.*

Press  *The Command Line will prompt "Are You Sure?"*

Press  *The Command Line will prompt "Setup Cleared."*

RESTORE MAIN MENU:

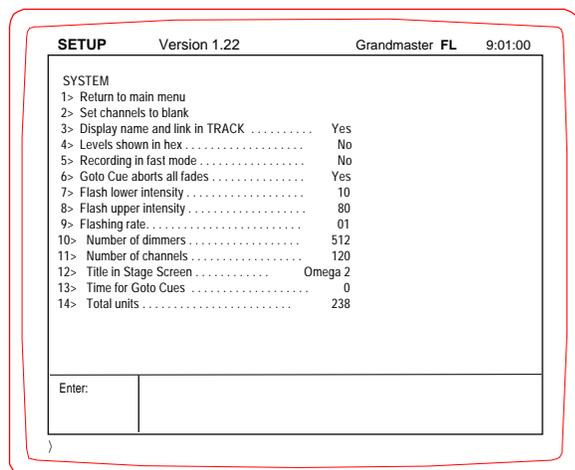
Press  *The Main Menu will appear on the Screen.*

If the system dimmer count is the same or less than the system channel count, there will be a Unity Patch of one dimmer to one channel. Dimmers beyond the system channel count will not be addressed without an assigned patch from the Patch Display.

(For information about the Patch procedure and the Patch Display, see page 77).



SETUP SCREENS



SYSTEM MENU

The System Menu allows access to setup conditions that affect how the control information is processed. The number of dimmers and control channels is set from this menu. The list below reviews each category.

1. Returns to Main Menu.
2. Allows user to blank selected channels for display.
(To set blank channels, refer to Stage Screen, page 35.)
3. Removes columns which display the cue name and link characteristics from the Track screen.
4. When selected, converts all output levels to 256-step resolution.
5. Reduces/increases key hits for recording.
6. Goto Cue will affect all faders, not just the one selected.
7. Sets the lowest level for Flash.
8. Sets the highest level for Flash.
9. Sets the rate or timing for the number of flashes per minute.
10. Sets the system capacity for dimmer address.
11. Sets the system capacity for the number of channels displayed and addressed.
12. When selected, keyboard may enter alphanumeric label for display on Stage screen.
13. Sets default fade time for go-to-cue selections.
14. Reflects available memory units at all times.

TO SWITCH "RECORDING IN FAST MODE" OFF:

Press



The default YES statement toggles to NO.

TO TITLE THE STAGE SCREEN FROM THIS POSITION:

Press



until #12 is highlighted. "Title in Stage Screen" will be highlighted.

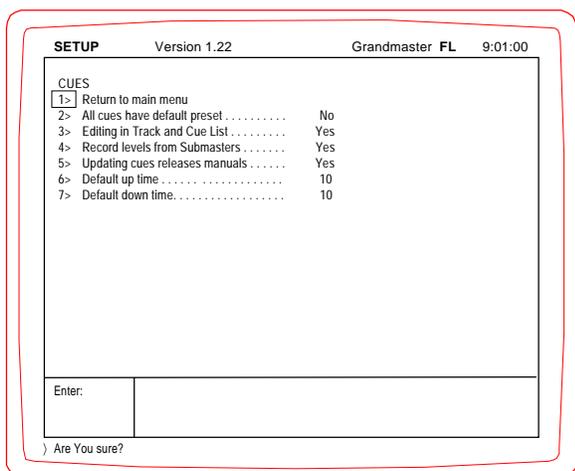
Using the remote alphanumeric keyboard, type the following:

(Label Stage screen with name of facility, followed by "Setup". 25 characters maximum. When complete,

Press



The new label will appear on line 12 and on the Stage Screen.



CUES MENU

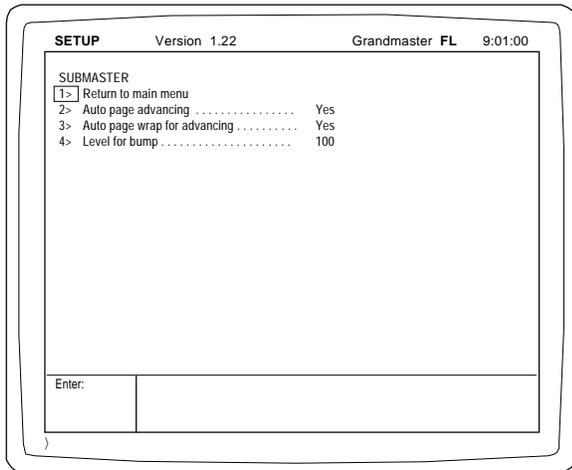
The Cues Menu allows you to select a preference for how the console will operate. Defaults set on this menu include the cue type, the capacity to edit and default record times.

The list below reviews each category.

1. Returns to Main Menu.
2. Defaults console to Preset or Tracking.
3. Allows editing of Track and Cue List.
4. Allows levels from Submasters to be recorded into cues.
5. Allows Update key to release Amber selected levels in Record Process.
6. Establishes default Up Times in Cue Window.
7. Establishes default Down Times in Cue Window.



SETUP SCREENS

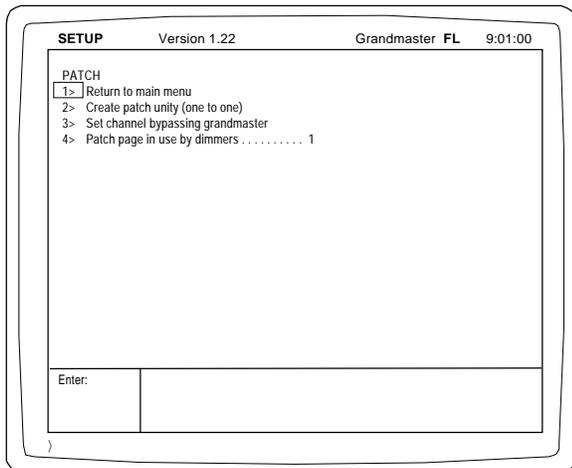


SUBMASTER MENU

The Submaster Menu gives you access to the key attributes of the Submasters. Review each item below for a statement about operation.

1. Returns to Main Menu.
2. Allows Auto-advancing feature on Playback Screen to be active.
3. Allows Auto-page wrap feature on Playback Screen to be active.
4. Sets default level for Bump Buttons.

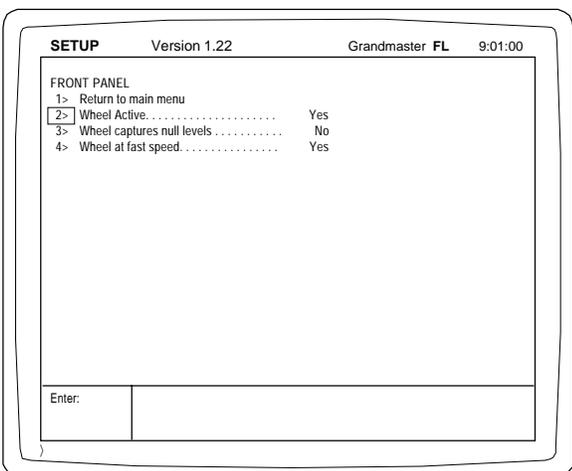
To return to Main menu, press the [CLEAR] key.



PATCH MENU

The Patch Menu offers you a simple way to select the active Patch Table and establish a one-to-one patch up to the channel capacity of the console. Review each item below for a statement about operation.

1. Returns to Main Menu.
2. Automatically establishes a one-to-one patch for every dimmer called out in System menu.
3. The Bypass feature is explained on page 78.
4. Determines active page for system patch. Default is page 1.

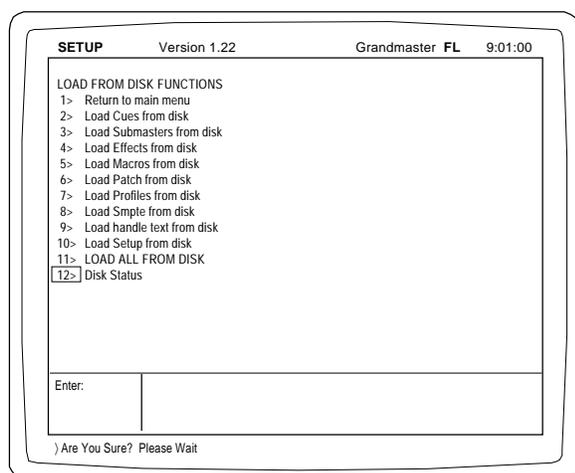
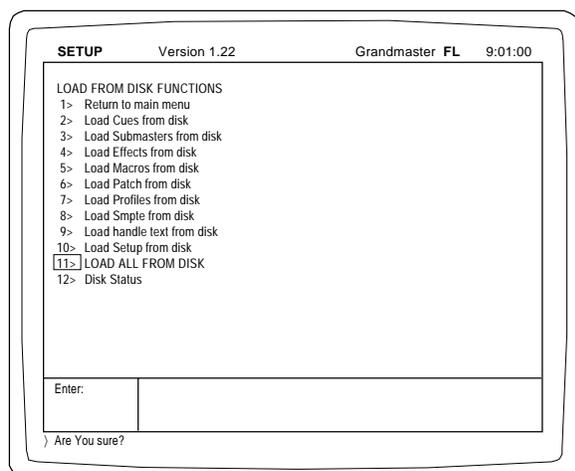
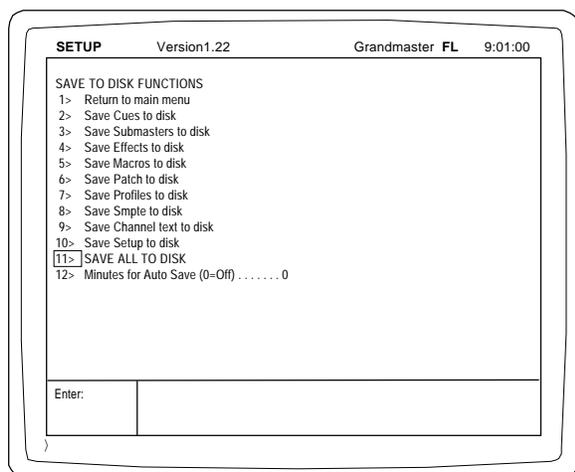


FRONT PANEL MENU

The Front Panel Menu deals with the Level /Rate wheel operation. The details on the selections from this menu are listed below.

1. Returns to Main Menu.
2. Deactivates or activates wheel.
3. Allows channels without levels to be captured by the wheel.
4. Increases/decreases wheel sensitivity.

SETUP SCREENS



SAVE TO DISK MENU

The Save to Disk Menu is used to transfer recorded information from the console to the disk for off-line storage. This Menu allows the individual items listed to be transferred, one at a time, to the disk, or, by selecting Item # 11, all can be saved to the disk.

Disks must be formatted prior to recording.

1. Returns to Main Menu.
- 2-10. Save-to-Disk functions allow you to save specific portions of recorded memory, or save all.
11. Saves all to disk.
12. Auto Save. When set, the number entered is the interval between the last key press and an automatic "Save All to Disk."
Any key hit will reset the internal counter.

LOAD FROM DISK MENU

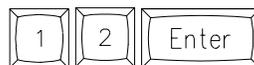
The Load from Disk Menu is used to transfer recorded information from the disk to the memory of the control console. This Menu allows the individual items listed to be transferred, one at a time, or, by selecting item # 11, all can be loaded at the same time. Loading information from the disk to the memory will force the existing information to be deleted.

1. Returns to Main Menu.
- 2-10. Load from Disk functions allows you to selectively load specific portions to memory or load all from disk.
11. Loads all from disk.
12. Disk Status indicates how many items from the categories are recorded on the disk.

TO DETERMINE DISK STATUS:

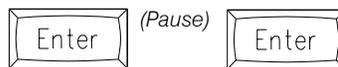
Locate the system disk shipped with the Omega 2 Console. The disk must be formatted before use in the console. Insert the disk into the disk drive.

Press



The cursor will appear on the Disk Status line.

Press

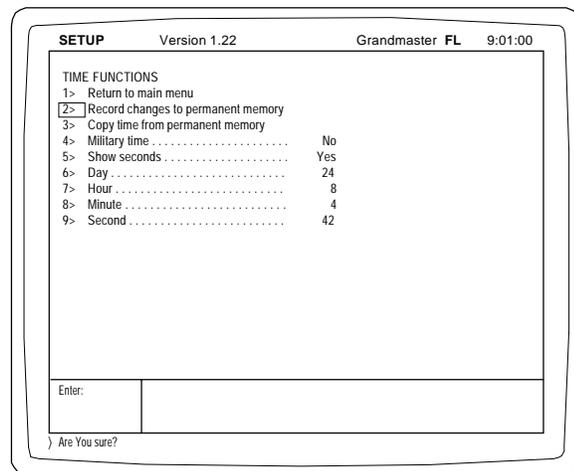
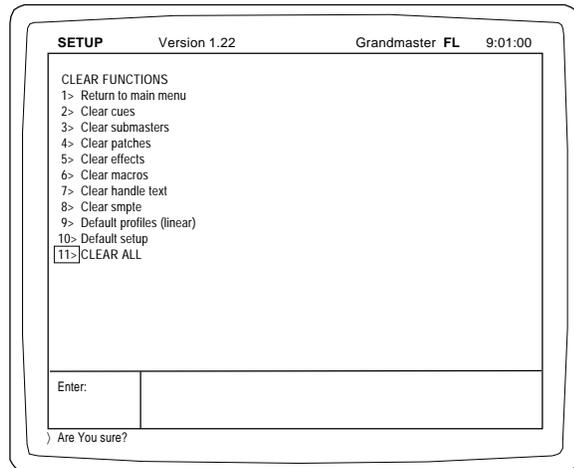
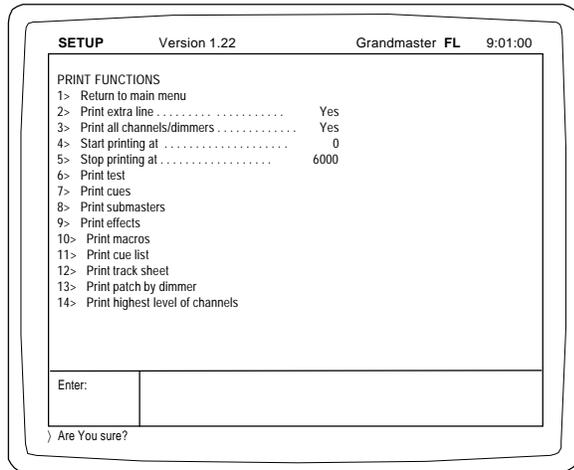


The command line will prompt "Are You Sure?" then "Please Wait".

If the disk is unformatted, the command line will prompt "UNFORMATTED". If the disk is formatted, the command line will display the types of memories and the number of each type stored on the disk.



SETUP SCREENS



PRINT FUNCTIONS MENU

The Print Functions Menu allows you to access the print features. It offers the ability to select individual items to be printed. Review each item for a statement about operation.

1. Returns to Main Menu.
2. Allows you to print an extra line.
(See Note on page 83, under Printers).
3. If "Print all Channels/Dimmers" is set to NO, only channels/dimmers with values will be printed.
- 4-13. Print functions allow you to print specific portions of the features recorded.
14. Summarizes the highest levels and prints a list showing the levels.

CLEAR MENU

The Clear Menu allows you to selectively clear items from the system memory one at a time, or, by accessing Item #11, all memory can be cleared. The Clear Menu also supports the establishment of system defaults, which will cause all user-assignable selections to default to the original condition.

The Command Line may prompt an "Are You Sure" statement. This prompt requires [ENTER] to be pressed a second time to confirm.

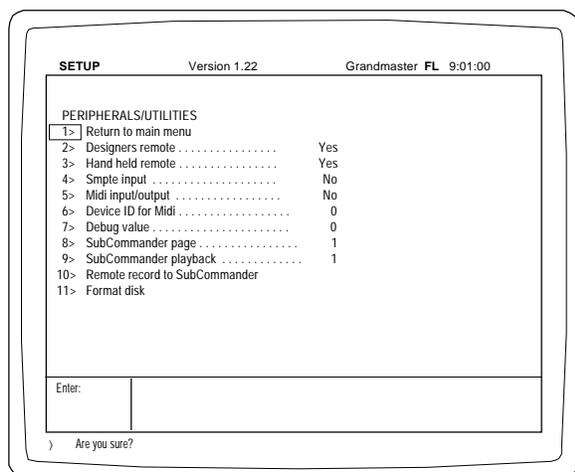
1. Returns to Main Menu.
- 2-9. Clear Menu allows the user to selectively clear or delete specific portions of the feature displayed in the memory.
10. Restores to default setup.
11. Clears all user-recorded information from system memory.

TIME FUNCTIONS MENU

The Time Menu is used to set up and transfer time notations to and from the System Menu. The Time Clock is displayed in the upper right-hand corner of the screen.

1. Returns to Main Menu.
2. Updates clock information to memory. This must be done when any change has been made.
3. Recalls clock from memory.
4. Sets 12- or 24-hour clock operation.
5. Determines clock display elements.
6. Sets calendar day in memory
7. Sets calendar hour in memory.
8. Sets calendar minutes in memory.
9. Sets calendar seconds in memory.

SETUP SCREENS



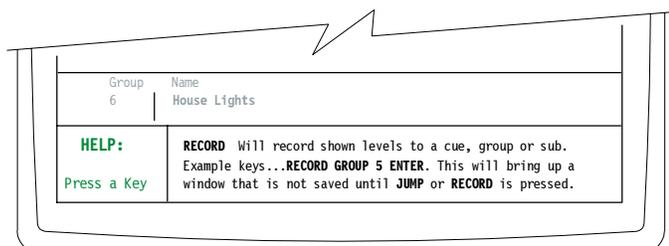
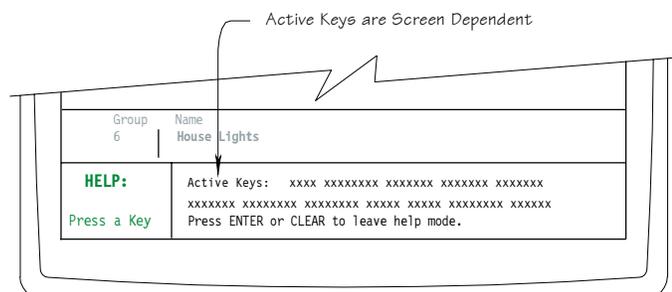
PERIPHERALS/UTILITIES MENU

The Peripherals / Utilities Menu allows you to access the control peripherals such as the hand-held remote or access to the SMPTE or MIDI inputs.

The Utilities Menu also allows any output of the console to be assigned to a SubCommander for remote control and playback. The location or position memory is controlled by the page and playback commands.

Item # 11 on this menu allows you to format a disk. The statements below comment on each item of the Peripheral / Utilities Menu.

1. Returns to Main Menu.
2. Activates output port for Designer's remote.
3. Activates output port for HHR remote.
4. Activates input port. Turns on screen access for SMPTE program.
5. Activates input/output port. Turns on screen access for programming MIDI SHOW CONTROL.
6. Sets ID number for MIDI input.
7. Sets debug value for testing.
8. Selects page for remote record to SubCommander.
9. Selects playback fader for remote record to SubCommander.
10. Sends signals for remote record of stage picture to SubCommander. This will automatically advance #8.
11. Allows user to format any IBM-compatible 3.5" HD disk for system operation.



USING THE HELP WINDOW

The Help feature is an embedded window that appears whenever the [HELP] key is pressed. The Help feature offers an on-line prompt or definition of any key pressed when the Help window is open. The keys defined are limited to the active screen. The Help feature, along with the prompt window, offer user support during operation.

TO SELECT HELP:

Press  The Help Window will appear.

TO LEARN MORE ABOUT THE ACTIVE KEY:

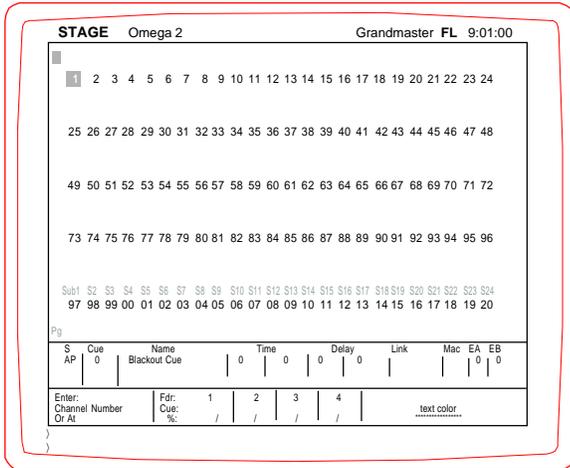
Press any LISTED key for an explanation. A definition of the key function will appear in the Help Window. More than one key can be selected. Each selection will reveal a new key definition or example. Remember that the keys defined are limited to those applicable to the active screen.

TO SELECT HELP:

Press  or  The screen will be restored to the previous condition.

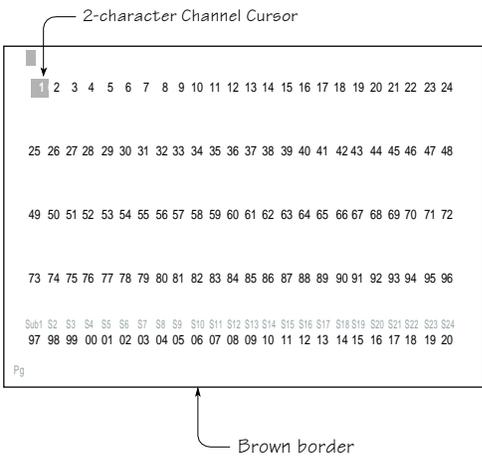


STAGE SCREEN



Screen Colors:

- Channel Numbers Green
- Selected Channels Yellow
- Manually Set Levels Brown
- Cue Levels White
- Submaster Levels Blue
- Effects Levels Purple



STAGE SCREEN PREVIEW

The Control Console supports a SVGA monitor. When powered up, the console automatically defaults to the Stage Screen as pictured on the left. The Stage Screen has seven basic groups of information that alert the operator to the current status of operation. The seven basic groups include the:

- Title Block
- Channel Field
- Cue Window
- Prompt Window
- Fader Display
- Text Color
- Command Line.

The two cursor positions default to the upper left corner of the monitor. The single-character cursor in the extreme upper corner corresponds to the remote alphanumeric keyboard.

The double-character cursor position identifies the current field to be addressed by the console keypads. It can be repositioned using by the [JUMP] key.

TITLE BLOCK:

The Title Block, positioned on the top line of the screen, includes the following items:

- Screen Label:** Identifies active screen in green.
- Show Title:** Custom show title can be positioned here. (See Setup, System Menu, page 13, #12)
- Grand Master:** Indicates the level of the system Grand Master. Levels less than Full display in red.
- System Clock:** Indicates the time of day. (See Setup, Time Functions Menu, page 16, #6)

CHANNEL FIELD:

The Channel Field is outlined by a brown border. The numbers inside the brown line represent the system channels and submasters. The Channel Field contains the following elements:

- Channel Cursor:** Two-character reverse video square in upper left corner.
- Active Channels:** Represented by green numbers. Levels entered are displayed below the numbers.
- Sub Numbers:** Represented by the Sub or S symbol above the bottom row. Displayed in gray when inactive or mode color when in use.
- Channel Labels:** Two rows of alphanumeric text can be assigned directly above each channel number. A single -character reverse video square represents active label position. Active text color is displayed in the lower right corner of the monitor. The active color is selected by the [COLOR UP] or the [COLOR DN] keys on the remote alphanumeric keyboard.



STAGE SCREEN

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0			0	0

Enter:
Channel Number
Or At:

Fdr:	1	2	3	4
Cue:	/	/	/	/
%:				

text color

> Are You Sure?
>
↑
Command Line

CUE WINDOW:

The Cue Window displays the current cue position as well as the next two sequentially recorded cue actions. The active cue in the list is always highlighted. Across the Cue Window are the individual characteristics of the cue. These characteristics can be addressed each time a cue is recorded.

- S:** Sets the type of cue action.
- Cue:** Position for cue number.
- Name:** Position for cue name.
- Time:** Divided into two distinct positions:
First position assigns time for fade up.
Second position assigns time for fade down.
- Delay:** Divided into two distinct positions:
First position is for delay prior to start of fade up.
Second position is for delay prior to start of fade down.
- Link:** Allows you to attach a cue to another cue out of sequence.
- Macro:** Allows you to execute a macro using a cue action.
- EA/EB:** The assigned Special Effects number will start with the cue action.

PROMPT WINDOW:

The Prompt Window offers simple suggestions to alert you to the next action you can take based on cursor location.

FADER WINDOW:

The Fader Window displays the current cue number loaded to a fader position. The window also displays the current state of the cue, percentage played, or stopped position. The Fader Window is displayed on the Stage, Preview, and Submaster Screens.

- Fader:** When highlighted, indicates the active fader.
- Cue:** Indicates the active cue loaded to the fader.
- %:** Displays percentage of fade time left.

TEXT COLOR:

Text color is controlled from the keyboard with the [COLOR UP] and [COLOR DN] keys. When the color is changed, the Text Color statement will reflect the active color.

COMMAND LINE:

The Command Line is located below the brown border on the lower left side of your monitor. The Command Line position is represented by " > ".

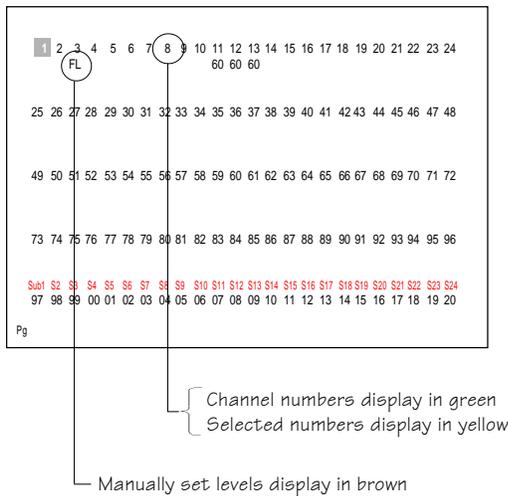
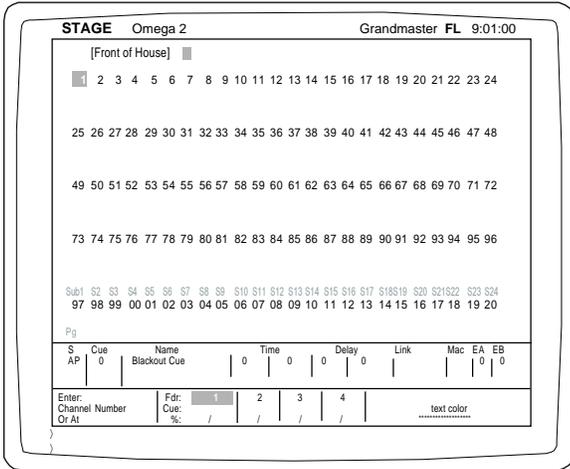
The Command Line mimics any keystrokes pressed from the keypad controls. The instructions on the Command Line are executed after you press the [ENTER] key.

Notice that two symbols appear on the screen.

-): (Gray) shows Command Line before [ENTER] key press.
-): (Blue) shows active line additions to the Command Line.



STAGE SCREEN



SETTING LEVELS FROM THE KEYPAD

The Stage Screen offers a real time, live output of any channel addressed. The white two-character cursor moves whenever channels are selected using the console keypad. This cursor represents the active position or keypad point of view on the screen. The cursor defaults to the top left corner or the first addressable channel position in any screen.

The structure used to address the channels in the Stage Screen is based on input from the Control Console. The first digits pressed on the keypad are automatically considered to be channel numbers unless information exists on the Command Line. To insure proper channel address, make sure nothing is on the Command Line or press the [CLEAR] key before input.

Channel selection is transitioned to level information using the [AT] key. The [AT] key automatically sets the next numeric entry as level information. The syntax requires an [ENTER] key press in order to terminate the statement and execute the request.

Omega 2 supports a dual Command Line structure. The Command Line at the bottom of the screen confirms the keypad actions as they occur. The current keypad input is highlighted in blue. The previous keypad input (items addressed prior to the last [ENTER] key press) is shown as the gray entry on the Command Line.

Omega 2 also supports a color-coded display. The colors used on the channel display are coded to help you identify or note any change of status on the display at any time.

Channel numbers are displayed in green. When a single channel or list of channels are accessed through the keypad, they are considered selected.

Selected channels display in yellow, but only after a bridge key is entered.

When selected channels are assigned levels from the keypad, the levels display in brown.

Channel levels set from the manual sliders on the Independent panel are highlighted in blue.

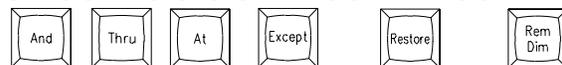
Levels from the manual sliders operate on a last-action basis. This means that once the slider level matches the keypad entry level, the color will change from brown to blue and the manual slider is now in control. The blue level controls the channel. The brown level has been removed.

The simple illustrations below will familiarize you with setting levels from the keypad.

Follow the instructions carefully. Don't jump ahead in the exercise or the illustrations may not match the text.

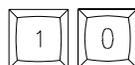
Bridge keys highlighted:

[AND], [THRU], [AT], [EXCEPT], [RESTORE], [REM DIM].

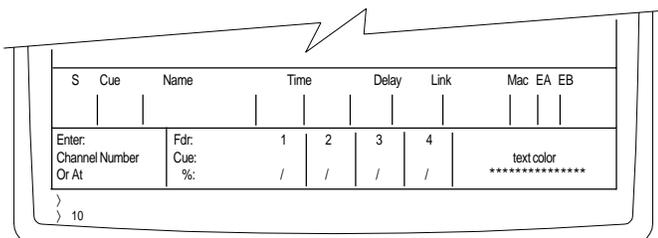


FROM THE NUMERIC KEYPAD, SELECT CHANNEL 10:

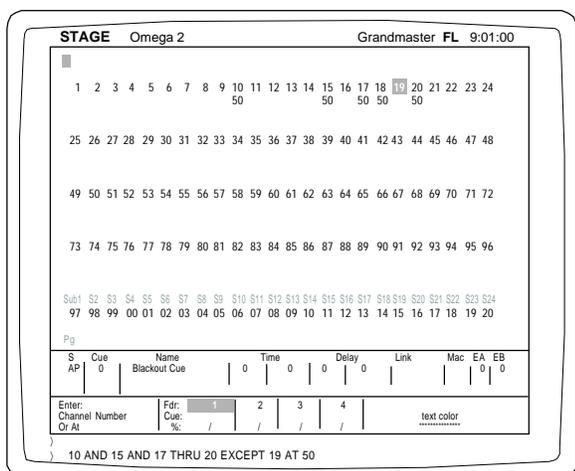
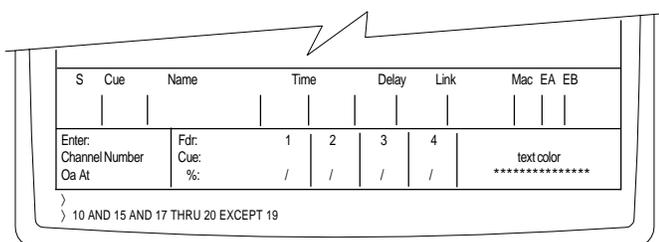
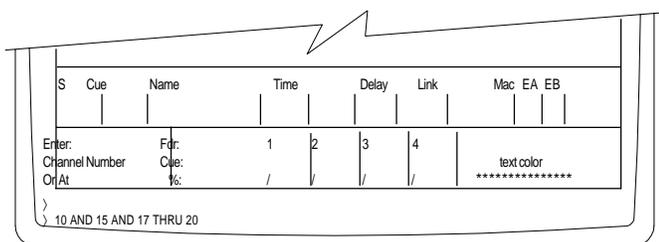
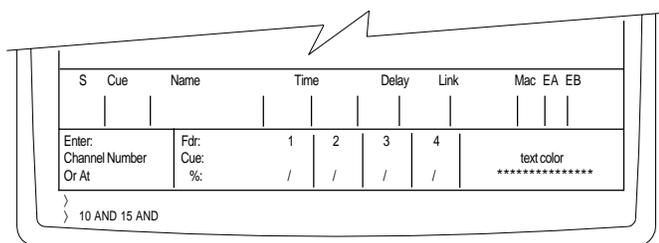
Press



Notice that channel 10 is called out on the Command Line.

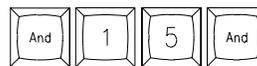


STAGE SCREEN



SELECT MORE THAN ONE CHANNEL:

Press



Notice that channel 10 is highlighted yellow and "10 AND 15" appears on the Command Line.

The [AND] key forces the previous selection to be highlighted yellow.

SELECT A LIST OF CONSECUTIVE CHANNELS:

Press

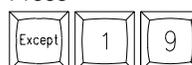


Notice that channel 15 is now highlighted yellow, but the other channels are not yellow until a

bridge key like [AND], [THRU], and/or [EXCEPT] are used.

REMOVE A CHANNEL FROM THE CONSECUTIVE LIST:

Press

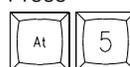


Notice that channels 16, 17, and 18 are highlighted yellow.

Channel 19 is now restored to green. Selecting [AT] ends the channel selection process and transitions the command to setting the actual level.

ASSIGN A LEVEL TO THE HIGHLIGHTED CHANNELS:

Press



Notice that the Command Line entered a double digit value (50).

(You can press a single digit and [ENTER] for a 10s value, or a double-digit and [ENTER] for a 10s and 1s value, such as 12. You must enter a zero in front of a single digit figure; for example, enter 05 to get a level of 5.)

Press



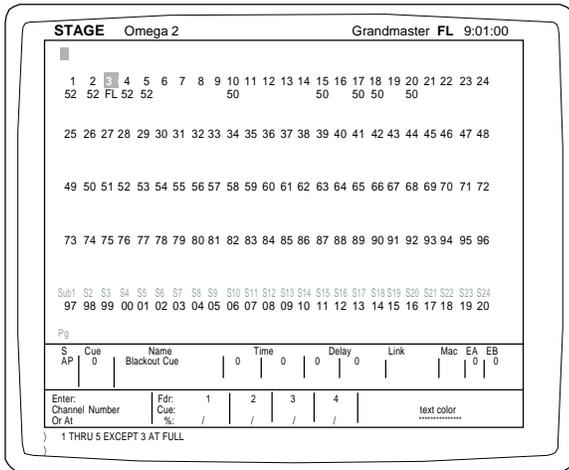
Notice what happened on the screen.

The blue Command Line changed to gray, which indicates the command action is complete. The channels are no longer highlighted, but restored to green. Finally, the levels are set in brown.

Try the channel selections again. This time, make a complete statement that includes the channel address and the level command. Watch the Command Line carefully. If you hit the wrong key, use the backspace arrow in the upper right-hand corner of the selection keypad to correct the Command Line.

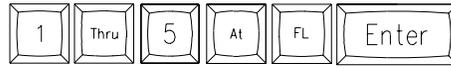


STAGE SCREEN



SET CHANNELS 1 THROUGH 5 TO FULL:

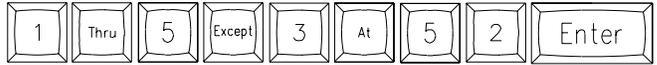
Press



Notice that all channels are set at the same levels.

SET CHANNELS 1, 2, 4, & 5 AT 52%: LEAVE CHANNEL 3 AT FULL:

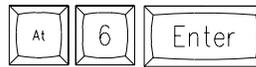
Press



Notice that channels not included in the string are not disturbed by the command.

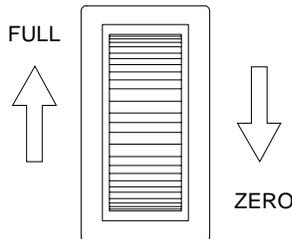
CHANGE THE LEVELS OF 1, 2,4 & 5 TO 60%:

Press



Notice that the last channels can be re-captured for address again without entry by simply pressing the [AT] key.

The channels will be highlighted and ready to receive a new level command. This can only occur when the cursor has not been moved.

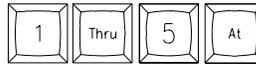


CONTROLLING LEVELS WITH THE WHEEL

Channel numbers with assigned levels can be controlled by the wheel. To access level wheel control, follow the steps below:

ACCESS WHEEL CONTROL:

Press:



Selected channels are yellow.

Raise or lower the Wheel. Make sure the wheel is set to "Active" in the Setup Screen, Front Panel Menu, page 14.

TO RELEASE CHANNELS FROM LEVEL WHEEL CONTROL:

Press



Notice that the channel numbers are no longer highlighted and the wheel is inactive.

TO ACCESS THE SAME CHANNELS & RESET LEVELS:

Press



Previous channels are selected again and controlled by the level wheel.

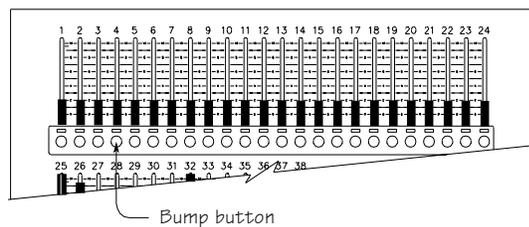
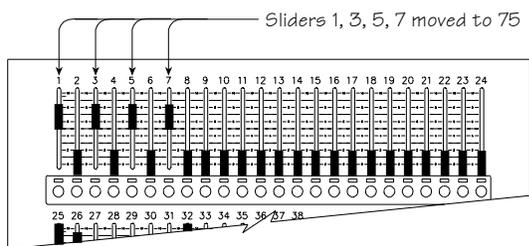
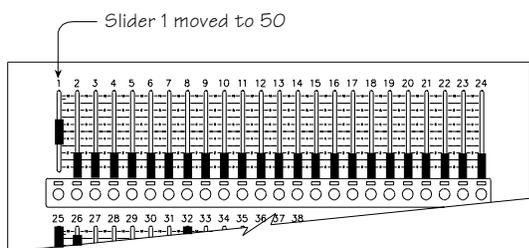
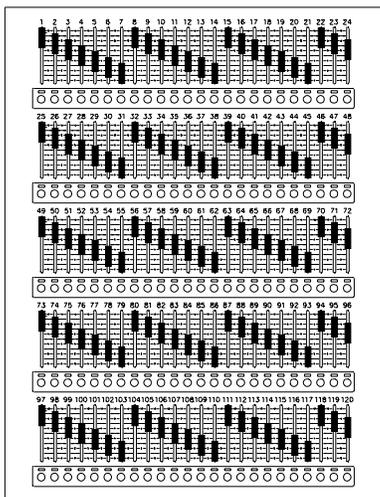
TO RELEASE THE CHANNELS WITH THE LEVELS SET FROM THE LEVEL WHEEL:

Press



Channels are released and levels are set. Channels are also released when [CLEAR] is pressed.

STAGE SCREEN



SETTING LEVELS WITH SLIDERS

Another way to introduce levels to the Stage Screen is to Pile On levels using the manual sliders on the independent panel. This offers an easy way to set levels on the Stage Screen. Inputs from the manual sliders are colored blue. These inputs DO NOT highlight the channel numbers in yellow. They simply Pile On to the Stage Screen. Manual sliders will take control from a channel based on a last-action address.

CLEAR THE LAST SET OF CHANNELS AND SET ALL LEVELS TO NULL VALUES:

Press *Notice that the levels disappeared and the level field is blank. Blanks, or null values, are different from zeros.*

SET CHANNEL 1 AT 50:

Move manual slider 1 to 50%.
Notice that the level color is blue.

CALL UP CHANNEL 1 AT 50 ON THE KEYPAD:

Press *Notice that the color stayed blue even though the Command Line instruction was correct.*

The keypad address level must be greater than the slider level for the keypad to be in control. This method of operation is called "highest takes precedence."

CALL UP CHANNEL 1 AT 51 ON THE KEYPAD:

Press *Notice that the level color changed to brown.*

SET CHANNELS 1, 3, 5 AND 7 AT 75%:

Move sliders 1, 3, 5 and 7 to 75%.
The sliders are arranged in rows to match the Stage Screen.

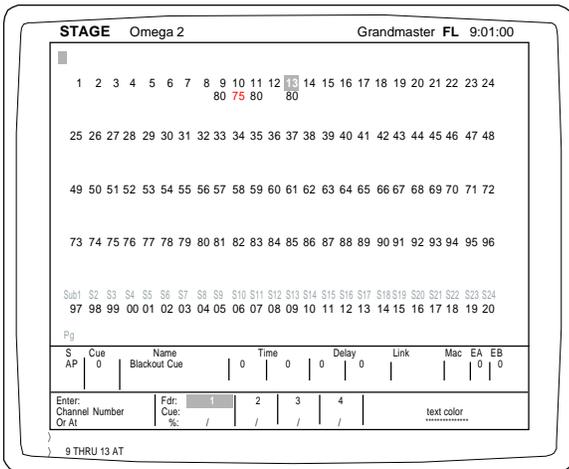
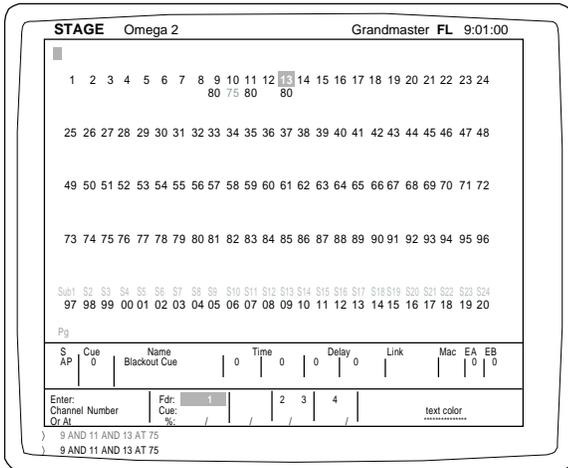
The best way to set levels with the sliders is to watch the screen and stop the action when the levels meet the desired intensity. Setting groups of channels to a single level may be quicker using the keypad. Final adjustments of the levels to balance the Stage picture may be easier using the sliders.

BUMP CHANNEL 1 TO FULL:

Pull all sliders to a zero setting. Press Bump Button under Channel 1 on the independent slider panel.
The level of channel 1 flashes to Full. The bump level is set using the Setup Screen, Submaster Menu, page 14, #4.



STAGE SCREEN

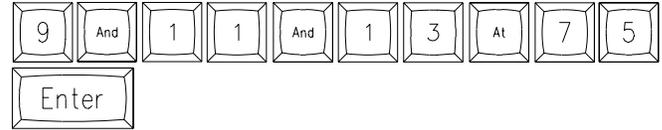


SETTING LEVELS IN COMBINATION

USE THE KEYPAD, WHEEL AND SLIDERS TOGETHER:

From the keypad, set channels 9, 11, and 13 at 75.

Press



All are set brown at 75%.

CAPTURE ALL ON THE WHEEL:

From the keypad, set channels 9, 11, and 13 at 75.

Press



Notice the selected channels are highlighted yellow.

RAISE THE SELECTED LEVELS USING THE WHEEL:

Move the wheel up slowly until the levels under the channels read 80%.

SET 10 AT 75 WITH A SLIDER:

Move channel 10 slider up to 75.

Notice 10 is blue while the others are brown.

RELEASE CHANNELS FROM THE WHEEL:

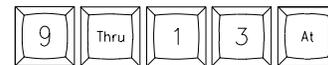
Press



The channels are no longer highlighted.

CAPTURE 9 THROUGH 13 ON THE WHEEL AGAIN:

Press



All the channels in the group are highlighted.

SET A NEW LEVEL AT 85%:

Move the wheel up.

The wheel captured all the channels on the Command Line.

The slider channel (10) changed to brown and moved proportionally with the other channels in the group (highest takes precedence rule). Channel 12 had no value. The wheel cannot add value where none exists.

MOVE ALL THE CHANNELS TO FULL:

Move the wheel up to Full.

Notice how the levels all attained a Full value.

SET LEVELS AT 80:

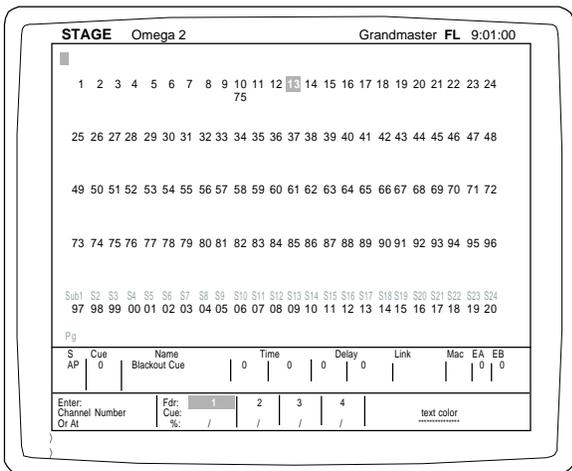
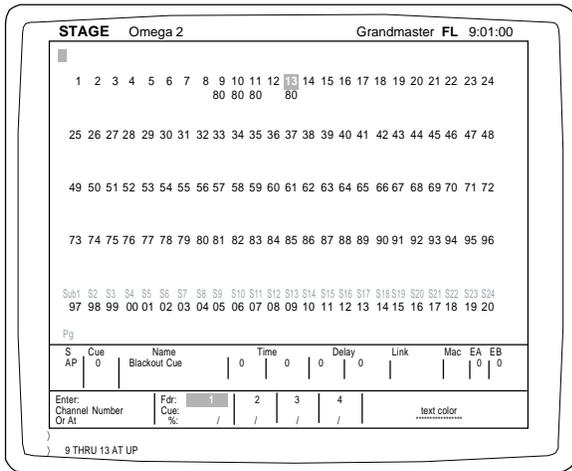
Move the wheel down to 80.

Notice how they all moved off Full at the same time, and they lost their proportional value.

When the wheel takes all channels in a proportional group to Full, the channels lose their proportional relationship.



STAGE SCREEN



There are two ways to regain the proportional level again. Normally, an operator looks for the quickest, easiest or shortest number of keystrokes to accomplish this goal.

RELEASE WHEEL CONTROL:

Press



Channels are no longer highlighted.

MATCH CHANNEL 10'S SLIDER TO THE LEVEL ON STAGE:

Move the slider up to 80.

Notice the color change when they match.

RESET CHANNEL 10'S SLIDER TO 75:

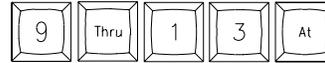
Move the slider level to 75.

Sound complicated? The action was simple. Now, let's try the other way.

First the set-up:

SET 9 THROUGH 13 AT 80:

Press



Move the wheel up so that all levels are at Full. The level colors are all brown.

PULL THE WHEEL TO 80:

Move the wheel down.

We are now at the same place.

RELEASE SELECTED CHANNELS FROM THE WHEEL:

Press



SET 10 AT 75:

Press



Channel 10 is set at 75 with 6 keystrokes.

Normally, the best method to accomplish a task is the one you remember. Either of the methods above accomplishes the same goal. It should be clear that there are advantages to having the sliders for controls as well as the keypad.

TO CLEAR BROWN LEVELS FROM THE CHANNEL DISPLAY:

Press

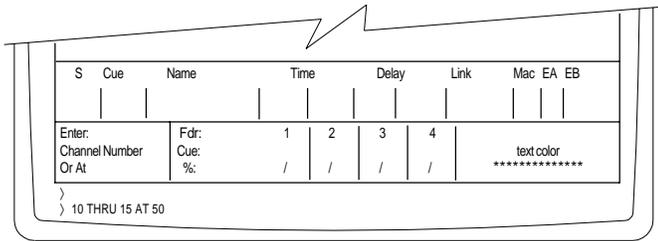


Notice that the brown channels were removed from the display.

The manual level on channel 10 is still active (blue). Move the manual slider to the bottom position to clear its level. Move all sliders to the bottom (zero) position.

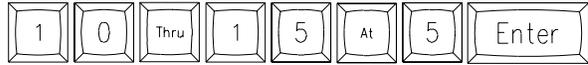


STAGE SCREEN



SET 10 THROUGH 15 AT 50:

Press



10 thru 15 are now at 50.

CLEAR THE LEVELS SET FOR 10 THROUGH 15:

Press



Notice that the [AT] key highlights all the selected channels in yellow.

Press



Now the [ENTER] key clears the screen.

Selecting [AT] without setting a level forces the channels selected to a *NULL* condition.

If you press [AT] [ENTER] by mistake, or the levels have been changed and need to be recalled at the previous value, use the [RESTORE] key to recall the last levels set prior to the [AT] [ENTER] keystrokes.

RESTORE THE LEVELS SET FOR 10 THROUGH 15:

Press

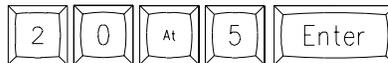


Notice that the levels are restored without the use of the [ENTER] key.

Restore is an action key that does not require the [ENTER] key to complete the action. [RESTORE] will only recall one instruction set prior to the [ENTER] key.

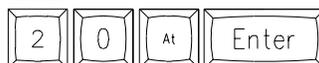
Another way to set a channel's level to null is to follow the sequence below:

Press



Channel 20 is set with a level of 50.

Press



Notice that if a channel is selected without a value, the [ENTER] key removes the selected level from the highlighted field.

SELECT & CONTROL ALL CHANNELS AT ONCE

ALL CHANNELS CAN BE SELECTED AND CONTROLLED BY THE WHEEL IN THE FOLLOWING SEQUENCE:

Press



All the channel numbers are highlighted in yellow.

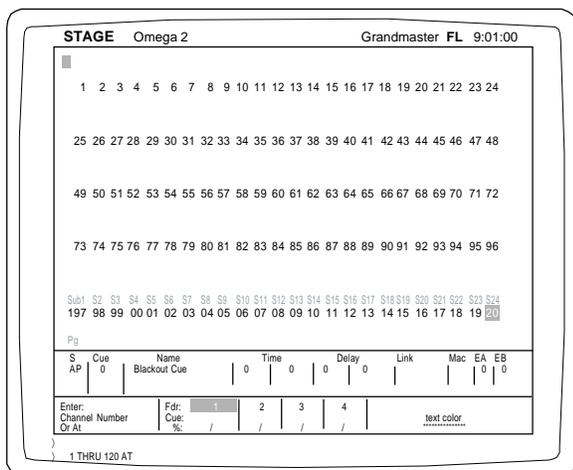
The Command Line calls out all system channels

ANY CHANNEL WITH A LEVEL ASSIGNED CAN BE ADJUSTED BY THE LEVEL WHEEL:

Move the level wheel up to any number.

Again, notice that all levels move together.

STAGE SCREEN



TO RELEASE THE SELECTED CHANNELS AT THE NEW LEVELS:

Press



Notice that the channels are no longer highlighted and new levels are set.

[CLEAR] is the ideal key to use because it clears the Command Line. The [BACKSPACE] key can accomplish the same goal, however, it requires more key strokes.

TO RETURN TO THE PREVIOUS VALUES PRIOR TO THE LEVEL WHEEL ADJUSTMENT:

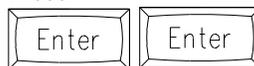
Press



Notice that the levels changed to the previous setting.

Now it is possible to eliminate all levels assigned to the channels on the display.

Press



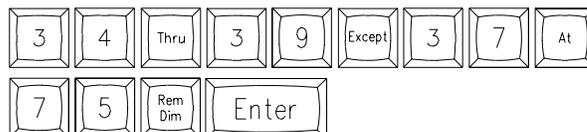
This response is similar to the keystrokes [AT] [ENTER].

The primary difference is [AT] [ENTER] eliminates the levels assigned to the highlighted channels while [ENTER] [ENTER] selects all the channels with the first [ENTER] and eliminates all the levels assigned to all channels with the second [ENTER].

If you accidentally press [ENTER] [ENTER], you can return the channels to the previous levels by pressing the [RESTORE] key.

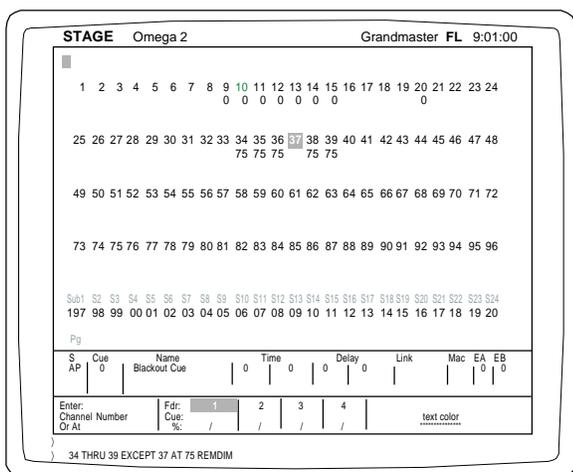
Another action key that is useful in setting and modifying levels is the [REM DIM] key. [REM DIM] forces all remaining channels (except those specified on the Command Line) to zero.

Press



Notice that all other channels were forced to a null output.

You can always press [RESTORE] immediately to recall the previous channels with their assigned values.



SUMMARY:

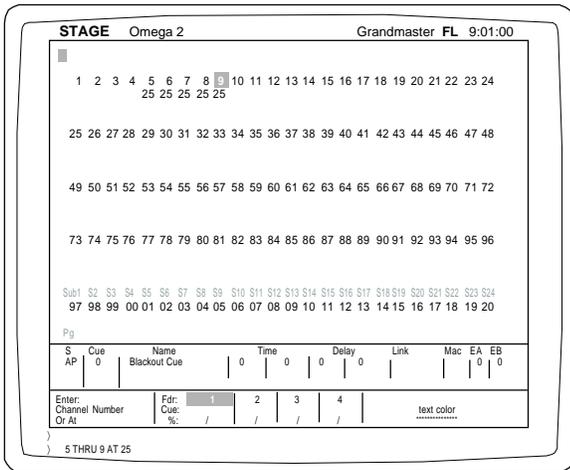
Setting levels is a basic function of the numeric and selection keypads. The syntax used to assign levels to channels is very straightforward. The first digits are always channel numbers. The [AT] key is used to bridge between channels and levels. All Command Line instructions end with the [ENTER] key.

Sometimes it may be helpful to repeat the syntax out loud as you perform the keystrokes. Keep your eye on the Command Line at the base of the display as you make the keystrokes. Take your time with the keystrokes to insure the correct key strokes until you feel comfortable with the structure.

This procedure for setting levels is the same in the Submaster, Preview and Track Screens.



STAGE SCREEN



RECORDING CUE LEVELS

Because the Stage Screen is a live output display, any channels addressed on the Stage Screen automatically force the dimmer assigned to the channel to the assigned level. After channel levels have been set using the keypad, they are displayed in brown; slider levels are displayed in blue. The levels are ready to be recorded and assigned a position in the system memory.

From the Stage Screen, channels with levels can be assigned to Cue actions or to Submasters without losing the levels established on the display.

Follow the steps outlined below to record levels to Cue and Submaster locations.

NOTE THAT THE INSTRUCTIONS BELOW ASSUME THAT YOU ARE NOT RECORDING WITH FAST MODE AS THE DEFAULT SETTING.

The Omega 2 is shipped with Fast Mode as the default setting. To change out of Fast Mode, go to the Setup Screen, System Menu, page 13, #5, recording in fast mode, and toggle to "NO".

When you are familiar with recording you can switch back to Fast Mode. Instructions and routines for setting Cue and Submaster attributes and times while in Fast Mode appear in later chapters.

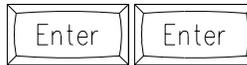
Keys highlighted:

[CUE], [JUMP], [RECORD], [SELECT], [TIME].



CLEAR ALL LEVELS FROM THE STAGE SCREEN:

Press

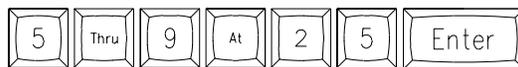


Notice that all channels were forced to a null output.

You can always press [RESTORE] to recall the channels to their previous values.

SET CHANNEL 5 THROUGH 9 AT 25:

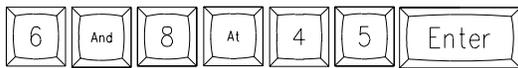
Press



Notice that 5, 6, 7, 8, and 9 all share the level of 25.

SET CHANNELS 6 AND 8 AT 45:

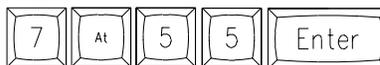
Press



Notice that 6 and 8 are now at 45.

SET CHANNEL 7 AT 55:

Press



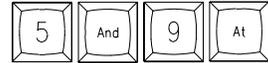
Notice that 7 is now at 55.



STAGE SCREEN

You can adjust any channel or group of channels or all the channels proportionally by following the steps below.

USING THE WHEEL TO ADJUST ANY CHANNEL OR GROUP OF CHANNELS:

Press  Notice that the channels are selected.

You can use the wheel to roll the levels up or down proportionately.

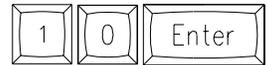
TO RELEASE THE CHANNELS FROM THE WHEEL:

Press  Pressing [ENTER] is the best habit because it suggests acceptance.

TO RECORD THE CHANNEL LEVELS:

Press  The Command Line reflects Record and assumes Cue.

(Make sure you turn the key in the upper right corner to "RECORD ACCESS.")

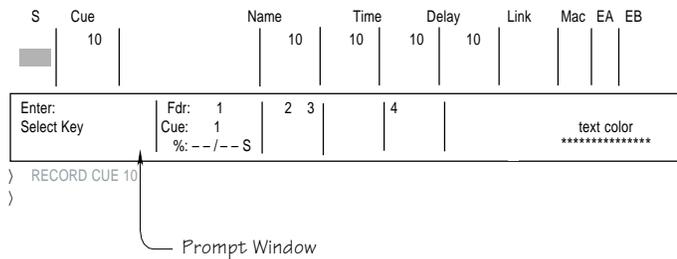
Press  The brown levels have now changed to white.

This confirms that the levels are now recorded. The new cue 10 now appears highlighted in the Cue Window.

Note that if you want to access the Cue Window while in Fast Mode, you would press [JUMP].

MOVE CURSOR TO THE LEFT:

Press  The Prompt Window suggests the Select Key.



CUE ATTRIBUTES

Each cue can support an attribute that defines how the cue will respond in playback conditions. The attribute is displayed under the Select column in the first position in the Cue Window.

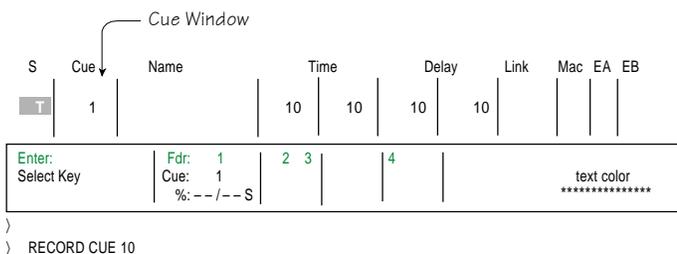
The console can be set to default to a specific attribute each time the Record process is completed. The default setting is controlled in the Setup Screen, Cues Menu, page 13, #2, "All cues have default preset," Yes or No.

The operator can override the default by positioning the cursor in 'S' (Select) column and pressing the Select key to review the capacities.

TRACKING:

The console defaults as a tracking cue with a 'T' symbol.

TRACKING means that in a cue, any channels without levels set in the cue can have levels which track into the cue from previous cues.



STAGE SCREEN

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	1		10	10	10			

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1						text color	*****
	%: --/--S							

)

) PRESET

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AT	1		10	10	10			

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1						text color	*****
	%: --/--S							

)

) AUTO START AND TRACKING

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	1		10	10	10			

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1						text color	*****
	%: --/--S							

)

) AUTO START AND PRESET

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	1	Front of House	10	10	0			
MT	1							

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1						text color	*****
	%: --/--S							

)

) MULTIPART AND TRACKING

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1		10	10	0			

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1						text color	*****
	%: --/--S							

)

) TRACKING

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1		10	10	0			

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1						text color	*****
	%: --/--S							

)

) TRACKING

PRESET:

While in the Select column,
Press



The Command Line prompts PRESET.

PRESET means that in the cue assigned the symbol 'P,' all the other channels without levels set in the cue assume a zero level and will not allow a previous channel level to track through.

AUTO START AND TRACKING:

Press



again. The Command Line prompts AUTOSTART & TRACKING.

AUTOSTART AND TRACKING means that the cue assigned the symbol 'AT' will automatically start when the previous cue is completed, without pushing the [GO] button. The cue will operate as a tracking cue.

AUTO START AND PRESET:

Press



again. The Command Line prompts AUTOSTART & PRESET.

AUTOSTART AND PRESET means that the cue assigned the symbol 'AP' will automatically start when the previous cue is completed, without pushing the [GO] button. The cue will operate as a preset cue.

MULTIPART AND TRACKING:

Press



again. The Command Line prompts MULTIPART & TRACKING.

MULTIPART AND TRACKING means that the cue assigned the symbol 'MT' will load onto a Fader at the same time as the cue immediately before. 'MT' makes the cue a part of a multipart cue. This means that the cue will start at the same time as the parent cue immediately before this cue.

Press



again. The Command Line prompts TRACKING, the system default.

Pressing the [SELECT] key simply cycles through the list of cue attributes. Press the [SELECT] key until the Command Line states 'TRACKING' again.

TO CHANGE THE CUE ATTRIBUTE IN THE SELECT COLUMN:

Move the cursor into the Select column position;
Press



The attributes are displayed in the same order each time.

When the attribute to be assigned to the cue is displayed on the Command Line,
Press



Notice that the symbol for the attribute on the Command Line is placed in the Select column.



STAGE SCREEN

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1		10	10	0	0		

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
	%:--/--S							*****

)
) FRONT OF HOUSE

CUE LABELING

The Cue Window holds a position for a 16-character alphanumeric label that can be assigned to the cue. Labels help make the order of the cues easier to understand. They also help identify certain 'Looks' when editing and establishing the order of the cue structure. All alphanumeric characters are generated from the remote alphanumeric keyboard.

TO LABEL THE CUE DURING THE RECORD PROCESS:

From the Cue number position (Cue Window):

Press

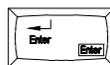


The cursor now highlights the Name field.

When the cursor is in this position, input can be made from the remote keyboard. Type any label up to 16 characters in length. Notice that the name is indicated on the Command Line, not the highlighted area.

From the Remote Keyboard,

Press



Now the label is loaded onto the Name column.

TIME CONTROLS

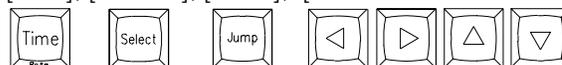
The two columns immediately to the right of the Name column are devoted to the playback time on the cue. These columns are divided into two sections. The first section is dedicated to the time allowed for the channels, with levels increasing in the cue. The second section is dedicated to the time allowed for the channels, with levels decreasing in the cue.

The times positioned in these windows force the automated Fader to execute within the limits specified. The time positions are also indicated in the Prompt Window.

To set the Up and Down times for a cue action, follow the steps below:

Keys highlighted:

[TIME], [SELECT], [JUMP], [CURSOR POSITIONERS].



TO POSITION THE CURSOR IN THE TIME WINDOW:

Press



or



Notice that either command will reposition the cursor.

TO SET A VALUE IN THE UP TIME WINDOW:

Press



Notice that the 5 (seconds) on the Command Line was moved into the Up Time position.

Up Time Window

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1	Front of House	5	0	0	0		

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
	%:--/--S							*****

)
) 5



STAGE SCREEN

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1	Front of House	5	7	0	0		

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
	:%: --/--S							*****

) 7
)

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1	Front of House	Manual	7	0	0		

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
	:%: --/--S							*****

) MANUAL
)

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1	Front of House	8	7	0	0		

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
	:%: --/--S							*****

) 8
)

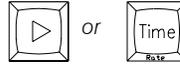
S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T	1	Front of House	8	0	8			

Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
	:%: --/--S							*****

) 8
)

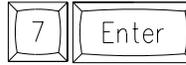
MOVE THE CURSOR TO THE DOWN TIME WINDOW:

Press



TO SET A VALUE IN THE DOWN TIME WINDOW:

Press



Notice that 7 (seconds) was loaded directly into the Down Time Window.

SET A CUE TO BE CONTROLLED MANUALLY BY THE FADER:

Press



The cursor is positioned in the Up Time Window.

Press



The Command Line prompts 'MANUAL'.

Press



Now, 'MANUAL' is loaded into the Time Window. During playback, this cue will be controlled by the fader handle.

TO CHANGE A MANUAL CUE TO A TIMED CUE:

Press



Position the cursor to the Manual label in the Up Time Window.

Press



The manual status of the cue has been changed to an Up Time of 8 (seconds).

Again, the time in the Down Time Window has changed as well. To set a different time for the Down Time, move the cursor over to that column and enter a number. Move the cursor to the right again, or press [ENTER] to complete the assignment.

DELAY TIMES

Delay times are counts established in the Time Windows that begin when the [GO] button is pressed. Delay times count down the seconds before the cue times begin. Delays can be used to control when actions occur in relationship to the [GO] button press, or when a priority of actions has been established. Although Delay Times are advanced features, shown next are two simple illustrations of how delays can be used.

SET A DELAY TIME SO THAT ALL LEVELS MOVING UP WILL BE COMPLETED BEFORE ANY LEVEL MOVES DOWN:

If your goal is to complete the Up levels first, the delay should be placed on the Down Time Window. The delay is the length of the Up Time count. Then the actions will appear one after the other.

MOVE THE CURSOR TO HIGHLIGHT THE DOWN DELAY WINDOW:

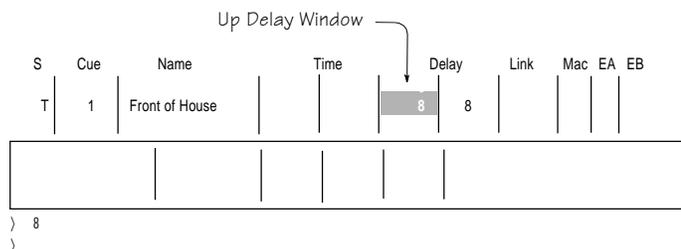
Press



This delay will allow the Up time to complete before the channels with levels fading down begin. The reverse of this condition can also be displayed.



STAGE SCREEN



SET A DELAY TIME SO THAT ALL LEVELS MOVING DOWN WILL BE COMPLETED BEFORE ANY LEVELS MOVE UP:

If your goal is to complete the down levels first, the delay should be placed on the Up Time Window. The delay will be the length of the Down Time count.

MOVE THE CURSOR TO HIGHLIGHT THE UP DELAY WINDOW:

Press



This delay will allow the Down Time to complete before the channels with levels fading up begin.

Delays offer a simple way to tailor a single cue action so that levels in the time windows can operate independent of one another, operate one after another, or some position in between. The real advantage of time and delay controls is to cause two actions to occur from a single command.

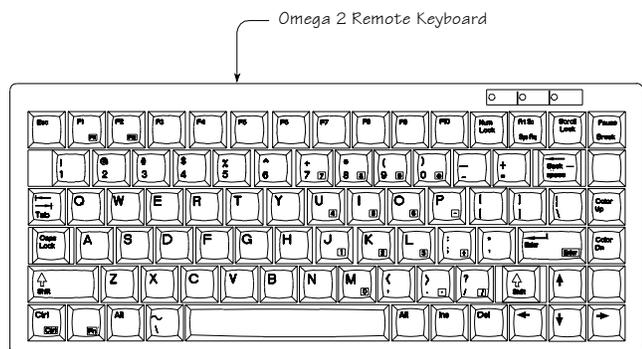
TO RETURN THE CURSOR TO THE CHANNEL FIELD:

Press



Notice the new cursor position in the channel field. Any changes on the Command Line are abandoned.

The remaining Cue Window columns (Link, Macro, and Effects) are reviewed in later chapters.



LABELING THE STAGE SCREEN

The Stage Screen layout displays five rows of channel numbers. Above each row are two blank rows where you can enter alphanumeric text using the remote keyboard. The text entered can be labels describing the type or focus of the lighting instruments, or comments about the area of focus or position on stage. The single-position cursor in the upper left corner of the screen corresponds to the remote keyboard. Position the cursor by using the directional [ARROW] keys in the lower right corner of the alphanumeric keyboard.

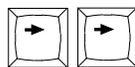
The text color, which appears on the black background, can be any of the colors displayed under the Text Color statement in the lower right corner of the screen. The text color is controlled from the remote keyboard by the [COLOR UP] and [COLOR DN] keys. When the color is changed, the Text Color statement will reflect the active color.

Color, with text notes, can create a label scheme that allows you to quickly identify every active channel displayed on the Stage Screen. The best way to label the Stage Screen is to identify the source position on the top line. Use the second line for focus comments or stage focus locations. Take time labeling the second line. The more time spent with the plot, the more concise the labels. The following exercise will familiarize you with the controls for text labels and comments.

MARK THE FRONT OF HOUSE CHANNEL NUMBERS:

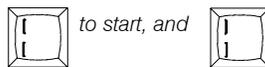
From the remote keyboard:

Press



This should position the cursor over the first channel number.

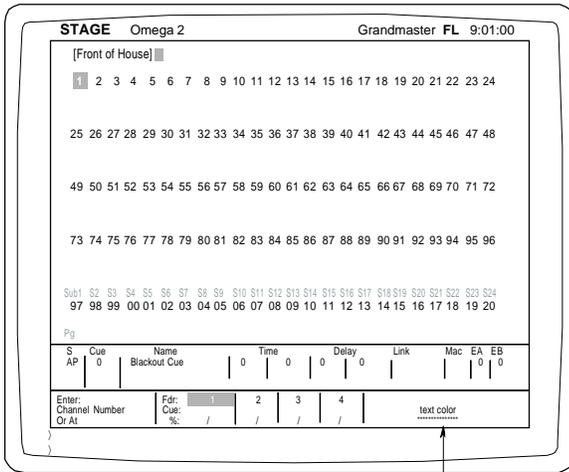
Press



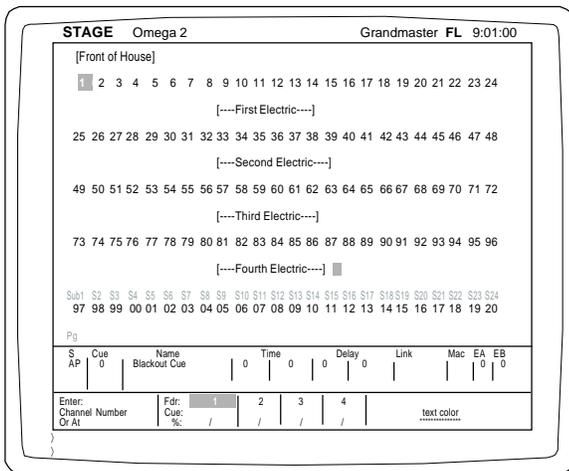
to start, and to end channel positions for Front of House



STAGE SCREEN



Text Color Statement



Type "Front of House" over the channel numbers from the keyboard. If the lighting positions are split, label them left and right. Center the label over the channel field. To help position the labels, use the keys below:

 Insert key adds a position to the line from the cursor position.

 Delete key subtracts a position from the line at the cursor position.

 Backspace subtracts a character from the left of the cursor position.

IDENTIFY THE 1st ELECTRIC CHANNEL NUMBERS OVER THE STAGE:

Position the cursor over the channel numbers. Type the label in the center of the number field. Use the [INSERT] or [DELETE] keys to position the text as needed.

Confirm that the numbers are correct before starting another section. Use a bracket or backslash to start and end any list of numbers.

IDENTIFY THE 2nd ELECTRIC CHANNEL NUMBERS OVER THE STAGE:

Position the cursor over the channel numbers. Type the label in the center of the number field. Use the [INSERT] or [DELETE] keys to position the text.

Confirm the numbers are correct before starting another section. Use a bracket or backslash to start and end any list of numbers.

IDENTIFY THE 3rd ELECTRIC CHANNEL NUMBERS OVER THE STAGE:

Position the cursor over the channel numbers. Type the label in the center of the number field. Use the [INSERT] or [DELETE] keys to position the text.

Confirm the numbers are correct before starting another section. Use a bracket or backslash to start and end any list of numbers.

IDENTIFY THE 4th ELECTRIC CHANNEL NUMBERS OVER THE STAGE:

Position the cursor over the channel numbers. Type the label in the center of the number field. Use the [INSERT] or [DELETE] keys to position the text.

Confirm the numbers are correct before starting another section. Use a bracket or backslash to start and end any list of numbers.

IDENTIFY ANY OTHER CHANNEL NUMBERS OVER THE STAGE:

Position the cursor over the channel numbers. Type the label in the center of the number field. Use the [INSERT] or [DELETE] keys to position the text.

Confirm the numbers are correct before starting another section. Use a bracket or backslash to start and end any list of numbers.



STAGE SCREEN

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
Enter:		Fdr: 1	2	3	4			
Select Key		Cue: 1						text color
		%: --/--S						*****

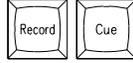
)
) RECORD CUE 5 EXCEPT SUBS

RECORDING WITHOUT SUBMASTERS

Although Submasters can contribute to the overall stage picture, the Record feature does allow for a record to occur without the Submaster input even though the Submasters are outputting a signal. The steps below show you how to access this feature.

TO RECORD THE STAGE WITHOUT SUBMASTERS:

Press



The Command Line will reflect the keys selected.

Press



The Command Line will prompt 'Except Subs.'

The [EXCEPT] key in this sequence will force the 'Except Subs' condition. The Command Line can be finished by pressing either the [TIME] key or the [ENTER] key.

SUBMASTERS

Submasters are any working group of channels with levels attached that are assigned to a single slider handle. Submasters are commonly used for 'hands on' control of the working group.

The bottom row of sliders on the independent panel can be assigned to play back 24 Submasters per page. There are four pages for a total of 96 Submasters. The Submaster Screen allows you to create, edit or review channels with levels assigned as a Submaster.

Omega 2 Submasters can be more than just manual controls for a working group of channels and levels. The Submaster's mode of operation can be selected from a Manual, Timed, Advancing, Solo, or Disabled condition.

The Manual Mode allows the Submaster to be controlled by a handle. When the handle position is changed, the change is proportional to the output level. All Manual Submasters are displayed with a green LED above the Bump Button and a green 'S' number on the Stage Screen. The Bump Button will force the level to full or a global level set on the Submaster Setup Menu.

The Timed Mode allows the Submaster to be controlled by the times established in the Submaster Record Window. The times can control the In time, Dwell, and Out time of the Submaster. Timed Submasters allow the sequence to be started and stopped by the Bump Button. Any Timed Submaster can be manually controlled by moving the slider. All Timed Submasters are displayed with an amber LED above the Bump Button and an amber S number on the Stage Screen.

Advancing Submasters can be either timed or manual. When the Submaster returns to level 0, the next Submaster page is automatically loaded for that individual Submaster.

Any Solo Submaster can be manually controlled by moving the slider or by pressing the Bump Button. When the Bump Button is pressed, the Submaster levels will go to Full or the level set in the Submaster Setup Screen. All other levels will be forced to '00' for as long as the Bump Button is held. Solo Submasters are displayed with a red LED above the Bump Button and a red S number on the Stage Screen.

STAGE Omega 2 Grandmaster FL 9:01:00

[Front of House]

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72

73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

Sub1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12 S13 S14 S15 S16 S17 S18 S19 S20 S21 S22 S23 S24

97 98 99 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

Pg

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0		0	0

Enter: Channel Number Or At: Fdr: 1 Cue: 1 %: --/--S

Submaster Channels

Sub Pg Name In Dwell Out Mode

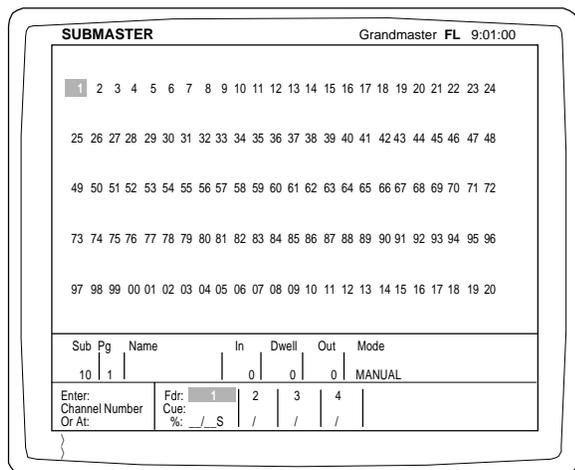
10 1

Enter: Channel Number Or At: Fdr: 1 Cue: 1 %: --/--S

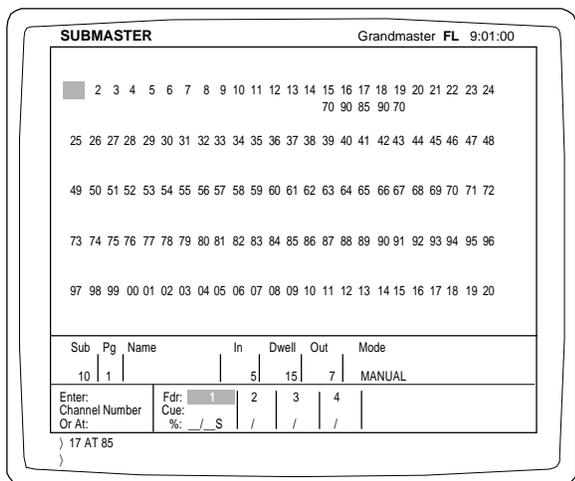
Submaster Record Window



SUBMASTERS



Screen Colors:
 Channel Field Green
 Selected Channels Yellow
 Selected Levels Blue



RECORDING SUBMASTERS

The Submaster Screen is color coded for easy operation; displaying the system channels in green and the levels assigned to a Submaster in blue.

The Submaster Screen starts from the Submaster number position in the Record Window. To record a Submaster, the Submaster number must be identified first before levels can be set.

The Playback Screen details the recorded characteristics of all the Submasters assigned to a single page at one time. (See page 43 for Playback operation).

Highlighted keys:

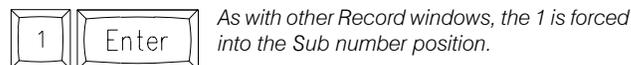
[Jump], [Time], [Select], [Merge], [Insert], [Next], [Last]



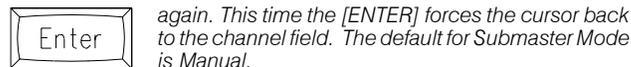
TO SET LEVELS IN A SUBMASTER:

Enter the Submaster Screen by pressing the Submaster key at the top of the console. If no submasters are recorded, the cursor will automatically move to the Sub number in the Submaster Record Window.

Press



Press



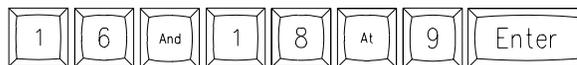
SET CHANNEL LEVELS FOR THE SUBMASTER 1:

Press



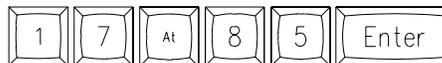
The channels 15 through 19 now have a level of 70.

Press



These channels now have a level greater than 70.

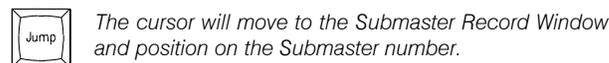
Press



The proportional values for Submaster 1 are now assigned.

CHANGE THE CHARACTERISTICS OF THE RECORDED SUBMASTER:

Press



When the Submaster number is highlighted from the [JUMP] command, the [NEXT] and [LAST] keys will advance or back up one Submaster number at a time for all existing Submasters.

Press



SUBMASTERS

ASSIGNING TIMES TO A SUBMASTER

The three columns immediately to the right of the Name column are devoted to the automated playback times for a Submaster. The first section (In) is dedicated to the time allowed for the levels to come to their full assignment. The second section (Dwell) is dedicated to the time the levels will be on at Full. The third section (Out) is the time allowed for the levels to fade to black. If times are positioned in these windows, the mode selection is forced to be timed and the Submaster LED will display in amber*. A timed mode means that the Submaster event can be started or stopped by a touch of the Bump Button.

To set the In, Dwell, and Out times for a submaster action, follow the steps below.

**Amber will also be the display color of the Sub number in the display screen.*

Sub	Pg	Name	In	Dwell	Out	Mode
10	1	Front of House		10	10	10

Enter: Number	Fdr: 1	2	3	4	text color *****
	Cue: 1				
	%:--/--S				

Sub	Pg	Name	In	Dwell	Out	Mode
10	1	Front of House	5		5	

Enter: Number	Fdr: 1	2	3	4	text color *****
	Cue: 1				
	%:--/--S				

Sub	Pg	Name	In	Dwell	Out	Mode
10	1	Front of House		15		

Enter: Number	Fdr: 1	2	3	4	text color *****
	Cue: 1				
	%:--/--S				

Sub	Pg	Name	In	Dwell	Out	Mode
10	1	Front of House	5	15	7	

Enter: Number	Fdr: 1	2	3	4	text color *****
	Cue: 1				
	%:--/--S				

TO POSITION THE CURSOR ON THE IN TIME WINDOW:

Press



or



Notice that either of the commands will reposition the cursor.

TO SET AN IN TIME VALUE IN THE WINDOW:

Press



5 (seconds) is shown on the Command Line and then in the window.

In addition, the 5 was placed in the Out Time position as well. This allows the In and Out actions to be the same. To make the times different, a number must be entered into the Out Time Window as well. If no value is set for the Dwell Time, the Submaster simply goes up and then down on the times assigned when the Bump Button is pressed.

TO SET A DWELL TIME FOR THE SUBMASTER:

Press



or



This positions the cursor in the Dwell Time Window.

Press



Sets a 15-second Dwell Time.

TO SET A VALUE IN THE OUT TIME DIFFERENT FROM THE IN TIME:

Cursor to the Out Time Window;

Press



7 is shown on the Command Line.

Press



or



Notice that the 7 was loaded directly into the Out Time Window.

The [ENTER] key performs the same function as the cursor position key in this case. The [ENTER] key must be used on the label entry and the Submaster number to confirm the information.



SUBMASTERS

SELECTING THE SUBMASTER MODE

While in the Submaster Record Window, a Submaster mode can be assigned, which defines how the submaster will operate. Omega 2 Submasters can be assigned the following modes:

- Manual:** Assigned levels follow the slider's position. Bump Button forces level to pile-on output (level assigned by Setup Menu, Submaster menu, page 14, #4.) LED display is green.
- Timed:** Assigned levels respond to times recorded for In, Dwell, and Out when started by the Bump Button. Levels follow slider position when manual is moved. LED display is amber.
- Advancing:** Submaster can be either timed or manual. When the Submaster returns to level zero (0), the next Submaster page is loaded automatically for that Submaster.
- Solo:** Assigned levels are forced to Full output while all other levels are forced to zero. Action takes place when Bump Button is pressed. LED display is red.
- Disabled:** Submasters produce no output.

Sub	Pg	Name	In	Dwell	Out	Mode
10	1	Front of House	5	15	7	

Enter:	Fdr: 1	2	3	4		text color
Select Key	Cue: 1					*****
	:%: --/--S					

)

) MANUAL

Sub	Pg	Name	In	Dwell	Out	Mode
10	1	Front of House	5	15	7	Manual

Enter:	Fdr: 1	2	3	4		text color
Select Key	Cue: 1					*****
	:%: --/--S					

)

) MANUAL

TO ASSIGN A SUBMASTER MODE:

While in the Submaster position, Press  to the right, until the cursor is positioned under Mode.

Press  Notice that the Prompt window displays Select Key.

Pressing the [SELECT] key cycles through the list of mode attributes. Press until the Command Line states Manual.

Press  or  The mode displayed on the Command Line will be assigned to the Mode column in the Record window.

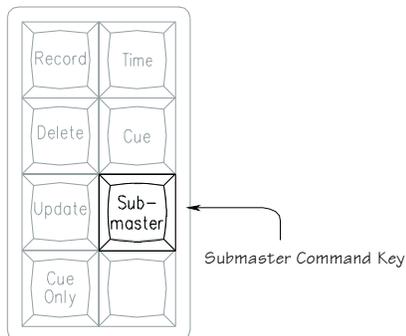
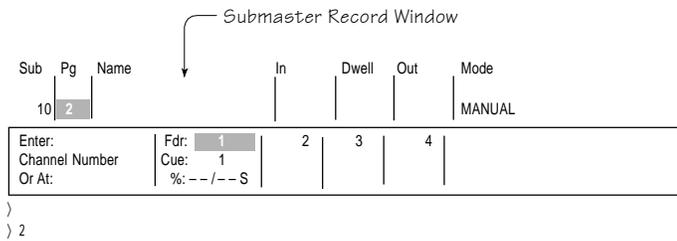
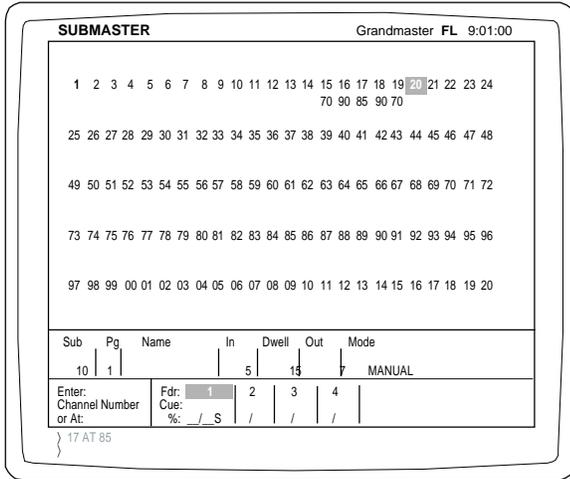
TO RETURN THE CURSOR TO THE CHANNEL FIELD:

Press  Notice the new cursor position in the channel field.

Any changes on the Command Line are abandoned.



SUBMASTERS



PAGE NUMBERS & LABELS

The Submasters can be arranged based on a page number. Each page number represents a new set of Submaster numbers that can hold another page of Submasters with channels and levels. These Submaster memories are stacked four pages deep. This page number feature allows for additional storage of Submasters for playback.

TO STORE A SUBMASTER ON A PAGE:

Press



This will access the Submaster Record Window.

Press



This moves the cursor highlight one position to the right. This will highlight the Pg column.

Press



2 is indicated on the Command Line.

Press



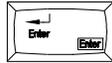
again. Notice that the 2 was forced into the Pg column when the cursor moved to the right.

The Submaster is now stored on Page 2 of the Submaster memory. The active page number for the Submaster is controlled by the Playback screen.

LABEL THE SUBMASTER:

With the highlight in the Name column, type the label from the remote keyboard. When the label is complete,

Press



The [ENTER] key will force the label from the Command Line into the Name column and the Submaster memory.

NOTE THAT THE INSTRUCTIONS BELOW ASSUME THAT YOU ARE NOT RECORDING WITH FAST MODE AS THE DEFAULT SETTING.

The Omega 2 is shipped with Fast Mode as the default setting. To change out of Fast Mode, go to the Setup Screen, System Menu, page 13, #5, recording in Fast Mode, and toggle to "NO".

Keys highlighted:

[RECORD], [SUBMASTER], [SELECT], [TIME], [JUMP].



TO RECORD CUE INFORMATION INTO A SUBMASTER...

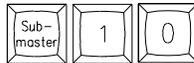
...From the Stage Screen with the desired cue line and on stage:

Press



Notice the Command Line reflects Record and assumes Cue.

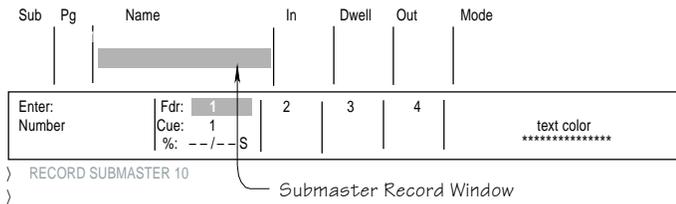
Press



(Be sure to press the Submaster Command key, not the Submaster Screen key.)

Notice a new window appears for submaster information. Although it appears in the same position, the new window is the Submaster Record Window.

SUBMASTERS



Press



The cursor is positioned on the new number in the Sub column.

This window will operate like the Cue Window discussed above. You simply position the cursor in the column to be addressed.

ASSIGN THE SUBMASTER LABEL FROM THE KEYBOARD WHEN THE NAME COLUMN IS HIGHLIGHTED:

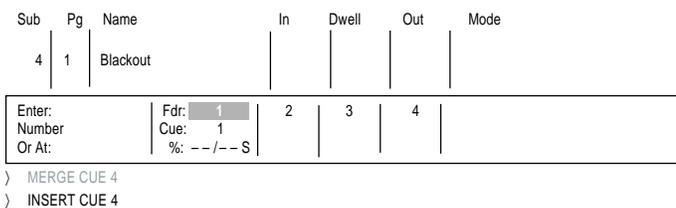
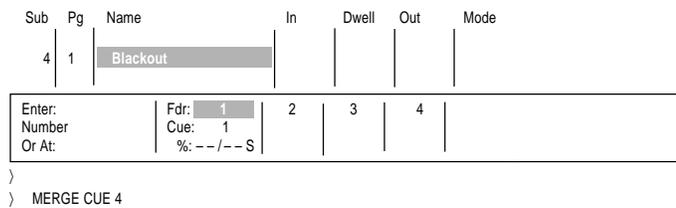
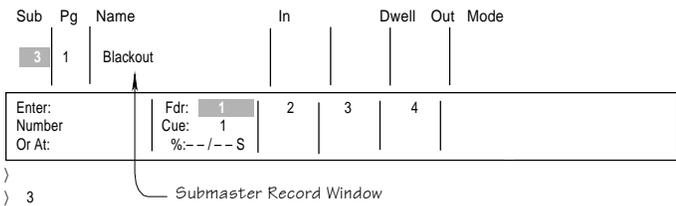
Move the cursor to the name position. Type in any label up to 16 characters. Notice that the name is indicated on the Command Line, not the highlighted area.

From the remote keyboard,

Press



Now the label is loaded into the Name column.



MERGE & INSERT COMMANDS

[MERGE] and [INSERT] key commands work with the Submaster Screen in the same manner as on the Stage Screen. Cues or other Submaster memories can be loaded to Submasters for either Timed playback or Manual control. The illustrations detailed below step you through the procedure.

Highlighted keys:

[MERGE]; [INSERT]



MERGE A CUE TO A SUBMASTER:

Press



A new Submaster position (#3) is started with this sequence. Notice that the screen is blank and the cursor has returned to the channel field.

Press

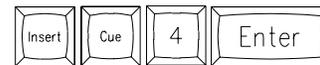


Cue 4 has been forced into Submaster 3's position.

All the levels are transferred on a 'highest takes precedence' basis. Levels that existed in the Submaster that were greater than Cue 4's levels will remain. Levels less than Cue 4's levels will be superseded by Cue 4. To introduce the levels exactly as they exist in Cue 4, use the [INSERT] key command indicated below.

INSERT A CUE TO A SUBMASTER:

Press



Cue 4 will now be placed in Submaster 3's position exactly as recorded.

If a proportional level of Cue 4 is desired with all the levels in the Submaster, follow the sequence below.



SUBMASTERS

Sub	Pg	Name	In	Dwell	Out	Mode
4	1	Blackout				

Enter: Number Or At:	Fdr: 1 Cue: 1 %: --/--S	2	3	4
----------------------------	-------------------------------	---	---	---

) INSERT CUE 4
) INSERT CUE 4 AT 85

SUBMASTER Grandmaster FL 9:01:00

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
				85																			
25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20

Sub	Pg	Name	In	Dwell	Out	Mode
4	1		5	15	7	MANUAL

Enter: Channel Number Or At:	Fdr: 1 Cue: 1 %: --/--S	2	3	4
------------------------------------	-------------------------------	---	---	---

) RECORD SUBMASTER 12

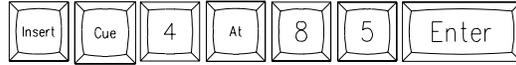
Sub	Pg	Name	In	Dwell	Out	Mode
P 4	2	Front of House	0	0	0	0

Enter: Number Or At:	Fdr: 1 Cue: 1 %: --/--S	2	3	4
----------------------------	-------------------------------	---	---	---

)
)

INSERT A CUE AT 85% TO A SUBMASTER:

Press



The value of Cue 4 and 85% is now loaded into the Submaster.

Both [INSERT] and [MERGE] can be called up at any level of their recorded value, just as in the Stage Screen.

COPY LEVELS FROM ONE SUBMASTER TO ANOTHER

After a Submaster has been recorded, the information contained inside the Submaster can be moved to any other Submaster number. To copy the levels from one Submaster to another, follow the steps indicated below.

RECORD LEVELS OF SUBMASTER 4 TO SUBMASTER 2:

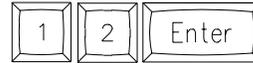
While in Submaster 4;

Press



The Command Line will reflect the key presses.

Press



Notice the Submaster Record Window picked up the new Submaster number and all the levels stayed the same. The

levels were copied to the new location.

TO CREATE A SUBMASTER ON PAGE 2:

Press



This will access the Submaster Record Window.

Press



to the Page position.

Press



Page 2 is now ready to record Submasters.

SUBMASTER PLAYBACK

PLAYBACK							Grandmaster FL 9:01:00	
Sub	Pg	Name	In	Dwell	Out	Mode	Level	
1	1	House Lights	5	7	3	Manual	0	
2	1							
3	1							
4	1							
5	1							
6	1					Manual	0	
7	1							
8	1							
9	1							
10	1							
11	1							
12	1							
13	1							
14	1							
15	1							
16	1							
17	1							
18	1							
19	1							
20	1							
21	1							
23	1							
24	1							

Enter: Sub Number	Fdr: Cue: %: / / S / / / /	1	2	3	4
----------------------	-------------------------------	---	---	---	---

Screen Colors:
 Manual Mode Green
 Timed Mode Brown
 Disabled Gray

RUNNING PLAYBACKS

The Playback Screen presents an overview of the system's Submasters. Any Submaster recorded from the Stage or Submaster Screens will be presented on the Playback Screen with a summary of the Submaster's attributes.

The Playback Screen highlights the Submaster number and page position in the first two columns. Submaster memories can be assigned on pages one through four. Each page of memory is independent from the next page. Submaster pages can be changed on a one-by-one basis, or by a global command that changes all the Submasters at once. A page number change only affects Submasters in the zero position. Any Submaster assigned a level greater than zero will remain on the active page until the Submaster is returned to zero.

The Playback Screen supports an alphanumeric label for the Submaster. Any label set in the Submaster Record Window will appear in the name column on the Playback Screen.

The Playback Screen coordinates the Submaster Mode color (on the screen) with the color of the LED above the Bump Button. Submaster Modes are assigned conditions of operation. The Submaster always operates when the slider is positioned. The Mode affects how the Submaster responds when the Bump Button is pressed. Submaster Modes can be one of the following:

- Manual:** Submaster level is controlled by slider. Bump Button forces the level to full or default. Mode color and LED are green.
- Timed:** Submaster level is controlled manually by slider. Bump Button starts and stops timed sequence. Mode color and LED are amber.
- Advancing:** Submaster level is controlled by slider. Bump Button starts and stops timed sequence. Loads next page automatically when returned to zero. Capacity controlled by Submaster Setups Screen. Mode color and LED are amber.
- Solo:** Submaster level is controlled by slider. Bump Button forces assigned level to full, remainder dim. Mode color and LED are red.
- Disabled:** No output from Submaster. Mode color is gray.

The In, Dwell and Out Times displayed on the Playback Screen allow the Submaster to be controlled by the times established in the Submaster Record Window. Timed Submasters allow the sequence to be started by the Bump Button. Any Timed Submaster can be manually controlled by moving the slider.

Timed control of the Submaster can be started, paused or stopped by a Bump Button press. If the timed progress is paused by a Bump Button press, a lower case 'p' is displayed in the level column. The timed control can be overridden at any point by the motion of the slider. If the input from the slider level overtakes the level of the timed control, the timer stops counting until the Bump Button is pressed again.

The Playback Screen highlights the progress of a timed or advancing Submaster by changing the active time from blue to amber. This color change allows the operator to quickly observe the progress and the status of the timed or advancing Submasters.



SUBMASTER PLAYBACK

Submaster Page Number

PLAYBACK		Grandmaster FL 9:01:00					
Sub	Pg	Name	In	Dwell	Out	Mode	Level
1	1	House Lights	5	7	3	Manual	0
2	1						
3	1						
4	1						
5	1					Manual	0
6	1						
7	1						
8	1						
9	1						
10	1						
11	1						
12	1						
13	1						
14	1						
15	1						
16	1						
17	1						
18	1						
19	1						
20	1						
21	1						
23	1						
24	1						

Enter: Fdr: 1 2 3 4
 Page Number Cue: %: _/_S / / / /

Enter:	Fdr: 1	2	3	4
Page Number	Cue: 3			
	%: --/_S			

} MERGE ALL TO PAGE

Submasters must be recorded before they will appear on the Playback Screen. The actions below will step you through the edit features of the Playback Screen.

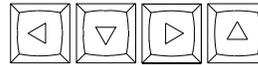
The Playback Screen allows active edits at any time. The cursor highlights the active position.

Highlighted keys:
 [SELECT], [MERGE].



TO POSITION THE CURSOR:.

Press



The cursor control keys will move horizontally or vertically.

USING SUBMASTER PAGES:

Position cursor in Pg column,

Press



The page number will advance one page for each press.

TO RESTORE THE PREVIOUS SUBMASTER PAGE:

Press



The previous page number is displayed in the highlight.

TO CHANGE ALL SUBMASTERS TO A NEW PAGE:

Press



The Command Line prompts 'Merge all to Page.'

Press



Notice that all Submaster page numbers are now the same.

Press the [STAGE] key to review the Stage Screen. Now Pg 2 clearly stands out at the bottom of the channel display field. Return to the Playback Screen and change just one submaster to a different page. Now, review the results on the Stage Screen. Any page number change appears immediately in both the Stage Screen and the Playback Screen. Press the [PLAYBACK] key to return to the exercise.

CHANGING SUBMASTER MODES AND TIMES:

Position cursor in Mode column;

Press



The Command Line will cycle through the different mode options each key press.

When the correct mode is indicated on the Command Line, press [ENTER], or reposition the cursor. The type highlighted on the Command Line will be forced into the Mode position. The color of the Mode will be displayed when the cursor is moved to a new position.

SUBMASTER PLAYBACK

PLAYBACK		Grandmaster FL 9:01:00					
Sub	Pg	Name	In	Dwell	Out	Mode	Level
1	2						
2	2						
3	2						
4	2						
5	2						
6	2						
7	2						
8	2						
9	2						
10	2						
11	2						
12	2						
13	2						
14	2						
15	2						
16	2						
17	2						
18	2						
19	2						
20	2						
21	2						
23	2						
24	2						

Enter:	Fdr:	1	2	3	4
Page Number	Cue:	%	/ S	/	/

} MERGE ALL TO PAGE 2

TO CHANGE A TIME ON A TIMED OR ADVANCING SUBMASTER:

Position the cursor on the time in the column to be changed;

Press



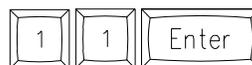
If a time is added to a Manual Submaster, the mode automatically changes from Manual to Timed.

Any time listed in the In Time field will automatically appear in the Out Time field. Time can be entered as .5 to indicate a part of a second. A Submaster can be labeled Advancing without time attributes. When activated, the Submaster will set the levels in a zero count.

TO CHANGE OR ADD A DWELL TIME:

Position the cursor in the Dwell Time to be changed;

Press



The new time is forced to the Dwell field when the [ENTER] key is pressed.

TO CHANGE OR ADD AN OUT TIME DIFFERENT FROM THE IN TIME:

Position the cursor in the Out Time column to be changed;

Press



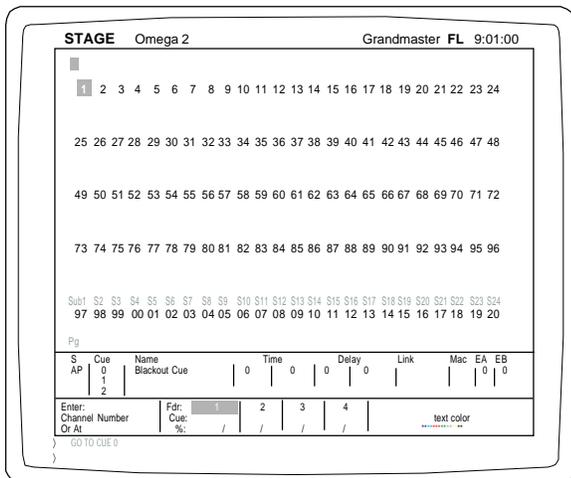
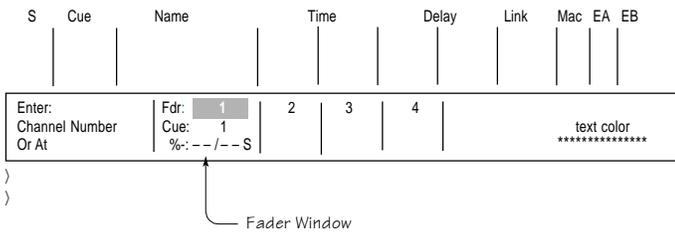
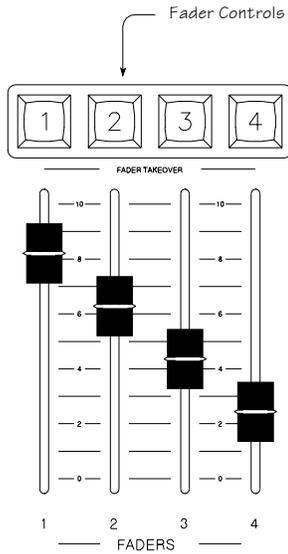
If the Out Time is different from the In Time, the Out Time must be set in the Out Time window.

TO LEARN THE OUTPUT STATUS OF A SUBMASTER:

Identify the Submaster number. Look to the Level field on the right side of the screen. The Level field indicates the current output level of any Submaster.



FADER OPERATIONS



RUNNING A FADER

After levels have been organized and recorded, the next goal is to control and playback the recorded information. The common way to playback recorded cue information is to load the cue to a Fader. A Fader allows for recorded cue information to be controlled or started from a [GO] command. Omega 2 Faders can operate in up to four different control categories.

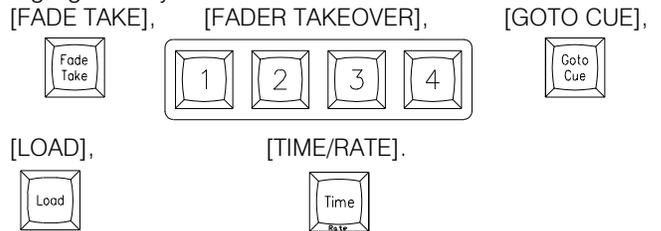
The common control fade categories are outlined below:

- Timed Fader:** Starts from [GO] command. Both Up & Down times are controlled by a single Fader.
- Manual Fader:** Starts when Fader is moved. Both Up & Down times are controlled by a single Fader.
- Split Faders:** Starts from [GO] command. The Up & Down times are controlled by individual Faders.
- Multipart Fade:** All parts start from a common [GO] command. Each part can be controlled by a separate Fader.

In addition, each Fader structure can support an independent cue flow, which allows more than one Fader to be active at a time. This unique cue flow is a more advanced mode of operation.

Before any Fader is operational, the Fader must be highlighted. The highlight, when active, will cover the Fader number in the Fader Window. If the fader is highlighted before the [LOAD] command by pressing the numbered Fader Takeover Key, the [LOAD] key will force the Cue to that position. If a Fader is not highlighted on the [LOAD] command, the cue will load to the next available Fader. The default for the Faders is Fader #1.

Highlighted keys:



POSITION THE STAGE SCREEN AT CUE 0:

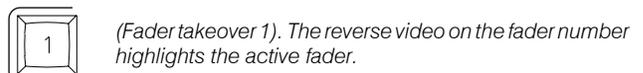
Press



Nothing can be recorded or loaded into Cue 0. This sequence positions Cue 1 on Fader 1.

TO HIGHLIGHT OR SELECT A FADER NUMBER:

Press



RELEASE THE FADER:

Press



FADER OPERATIONS

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0

Enter: Channel Number Or At	Fdr: 1 Cue: 1 %:--/--S	2	3	4	text color *****			
-----------------------------------	------------------------------	---	---	---	---------------------	--	--	--

)
) LOAD CUE 1

↑
Fader Window

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0

Enter: Channel Number Or At	Fdr: 1 Cue: 1 %:--/--S	2	3	4	text color *****			
-----------------------------------	------------------------------	---	---	---	---------------------	--	--	--

)
)

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0

Enter: Channel Number Or At	Fdr: 1 Cue: 1 %:--/--S	2	3	4	text color *****			
-----------------------------------	------------------------------	---	---	---	---------------------	--	--	--

)
) LOAD CUE

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0

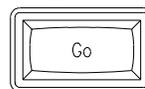
Enter: Level Or At	Fdr: 1 Cue: 1 %: 23 / 23 S	2	3	4	text color *****			
--------------------------	----------------------------------	---	---	---	---------------------	--	--	--

)
)

↑
Percentage Times

PRESS THE GO BUTTON WITH THE FADER RELEASED:

Press



Notice that nothing happened. Nothing started.

The Fader is not engaged. The Fader number must be highlighted for the [GO] command to start the Cue.

TO LOAD A FADER:

Press



The Command Line prompts Load Cue.

ASSIGN THE CUE NUMBER:

Press



Cue 1 is indicated in the Command Line.

LOADING A FADER

PRESS THE KEY OVER THE FADER TO BE LOADED:

Press Fader Takeover 4



The reverse video block will highlight the fader number in the Fader Window.

Press



Cue 1 will be loaded in the Fader selected by the Fader Takeover key.

The Fader number will also be highlighted. After a fader is loaded, the cue action should execute on that Fader. More than one fader can be active at the same time. If more than one fader is highlighted, all actions loaded will start under a single [GO] command.

TO CLEAR A CUE OFF THE FADER:

Press



The Command Line assumes Cue.

Press



The Fader Window may be highlighted, but the cue set previously in the window has been removed.

Clearing a Fader is different from un-selecting or removing the highlight from the Fader. Clearing removes the cue from the fader track.

TAKE CONTROL OF A FADE

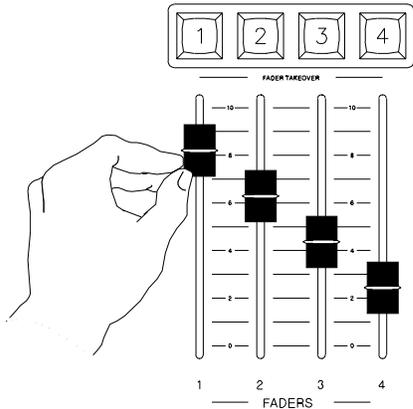
You can take control of an automated fade at any time. Interrupting a fade in progress is as simple as pressing the [GO] button.



FADER OPERATIONS

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0
Enter: Channel Number Or At	Fdr: 1 Cue: 1 %: --/--S		2	3	4			text color *****

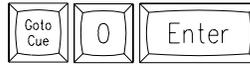
Cue Stopped



S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0
Enter: Channel Number Or At	Fdr: 1 Cue: 1 %: --/--S		2	3	4			text color *****

TO REPOSITION THE CUE LIST:

Press



Cue 1 defaults to Fader 1.

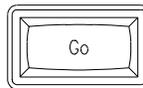
SELECT FADER 1 FOR PLAYBACK:

Press Fader Takeover 1



TO START AN AUTOMATED FADE:

Press



Notice the percentage times play out in the display.

TO STOP A FADE IN PROGRESS:

Press

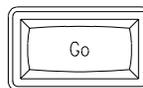


Again, notice the fader display.

This time a red S appears to the right of the % in the Fader Window. This indicates the cue has stopped.

TO RESTART THE FADE:

Press



Notice how the 'GO' button and the 'STOP' button immediately control the fader action.

TO TAKE MANUAL CONTROL OF THE FADER:

Press



Notice that the percentage numbers turn red, and an M appears to the right of the percentage numbers.

Slowly move up Manual Fader #1.

The levels are moving as well. The level control begins at the bottom of the fader travel and continues to the top. When the Fader hits the top, or 100%, the cue automatically unloads the contents from the Fader and the percentage levels turn from red to white. Restore the fader to the bottom, or zero, position.

Practice this action again. This is the simplest method of control. The cue is recorded with Up and Down times and can be played manually on the Fader.

WHEEL CONTROL OF A FADE

There is another way to take manual control of a fade in progress. This time, the cue playback can be controlled by the wheel. To set up the condition, follow the instructions below.

TO SET THE CONDITION:

Press



FADER OPERATIONS

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	1	Blackout Cue	0	0	0	0	0	0

Enter:	Fdr: 1	2	3	4				
Faders	Cue: 1							text color
Move Wheel	%: --/--S							*****

)

) CHANGE RATE ON FADERS (DEFAULT ALL)

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	1	Blackout Cue	0	0	0	0	0	0

Enter:	Fdr: 1	2	3	4				
Faders	Cue: 1							text color
Move Wheel	%: --/--S							*****

)

) CHANGE RATE ON FADER 1

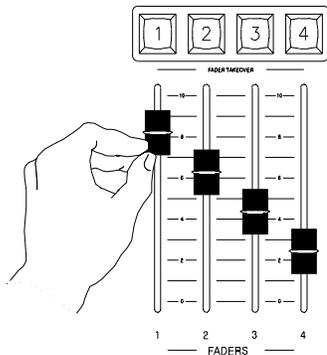
S	Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0	Blackout Cue	0	0	0	0	0	0

Enter:	Fdr: 1	2	3	4				
Channel Number	Cue: 1							text color
Or At	%: -/-M							*****

)

)

Manual Cue Indicator



TO CONTROL A FADE TIME ON THE WHEEL:

Press



Press



The Command Line will prompt 'Change Rate on Faders.'

Press

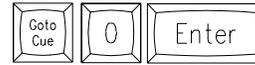


Pull the wheel down quickly. Notice that the percentage of playback will slow down or stop. If the time has not stopped, pull the wheel down again until it does stop.

When the wheel operates in this condition, it is commonly referred to as a 'rate wheel,' because it controls the rate of playback. Let's try the exercise again. This time, specify which fader will be controlled by the rate wheel.

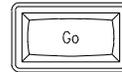
TO SET THE CONDITION:

Press

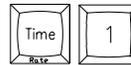


TO CONTROL A FADE TIME ON THE WHEEL:

Press



Press



The Command Line will prompt 'Change Rate on Fader 1.'

Press



Pull the wheel down quickly. By calling out the number of the fader to be controlled, you can stop playback action on one fader while allowing another fader to proceed without interruption.

MANUAL CONTROL OF A FADER

If a cue is assigned 'Manual' on the Cue List, the playback of the cue is controlled by the highlighted fader, and a red 'M' is displayed on the percentage line. The red 'M' means that the cue is ready for direct control without a [GO] command.

NOTE: Manual fade control as well as splitting Up and Down times between two faders are discussed further in the Cue List chapter.

WITH A MANUAL CUE LOADED IN THE HIGHLIGHTED FADER:

Press



and then the cue number of a cue that has been assigned Manual.

Move the highlighted Fader up gently.

Notice that the red percentage levels display and the levels of the cue appear on the Stage Screen. When the Fader hits the top, or 100%, the cue automatically unloads the contents from the Fader and the percentage levels turn from red to white.

Restore the Fader to the bottom, or zero, position.



FADER OPERATIONS

CUE LIST										Grandmaster FL 9:01:00		
S	Cue	Name	Time		Delay		Link	Mac	EA	EB		
AP	0	Blackout Cue	0	0	0	0						
P	1	Start Up	5	7	0	0						
P	2	Overture	7	7	0	0						
P	3	Stage Lights	9	\$ 12								

Enter:	Fdr:	1	2	3	4	
Channel Number	Cue:	3	3			text color
Or At	%:	-- / - S				*****

S	Cue	Name	Time		Delay		Link	Mac	EA	EB
P	1	Start Up	5	7	0	0				
P	2	Overture	7	7	0	0				
P	3	Stage Lights	5	S	0	0				

Enter:	Fdr:	1	2	3	4	
Channel Number	Cue:	3	3			text color
Or At	%:	-- / - S				*****

Split Cue Indicator

S	Cue	Name	Time		Delay		Link	Mac	EA	EB
P	1	Start Up	5	7	0	0				
P	2	Overture	7	7	0	0				
P	3	Stage Lights	5	\$	0	0				

Enter:	Fdr:	1	2	3	4	
Channel Number	Cue:	3	3			text color
Or At	%:	-- / M	M / -			*****

MANUAL CONTROL OF A SPLIT FADE

A Split Fade operates the same as a standard fade. The real difference is individual control of the Up and Down times, available from two separate faders. In order to set a Split Fade, the cursor must be positioned in the Down Time column of the Cue Window, when the [SELECT] key is pressed. Split is the only [SELECT] key option when the Down column is highlighted.

TO ESTABLISH A SPLIT FADE FOR CUE 3:

Press



The Cue List screen should appear.

Position the cursor in the Down Time of Cue 3.

Press



The Command Line should prompt 'Split.'

Press



A red 'S' should appear on the white line between the two times.

NOTE: To remove a Split, simply enter a number in the Down Time position.

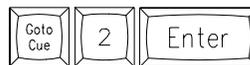
Press



The Stage Screen should appear.

TO PLAY BACK A SPLIT FADE:

Press



The point of view changed. The screen displays the end of the action in Cue 2.

The Fader Window shows Cue 3 in both the 1st and 2nd Faders. Notice that the dashed lines are only in the Up Time column on the 1st Fader, and in the Down Time column on the 2nd Fader. Select both faders by pressing the [TAKEOVER] buttons over Fader 1 and 2.

The percentage levels turn red and the 'M' symbol appears on the right side of each window.

Move Fader 1 up slowly. Notice that only the Up Times are associated with Fader 1.

Move Fader 2 up slowly. This time, only the levels moving down will increment. The playback time of each part of the cue can be independently controlled by a Fader. This example shows one of the best reasons to have two faders active at the same time.

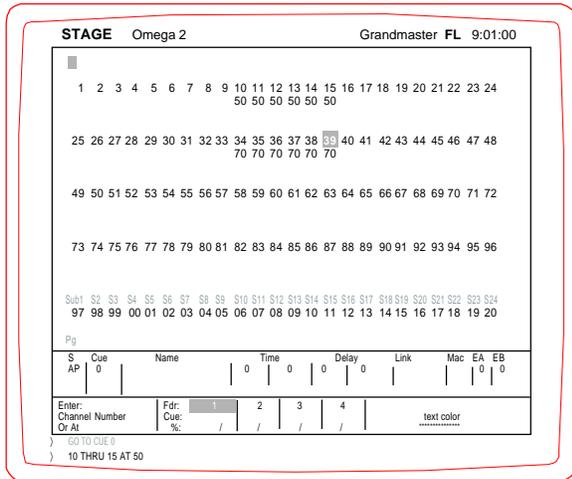
MULTIPART CUES

Multipart cues are interrelated events that occur in unison under a common [GO] command. The [GO] command starts all of the interrelated events. However, the best visual results come from each part of the Multipart cue starting at a different time from the other parts. The cascading effect of actions can be controlled by the individual delay times established for each part.

It is the nature of the Multipart cue structure that all parts of the cue carry the tracking attribute because each part flows into the next. While the first part of the Multipart carries the standard tracking (T) attribute, all other parts are assigned the Multipart and Tracking



FADER OPERATIONS



(MT) attribute, which identifies the cue as Multipart and forces the start of all parts at the same time as the (T) cue.

When a Multipart cue is loaded to a Fader, all the cue parts will load to the adjacent faders in their numeric order. This procedure is consistent with the idea that you should be able to take manual control of any part at any time. You can control the playback of all parts together through the rate wheel.

The steps below will familiarize you with the organization and structure of a multipart cue.

NOTE THAT THE FOLLOWING PROCEDURES ASSUME YOU ARE RECORDING IN FAST MODE.

To make sure you're in Fast Mode, go to the Setup Screen, System Menu, page 13, #5, recording in Fast Mode, and toggle to "YES".

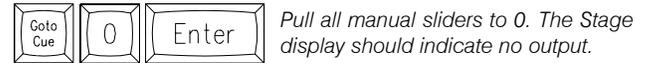
Highlighted keys:

[RECORD], [SELECT], [LOAD].



CLEAR THE STAGE TO BEGIN THE PROCESS:

Press



SET CHANNELS 10 THROUGH 15 AT 50:

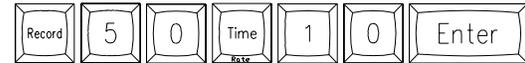
Press



The channels are set.

RECORD THE CHANNELS AS CUE 50:

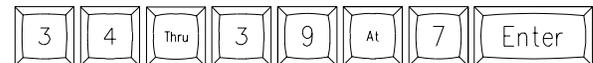
Press



The [TIME] key moved the cursor position to the Up Time window. The attribute of this cue should be 'T' for Tracking.

SET CHANNELS 34 THROUGH 39 AT 70:

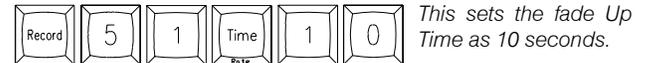
Press



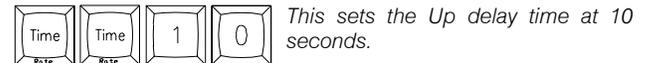
The channels are set.

RECORD THE CHANNELS AS CUE 51:

Press

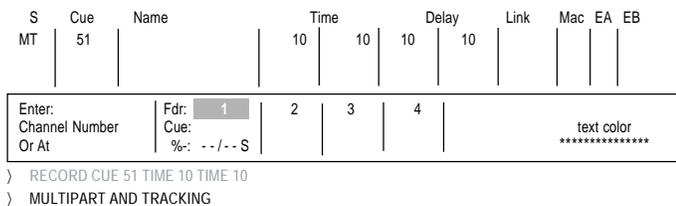
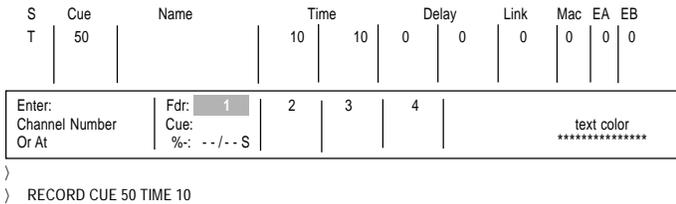


Press



The delay means that this cue will delay 10 seconds after the [GO] command to start the cue. Remember to cursor over and use the [SELECT] key to set the attribute for this part as MT, (Multipart and Tracking.)

Press



FADER OPERATIONS

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
MT	52		10	10	20	20		

Enter: Channel Number Or At	Fdr: Cue: %:	1	2	3	4			text color *****
-----------------------------------	--------------------	---	---	---	---	--	--	---------------------

) MULTIPART AND TRACKING
) RECORD CUE 52 TIME 10 TIME 20

STAGE Omega 2 Grandmaster FL 9:01:00

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48
70 70 70 70 70

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72
85 85 85 85 85

73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
FL FL FL FL FL FL

Sub1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12 S13 S14 S15 S16 S17 S18 S19 S20 S21 S22 S23 S24
97 98 99 00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

Pg

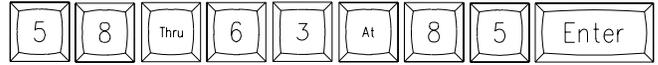
S	Cue	Name	Time	Delay	Link	Mac	EA	EB
MT	53		10	10	30	30		

Enter: Channel Number Or At	Fdr: Cue: %:	1	2	3	4			text color *****
-----------------------------------	--------------------	---	---	---	---	--	--	---------------------

) RECORD CUE 53 TIME 10 TIME 30

SET CHANNELS 58 THROUGH 63 AT 85:

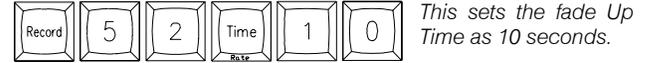
Press



The channels are set.

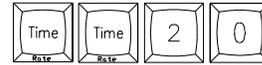
RECORD THE CHANNELS AS CUE 52:

Press



This sets the fade Up Time as 10 seconds.

Press



This sets the Up delay time at 20 seconds.

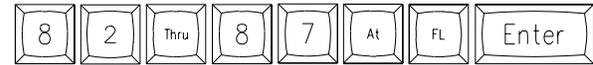
The delay means that this cue will delay 20 seconds after the [GO] command to start the cue. In effect, the previous cue action will execute prior to the start of Cue 52. Remember to set the attribute for this part as MT, Multipart and Tracking.

Press



SET CHANNELS 82 THROUGH 87 AT FL:

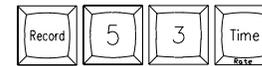
Press



The channels are set.

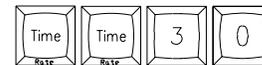
RECORD THE CHANNELS AS CUE 53:

Press



This sets the fade Up Time as 10 seconds.

Press



This sets the Up delay time at 30 seconds.

The delay means that this cue will delay 30 seconds after the [GO] command to start the cue. Remember to set the attribute for this part as MT, Multipart and Tracking.

Press



TO PLAY BACK THE MULTIPART CUE:

Press



Now press the cue number of the cue immediately preceding Cue 50.

Press



The cue structure is now loaded on the Faders.

Cue 50 will load to Fader 1 and the MT parts will load to Faders 2, 3, and 4. The best rule for operation is to insure that the main part of a Multipart cue loads to Fader 1.

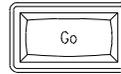
NOTE: Multipart cues should be restricted to the number of available faders to insure manual control of the parts. The parts can be labeled with a name, or numbered as a point cue to help reinforce the multipart role. The likely sequence for multipart numbers is Cue 50, Cue 50.1, 50.2 and 50.3. this tight number sequence does not allow insertions between the multipart.



FADER OPERATIONS

TO START THE MULTIPART CUE:

Press



All the cues loaded in the faders will show activity.

Parts 1, 2, and 3 will run delay times, while cue 50 is executed. The manual control options discussed earlier can easily apply to a Multipart Cue.

MULTIPLE ACTIVE FADERS

The structure of the Faders allows for more than one Fader to be active at one time. The console will automatically deselect the old Fader to highlight the new. Simply reselect the Fader by pressing the [TAKEOVER] button again. Follow the steps below:

1. Using the [CUE LIST] key, locate a cue that does not have a split fade and does not have a Multipart and Tracking (MT) cue attribute. If necessary, remove the split by entering a time in the Down Time window. Let's assume that you've chosen Cue 1.
2. Now clear the stage to begin the process. Select [GO TO CUE], [0], [ENTER].

TO LOAD ANOTHER FADER:

Press



The Command Line prompts Load Cue.

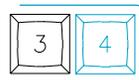
ASSIGN CUE 1 TO FADER 3:

Press



Cue 1 is indicated in the Command Line.

Press



Fader Takeover #3. Fader 3's number is highlighted.

Press



The Load Cue command has positioned Cue 1 on Fader 3.

The best procedure is to identify the Fader to be loaded by pressing the Fader Takeover button. The Omega 2 will still load the cue to a fader even if the Fader Takeover button has not highlighted the destination. To control the Fader position loaded, press the Takeover key before pressing [ENTER].

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
Enter:	Channel Number	Fdr: 1	2	3	4			
Or At		Cue: 1						text color *****
		%:--/--S						

)
) LOAD CUE 1



ADVANCED CUE FEATURES

CREATING A TEMPORARY CUE

With both manual and keypad input available for control, there may be times when the best way to get levels on the stage is to create a Temporary Cue.

A Temporary Cue is a one-time only control feature in which channels are selected by the Bump Buttons and each channel's level is set by the keypad. The combination of these two inputs can be assigned to a Fader and played from the [GO] command.

Access to the Temporary Cue is controlled by the [CAPTURE] key. To perform a Temporary Cue, follow the steps outlined below.

Keys Highlighted:
[CAPTURE]



TO CREATE A TEMPORARY CUE:

Press

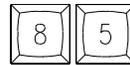


The Command Line will prompt 'Capture __ at Level FL.'

This feature operates differently from the other key patterns. Any keypad input at this point will set the level for the channel. The level is inserted in the FL position. Any Bump Button that is pressed will highlight the channel number on the screen and list the number in the blank after the capture.

TO ENTER A LEVEL OTHER THAN FL:

Press



The level of 85 appears after the Level on the Command Line.

TO SELECT A CHANNEL:

Press a Bump Button under a channel slider.

Notice that the channel number is highlighted immediately. More than one Bump Button can be pressed. Any channel bump selected will be set at the level established in the previous step.

TO ASSIGN A DIFFERENT LEVEL:

Press



The level of 75 appears after the Level on the Command Line.

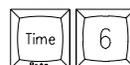
Now, any channel Bump Button pressed will be assigned the new level. Any number of channels can be selected in this process.

It is important to remember that the level is assigned first and then the channel is highlighted.

When the channel and level selection process is complete, follow the steps below to finalize the Temporary Cue.

TO FINALIZE THE TEMPORARY CUE:

Press



This will establish the fade up time for the channels.

Any number can be entered as the time for the fade.

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
MT	52		10	10	20			

Enter:	Fdr:	2	3	4				
Channel Number	Cue:	1						text color
Or At	%:	--/--S						*****

)

) CAPTURE AT LEVEL FL

Command Line

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
MT	52		60	60	0			0

Enter:	Fdr:	2	3	4				
Channel Number	Cue:	1						text color
Or At	%:	--/--S						*****

)

) CAPTURE AT LEVEL FL TIME 6



ADVANCED CUE FEATURES

TO ASSIGN TO A FADER:

Press



for a playback location. The selected fader will be highlighted.

Press



to complete the Cue.

The Command Line is now cleared and the TEMP cue will be loaded to the highlighted fader. Press the [GO] key to start the TEMP fade.

MODIFYING CUES

Editing or modifying an existing cue structure is part of daily operation. While in the Stage Screen, changes to a cue are made permanent *only* if you re-record the cue or use the Update feature, which is faster than rerecording. However, in the Submaster and Preview screens, all cue changes are automatically recorded.

Highlighted keys:

[CUE ONLY], [SELECT], [UPDATE].



CHANGES TO THE CUE:

While in the Stage Screen, to permanently save any changes to the cue you're in, enter the information for the desired changes, then:

Press



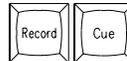
This routine will automatically record any changes made on the Stage Screen.

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
			2	3	4			
Enter:		Fdr: 1						text color
Select Key		Cue: 1						*****
Or At:		%- --/-- S						

>
> RECORD CUE 3 EXCEPT SUBS

TO RECORD THE STAGE SCREEN WITHOUT SUBMASTERS:

Press



(then the Cue number)

The Command Line reflects the keys selected.

Press



The Command Line will prompt 'Except Subs.'

Press



The [EXCEPT] key in this sequence will force the 'Except Subs' condition.

The Command Line can be finished by pressing either the [TIME] key or the [ENTER] key.

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	3	Blackout Cue	10	10	0	0		
P	3		10	10	0	0		
Enter:		Fdr: 1						text color
Faders		Cue: 1						*****
Move Wheel		%- --/-- S						

>
> RECORD CUE 3 EXCEPT SUBS

TO INSERT A NEW CUE BETWEEN EXISTING CUES:

With the levels set,

Press



then the Cue number,

Enter

(If you are adding a Cue between two consecutive numbers, such as 7 and 8, use a decimal point; i.e. 7.5).



ADVANCED CUE FEATURES

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	3		10	10	0	0		

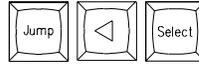
Enter:	Fdr: 1	2	3	4				
Select Key	Cue: 1							text color
Move Wheel	%: --/--S							*****

) RECORD CUE 3 EXCEPT SUBS)

) PRESET

TO FORCE A PRESET CUE:

While in the Cue,
Press



The highlight is now in the Select window. The [SELECT] key will step through the attributes of the cue.

Choose the Preset attribute. Any level not set in the Preset cue will not track forward. Use the [REM DIM] key to force all other levels to zero.

TO CHANGE AN ATTRIBUTE IN THE CUE WINDOW:

Press



The cursor will reposition in the Cue Window.

The cursor arrows or the [TIME] key will move or highlight the columns in the window.

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
T		Temp Fade 1	10	10	0	0		

Enter:	Fdr: 1	2	3	4				
Number	Cue: 1							text color
	%: --/--S							*****

)

)

PREVIEWING A TEMPORARY FADE

Any Temporary Fade can be edited or previewed on the Preview Screen. To access a Temp Fade, follow the steps outlined below.

TO REVIEW OR EDIT A TEMPORARY FADE:

Press



The Cue Window and Name locations will display the first Temp Fade.

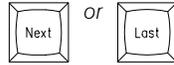
Press



The [NEXT] key advances the Temp Fades in the Cue Window.

TO SEQUENCE THROUGH THE TEMPORARY FADES:

Press



The Temporary Fades will be displayed on the screen.

The [NEXT] and [LAST] keys allow the display of all the cues in the system. When [CAPTURE] is pressed, the cue list jumps to the end of the list where the Temp Fades are stored.

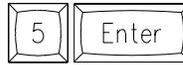
TO RESTORE CUE 5 TO THE PREVIEW SCREEN:

Press



Notice that the cursor moves to the Cue number position in the Cue Window.

Press



Cue 5 appears in the Cue Window and on the Preview Screen.

PREVIEW Omega 2 Grandmaster FL 9:01:00

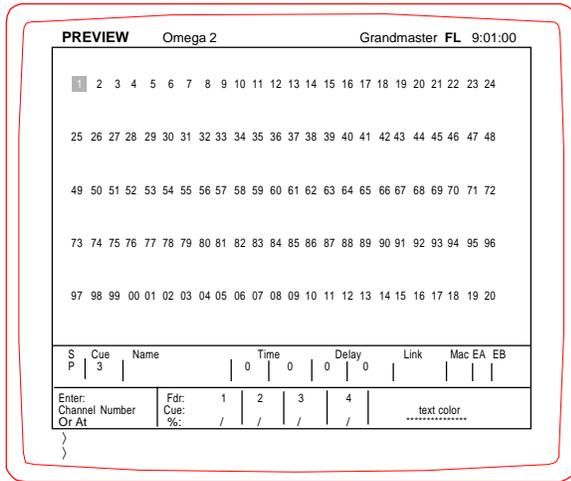
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
				25	45	25	45	25																
25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	
73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	
97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	5		10	10	0	0		

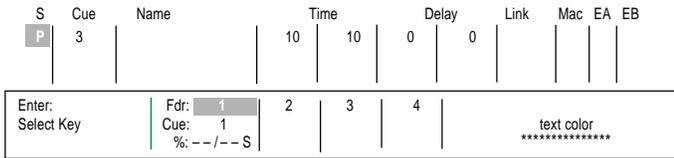
Enter:	Fdr: 1	2	3	4				
Channel Number	Cue: /	/	/	/	/	/	/	text color
Or At	%: /	/	/	/	/	/	/	*****

)

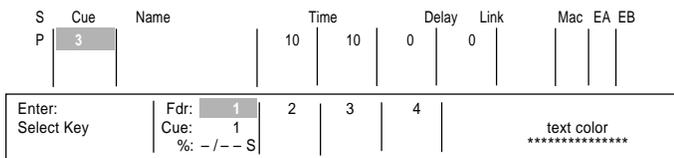
PREVIEW SCREEN



Screen Colors:
 Channel Numbers Green
 Hard Set Levels White
 Tracked-in Levels Gray



> RECORD CUE 3 EXCEPT SUBS
 > PRESET



> RECORD CUE 3 EXCEPT SUBS
 > PRESET

USING THE PREVIEW SCREEN

The Preview Screen allows information to be organized, edited and reviewed without any live outputs. Any channel levels addressed on the Preview Screen will not affect the Stage picture. Preview allows a look at the cue levels before they are called up and played on the faders. Working in Preview is commonly called 'working in the blind' because there are no outputs involved.

Preview offers several advantages over other screens. One primary advantage is that any changes to levels on the screen are automatically recorded to the cue. Preview allows for quick cue positioning with either the [NEXT] or [LAST] keys (which advance or backup the cue list) as well as the [JUMP] key (which specifically highlights the cue number in the Cue Window at the bottom of the screen).

Addressing channels and setting levels are accomplished the same as in the Stage Screen.

Channel levels are displayed in two different colors. Hard set levels appear under the channel number in white. Tracked levels from previous cues are displayed in gray.

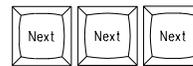
Highlighted keys:

[NEXT], [LAST], [JUMP], [CAPTURE].



TO REVIEW THE NEXT THREE CUES:

Press

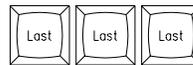


The screen advances through a cue each time the [NEXT] key is pressed.

The Cue number and name appear in the Cue Window.

TO BACKUP THROUGH THE LAST THREE CUES:

Press



The screen reverses the order and backs up each time the [LAST] key is pressed.

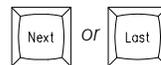
TO REQUEST A SPECIFIC CUE NUMBER:

Press



The cursor is now highlighting the cue number position in the Cue Window.

Press



or select the specific cue number, to position cue.

Press



The cue number is displayed on the Command Line.

The [ENTER] key forces the cue to be displayed. While the cursor is in the Cue Window, any attribute of the cue may be changed.

TO RETURN THE CURSOR TO THE CHANNEL FIELD:

Press



Cursor repositions to the channel field.



PREVIEW SCREEN

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	11		0	0	0			

Enter: Select Key	Fdr: 1	2	3	4	text color
Cue: 1	%: --/--S				*****

) 11
)

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	3	Front of House	0	0	0			

Enter: Select Key	Fdr: 1	2	3	4	text color
Cue: 1	%: --/--S				*****

)
) MERGE SUBMASTER 5

S	Cue	Name	Time	Delay	Link	Mac	EA	EB
P	3	Front of House	0	0	0			

Enter: Select Key	Fdr: 1	2	3	4	text color
Cue: 1	%: --/--S				*****

)
) INSERT SUBMASTER 5 AT 75

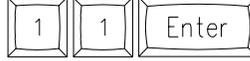
TO CREATE A NEW CUE NUMBER:

Press



Cursor is positioned on the cue number in the Cue Window.

Press



Cue 11 has been created. The display screen is now positioned at Cue 11.

Any channel levels can be addressed on the Preview Screen. The procedure is the same as on the Stage Screen.

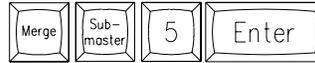
MERGE & INSERT COMMANDS

Channels and levels, recorded in one location, can be moved to another position with [MERGE] and [INSERT] commands.

ADD SUBMASTER 5 TO THE CURRENT PREVIEW POSITION, CUE 3:

With Cue 3 in the Cue window,

Press



(Be sure to use the Submaster action key, not the Submaster screen key).

Submaster 5 is now in Cue 3. [MERGE] adds the levels on a 'highest takes precedence' basis. Existing levels greater than Submaster 5's levels will stay the same.

TO PLACE ALL LEVELS OF SUBMASTER 5 IN CUE 3:

Press



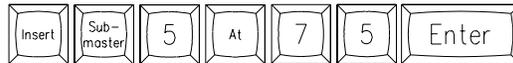
This time, the levels of Submaster 5 were all set at the recorded levels.

[INSERT] sets all the values of the Cue or Submaster. The result is a key that forces levels on a last-action basis.

PROPORTIONAL CALL-UP:

Both [INSERT] and [MERGE] support a proportional call-up:

Press



The levels of 75% of Submaster 5 are placed in the same position.

Remember the [AT] key can select the last channels for the level wheel.

Press



All the channels in Submaster 5 are highlighted and ready for wheel control.

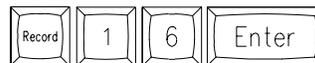
Both [INSERT] and [MERGE] can position levels in the Stage, Preview, and Submaster screens.

COPYING CUE LEVELS

TO COPY LEVELS FROM ONE CUE TO ANOTHER:

Start in the Cue to be copied:

Press



Levels from the Cue to be copied have been recorded to the new position (#16).

All cue attributes are also copied.



TRACK SCREEN

TRACK		Grandmaster FL 9:01:00																
S	Cue	Name	Link	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
S	4							25	45	25	45	25						
P	5							25	45	25	45	25						
P	10							25	45	25	45	25						
P	11																	
P	19																	
MT	50											50	50	50	50	50	50	50
MT	51											50	50	50	50	50	50	50
P	52																	
P	53																	

Enter:	Fdr: 1	2	3	4
Select Channels	Cue: 10	/	/	/
	%: _/_S	/	/	/

Screen Colors:
 Channel Numbers Green
 Hard Set Levels White
 Tracked-in Levels Gray

USING THE TRACK SCREEN

The Track Screen offers a change of perspective on recorded cue information. The Track Screen looks like a spreadsheet with the channel numbers listed horizontally across the top and the cue numbers listed vertically on the left. A portion of the Cue List is represented so that the cue attributes, along with the number and the name, are displayed. The Link column is also presented for overview.

The Track Screen supports the comparison of the working channel and level relationships between a series of cues without changing pages. With the capacity to actively edit levels on the screen, subtle changes in light levels can be made across a series of cue actions and the results can be observed on the screen.

The Track Screen is color coded. The channel numbers are displayed in green. Highlighted or selected channels are displayed in yellow. Channel levels that are hard-set (that is, originally set in the cue or recorded as a preset value in the cue, or assigned a Cue Only value), are displayed in white. Channel levels that have tracked forward from another cue (because no other hard-set level has stopped them) are displayed in gray.

In addition to the new look at the cue structure, the Fader Window is also displayed on the Track Screen. Active fades can be monitored while in the Track Screen.

Two of the features on the Track Screen can be changed on the Setup Screen. To view more channels on the screen, the cue name and link column can be removed from the display. This is controlled on the Setup Screen, System Menu, page 13, #3. The capacity to edit on the Track Screen can be controlled from the Cues Menu, #3. The cursor can be positioned anywhere in the channel field.

Highlighted keys:
 [CUE ONLY], [JUMP].



Cue Field		Channel Field																
TRACK		Grandmaster FL 9:01:00																
S	Cue	Name	Link	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
P	0	Blackout Cue																
P	1																	
P	2																	
P	3																	
P	4							25	45	25	45	25						
P	5							25	45	25	45	25						
P	10							25	45	25	45	25						
P	11																	
P	19																	
MT	50											50	50	50	50	50	50	50
MT	51											50	50	50	50	50	50	50
P	52																	
P	53																	

Enter:	Fdr: 1	2	3	4
Select Channels	Cue: 10	/	/	/
	%: _/_S	/	/	/

SCREEN POSITIONING

TO POSITION THE CURSOR ON CHANNEL 31:

Press Notice that the screen positioned channel 31 immediately next to the Link column.

The cursor can be positioned at the top of the cue list:

Press The [JUMP] key re-positions the cursor in either the Cue or the Channel Fields.

TO POSITION THE CURSOR ANYWHERE IN THE CUE LIST:

Press Positioning works just like the Channel Field.

TO RETURN TO THE CHANNEL FIELD:

Press Cursor is now in the Channel Field.



TRACK SCREEN

Enter:	Fdr:	2	3	4
Page Number	Cue: 3			
	%: --/--S			

) AT 50

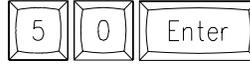
TRACK		Grandmaster FL 9:01:00																
S	Cue	Name	Link	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
P	4			50														
P	5																	
P	10																	
P	11																	
P	19																	
MT	50																	
MT	51																	
P	52																	
P	53																	

Enter:	Fdr: 1	2	3	4
Select Channels	Cue: 10	/	/	/
	%: --/--S			

) 31 AT 50

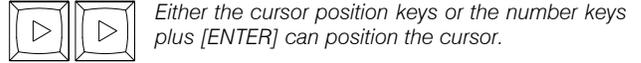
MOVE THE CURSOR TO CHANNEL 50:

Press



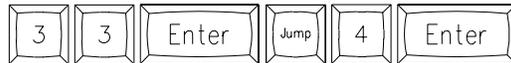
MOVE THE CURSOR TO CHANNEL 52:

Press



MOVE THE CURSOR TO CHANNEL 33 IN CUE 4:

Press



The cursor position should be in cue 4, across from Channel 33.

SET CHANNEL 31 AT 50:

Press



Notice that the channel column is highlighted and the Command Line indicates 50.

Press



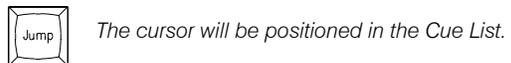
Move the cursor to one side. The level is hard-set and displayed in white.

EDITING LEVELS ON SCREEN

The Track Screen is useful during an editing session because the capacity to edit and see results of the edit is available on the screen. To edit or change any level on the screen, follow the examples listed below.

POSITION THE CURSOR IN THE CUE TO BE EDITED:

Press



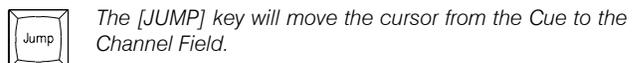
List the cue number to be edited or changed, then

Press



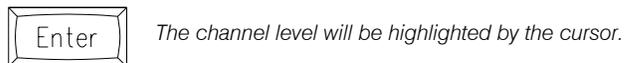
POSITION THE CURSOR ON THE LEVEL TO BE EDITED OR CHANGED:

Press



Use cursor controls to position the cursor at the channel to be edited, or list channel number, then

Press



TRACK SCREEN

WITH THE LEVEL HIGHLIGHTED:

Press



The Channel number will be highlighted yellow.

Press



Notice that the number in the level column changed to 50.

If the cue attribute in the 'S' column was tracking, and the levels in the column were gray, all the levels changed to 50. Tracking levels simply follow the intensity set in the cue flow. Move the cursor and notice that the 50 is a hard set number displayed in white. The cue position where the level is set will display in white in a Tracking Cue.

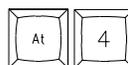
CUE ONLY FEATURE

The Cue Only feature allows you to edit or change an existing level in a cue structure without disturbing the tracked values in the cues that follow. The Cue Only feature will create a hard-set value below the cursor position. Follow the example below to edit a level with the [CUE ONLY] key.

TO EFFECT THE CHANGE AT ONLY THE CURSOR POSITION:

Position the cursor to a Cue set for Tracking and a channel level that is gray, then

Press



Notice that the channel number is highlighted yellow when the [AT] key is selected.

The Command Line reflects the new level to be entered.

Press

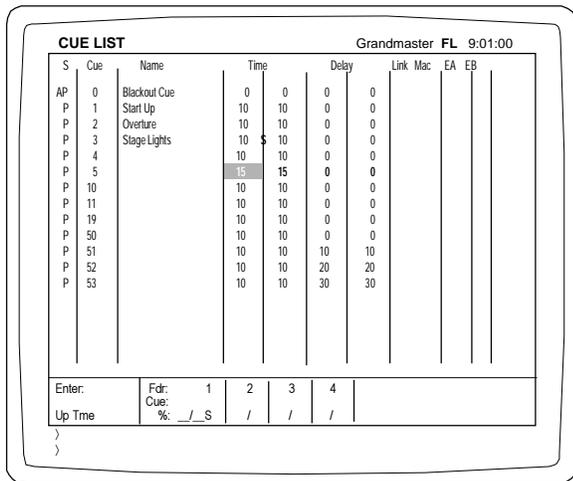
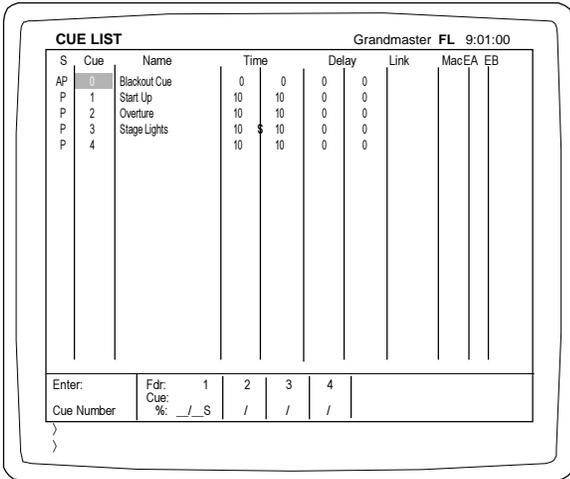


This time, the highlighted level was changed to 40.

Notice what happened to the other levels in the column. Move the cursor to the right and notice that the level 40 is a hard-set level in white. Cue Only makes the change for a single cue, and maintains the old level for the Cue immediately below (the latter level becomes hard-set) after the [CUE ONLY] command. Cue Only performs the same function in the Stage Screen. The Cue Only feature only makes these assignments in Tracking Cues.



CUE LIST SCREEN



USING THE CUE LIST SCREEN

The Cue List Screen offers an expanded view of the information shown in the Cue Window of the Stage Screen. The Cue List Screen shows all the cue information contained in the system. The [PAGE UP] and [PAGE DOWN] keys move the list up or down on the screen. In addition, the Cue List Screen also shows real time status of the faders in the Fader Window at the bottom of the screen.

The cursor control keys position the point of view in any column on the screen. Watch the prompt window to confirm the cursor's position. Updates or edits can be performed on the Cue List Screen by positioning the cursor in the column to be edited. To restrict the edit feature, toggle Item #3 on the Cues Menu in the Setup Screen.

TO VIEW THE TOP OF THE CUE LIST:

Press



to force the display to the top of the Cue List.

TO VIEW THE LOWER PART OF THE CUE LIST:

Press



to force the display to the next portion of the Cue List.

CHANGING TIMES AND CUE NAMES

CHANGE THE UP TIME TO 15 ON CUE 5:

Position cursor in Cue 5's first time column;

Press



Notice the Command Line reflects the keypad entry.

Press



Notice that the new time is now at the cursor position.

CHANGE THE DOWN TIME TO 7 ON CUE 4:

Position cursor in Cue 4's second time column;

Press



The cursor moves to the next time window.

The [TIME] key will move the cursor to the right each time it is pressed. Either the cursor or the [TIME] key can position the highlighted cursor.

Press



Notice the new time at the cursor position.

ADD AN UP DELAY TIME OF 5 ON CUE 4:

Position cursor in Cue 4's first Delay time column;

Press



Cue 4 now has a Delay time of 5 seconds.



CUE LIST SCREEN

S		Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0		Blackout Cue	0	00	0	0		
P	1		Start Up	10	10	0	0		
P	2		Overture	10	10	0	0		
P	3		Second Group	10	10	0	0		
P	4			10	7	5	0		
P	5			15	15	0	0		
P	10			10	10	0	0		
P	11			10	10	0	0		
P	19			10	10	0	0		
P	50			10	10	0	0		
P	51			10	10	10	10		
P	52			10	10	20	20		
P	53			10	10	30	30		

Enter: Fdr: 1 2 3 4
Down Time Cue: %: _/_S / / / /

> MANUAL

S		Cue	Name	Time	Delay	Link	Mac	EA	EB
AP	0		Blackout Cue	0	00	0	0		
P	1		Start Up	10	10	0	0		
P	2		Overture	10	10	0	0		
P	3		Second Group	10	10	0	0		
P	4			10	7	5	0		
P	5			15	15	0	0		
P	10			10	10	0	0		
P	11			10	10	0	0		
P	19			10	10	0	0		
P	50			10	10	0	0		
P	51			10	10	10	10		
P	52			10	10	20	20		
P	53			10	10	30	30		

Enter: Fdr: 1 2 3 4
Down Time Cue: %: _/_S / / / /

> MANUAL

LINKING CUES

LINK CUE 6 TO CUE 3:

Position cursor in Cue 4's Link column;

Press



Now Cue 4 will automatically follow Cue 3.

CHANGE THE NAME ON CUE 3:

Position cursor in Cue 3's Name position;

From the remote keyboard, type



The new name has taken the place of the previous name in Cue 3's position.

MANUAL FADER CONTROL

The Cue List allows the operator to make any changes to the Cue structure, including changing the operating mode to the cue.

TO ASSIGN A CUE MANUAL FADER CONTROL:

Position cursor in the Cue's Up Time window;

Press



The Command Line will indicate Manual.

Press



to force the word MANUAL into the cursor position.

The cue will automatically be loaded to the highlighted Fader when next in the Cue List. Faders with Manual assigned do not require a [GO] command for control. When the Fader is loaded with the Manual cue, simply move the Fader handle and the cue will follow.

TO SPLIT UP & DOWN TIMES BETWEEN TWO FADERS:

Position cursor in the Down Time column;

Press



The Command Line will prompt Split.

Press



A red S will appear between the two time columns.

Splitting Up/Down Times to two faders must be the last instruction on cue timing. Any changes in cue timing after the assignment forces the S off the display. Split fades do not require both Faders to be highlighted for operation. If the first fader of the split is highlighted, the second fader will also play the fade. Split fades are loaded to separate faders so you can control both the independent Up and Down Times of the fade.



CUE LIST SCREEN

CUE LIST										Grandmaster FL 9:01:00		
S	Cue	Name	Time	Delay	Link	Mac	EA	EB				
AP	0	Blackout Cue	0	0	0							
P	1	Start Up	10	10	0							
P	2	Overture	10	10	0							
P	3	Second Group	10	10	0							
P	4		10	7	5							
P	5		15	15	0							
P	10		10	10	0							
P	11		10	10	0							
P	19		10	10	0							
P	50		10	10	0							
P	51		10	10	10							
P	52		10	10	20							
P	53		10	10	30							

Enter:	Fdr:	1	2	3	4
Down Time	Cue:	%: _/ _S	/	/	/

> 5

MACRO ACTIVATION IN A CUE

A Macro can be started by any cue action. Simply assign the Macro number to be started to the Mac column in the Cue List. Any Macro number assigned will automatically start with the [GO] command key, which starts the cue.

ASSIGN A MACRO TO EXECUTE WITH A CUE:

Position cursor in the MAC column;

Press



*Macro 2 will start when the cue assigned
Macro #2 is started on the Fader.*

More detailed information on setting up Macros appears in the Macro chapter.

EFFECT ACTIVATION IN A CUE

Effects playback is organized and controlled by the Cue structure. Effects are started by assigning the Effect number to either the 'EA' or 'EB' column on the right side of the Cue List. When the Effect number is listed in the column, the Effect will be active during the cue. To make an Effect play longer than a single cue structure, add the Effect number to a sequential list of cues that play on the same Fader, and the Effect will remain active during the duration of cues.

ASSIGN AN EFFECT TO RUN WITH A CUE:

Position cursor in the Effects A (EA) column;

Press



*Effect #5 will start when the cue is started on
the Faders.*

Effect 5 will stop when it is no longer assigned to the active cue in the Cue Window.

ASSIGN AN EFFECT TO MORE THAN ONE CUE:

Position cursor in the Effects A (EA) column in the next cue;

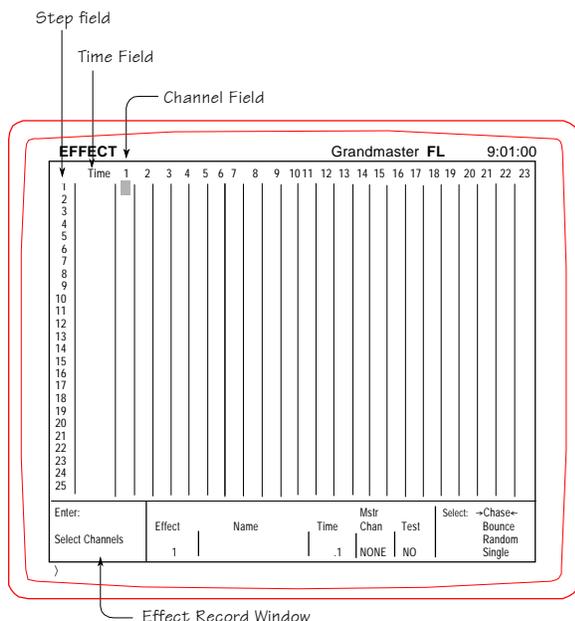
Press



*The Effect number is now assigned to the next
sequential cue.*

Repeat the process to assign an Effect number to more cue actions.

EFFECT SCREEN



USING THE EFFECT SCREEN

The Effects package allows the operator to organize a series of recorded steps that include channels with levels. The duration of the step can be controlled with individual or uniform times for each step of the Effect. Each step will play after the other in a pattern or cycle determined by the attributes assigned from the Effect Record Window at the bottom of the Effects Screen. Each Effect can be labeled using the remote keyboard.

The Effect Screen appears in a spreadsheet format with the green channel numbers positioned across the top of the screen, and the blue step numbers positioned down the left side of the screen.

The [JUMP] key positions the cursor in either the Channel, Time or Record positions when selected. The cursor defaults to the Channel Field when the Effects Screen is selected.

Effect cycles are controlled by cue actions. When an Effect is completed, the number can be assigned to the Cue List under the EA or EB column on the right side of the list. The Effect will operate during the time the cue number is active or controlled by the Fader. When the active cue, highlighted in the Cue Window, does not have the Effect number assigned, the Effect is no longer active. If the Effect number bridges more than one cue action, the Effect will be active during the crossfade between the cues. When operating Effects assigned to a series of cues, the best results occur when the Effect operates on a single fader track.

The structure of an Effect and the number of variations on an Effect can create a wide variety of patterns. Follow the instructions below to learn the position controls for the Effects Screen and how the settings detail the response of the Effect.

Highlighted keys:

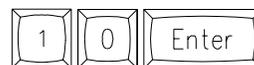
[JUMP], [NEXT], [LAST], [PG UP], [PG DOWN], [SELECT]



POSITIONING THE CURSOR & SETTING LEVELS

TO POSITION THE CURSOR:

Press



Cursor moves to channel 10 position.

TO SELECT A CHANNEL ON THE EFFECT SCREEN:

Press



3 is shown on the Command Line.

The [AND] [THRU] and [EXCEPT] keys allow for multiple channel selection.

Press



Channel 3 is highlighted yellow during the selection process.

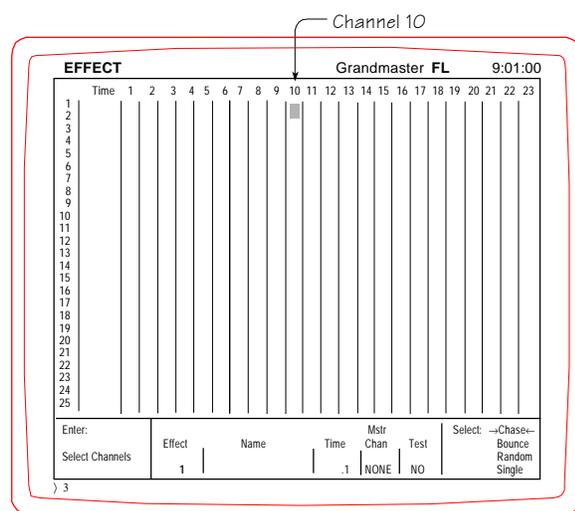
SET A LEVEL:

Press



A level of 70 appears in the level column under the channel number.

After the cursor moves off this position, the level is displayed in yellow.



EFFECT SCREEN

Channel 3

EFFECT		Grandmaster FL																						9:01:00	
Time	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23		
1																									
2																									
3																									
4																									
5																									
6																									
7																									
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21																									
22																									
23																									
24																									
25																									

Enter:	Effect	Name	Time	Mstr Chan	Test	Select:	→Chase← Bounce Random Single
Select Channels	1		.1	NONE	NO		

) 3 AT 70

Enter:	Effect	Name	Time	Mstr Chan	Test	Select:	→Chase← Bounce Random Single
Select Channels	1		.1	NONE	NO		

) 10 AT 50

Enter:	Effect	Name	Time	Mstr Chan	Test	Select:	→Chase← Bounce Random Single
Select Channels	1		.1	NONE	NO		

) 11 AT 60

EFFECT		Grandmaster FL																						9:01:00	
Time	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23		
1																									
2																									
3																									
4																									
5																									
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22																									
23																									
24																									
25																									

Enter:	Effect	Name	Time	Mstr Chan	Test	Select:	→Chase← Bounce Random Single
Select Channels	1		.1	NONE	NO		

) 12 AT 70

TO ADVANCE TO THE NEXT CHANNEL:

Press



The cursor moves right to highlight the next channel in the next step position; alternatively, you can key in the channel number and press [ENTER]. The cursor automatically moves to the position.

TO ADVANCE TO THE NEXT STEP:

Press

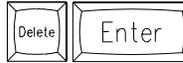


The cursor moves down to highlight the same channel on the next step position.

TO DELETE THE LEVEL IN STEP 1:

Using [JUMP] and the cursor keys, position cursor on Step 1.

Press



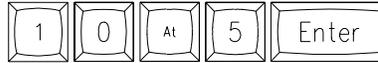
The level in Step 1 has been removed.

Use the tools above to set up the following example for Effect #1.

TO SET CHANNEL 10 AT 50 FOR STEP 1:

Position the cursor anywhere in the Channel field on Step 1.

Press

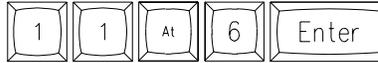


Notice that the channel with the level is assigned to the step.

TO SET CHANNEL 11 AT 60 FOR STEP 2:

Position the cursor anywhere in the Channel field for Step 2.

Press

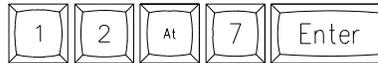


Again, the channel with the level is assigned to the step.

TO SET CHANNEL 12 AT 70 FOR STEP 3:

While in the Channel field for step 3,

Press



The third channel with the level is assigned to Step 3. This will be the basis for a simple Effect that you will test later.

TO SELECT A STEP FROM ANY POSITION:

Press



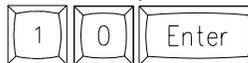
The cursor highlights the Time Field:

Press



The cursor highlights the Step Field and the Record Window asks for the step number.

Enter the step number:



The cursor moves to, and highlights, Step 10.

TO ADDRESS THE CHANNEL FIELD FROM STEP 10:

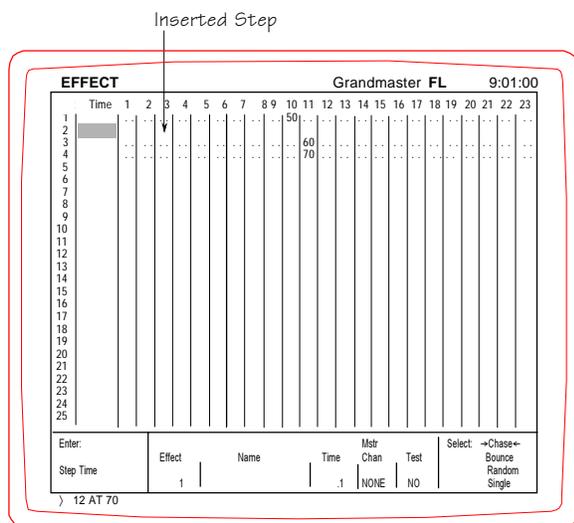
Press



The cursor moves right to highlight the channels of the step.

Follow the steps above to address any of the channels at levels.

EFFECT SCREEN



TO LOOK AT THE STEPS NOT SHOWN ON THE DISPLAY:

Press



or



The screen moves up or down to display additional steps.

TO INSERT A STEP IN BETWEEN STEPS:

Position the cursor in either the Time field or the Step Field at the point of the insert,

Press



Notice how the Step List was moved down to allow the insertion of new channel information.

TO DELETE A STEP IN BETWEEN STEPS:

Position the cursor in either the Time Field or Step Field at the point of the deletion,

Press



Notice how the Step List was moved up to eliminate the step and channel information.

Both [INSERT] and [DELETE] allow the Step List to be interrupted or modified. These keys are useful in adapting or editing an Effect after the basic structure has been established. Please note that these keys are not reflected on the Command Line. After a step is deleted, it cannot be retrieved.

The [RESTORE] key is not active on the Effect Screen.



Effect Record Window



>



> 11 AT 60

EFFECT RECORD WINDOW

The Effect Record Window allows access to all the features of the Effect. The Record Window supports the Effect name and number, the uniform step time, master channel capacity, and the Test feature. In addition, the attributes of the Effect can be addressed. The Effect Record Window operates like the Record Windows on the Cue and the Submaster Screens. To access the features of the Record Window, follow the procedures outlined below.

TO ACCESS THE RECORD WINDOW:

Press



Until the cursor highlights the Effect Number in the Record Window.

TO POSITION THE HIGHLIGHT IN THE RECORD WINDOW:

Press



The highlight position can be controlled by the left and right cursor control keys.

TO LABEL AN EFFECT:

Press



The Label Window is highlighted.

INPUT FROM THE REMOTE KEYBOARD:

Type



The label is transferred to the Name Window. Up to 16 characters can be used to identify the Effect.



EFFECT SCREEN

Enter:	Effect	Name	Time	Mstr	Chan	Test	Select: →Chase ←
Step Number	1	Look #1	.5	NONE		NO	Bounce Random Single

> .5 11 AT 60

EFFECT		Grandmaster FL																							9:01:00
St	Time	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	
1																									
2												50													
3												60													
4												70													
5																									
6																									
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25																									

EFFECT

	Time	1
1	.1	..
2	.2	..
3	.3	..
4		
5		

↑ Effects Time Field Detail

SETTING THE STEP TIME

The step time of each step in the Effect can be set and controlled from the Record Window or the Time Field. To set the same time for each step, set the Time in the Record Window. To set an individual step time for each step, enter the individual step time while in the Time Field for the step number.

Follow the example below to work through the step times.

TO SET OR CHANGE A UNIFORM STEP TIME FOR EACH STEP IN THE EFFECT:

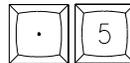
While in the Effect Record window,

Press



The cursor moves to highlight the Time window.

Press



The Command Line will show .5, which represents one-half second.

Press

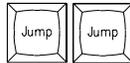


The .5 is now highlighted in the Time Window. The time, .05 seconds, will control each step of the Effect.

To set individual step times for each step of the Effect, follow the instructions outlined in the next sequence.

TO SET INDIVIDUAL STEP TIMES FROM THE RECORD WINDOW:

Press



The cursor moves to the Channel Field, then moves to the left to the Time Field.

Make sure the cursor is in position for Step 1, then

Press



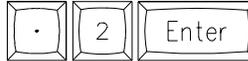
The step time of .1 is set for Step 1.

Press



The Time position for Step 2 time is highlighted.

Press



Step 2 now has a different time than Step 1.

Press



again. The Time position for Step 3 time is highlighted.

Press



Step 3 now has a different time than Steps 1 and 2.

When tested, note the lag in the Effect as it progresses. This lag is displayed because the step times are different for each step, with the last step the longest. Testing an Effect is discussed later in this chapter.

EFFECT SCREEN

Enter:	Effect	Name	Time	Mstr Chan	Test	Select: →Chase ←
Rate or Sub	1			NONE	NO	Bounce Random Single

}

Enter:	Effect	Name	Time	Mstr Chan	Test	Select: →Chase ←
Rate or Sub	1		S 24	NONE	NO	Bounce Random Single

} 11 AT 60

Enter:	Effect	Name	Time	Mstr Chan	Test	Select: →Chase ←
Rate or Sub	1		S 24		NO	Bounce Random Single

} 11 AT 60

SUBMASTER CONTROL

The Effect Record Window is also used to assign an Effect to a Submaster. When the Time position is highlighted, a Submaster can be assigned the level control of the Effect. Follow the examples below to set a Submaster as a level master for the Effect.

HIGHLIGHT THE RECORD WINDOW:

Press



Until the Effect number is highlighted.

With the Effect number highlighted,

Press



Now the Time Window is highlighted.

Press



Notice how the Submaster has been assigned in the Time Window.

With a Submaster controlling the Effect, individual times must be entered for each step. In order to control the Effect with a Submaster, the Effect must be mastered by a single channel, which is recorded into the Submaster.

MASTER CHANNEL

An Effect can be assigned control by a specific channel number. When the channel is assigned a Master, the Effects output is mastered proportionally by the Master Channel. A Mastered Channel can also be recorded into a Submaster.

TO ASSIGN A MASTER CHANNEL WHEN IN THE RECORD WINDOW:

Press



The Master by Channel field is highlighted.

Press



to force channel 50 into the Master Channel field.

Now the Effect will only be active when channel 50 is assigned a level greater than 0. The output level of channel 50 will proportionally control the level of the steps in the Effect.

TESTING AN EFFECT

Any channel addressed with levels assigned to steps can be displayed immediately without being assigned to a cue by moving to the Test position in the Effect Record Window. Test is a toggle switch. When highlighted, press [ENTER] to get the opposite condition. Test will force the effect to be active immediately. Press the Stage Screen to view the results of the Effect.



EFFECT SCREEN

Enter:	Effect	Name	Time	Mstr Chan	Test	Select: →Chase ←
Rate or Sub	1		S 24	50	YES	Bounce Random Single

)

Enter:	Effect	Name	Time	Mstr Chan	Test	Select: →Chase ←
Rate or Sub	1		S 24	50	NO	Bounce Random Single

) 11 AT 60

TO TEST AN EFFECT:

Press



Until the cursor moves to, and highlights the Test Window.

Press



'Yes' is highlighted in the Test window.

Press



The Stage display screen is now active.

Channels addressed in the Effect will display in purple.

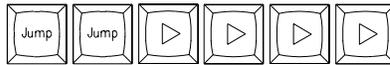
TO STOP THE TEST AT ANY POINT:

Press



The Effect Screen is displayed.

Press



The cursor jumps down to the Effect Record Window and moves to the right to highlight the Test Window.

Press



The Test Window indicates the Test is complete, and turns off the test.

This sequence requires seven key strokes to stop an Effect in the Test mode. A macro can duplicate a common sequence for quick access to special features.

CHASE ATTRIBUTES

The test completed ran on the default attribute. To select or address the attributes of the Effect, use the [SELECT] key when the cursor is positioned in the Effect Record Window.

Use the [JUMP] key to position the cursor in the Test position of the Effect Record Window. Attributes appear in the lower right of the Record Window. Attributes determine the relationship of the steps by patterns. The patterns are detailed below:

Chase: Traditional loop Effect that steps from beginning to end, and repeats beginning to end.

Bounce: A simple back and forth loop that steps a pattern from beginning to end, and end to beginning.

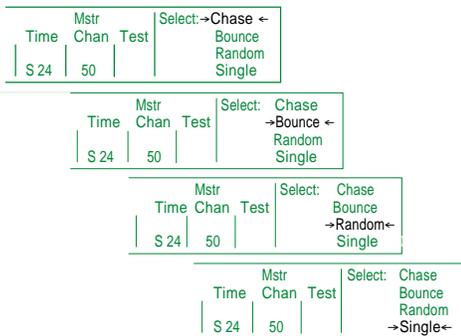
Random: A non-patterned Effect with random output where the step pattern is unpredictable.

Single: A pattern that steps through the steps only once.

The [SELECT] key will loop through the attributes list and repeat each time the key is pressed.

Follow the procedures indicated to change the attributes of an Effect. Before starting the procedures, delete the Master Channel 50 and Sub 24 as control devices. To delete these aforementioned entries, press [ENTER] while in that position in the Effect Record Window.

Chase Attributes



EFFECT SCREEN

Chase Attributes

Enter:	Effect	Name	Time	Mstr	Chan	Test	Select: →Chase ←
Rate or Sub			S 24	50			Bounce Random Single

> 11 AT 60

TO SET THE ATTRIBUTES OF THE EFFECT FROM THE RECORD WINDOW:

When the Record Window is highlighted,

Press



The line indicators on each side of the attribute will step through the list when any position in the Record Window is highlighted.

Press



Follow the procedure outlined above to test the Attribute.

Step through each attribute to understand the definitions.

TO SET THE ATTRIBUTES FROM ANY POSITION ON THE SCREEN:

Press



The cursor highlights the Effect number in the Effect Record Window.

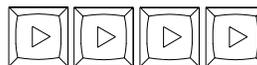
Press



repeatedly to cycle through the selections.

The line indicators on each side of the attribute will step to the next category.

Press



The Test position is highlighted.

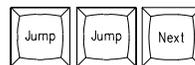
Press



To activate the Test sequence to see the change.

TO REVIEW ANOTHER EFFECT WHEN IN THE CHANNEL FIELD:

Press



The cursor highlights the Effect number, while the [NEXT] key increments the recorded Effect and displays the channel levels.

TO RESTORE THE PREVIOUS EFFECT:

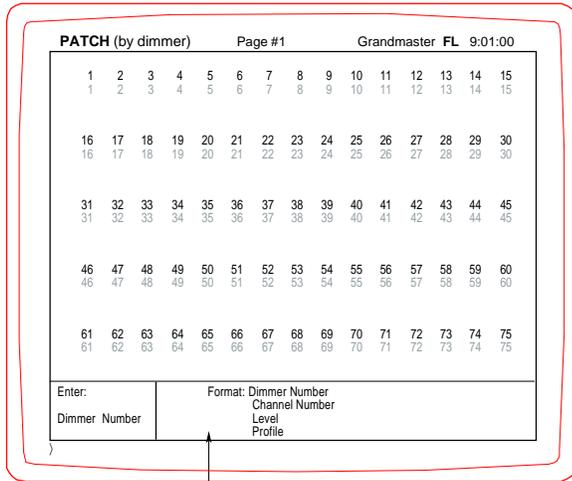
Press



The previous Effect is displayed.

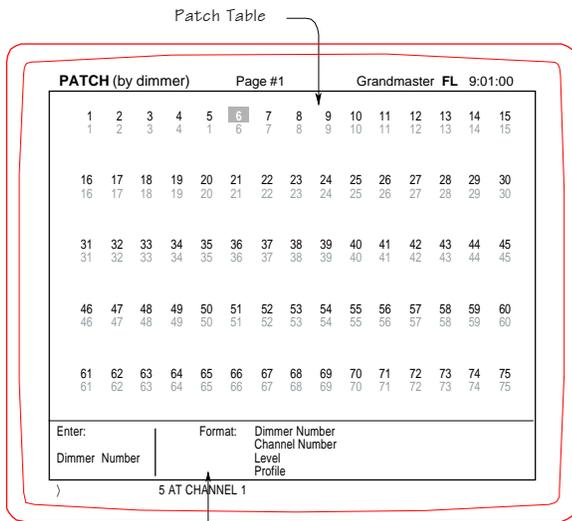


PATCH SCREEN



Patch Prompt Window

Screen Colors:
 Dimmer Number Blue
 Channel Number Green
 Level White
 Profile Brown



Patch Table

Patch Prompt Window

USING THE PATCH SCREEN

In order for the console to address the system dimmers, an assignment must be made between the console control channels and the system dimmers. The simplest assignment is a direct unity or one-to-one patch. This assignment can be made from the Setup Screen, Main Menu, page 12, #4. However, if the system has more dimmers than control channels, the patch assignment must be established on the Patch Screen.

The Patch Screen allows the operator to assign a single dimmer or group of dimmers to be controlled by a channel number. The Patch Screen follows the format indicated in the Patch Prompt Window. The blue numbers are the system dimmers. The green numbers represent the system control channels.

The Patch Screen allows dimmers to be assigned to a control channel with a maximum output level for proportional control. If the dimmer is assigned to a channel at Full (FL), the level is not displayed. In fact, it is not necessary to enter the level if the value of the assignment is full. Unless indicated otherwise, the Patch assumes a dimmer assigned to a channel is Full.

However, there may be times when two or more dimmers are assigned together and one light source is significantly brighter than the other. Patching the brighter source at a level will balance the output and make both sources appear to be the same. Remember, patching two dimmers to the same channel in the Patch Screen means they will always operate under the control of a single channel number. Any dimmer assigned with a level less than 100% will display the level in white.

The Patch Screen allows a dimmer to be assigned a Non-Dim status. This means that the dimmer will switch on abruptly, rather than gradually increase as the channel's level increases. The Non-Dim feature allows the switch-on point to be set at any position on a scale of 1 to 9.

The Patch Screen also allows any channel to be assigned a special output curve called a Profile. Profiles offer user-definable custom dimmer curves that can compensate for unusual lamp performance, poor tracking dimmers, or practical applications where lighting outputs need special attention for visual effects. Profiles are directly assigned to the individual dimmer or dimmers. Profiles display in brown.

The Omega 2 supports two distinct Patch Tables. Each one operates independently from the other. A Macro can change the active Patch Table.

Before starting, look carefully at the Patch Prompt Window. It indicates dimmer number. This means that the first number selected will be a dimmer number. The transition between dimmers and channels is performed using the [AT] key, as is the transition between channels and levels.

To become familiar with the features of the Patch Screen, follow the outlined steps:

PATCH BY DIMMER

PATCH DIMMER 5 TO CHANNEL 1:

Press



Notice that 5 appears on the Command Line but no action takes place on the screen.

PATCH SCREEN

Enter:	Format:	Dimmer Number
Dimmer Number		Channel Number
		Level
		Profile

> 6 AND 8 THRU 11 AT CHANNEL 2

Enter:	Format:	Dimmer Number
Level Number		Channel Number
		Level
		Profile

> 3 AT CHANNEL 3 AT LEVEL 85

PATCH (by dimmer)															Page #1	Grandmaster	FL	9:01:00
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15				
1	2	3	4	1	2	7	2	2	02	02	12	13	14	15				
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45				
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45				
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60				
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60				
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75				
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75				

Enter:	Format:	Dimmer Number
Dimmer Number		Channel Number
		Level
		Profile

> 7 AT LEVEL 90

Enter:	Format:	Dimmer Number
Dimmer Number		Channel Number
		Level
		Profile

> 15 AT CHANNEL 5 AT NONDIM 40

Press

The [AT] key terminates the dimmer number string.

Press

Again the number appears on the Command Line but no action occurs on the screen.

Press

The Command Line was cleared by the [ENTER] command. Notice that Dimmer 5 (blue) is assigned to Channel 1 (green).

More than one Dimmer can be patched at the same time.

PATCH DIMMERS 6 AND 8 THRU 11 TO CHANNEL 2:

Press

Notice that the dimmer numbers selected are all highlighted yellow when the transition key [AT] is pressed.

The Command Line suggests the number will be the channel number based on the [AT] key.

Press

Again, [ENTER] forces the update on the screen and clears the Command Line.

PATCH DIMMER 3 TO CHANNEL 3 AT A MAXIMUM OUTPUT LEVEL OF 85:

Press

Notice that the proportional level assigned is clearly visible.

CHANGE THE LEVEL TO 95 ON DIMMER 3:

Press

Because the dimmer called up in the previous example had not changed, pressing [AT] simply highlighted the dimmer where the cursor was positioned. However, pressing [AT] two times in the sequence assumes that the information in the position skipped is correct, and will not be updated.

PATCH DIMMER 7 TO CHANNEL 7 AT A LEVEL OF 90:

Press

Again, the [AT] key bridges information that exists on the screen.

ASSIGN DIMMER 15 TO CHANNEL 5 AS A NON-DIM TO START AT 40%:

Press

Notice that the indicator for Non-Dim status is the [DECIMAL] key.

Do it again and watch the Command Line as you press the keys. The [DECIMAL] key sets the assignment as Non-Dim and the entered single digit level sets the point in the 1-to-9 scale when the Non-Dim will toggle on.

73

PATCH SCREEN

Enter:	Format: Dimmer Number Channel Number Level Profile
Level Value	

) 12 AT CHANNEL 12 AT LEVEL 75 AT PROFILE 2

After this exercise, the Patch Screen should look like this

PATCH (by dimmer) Page #1 Grandmaster FL 9:01:00

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	1	2	7	2	2	02	02	12	13	14	5
		95				90					75	2		nd4
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75

Enter:	Format: Dimmer Number Channel Number Level Profile
Profile Number	

) 13 AT CHANNEL 13 AT PROFILE 2

Patch Table 2 displayed

PATCH (by dimmer) Page #2 Grandmaster FL 0:00:00

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75

Enter:	Format: Dimmer Number Channel Number Level Profile
Dimmer Number	

) 2

ASSIGN PROFILE 2 TO DIMMER 12 PATCHED TO CHANNEL 12 WITH A LEVEL OF 75:

Press

1	2	At	1	2	At	7	5	At	2
---	---	----	---	---	----	---	---	----	---

Enter

This example shows the Profile assigned to a channel with a level.

Repeat the exercise to Dimmer 13 without a level and notice where the Profile stands.

Press

1	3	At	1	3	At	At	2	Enter
---	---	----	---	---	----	----	---	-------

Profiles are always displayed in brown and in the same place.

POSITION CONTROL KEYS

Several keys are helpful in positioning the cursor on the Patch Screen, or positioning the point of view in the Patch Screen. The sequences below highlight these keys.

CHECK THE ASSIGNMENT ON DIMMER 123:

Press

1	2	3	Enter
---	---	---	-------

The screen automatically repositions to display and highlight dimmer 123.

The point of view can easily be changed by selecting the position number and pressing the [ENTER] key.

CHANGE THE PATCH TABLE NUMBER:

Press

Jump

The [JUMP] key repositions the cursor at the Page # on the top of the screen.

Press

2	Enter
---	-------

The '2' entered on the Command Line replaces the previous number when the [ENTER] key is pressed.

Patch Table 2 is now displayed. Another way to change the Patch Table is to press [NEXT] while in the Page # position. The Patch Table will advance one increment.

TO RETURN TO THE FIRST PATCH TABLE:

Press

Lost

[JUMP], [NEXT] and [LAST] allow a change in the Patch Table.

The active system patch table can also be changed on the Setup Screen, Patch Menu, page 14, #4.

TO SAVE THE SYSTEM PATCH:

Press

Setup

The Main Menu appears.

Press

6	Enter
---	-------

The Save to Disk Functions Menu appears.



PATCH SCREEN

Press



The Command Line will prompt "Are You Sure?"

Press



The system patch will be saved. Always save your work to the system disk drive.

PARKED DIMMERS

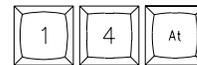
One of the features of electronic patch is the capacity to change the status of a dimmer. Parking a dimmer simply moves the dimmer output away from channel control and assigns the dimmer a constant level. Parked dimmers are not affected by the active cue, fader position or the Grand Master. Parked dimmers are not captured during the Record process. Their output is completely independent of the front panel controls. The advantage to parking a dimmer is the independent output.

This advanced feature is normally used in general utility applications. A parked dimmer with an assigned level is the simplest method to provide backstage work or utility lighting during rehearsal or performance situations. Parked dimmers are activated when the console is turned on.

The steps below show how to park a dimmer while in the Patch Screen.

PARK DIMMER 14:

Press



Notice that the [AT] key assumes the next number to be a channel number.

Press



The [SELECT] key in this case changes the channel designation to a parked status.

Press

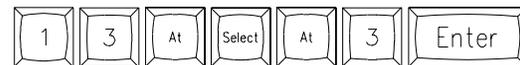


Notice the Patch Screen now indicates the dimmer as PARK.

Without a level assigned, a parked dimmer outputs at Full.

PARK DIMMER 13 AT 30% OUTPUT:

Press

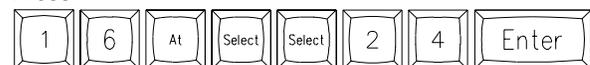


This time the parked dimmer is assigned a level of 30%.

Parked Dimmers can be assigned to a Submaster handle for manual level control during an event. The advantage of the parked status is the output is unaffected by the console front panel keypad controls.

PARK DIMMER 16 ON PLAYBACK HANDLE # 24:

Press



Playback handle 24 now has control of the parked dimmer.

Remember, more than one dimmer can be parked at the same control point. A maximum output level can also be assigned to a playback handle. Follow the example:

An example of parked dimmers

PATCH (by dimmer)															Page #2	Grandmaster	FL	9:01:00
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15				
1	2	3	4	1	2	7	2	2	2	2	12	PARK	PARK	5				
		95				90					75	30	nd4					
											2	2						
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45				
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45				
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60				
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60				
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75				
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75				
Enter:		Format: Dimmer Number																
Level Value		Channel Number																
		Level																
		Profile																
) 13 AT PARKED AT LEVEL 30																		



PATCH SCREEN

PATCH (by dimmer)															Page #2	Grandmaster FL	9:01:00
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15			
1	2	3	4	1	2	7	2	2	2	2	12	PARK	PARK	5			
		95				90					75	30	nd4				
											2	2					
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
S24	S24	18	19	20	21	22	23	24	25	26	27	28	29	30			
	50																
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45			
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45			
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60			
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60			
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75			
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75			

Enter:	Format: Dimmer Number
Submaster	Channel Number
	Level
	Profile

) 17 AT SUBMSTR 24 AT LEVEL 50

PATCH (by dimmer)															Page #2	Grandmaster FL	9:01:00
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15			
1	2	3	4	1	2	7	2	2	2	2	12	PARK	PARK	15			
		95				90					75	30	75				
											2	2					
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
		18	19	20	21	22	23	24	25	26	27	28	29	30			
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45			
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45			
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60			
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60			
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75			
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75			

Enter:	Format: Dimmer Number
Dimmer Number	Channel Number
	Level
	Profile

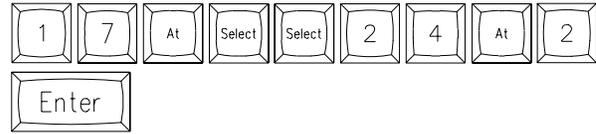
) 16 AT CHANNEL 24 AT LEVEL 50

Enter:	Format: Dimmer Number
Level Value	Channel Number
	Level
	Profile

) 15 AT CHANNEL 15 AT LEVEL 75

PARK DIMMER 17 ON PLAYBACK HANDLE # 24 AT 50%:

Press



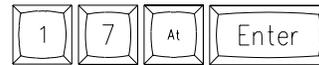
It's simple to identify a parked dimmer from any other condition on the Patch Screen. However, the Patch Screen is the only location that will identify why the level exists or explain where a parked dimmer is assigned.

UNPATCH DIMMERS

Dimmers can also be unpatched or released from a channel assignment in the Patch Screen. However, exercise care during this procedure because the [RESTORE] key is not active on this screen. After the dimmers are released from the channel assignments, the only way to reassign the channels is to manually enter the assignments or assign a Unity Patch. If a custom patch has been created, it is best to save the patch to disk before experimenting with the unpatching process.

TO UNPATCH A DIMMER:

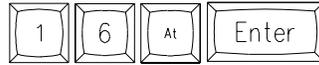
Press



Notice that dimmer 17 now stands alone. The [AND] and [THRU] keys allow a string of dimmers to be addressed at the same time.

TO RELEASE A PARKED DIMMER:

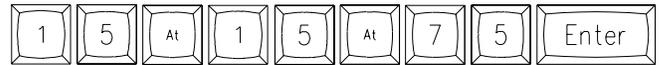
Press



Notice the dimmer is no longer assigned Park status.

TO CHANGE THE ASSIGNMENT FROM NON-DIM TO PATCHED AT A LEVEL:

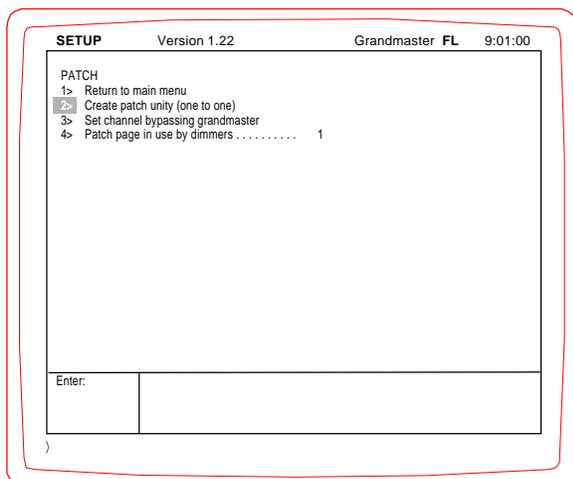
Press



The Non-Dim is changed to a dimmer with the output at 75%.



PATCH SCREEN



UNITY PATCH

Unity Patch resets the dimmer to channel assignments on a one-to-one basis. This assignment is ideal when the control channel capacity matches the system dimmer capacity on a one-to-one basis. When the dimmer capacity exceeds the channel capacity, Unity Patch offers a ready-made platform for the additional dimmers to be assigned to the channels.

To create a Unity Patch, follow these steps.

CREATE A UNITY PATCH:

Press



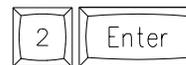
The Main Menu in the Setup Screen will appear.

Press



The Patch Menu will appear.

Press



or press the [DOWN] cursor key. The cursor moves to the #2 position.

Press



The Command Line prompts "Are You Sure?"

Press



The action (Unity Patch) is now complete.

Press any Screen key to reposition the point of view. Press the [PATCH] Screen key to examine the Unity Patch. Notice that all items are reset one-on-one to the console's channel capacity.

ASSIGNING PROFILES TO DIMMERS

A Profile allows the output level to be defined in 20 discrete steps. You can select from the preconfigured Profile options at the bottom of the display, or create a custom profile on the screen.

TO ASSIGN A PROFILE TO A DIMMER:

Press



The Patch Screen will appear.

SELECT THE DIMMER TO BE ASSIGNED:

Press the number of the selected dimmer, then

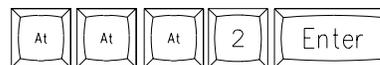
Press



The cursor highlight will position on the selected dimmer.

ASSIGN THE PROFILE:

Press

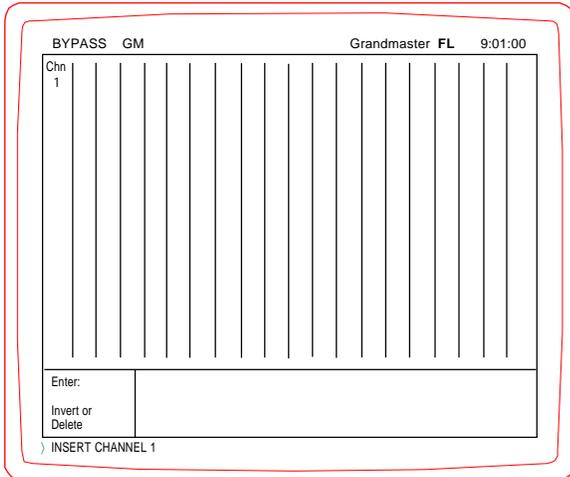


Profile 2 will be assigned to the channel.

The Profile number will appear as brown. With this task complete, press the appropriate screen key for the next operation.



PATCH SCREEN



BYPASS GRAND MASTER

Dimmers can be assigned to bypass the system Grand Master. Bypassing the Grand Master simply means that when a channel is assigned to the Bypass Chart, the channel's level is not affected by the Grand Master. This advanced feature works well with independent items controlled by the DMX signal. Color scrollers or moving lights are typical examples of control sources that may need to be independent of the console's Grand Master. To assign channels to bypass the Grand Master, follow the steps below.

TO ASSIGN CHANNELS THAT BYPASS THE GRAND MASTER:

Press



The Main Menu in the Setup screen will appear.

Press



The Patch Menu will appear.

Press



or press the [DOWN] cursor key twice. The cursor moves to the #3 position.

Press



The Command Line prompts "Are You Sure?"

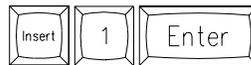
Press



This confirms the action, and the Bypass GM Screen will appear.

TO ENTER A CHANNEL FROM THE BYPASS CHART:

Press

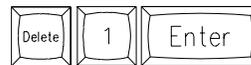


Notice that the Command Line reflects the keystrokes.

Channel 1 is now assigned to the chart. Repeat this step for every entry on the chart.

TO DELETE A CHANNEL FROM THE BYPASS CHART:

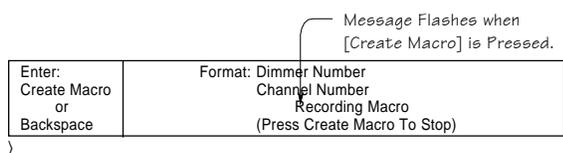
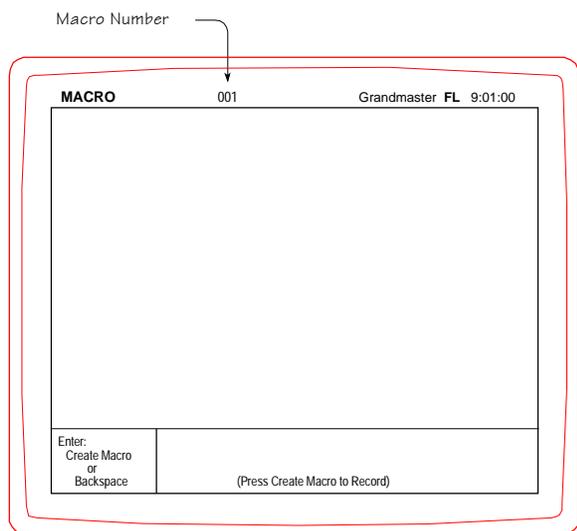
Press



Channel 1 is now removed from the chart.

Repeat this step for every channel to be removed from the chart. You must press [SETUP] to exit Bypass GM. From [SETUP] you can go to whatever screen you wish. To return to the Main Menu, press the [CLEAR] key

MACRO SCREEN



VIEWING MACROS

Macros offer a short cut to specific features that can be recorded and played back at any point in time. A Macro allows a series of key strokes to be recorded and played back under a Macro number. Macros are commonly used to reduce the number of key strokes in an operation. The Macro Screen offers a view of recorded Macro commands. Any Macro created can be viewed or edited on this screen.

To run a Macro in any Screen, press the dedicated Macro key (for Macros #1 through 8) or press [MACRO #], key in the number and press [ENTER].

TO VIEW A MACRO:

Press



The Macro screen is displayed.

TO VIEW A MACRO OUT OF SEQUENCE:

Press



The cursor will highlight the Macro number at the top of the screen.

Enter the Macro number to be viewed,

Press



The Macro selected will be displayed.

TO CHANGE THE MACRO VIEWED:

Press



or



The Macro screen will advance or step back through the Macro list.

TO DELETE KEYSTROKES FROM A MACRO:

Press



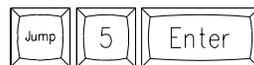
A keystroke will be removed with each key press.

CREATING MACROS

A Macro can be very helpful in utility work or for quick access to complex keystrokes. Macros can be assigned to execute in cues by assigning the Macro number in the Mac column of the Cue Record Window. Macros are also useful when accessing conditions in the Setup Menus such as Saving to Disk.

TO CREATE A MACRO FROM THE MACRO SCREEN:

Press



The Macro is assigned the number 5.

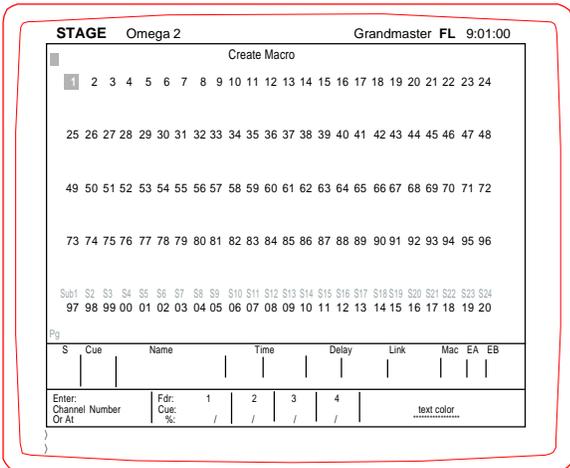
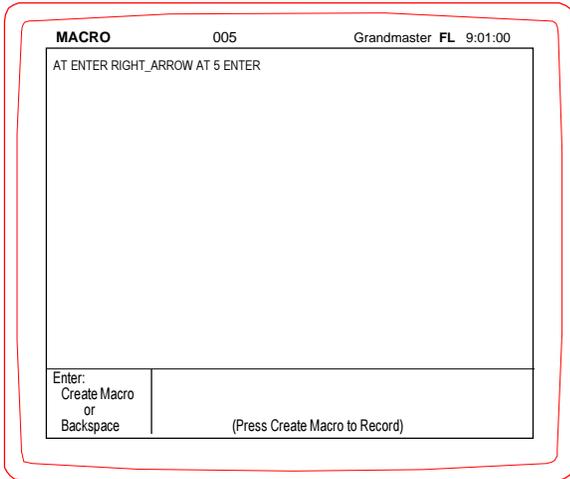
Press



Now, enter the keystrokes necessary to complete the Macro.

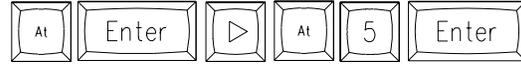


MACRO SCREEN



Try the sample Macro listed below:

Press



TO CLOSE A MACRO RECORD SESSION:

Press



again. The second Create Macro press will close the macro record session.

TO CREATE A MACRO FROM THE STAGE (or any) SCREEN:

Press



(enter a #), followed by



Note Create Macro flashing on screen.

Now, enter the keystrokes desired in Macro.

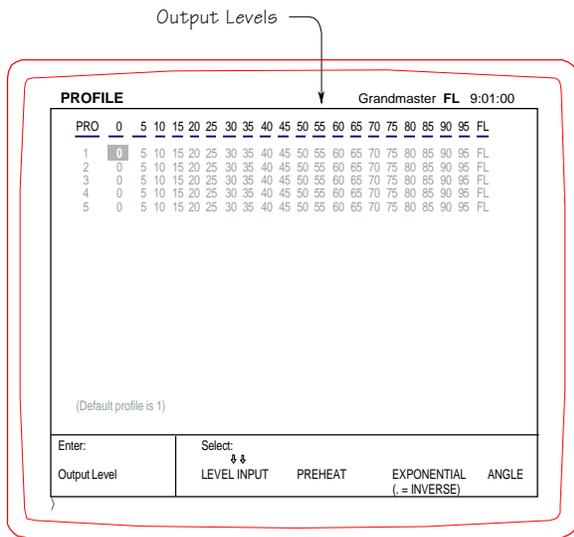
TO CLOSE / END MACRO RECORD:

Press



again. This will close the session.

PROFILE SCREEN



Screen Colors:
 Headline White
 Profile Brown
 Levels Blue

Enter:	SELECT:				
Output Level	LEVEL INPUT	PREHEAT	EXPONENTIAL (= INVERSE)	ANGLE	

Enter:	SELECT:				
Preheat Level	LEVEL INPUT	PREHEAT	EXPONENTIAL (= INVERSE)	ANGLE	

Enter:	SELECT:				
Exponential Value	LEVEL INPUT	PREHEAT	EXPONENTIAL (= INVERSE)	ANGLE	

Enter:	SELECT:				
Exponential Value	LEVEL INPUT	PREHEAT	EXPONENTIAL (= INVERSE)	ANGLE	

USING THE PROFILE SCREEN

The Profile Screen shares a similar look with the Track and Effect Screens. The format shows the output level by percentage across the top and the Profile number 1 through 5 along the left side. The Profile Screen allows you to review and alter the standard level output control signal to the dimmer.

Any Profile assigned (in Patch) with a number greater than 1 will be displayed. To work through the Profile Screen, follow the steps below.

Highlighted key:

[SELECT]



SELECTING & SETTING MODES

TO CHANGE THE INPUT SELECTION:

Press



several times. The highlight will move back and forth from the blue levels to the Profile number on the left.

In addition, the modes along the bottom of the screen cycle through. The modes are defined as:

LEVEL INPUT PREHEAT EXPONENTIAL ANGLE

TO SET A LEVEL FOR THE LEVEL INPUT MODE:

Select the Mode. Use the cursor and keypad to set the levels. Type the level changes directly into the scale.

Press



TO SET A LEVEL FOR THE PREHEAT MODE:

Select the Mode. Type in the lowest starting level.

Press



TO SET A LEVEL FOR THE EXPONENTIAL MODE:

Select the Mode. Type in the exponential value.

Press



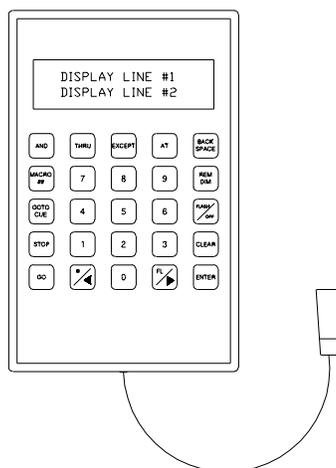
TO SET A LEVEL FOR THE ANGLE MODE:

Select the Mode. Cursor to any position and enter the value of the angle point desired.

Press



ACCESSORIES



HAND-HELD REMOTE

The Omega 2 Console supports an optional Hand-Held Remote which can plug into the rear panel.

TO SET-UP:

When connected,

Press [SETUP]. Main Menu will appear.

Select item #11 to access Peripherals/Utilities Menu. Select item #3 to switch on HHR. 2-line liquid crystal display will appear.

OPERATION:

Two-line, 15-character display.

Numeric keys operate as numeric keypad.

Backspace--Deletes one character from Command Line.

Rem Dim--Forces all unselected channels to 0 level.

Flash--Toggles between high and low levels established in Setup.

Clear--Clears Command Line.

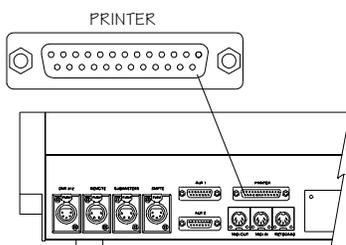
Macro ##-- Allows custom key strokes to be executed.

GoTo Cue--Routes new position to fader.

Stop-- Stops all fader action.

Enter--forces console to act on Command Line instruction.

NOTE: When console is in Flash mode, the Decimal and Full keys will act as left and right cursors, respectively.



PRINTERS

The Omega 2 Console is equipped with a parallel printer output port configured for Epson Standard protocol.

Printers tested:

Citizen GSX-190

Panasonic KX-P1124

Citizen 200GX

Panasonic KX-P2023

Epson FX-870

TO SET UP

Set-up printer. Load paper and test printer functions as identified in printer manual.

Configure printer for standard Epson protocol. Set switch for line-feed on carriage return.*

Turn off power to printer.

Connect printer cable to console printer port.

Connect printer cable to printer output.

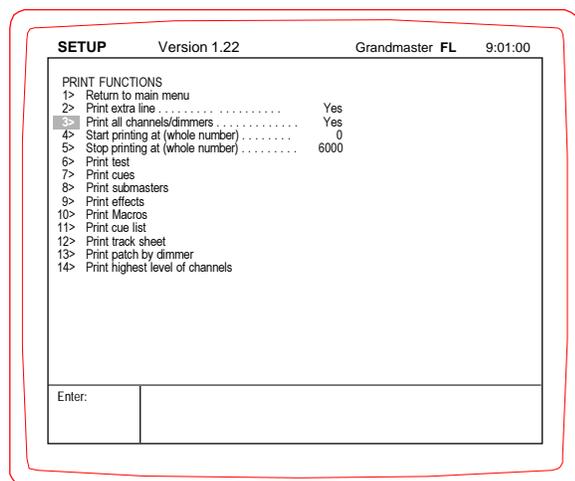
Turn on printer power.

Press [SETUP]. Setup Screen Main Menu will appear.

Select Item #8 to access Print Functions screen.

Select items to be printed.

**NOTE: Some printers do not have line feed on carriage return feature. To resolve this problem, cursor to Item #3, and toggle Yes.*



ACCESSORIES

MIDI (Optional)

The Omega 2 console supports Midi Show Control inputs based upon the protocol established by Richmond Sound, Vancouver, B.C., Canada.

The console will accept a stream of commands from a central console.

This way, multiple consoles can be operated remotely from a central position.

THE CONSOLE WILL RECEIVE THE FOLLOWING COMMANDS:

- __ GO
- __ Go to Cue
- __ Stop
- __ Resume (same as GO)
- __ Timed Go (treated as Go to Cue Next Cue with Time)
- __ Timed-Go to Cue
- __ Set (only services channels)
- __ Fire (Macro)
- __ Reset (Go to Cue Zero)

THE CONSOLE WILL SEND THE FOLLOWING COMMANDS:

- __ GO
- __ Go to Cue
- __ Stop
- __ Timed-Go to Cue
- __ Fire (Macro)

TO TURN ON MIDI:

- Press SETUP.
- Press Item # 11
- Press Item # 5, toggle to YES
- Cursor down to Item # 6, select ID number for console.
- Please contact the factory for further details.

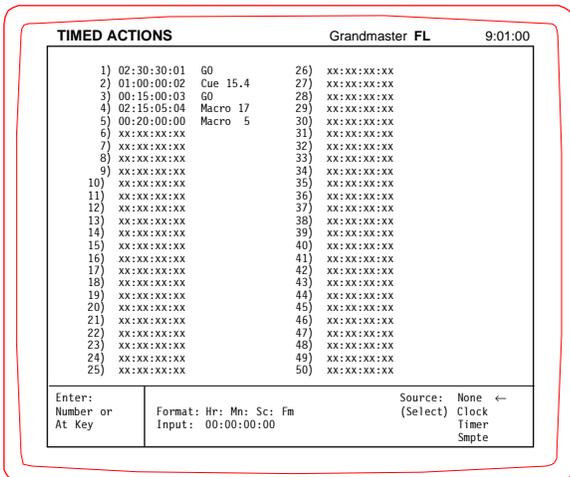
TIMED ACTIONS (Optional)

TO ENTER TIMES:

Cursor to desired spot and enter number.

TO ENTER ACTION:

- When on a time, press [AT].
- This will toggle through the options of GO, CUE, and MACRO. On CUE and MACRO, enter number.*
- To sequentially arrange times, press [MERGE].
- To delete a time, press [DELETE] when on Time.
- To toggle between source inputs, press [SELECT].



ACCESSORIES

COMMON QUESTIONS

NOTE: Items set in BOLDFACE must be set by operator before console use.

1. *How do I change all submaster handles to page 1?*
2. *How do I set a dimmer (5 for example) to be always at full ?*
3. *How do I make a non-dim?*
4. *How do I put channels on the wheel?*
5. *How do I create a macro live?*
6. *Does a point cue mean anything?*
7. *How do I link cues out of sequence?*
8. *How do multi-parts work?*
9. *How does cue-only work?*
10. *Are changes in Preview automatically recorded?*
11. *Explain how I delete cue-only and what it does.*

In playback do the sequence [MERGE], [1], [ENTER].

In patch, do [5], [AT], [SELECT], [AT], [FL], [ENTER].

In patch, do [8], [AT], [AT], [.], [6], [ENTER]. When the channel goes above sixty percent the dimmer will go from zero to full.

Select the desired channels, then press [AT]. If you want to control channels with no levels in them yet, change the setup flag "Wheel captures null levels" to Yes.

In any screen except Macro, press [CREATE MACRO], [#], [ENTER]. A red "Macro Recording" should be flashing on the top border of the screen. Any keys pressed will be added to the Macro. To stop, press [CREATE MACRO] again.

No, it is just another cue.

Place the desired cue number to go to in the LINK position in the cue.

It is best to look at it simply. If a cue has a multipart flag, that cue will load the same time as the previous cue. If there are cues 8, 9 and 10 where cues 9 and 10 are multi-parts, all three cues will be loaded on and started at the same time.

One of the most important things to understand is how cue-only works. A cue-only will go to the next cue and set any levels that might have been changed to hard level, making the next cue unaffected from the record. When you record something cue-only, it does not affect future actions. So later on, if you make a change to that cue it will track into the next one if the next one is a tracking cue. If you want a cue to never have anything tracked into it, make it a Preset cue.

Yes, and so are changes recorded anywhere except for the Stage screen.

Use the sequence [DELETE], [CUE], [#], [CUE ONLY], [ENTER], "Are you sure?" [ENTER].

If any tracking levels were started in cue 5, this sequence will make these levels hard in the next cue. In other words, the following cue will not be affected by the deletion.



ACCESSORIES

12. How do I load a cue automatically on a fader?

13. How do I record with submaster levels ignored?

14. How do I do a quick time change on stage?

15. What is a unit of memory?

16. What's the difference between Insert and Merge?

17. Can the wheel control the fade speed manually?

18. Can I write a macro to select setup options?

19. Can a cue action change a patch table?

20. Is there a way to physically clear all of the hardware memory?

21. Will the MIDI input work with my audio system?

COMMON QUESTIONS (Cont'd)

In the cue's Up Time, press [SELECT] and it will display MANUAL. When the cue is loaded on the fader, it will be as if you pressed the fader takeover button. Make sure that the fader handle is at zero, because the fade will jump to the handle level.

Two ways: either use the sequence [RECORD], [3], [EXCEPT], [ENTER], or change the setup switch "Record levels from Submasters" to OFF.

Press [CUE] or [JUMP]. This will place the cursor on the cue number of the cue on stage. To change cues either type in a new number or use the next/last buttons. Cursor or use the TIME button to move to the times. For example, to change the cue on stage's time to 8: [CUE], [TIME], [8], [ENTER], [ENTER].

It can be a Cue, Group, Submaster, Effect or Macro.

MERGE will load a group's channels if they are higher than the existing levels, while INSERT will load the channels on top of any existing levels.

Yes: Press the Time button while in Stage. It will ask which fader you want to affect. Type a number, then press [ENTER] (or just Enter if you want all). The fader will now speed up and slow down according to how you move the wheel.

Yes: Macros are just a sequence of keyhits. If you can do something from the keyboard, then you can make a macro to do it for you.

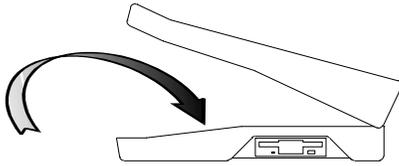
Create a macro that goes to setup and changes the active patch table. Then place that macro in a cue.

Next to the personality module there is a switch that slides to the side. On most consoles there is a little window by the personality module opening. Move this switch to the side while the power is off. Count to five and move it back. This will bring the internal RAM to ground, clearing any information. The console will then boot up with the factory defaults.

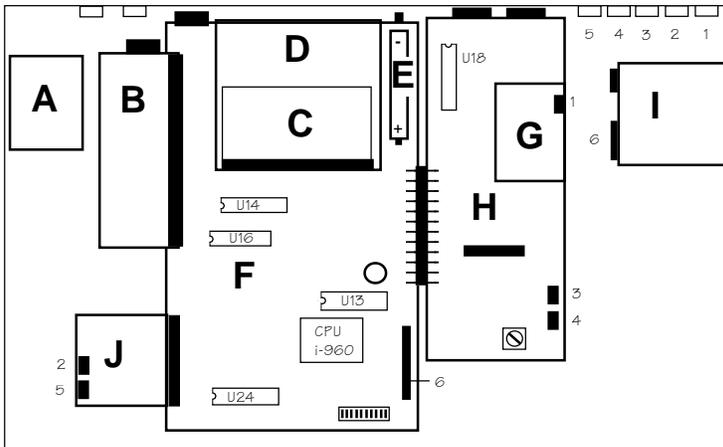
No. The MIDI protocol is intended for use with Richmond Sound Stage Manager/Show Control applications commonly used by theme parks and large-scale entertainment venues. It is not a color organ.

SPECIFICATIONS

CHASSIS



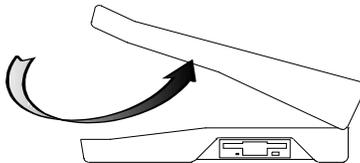
DESCRIPTION	EDI PART NUMBER
A Power Supply	
B Video Card	119-0062
C Expanded Memory (1. M)	903-3100
D Personality Module	670-8902
E Battery Back-Up	
Off-On Switch (S4)	146-0006 (Lithium AA)
F CPU Board	670-8906
G Optical Isolator	670-8908
H I/O Card	670-8907
I Disk Drive	119-0057
J Remote Video Card	670-8920



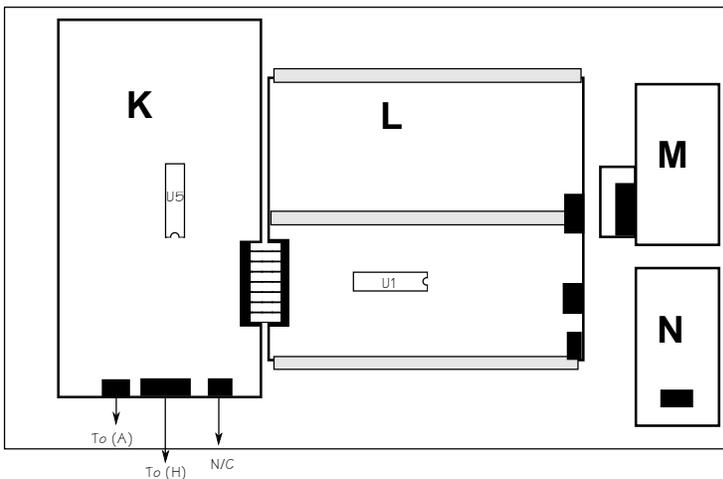
Legend:

- Connector on Card
- Socketed ICU w/Direction Indicated
- Outline of Component
- Hidden Component
- CPU 10-Segment Display
- S2
- R23

FRONT PANEL



DESCRIPTION	EDI PART NUMBER
K Front Panel Fader Card	670-8905
L Keyboard	671-8905
M Wheel Assembly	019-0134
N Control Switches	019-0142



Legend:

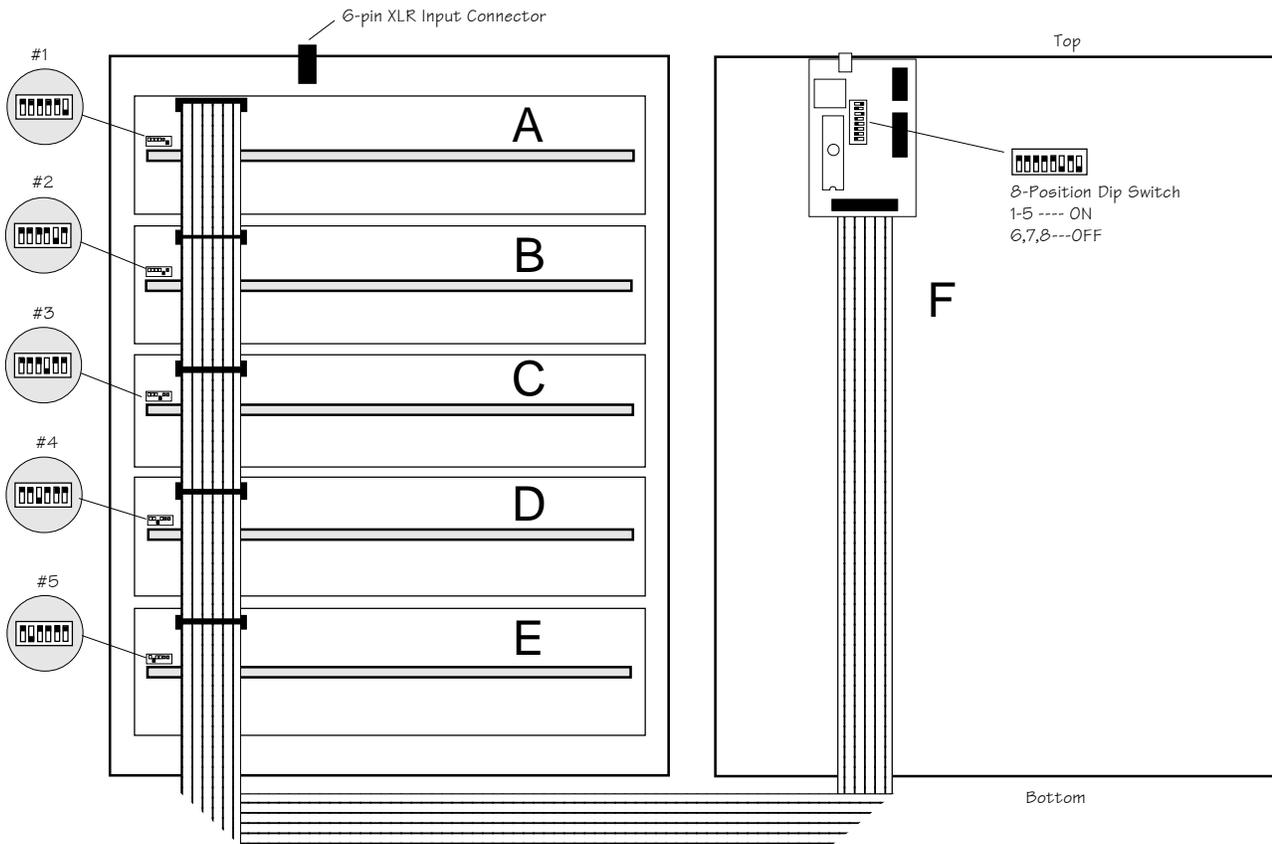
- Connector
- Socketed IC w/Direction Indicated



SPECIFICATIONS

CHANNEL SLIDER BOARD

DESCRIPTION	EDI PART NUMBER
A Channel Module (1-24)	670-7402
B Channel Module (25-48)	670-7402
C Channel Module (49-60)	670-7402
D Channel Module (61-96)	670-7402
E Channel Module (97-120)	670-7402
F CPU Board	670-7401



Legend:

-  6-position Dip Switch:
(Setting per Circuit Board shown)
-  Connector
-  Socketed ICU
w/Direction Indicated

SPECIFICATIONS

SLIDER STAND ASSEMBLY INSTRUCTIONS

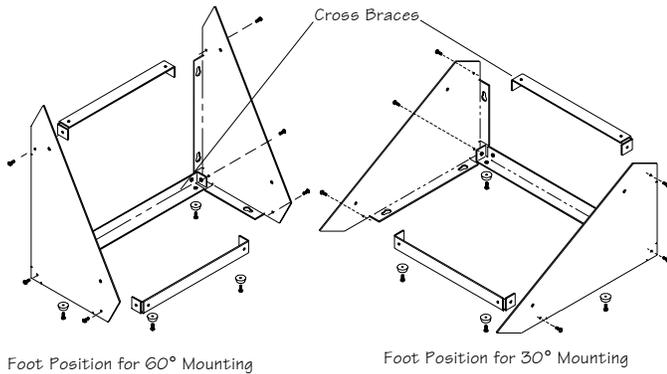
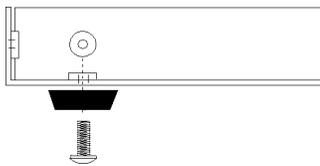
DESCRIPTION	QTY	EDI PART NUMBER
Cross Brace	3	M54-3005
Side Plate, Right	1	M54-3006
Side Plate, Left	1	M54-3009
Knob, Clamping	4	366-0375
Foot, Rubber	4	348-0005
Screws, Cross Brace Mounting	6	212-0529
Screws, Foot Mounting	4	212-0510

The Omega 2 Manual Stand is designed to display the manuals at either a 30° or 60° operating angle.

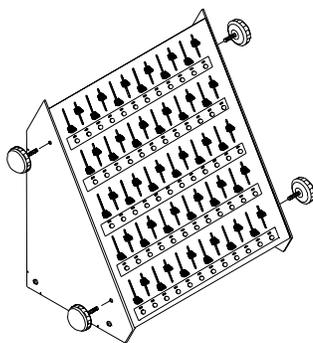
When assembled, the stand can work on either a table top or wall mounting.

Follow the steps below to assemble the stand.

1. Install rubber feet to two of the three cross braces as shown, using the four #10-32 screws provided.
2. Attach the three cross braces to the left and right panels using six #10-32 screws provided. Position the footed cross braces as shown for 30° or 60° mounting.



3. Position the manuals between the end panels. Lock the manuals securely using two knobs on each side.

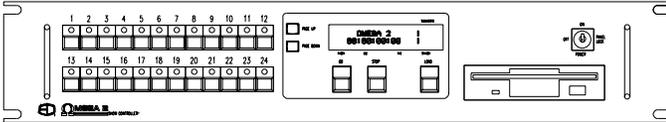


4. Tighten all screws and knobs.

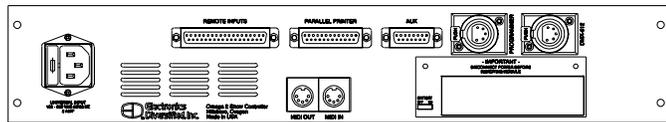


SHOW CONTROLLER

Front View



Rear View



REMOTE SHOW CONTROLLER

The Omega 2 Show controller is a variation on the standard Omega2 Lighting Console. The main difference being that the Show controller model has no manual controls, and has remote control inputs.

There are 24 remote inputs which are used to initiate cues, macros, or go hits. There are also 3 "Cleanup" inputs, go inputs for the 4 faders, and a blackout input. SMPTE time code is also included in the Show Controller model.

PROGRAMMING:

All programming is done from the remote keyboard. The remote keyboard may be located up to 1000 feet from the show controller. All signals go down the remote programming cable which is compatible with a standard 5-wire DMX512 cable.

REMOTE INPUTS:

The remote inputs are optically isolated and respond with a control signal from 5 to 24 volts DC. The common may be either positive or negative.

PROGRAMMABLE REMOTE INPUTS:

There are 24 programmable remote inputs. These remote inputs are programmed on the Timed Actions screen. An additional section has been added for the inputs, and each input may be programmed with the same options as a timed event.

CLEANUP INPUTS:

These inputs activate Submasters 1-3. When the input is activated, it's the same as running a manual Submaster to 100%. Submaster time functions may be used to control the up and down time. Operation of this does not affect any cue sequences that are operating.

GO INPUTS:

There are four Go inputs, these are the same as the go buttons on the console. One input is supplied for each of the four faders.

STANDBY INPUT:

When standby is activated, all outputs go to level 0. The cues will continue to sequence, but no lights will be on.

EFFECTS:

Special effects may be used. All timing functions must be programmed into the effect. The effect master is fixed at full.

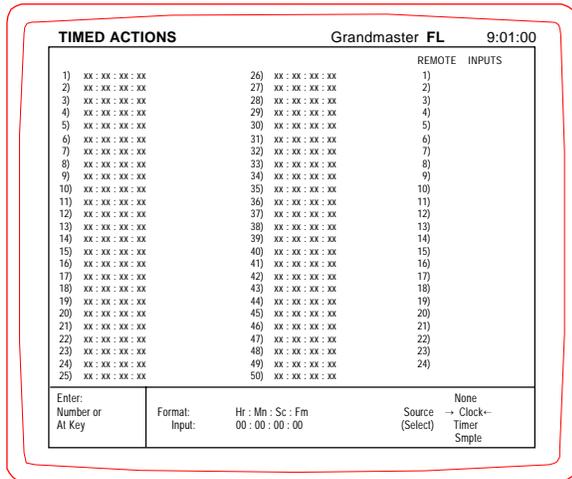
FRONT PANEL

REMOTE INPUT MIMIC:

The 24 remote inputs are mimicked with front panel switches and LED's. When a remote input is activated the corresponding LED will light. The remote function may be manually activated by pressing the corresponding button on the front panel.

Note: The LED will function even if there is no function programmed on the input. For the Show Controller to respond to the input, the input must be programmed on the Timed Actions screen.

SHOW CONTROLLER



USING THE TIMED ACTIONS SCREEN

The Timed Actions screen allows cue actions to be initiated at a certain time. The time may be controlled by the time of day clock, an interval timer, or a remote SMPTE timecode input. Up to 50 timed events may be programmed. Each event can perform a Goto Cue, Macro, or Go function. The timed event screen is located behind the Effect screen, and can be accessed by pressing the [EFFECT] key twice.

TO PROGRAM TIMED ACTIONS AND REMOTE INPUTS:

Use the arrow keys to select one of the 50 timed actions locations, and enter a time from the keypad. Use the [AT] key to select the desired function. GO, CUE or MACRO may be selected. Pressing the [AT] key multiple times selects the desired function. For CUE or MACRO functions, enter the Cue or MACRO number desired.

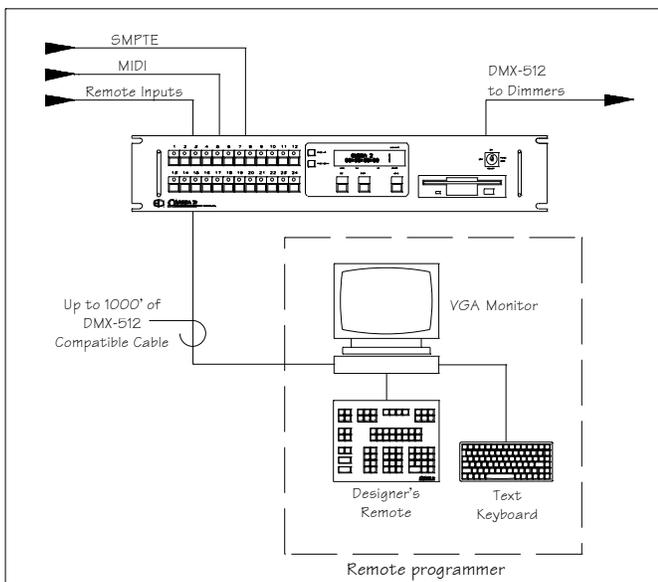
On Show Controller models, the third column is used for the 24 remote inputs. They are configured the same way as the Timed Actions, except that no time is entered.

SELECTING THE TIME SOURCE

The source for the Timed Actions may be selected by using the [SELECT] key. Pressing the key will scroll between the Time of Day clock, the Timer, or the Remote SMPTE input. When selected, the current time will be displayed at the bottom of the screen.

NOTE: When using SMPTE timecode, be sure that the frame number is valid for the type of timecode. 24, 30 or Drop 30 formats may be used.

System Riser



LCD DISPLAY

The LCD display has 5 screens. The screens may be selected by the Page Up and Page Down buttons. The first screen displays the Show Name on the top line and the current time on the lower line. The other four screens are for the individual fader tracks. These screens show the current cue, and the fade information.

GO/STOP BUTTONS:

These buttons may be used to start or stop either the entire show, or an individual fader track depending upon the LCD screen selected.

LOAD:

This allows a pre-recorded show to be loaded from the disk drive without the need of the programmer.

KEYSWITCH:

When the switch is in Panel Lock, all front panel functions are disabled. The remote inputs and the remote programmer is still active.

REMOTE INPUTS:

All inputs are optically isolated and will respond from 5-24 volts. The common may be negative or positive. The remote connector is a 37-pin D style. The mating connector is a male 37-D.



SHOW CONTROLLER

CUE INPUTS:

PIN	SIGNAL NAME	PIN	SIGNAL NAME
1	Remote Input 1	19	Remote Input 19
2	Remote Input 2	20	Remote Input 20
3	Remote Input 3	21	Remote Input 21
4	Remote Input 4	22	Remote Input 22
5	Remote Input 5	23	Remote Input 23
6	Remote Input 6	24	Remote Input 24
7	Remote Input 7	25	No Connection
8	Remote Input 8	26	Cleanup 1
9	Remote Input 9	27	Cleanup 2
10	Remote Input 10	28	Cleanup 3
11	Remote Input 11	29	Standby
12	Remote Input 12	30	Go 1
13	Remote Input 13	31	Go 2
14	Remote Input 14	32	Go 3
15	Remote Input 15	33	Go 4
16	Remote Input 16	34	Common
17	Remote Input 17	35	Common
18	Remote Input 18	36	Common
		37	Common

ACCESSORIES:

Remote Input Panel

Power Supply (for use with dry contacts).

Wall mount kit. (Includes wall mounting bracket, ribbon cable, remote input board).

19" remote input panel (Includes 19" mounting bracket, ribbon cable, remote input board).

SERVICE

EDI offers a 24 hour Service / Support Network.

For technical questions about this product or operational assistance, ask for Customer Service at: 1-800-547-2690

You may communicate by FAX: 1-503-629-9877

After Hours Emergency contact: 1-503-645-5533
Ask for Emergency Assistance.

Internet: www.edionline.com

Internet E-Mail: service@edi.online.com

If your Omega 2 console needs repair, call 503-645-5533 for a Return Materials Authorization number, and a **shipping address** will be furnished

This console is a product of:



1675 N.W. Cornelius Pass Road, Hillsboro, Oregon 97124 USA



NOTES

Attention Omega 2 console owners!

Please return this registration card immediately.

Your prompt attention to this matter will ensure your receiving updated technical information for this product as it becomes available. Please complete all information. Look for acknowledgment of your registration within 6-8 weeks.

Name: _____

Title: _____

Facility and/or Company: _____

Street Address: _____

City: _____ State: _____ Zip: _____

Phone: _____

Fax: _____

E-mail: _____

Web site: _____

CUT ALONG DOTTED LINE 

**Mail to:
EDI User Manual Registration
1675 NW Cornelius Pass Road
Hillsboro, Oregon 97124**

or FAX to: (503) 629-9877

