
Audio Restore – Evangeline Atwood Concert Hall

- 1) Before proceeding with disconnecting any audio gear make sure all post-show instructions are followed.
- 2) All microphones, clips and windscreens are returned to their original boxes and put in the audio road box.
- 3) All microphones stands are completely collapsed and returned to the cage storage area.
- 4) All stage and console tape is removed from rubber mats, audio lines and audio gear.
- 5) All microphones cables, speaker cables and sub snakes are neatly coiled using cable ties and put into proper cable barrels and cable barrels are put into their storage area.
- 6) (Where applicable) House mix position is removed and auditorium seats are restored. All seats are in numerical order and all seats and removable floor panels are securely fastened down to the floor. House table and skirting returned to storage area.
- 7) All shared audio equipment (processing gear, monitors, etc.) not permanently assigned to that theatre shall be returned to its assigned storage area.
- 8) Mixer is returned to the control room. Plug in the power supply to the console **FIRST** and then connect the console power supply to the AC power. Remove all marking tape from mixer.
- 9) Connect input harness to the control room panel and microphone inputs on the console board.
- 10) Clear-Com restored to both loading rails, down stage left, right, sound booth, light booth, and follow spot booths and hung on clear com hangers.
- 11) Connect the output harness to the appropriate outputs on the mixer board and the other end of the output harness should be neatly coiled on the floor next to the control room panel.
- 12) Normal out the console. (See audio detail in audio booth)
- 13) All patch cables are removed from the patch bay in the control room and hung on the cable hanger according to size.
- 14) All FX speaker patch cables in the amp room should be disconnected from FX amp outputs.

The client is financially responsible for ACPA equipment that is damaged or lost.