Recital Hall 212A Patchbay

EM REV 5.4 9-25-25 RB/EC

= Umbilicals
= Speakers, Monitoring, RH A/V System
= API Console Signals
= Processing Gear and Recorders
= Receptacles and Tie Lines

A / B — ROOM 107 MIC RECEPTACLES (A 1–24, 25–32); CONSOLE MIC INPUTS (B 1–16); REMOTE CONSOLE MIC INPUTS (B 1–16, 25–32)

212J MICS (A 43–44); 212A MIC PANEL (A 45–46); 107 CEILING MIC (A 47–48); 212A DI PANEL (B 45–46); PROD MON DSP MIC INS (B 47–48)

C / D — APOLLO LINE OUTPUTS *(MULTS)* *(ALSO NORM TO CONSOLE 6-TRK IN 2)* (C 1–16); *NORM TO ECHO SND 1/2* (C 15–16); CONSOLE LINE INPUTS (D 1–16)

ROOM 107 LINE RECEPTACLES (C 17–24); CONSOLE ECHO RETURNS (D 17–24)

ROOM 107 STAGE PANEL (BLACK) MIC RECEPTACLES (C 1–16); MEZZANINE PANEL MIC INPUTS (D 1–16)

RM 107 STAGE PANEL (BLK) LINE RETURNS (C 41–44); MEZZANINE PANEL LINE OUTPUTS (D 41–44)

REMOTE CONSOLE OUT (C 45–47); *(NORM FROM APOLLO 16A 15-16)* CONS.ECHO SEND EXT.IN (D 45–46); CONS OSC. OUT (C 48); -M- (D 48)

E / F — CONSOLE PREAMP OUTPUTS *(PRE FADER, PRE EQ) (MULTS)* (E 1–16); APOLLO LINE INPUTS (F 1–16)

CONSOLE ECHO SENDS (E 17–24); *(NORM TO CUE AMP 107)* (E 17–18); ECHO AUX INPUT RETURNS (F 17–24)

CONSOLE DIRECT OUTPUTS *(POST FADER, POST EQ)* (E 1–16); *(NORM FROM CONSOLE BUS OUTS)* CONSOLE PROGRAM BUS MIX IN (F 1–8); L R CONSOLE 6-TRK PLAYBACK 1 IN (F 13–14)

PGM BUS INS. SEND L R; PGM BUS INS. RTN L R (F 41–42)

PGM BUS OUT L R; *(NORM FROM MULTS OF APOLLO OUT 9-14)* L R C LFE LS RS CONSOLE 6-TRK PLAYBACK 2 IN (F 43–48)

G / H — CONSOLE EQUALIZER OUTPUTS (INSERT SEND) *(PRE FADER, POST EQ) (MULTS)* (G 1–16); CONSOLE FADER INPUTS (INSERT RETURN) (H 1–16)

CONSOLE BUS OUTS (G 17–24); -M- (H 17–24)

8-TRACK TAPE OUTS (G 1–8); 8-TRACK TAPE INS (H 1–8)

CD-R OUT L R (G 33–34); CD-R IN L R (H 33–34)

MATCHBOX BAL. OUT L R; MATCHBOX UNBAL. IN L R (H 39–40)

MATCHBOX UNBAL. OUT L R; MATCHBOX BAL. IN L R (H 41–42)

SSP1 OUTPUTS (G 43–48); CONSOLE 6-TRK PLAYBACK 3 IN (H 43–48)

J / K — M300 OUT L R; M300 IN (K 1–2)

LXP15 OUT L R; LXP15 IN (K 3–4)

FIREWORX OUT 1 2; FIREWORX IN (K 5–6)

DBX 160A OUT (M); SIG IN → SIDE CH. IN DBX 160A (K 9–10)

UA 710d OUTPUTS (J 11–14); UA 710d MIC INPUTS (K 11–14); UA 710d LINE INPUTS (K 15–18)

GYRAF TYPE 4000 OUTS L R; GYRAF TYPE 4000 INPUTS (K 19–20)

6-WAY MULT A (J 1–3); 6-WAY MULT B (J 4–6); 6-WAY MULT C (J 7–9); 6-WAY MULT D (J 10–12); 4-WAY MULT E (J 13–15); 4-WAY MULT F (J 16–18); 4-WAY MULT G (J 19–21); 4-WAY MULT H (J 22–24); 4-WAY MULT I (J 25–27); 4-WAY MULT J (J 28–30)

L / M — TIES FROM AMP RACK (L 1–12); TIES TO AMP RACK (M 1–12)

107 STAGE RACK XLRs (M 13–14) *XLR-M*; *NORM TO CLUSTR MIC IN* 3 4 (M 15–16) *XLR-F*

107 CINEMA SPKRS L R C (M 31–33) TO DD41 TO DD43 TO DD42

(NORM FROM API C/R LFE) L R C/R SUB-WOOFER IN (M 35–36)

(NORM FROM API ECHO 1/2) 1 2 CUE AMP IN *(TO BB29/30)* (M 37–38)

CONSOLE C/R OUT (MULTS) L R C LFE LS RS (L 39–44); SMALL 1 L R (L 45–46); SMALL 2 L R (L 47–48)

C/R SPEAKER INPUTS L R C LFE LS RS (M 39–44) TO M35/36; NEARFIELD AMP 1 IN L R (M 45–46); NEARFIELD AMP 2 IN L R (M 47–48)

N / P — MIC TIES *FROM* 212 (N 1–12); MIC TIES *TO* 212 (P 1–12)

LINE TIES *FROM* 212 (N 13–16, 17–24); LINE TIES *TO* 212 (P 13–16, 17–24)

DIG TIE FROM 212 (N 25–26)

ST.MINI UMBIL OUT (VIA MATCHBOX) L R (N 31–32); ST.MINI UMBIL IN (VIA MATCHBOX) L R (P 31–32)

1/4" PHONE UMBILICALS (N 33–40); RCA (PHONO) UMBILICALS (P 33–40)

XLR FEMALE UMBILICALS (N 41–48); XLR MALE UMBILICALS (P 41–48)