

SA

Stage Access

Radio-mic cue stack for Waves eMotion LV1 — User Manual

Version 2.0.0-beta.6 · macOS and Windows · October 2026

SA Stage Access BETA · NOT FOR LIVE SHOWS Harbour Lights (Demo Musical) Show Cast Console Timecode Log LV1 Simulator Links ✓ type 12 MG 7/8 · UDP 9001 · Deck QLab off TC off

Cue	Name	Extras	DCA 1	DCA 2	DCA 3	DCA 4	DCA 5	DCA 6	DCA 7	DCA 8
0	Preset — house open	-	-	-	-	-	-	-	-	-
1	Overture — Narrator VO	-	Narrator	-	-	-	-	-	-	-
2	Prologue — Narrator & Old Jack	-	Narrator	Old Jack	-	-	-	-	-	-
3	Harbour Morning (opening nu...	-	Maggie	Rosa	Finn	-	-	-	Fishwives	Sail
4	Maggie & Rosa — net mending	-	Maggie	Rosa	-	-	-	-	-	-
5	Tom arrives on the quay	-	Maggie	Tom	Rosa	-	-	-	-	-
5.5	Rosa exits — Maggie & Tom	-	Maggie	Tom	-	-	-	-	-	-
6	Song: Light in the Window	-	Mags SOLO	-	-	-	-	-	-	-
7	Captain Reed & Mrs Penrose	-	-	-	Capt Reed	Penrose	-	-	-	-
8	Song: Every Penny Counts	-	-	-	-	Penrose	-	-	-	Sail
9	Storm Warning — company	-	Maggie	Tom	Capt Reed	Penrose	Rosa	Finn	Female Ens	Mal
9.5	Thunder crash (QLab)	KEEP Q 9.5	Maggie	Tom	Capt Reed	Penrose	Rosa	Finn	Female Ens	Mal
10	Act 1 Finale: Hold the Light	-	Maggie	Tom	Capt Reed	Penrose	Rosa	Finn	Women	Mer
11	Interval — all muted	-	-	-	-	-	-	-	-	-
12	Entr'acte — Narrator	-	Narrator	-	-	-	-	-	-	-
13	The Morning After — Finn & R...	-	Finn LOUD	Rosa	-	-	-	-	-	-
14	Old Jack's Story	-	Old Jack	-	-	-	-	-	Hum F	Hun
15	Duet: Two Lights	-	Maggie	Tom	-	-	-	-	-	-
15.5	Mrs Penrose interrupts	-	Maggie	Tom	-	Penrose	-	-	-	-
16	The Rescue	-	-	Tom	Capt Reed	-	-	-	-	Cre
17	Reunion on the quay	-	Maggie	Tom	Capt Reed	-	Rosa	-	-	-
18	Finale: Harbour Lights	-	Maggie	Tom	Capt Reed	Penrose	Rosa	Finn	Women	Mer
19	Bows	-	Leads +3	Principals +3	Ensemble +1	-	-	-	-	-
20	Post-show — all muted	-	-	-	-	-	-	-	-	-

Add Cue Duplicate Delete ▲ Up ▼ Down

Double-click a DCA cell to assign · Extras for LV1 scene, QLab and timecode · double-click number or name to edit

Demo Musical.stageaccess

LIVE 3 Harbour Morning (opening number)

NEXT 4 Maggie & Rosa — net mending

GO

BACK GO TO SELECTED

Resync Live Cue

QLab OFF Learn fader & pan

GO 3 — Harbour Morning (opening number)

Selected cue

3 Harbour Morning (opening number)

DCA 1 · Maggie Maggie ch1 · C · 0.0 dB

DCA 2 · Rosa Rosa ch4 · L20 · -1.0 dB

DCA 3 · Finn Finn ch6 · R20 · -2.0 dB

DCA 7 · Fishwives [Female Ens] -3.0 dB

DCA 8 · Sailors [Male Ens] -3.0 dB

Beta software

Build shows, rehearse and test with Stage Access on your LV1, but keep your current workflow for performances until the full release.

Sound Access · soundaccess.co.uk · info@soundaccessevents.co.uk

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1 Welcome

Stage Access is a cue stack for running radio mics in musicals and plays on a **Waves eMotion LV1** mixer. You write the show once — which characters are on which DCA in every scene — and on each **GO** Stage Access sets up LV1 for you:

- moves each character's radio onto the right DCA (LV1 calls its DCAs **links**),
- names the DCAs and channels after the characters, so the console reads like the script,
- opens the radios that are in the scene and mutes the ones that are not,
- sets each radio's level and pan for that cue, with optional fade and pan times,
- and, if you want, recalls an LV1 scene, fires QLab sound effects or follows timecode.

You still mix on the DCA faders. Stage Access does the line-by-line housekeeping so you can keep your eyes on the stage.

What you need

ITEM	NOTES
Computer	A Mac (Apple silicon or Intel) or a Windows PC (64-bit). It can be the LV1 computer itself or another computer on the same network.
Waves eMotion LV1	With MyRemote turned on. Tested on LV1 version 17. Not needed for building a show — the built-in simulator stands in for it.
QLab (optional)	QLab 5 on a Mac, for sound effects on GO. Tested with QLab 5.5.
Stream Deck (optional)	Any Elgato Stream Deck, for GO and BACK buttons. No plugin needed.
Timecode (optional)	SMPTE linear timecode (LTC) into any audio input, if you want cues to follow a track.

This is a beta

Use it to build shows, rehearse and test on your LV1. Do not run a live performance from it yet. The window shows a **Beta · not for live shows** tag as a reminder.

2 Installing and updating

Download Stage Access from soundaccess.co.uk/software. There is an installer for each system:

- **macOS:** `Stage-Access-2.0.0-beta.6-mac-universal.dmg`
- **Windows:** `Stage-Access-2.0.0-beta.6-win-x64.exe`

macOS

- 1 Open the `.dmg` and drag **Stage Access** into **Applications**.
- 2 The first time, Control-click (or right-click) Stage Access in Applications and choose **Open**, then **Open** again. If macOS still refuses, open **System Settings** > **Privacy & Security**, scroll down and click **Open Anyway**.
- 3 After that it opens normally from the Dock or Launchpad.

Windows

- 1 Run the `.exe` installer and follow the steps.
- 2 If Windows shows **Windows protected your PC**, click **More info**, then **Run anyway**.
- 3 If Windows Firewall asks, allow Stage Access on private networks so LV1, QLab and Stream Deck can reach it.

Updates

Each time it opens, Stage Access checks the Sound Access website. When a newer version is available it tells you and offers the download. Your show files are kept when you install over an older version.

Help inside the app

The **Help** menu has **How to Connect to LV1** (a one-page quick guide), **User Manual (PDF)** (this document) and a link to the website.

3 How Stage Access works

The words used in this manual

WORD	MEANING
Radio / channel	An LV1 input channel with a radio mic on it. Stage Access works with channels 1–64.
Show channel	A channel ticked Use in the Cast tab, plus its backup. Stage Access only ever touches show channels — your band, playback and effects channels are left alone.
Character	The name you give a radio (Maggie, Tom, Narrator...). LV1 shows the first 10 characters.
DCA / link	One of LV1's 16 DCAs, which LV1 calls links . Stage Access puts radios onto DCAs for each cue and names them.
Ensemble	A named group of radios (Nuns, Henchmen, Female Ens...) that you can drop onto a DCA in one go.
Cue	One line of the cue stack: which radios are on which DCA, with their levels and pans, plus any Extras.
Backup	A spare radio channel for a character, used if their main pack fails.

What happens on every cue

When a cue fires, Stage Access changes LV1 in a safe order, so a radio never pops open on the wrong DCA:

- 1 If the cue has an LV1 scene, the scene is recalled first.
- 2 Radios that are leaving are **muted**.
- 3 After a short safety gap (120 ms by default), radios are moved between DCAs, the DCAs and channels are renamed, and levels and pans are set.
- 4 After another gap, the radios in the cue are **opened**. A radio with a fade time fades up from –60 dB.
- 5 Any QLab cues on that cue are started.

Every show channel that is not in the cue is muted, so a cue with nothing on it mutes all radios — useful for interval and bows-out.

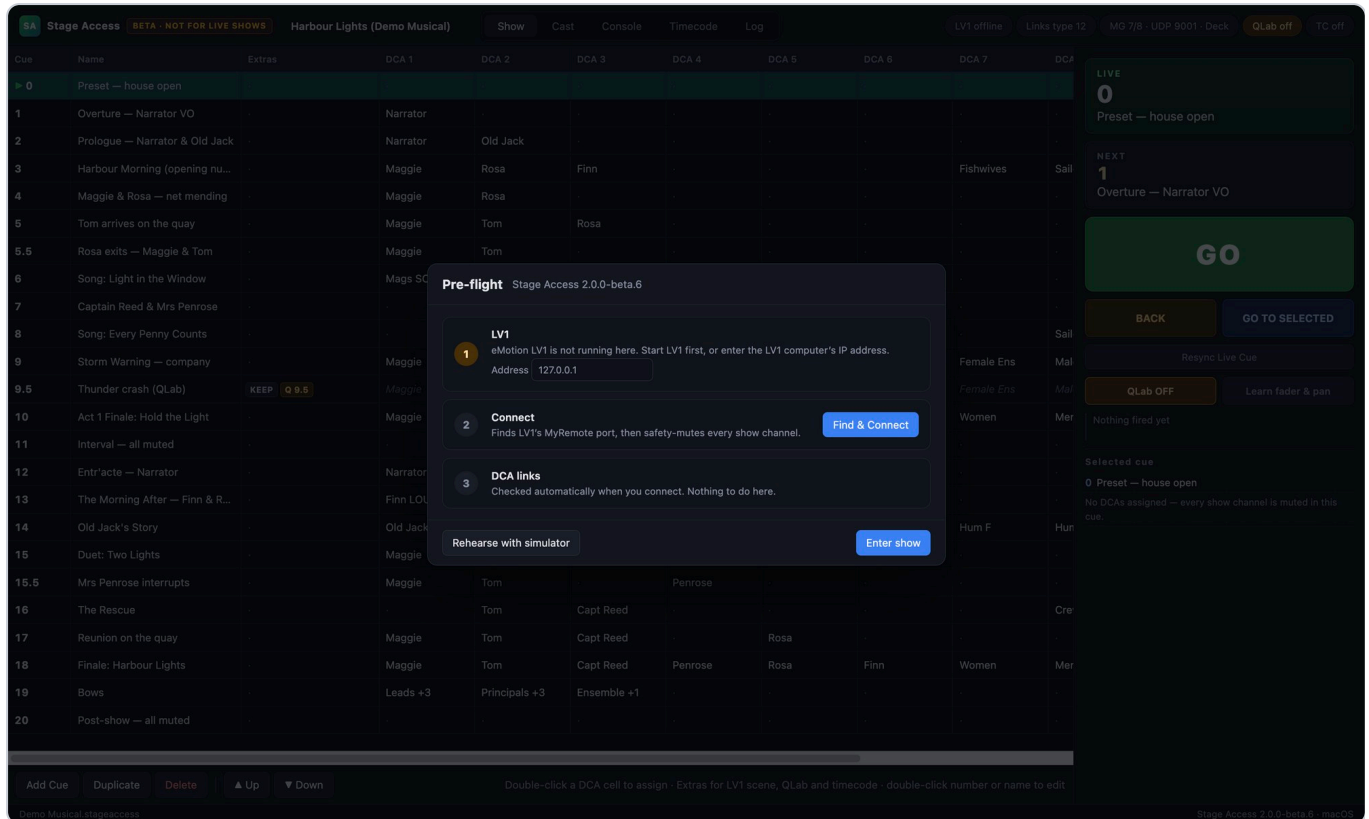
DCA faders stay with you

Stage Access sets each radio's **channel** fader, pan, mute and DCA. It never moves the DCA faders themselves, so your mix is always in your hands.

4 First launch and pre-flight

The first time it opens, Stage Access loads **Harbour Lights**, a demo musical with a full cast, ensembles, backups and Extras, so you can try everything straight away. You can reopen it any time from **File > Open Demo Musical**.

Each time you open a show, the **Pre-flight** window walks you through getting ready:

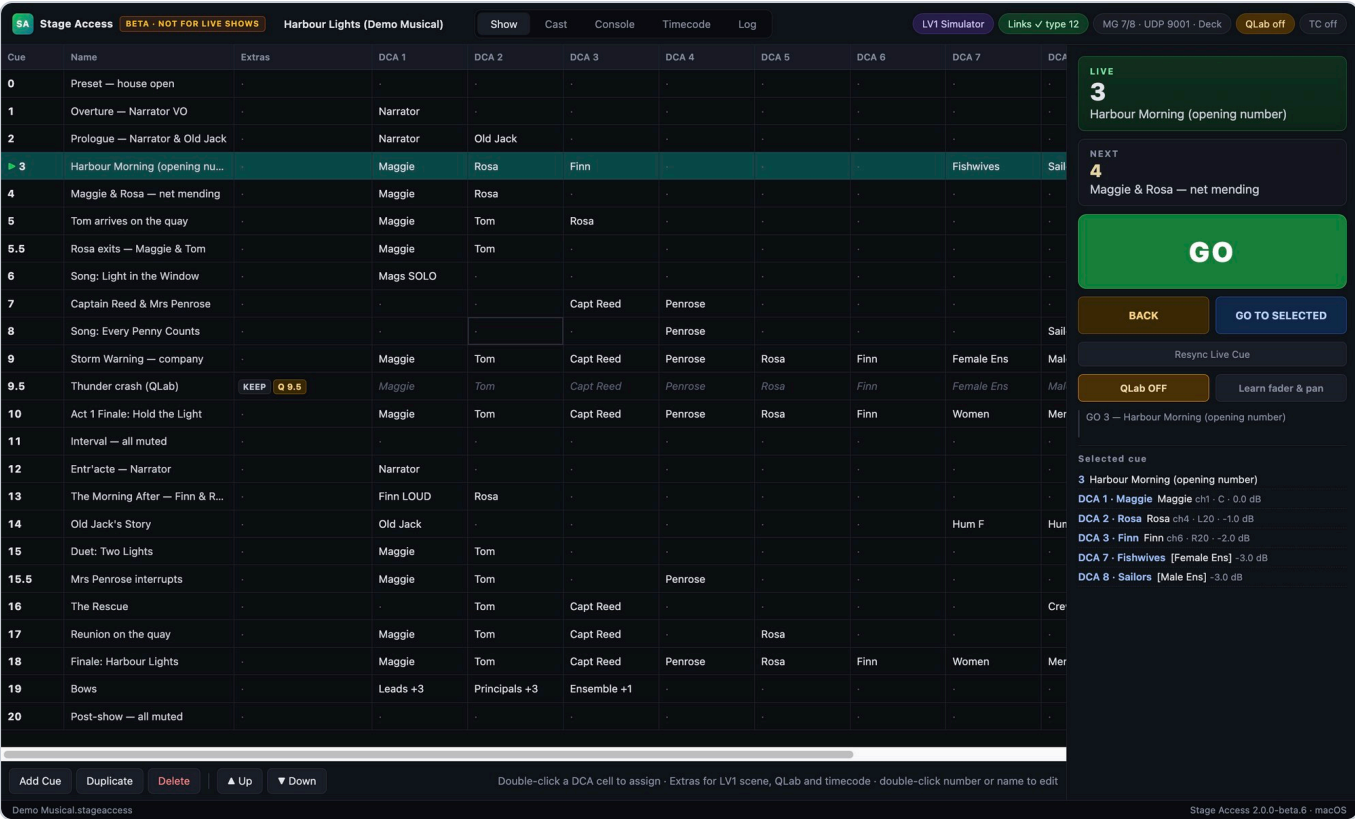


Pre-flight: check the LV1 address, connect, and Stage Access checks DCA control for you.

- 1 **LV1** — shows whether LV1 is running on this computer. If LV1 is on another computer, type its IP address.
- 2 **Connect** — **Find & Connect** finds LV1's MyRemote port and safety-mutes every show channel.
- 3 **DCA links** — checked automatically when you connect. Nothing to do unless it asks.

No console to hand? Click **Rehearse with simulator**. Stage Access starts a stand-in LV1 and connects to it, so you can build and run the show at home (see [chapter 18](#)). Click **Enter show** to close the window. You can open it again from **View > Pre-flight Check...**

5 The main window

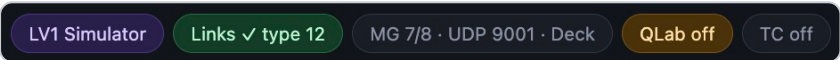


The Show tab: the cue stack on the left, the live panel on the right.

Top bar

From left to right: the **Beta** tag, the **show name** (click to rename), the five tabs, and the status lights.

TAB	WHAT IT IS FOR
Show	The cue stack and the live panel. Where you build and run the show.
Cast	Radios, character names, backups, ensembles, notes, and which DCAs Stage Access controls.
Console	LV1 connection, simulator, DCA link control, triggers, Stream Deck, QLab, fade defaults, backup swap and the console mirror.
Timecode	LTC input, the timecode checker, timecode cues and the separate timecode window.
Log	Everything sent to and received from LV1 and QLab.



Status lights. Click a light to jump to its settings.

LIGHT	SHOWS
LV1	Offline, connected (with the LV1 version), or LV1 Simulator .
Links	Green ✓ when LV1 has confirmed Stage Access can move radios between DCAs. Links unconfirmed means run Link Learn (chapter 6).
Triggers	Whether GO/BACK triggers are listening. Trigger port busy means another program is using the OSC or Stream Deck port.

QLab	Only shown when the show uses QLab. Green when QLab has accepted the connection, amber QLab off when QLab cues are turned off, red when QLab refuses.
TC	Timecode: off, listening (with the running time) or TC ARMED when timecode cues will fire. Red ● TC CAPTURE while Capture on GO is on.

Cue stack

Each row is a cue: its number, name, Extras (scene, QLab, timecode, Keep radios) and one column per DCA that Stage Access controls, showing who is on it. The live cue is highlighted in green with a ►. Click a row to select it; the **Selected cue** summary at the bottom right lists exactly what it does.

Live panel

LIVE is the cue on the console now; **NEXT** is what GO will fire. Below are **GO**, **BACK**, **GO TO SELECTED** and **Resync Live Cue**, then the **QLab** and **Learn fader & pan** buttons and a line showing the last thing Stage Access did. See [chapter 11](#).

The bar along the bottom of the window shows the show file (with a dot when there are unsaved changes) and the Stage Access version.

6 Connecting to LV1

1 • Turn on MyRemote in LV1

In eMotion LV1 open **Setup > Controls** and enable **MyRemote**. Stage Access talks to LV1 the same way Waves' MyRemote and MyFOH apps do.

2 • Same computer or network

Run Stage Access on the LV1 computer (address `127.0.0.1` — click **This computer**), or on another Mac or PC on the same network using the LV1 computer's IP address. LV1 picks a new MyRemote port every session, so leave the port on `0` and Stage Access finds it.

3 • Find & Connect

On the Console tab (or in Pre-flight) click **Find & Connect**. When it connects, Stage Access:

- safety-mutes every show channel and its backup,
- names the show channels after their characters,
- blanks the names of the DCAs it controls and, if **Clear show channels from all links when connecting** is ticked, takes the show channels off those DCAs,
- checks it can move radios between DCAs (the **Links** light).

Press **GO** (or Resync) to open the first cue.

If LV1 drops

With **Reconnect automatically if LV1 drops** ticked, Stage Access keeps trying. With **Resync the live cue after reconnecting** ticked, it then sends the whole live cue again so the console matches the show.

DCA link control

Stage Access moves radios between DCAs over MyRemote on Mac and Windows. Each time it connects it checks this works on your LV1 version and the **Links** light turns green with the assign type (for example **Links ✓ type 12**).

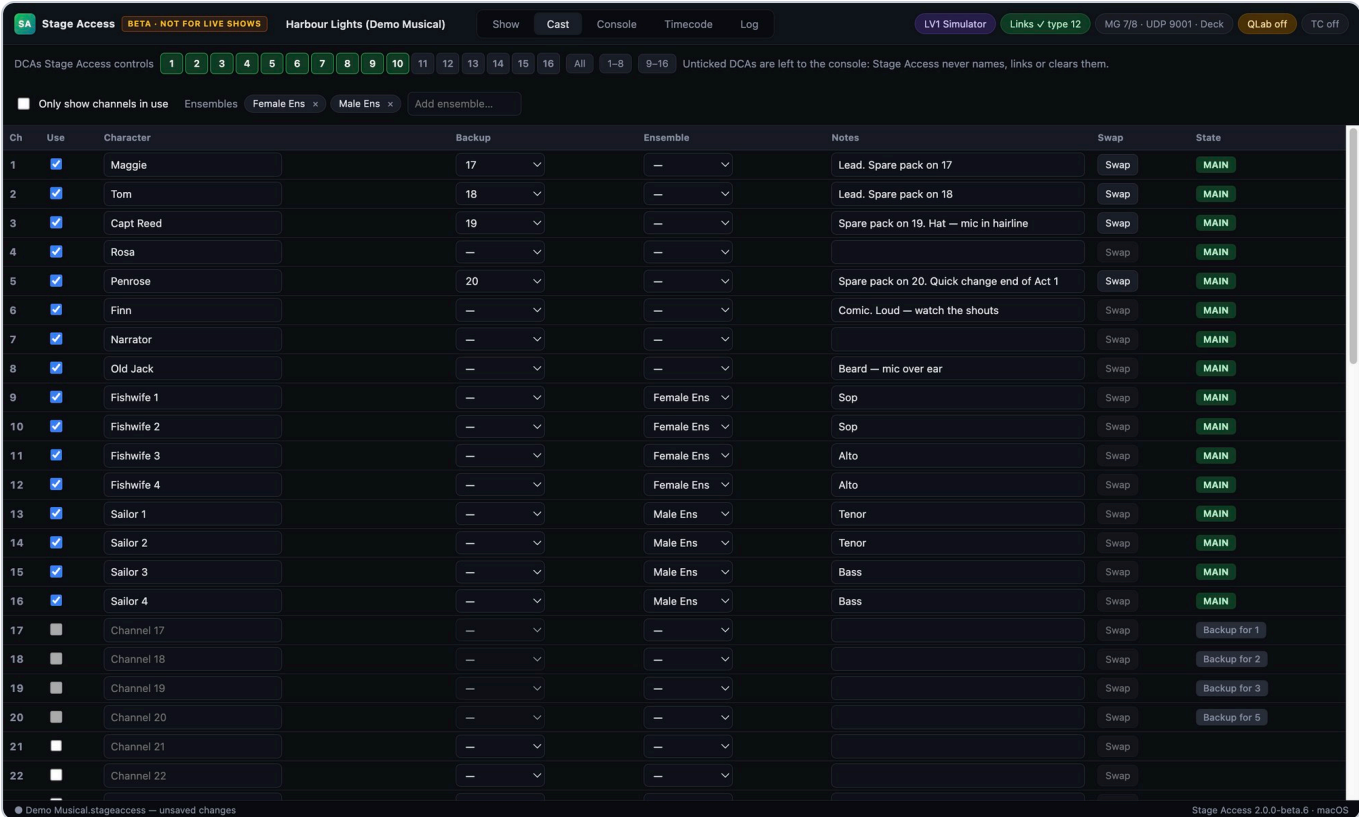
If the light says **Links unconfirmed** (for example on a new LV1 version):

- 1 On the Console tab click **Link Learn**.
- 2 On LV1, assign any channel to any link by hand within a minute.
- 3 Stage Access learns the assign type from that and saves it in the show.

The **Test** row lets you assign or remove one channel on one link to check by hand. If you only want names, mutes and levels, set **Link control** to **Off**.

Clear show channels from links takes every show channel off the DCAs Stage Access controls — handy before handing the console back.

7 Cast: radios, backups and ensembles



The Cast tab: one row per LV1 channel.

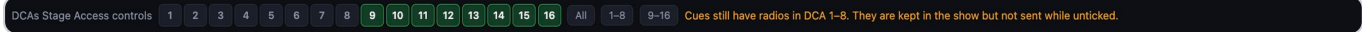
COLUMN	WHAT IT DOES
Ch	The LV1 input channel number.
Use	Tick for every radio in the show. Unticked channels are never touched by Stage Access.
Character	The name shown in the cue stack and sent to LV1 as the channel name (LV1 shows 10 characters).
Backup	The spare-pack channel for this character. The backup channel is then marked Backup for N and is kept muted until needed.
Ensemble	Puts the radio in an ensemble so you can drop the whole group onto a DCA.
Notes	Your notes: mic position, quick changes, spare packs.
Swap	Swaps this character to their backup radio from Stage Access (and back again).
State	MAIN , ON BACKUP (in red) or Backup for N .

Ensembles

Type a name in **Add ensemble...** and press Enter. Then choose it in the Ensemble column for each member. Remove an ensemble with the x on its chip. Tick **Only show channels in use** to hide unused channels once your cast is in.

8 Choosing which DCAs Stage Access controls

You may want some DCAs for yourself — band, reverbs, playback — and leave the rest to Stage Access. At the top of the Cast tab, tick the DCAs Stage Access may use:



Here DCAs 1–8 are left to the console and Stage Access controls 9–16.

- Click a number to tick or untick it, or use the presets **All**, **1–8** and **9–16**.
- Only ticked DCAs appear as columns in the cue stack.
- Stage Access never names, assigns, clears or reads an unticked DCA. What you do on those on the console is left exactly as it is.
- If cues already have radios on a DCA you untick, they are kept in the show but not sent, and a note says so. Tick the DCA again to bring them back.

Saved with the show

The choice is part of the show file, so each production can use its own split.

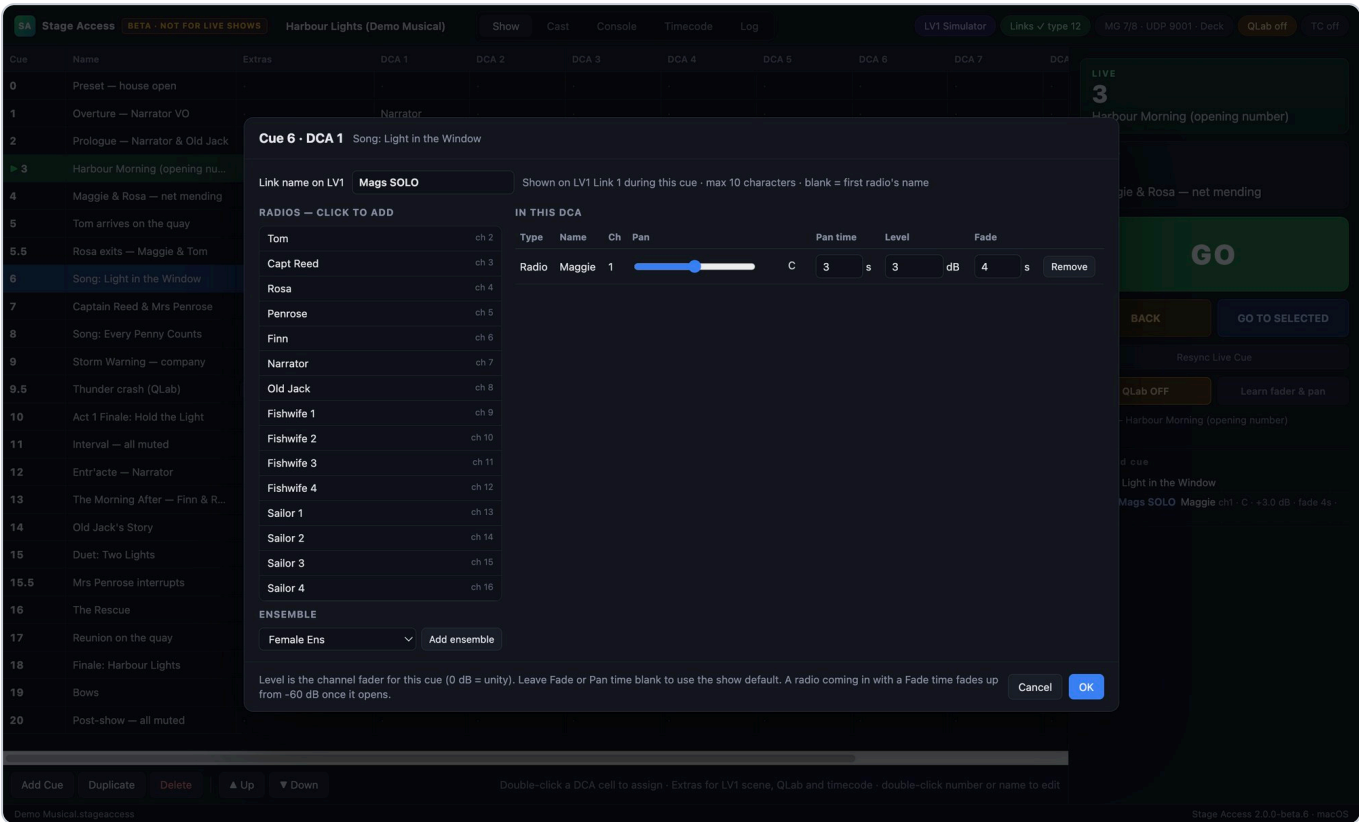
9 Building cues

Adding and arranging cues

TO...	DO THIS
Add a cue	Add Cue (Cmd/Ctrl+Shift+N) — adds after the selected cue.
Copy a cue	Duplicate (Cmd/Ctrl+D) — the quickest way to build the next scene.
Delete a cue	Delete (Cmd/Ctrl+Backspace).
Reorder	▲ Up and ▼ Down .
Renumber or rename	Double-click the cue number or name. Point cues such as 5.5 are fine.

Putting radios on a DCA

Double-click a DCA cell in a cue to open the assign window:



Cue 6, DCA 1: Maggie solo, with her own level, pan and fade times.

- **Radios — click to add:** click a character to put them on this DCA. Characters already on another DCA in this cue are greyed out.
- **Ensemble:** choose an ensemble and click **Add ensemble** to put the whole group on.
- **Link name on LV1:** what the DCA is called on the console during this cue (10 characters). Leave it blank to use the first radio's name.
- **In this DCA**, for each radio or ensemble:
 - **Pan** — drag the slider (L45 to R45, C in the middle).
 - **Pan time** — seconds the pan takes to move.

- **Level** — the channel fader for this cue in dB (0 dB = unity).
- **Fade** — seconds to reach that level.
- **Remove** — takes it off the DCA.

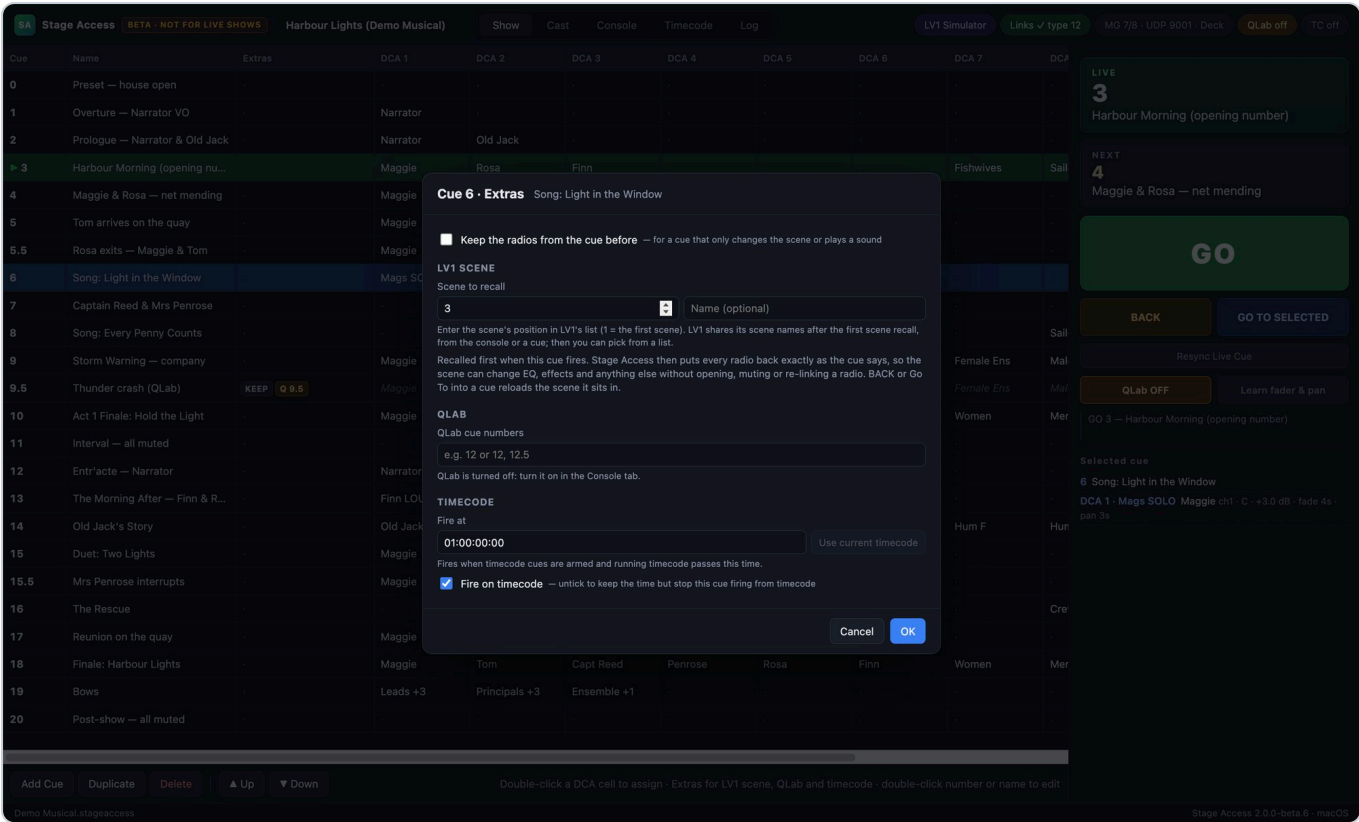
Leave Fade or Pan time blank to use the show defaults (Console tab › Behaviour). A radio that is already open moves over its times. A radio coming in with a Fade time opens at -60 dB and fades up. On an ensemble, the level, pan and times apply to every member.

Set levels by ear

You can also set level and pan from the console while the cue is live — see [Learn fader & pan](#).

10 Cue Extras: scenes, QLab, timecode

Double-click a cue's **Extras** cell to add more to it:

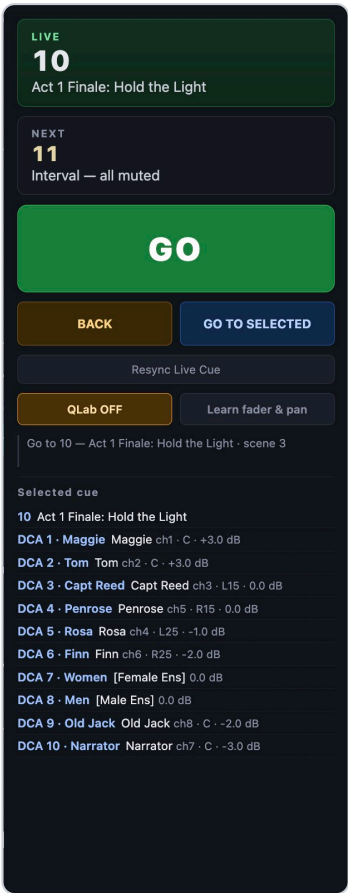


SETTING	WHAT IT DOES
Keep the radios from the cue before	For a cue that only changes the scene or plays a sound. The radios stay exactly as they are. The cue stack shows KEEP and the radio columns in grey.
LV1 scene	The scene to recall, by its position in LV1's scene list (1 = first). Once LV1 has shared its scene names you can pick from a list. See chapter 13 .
QLab cue numbers	One or more QLab cues to start, separated by commas (for example 12 or 12, 12.5). See chapter 14 .
Timecode	The time this cue fires when timecode cues are armed. Use current timecode stamps the running time. Untick Fire on timecode to keep the time but stop the cue firing from it. See chapter 15 .

In the cue stack, Extras show as small tags: **SC 3** (scene), **Q 12** (QLab), a timecode, and **KEEP**. A timecode that is switched off is shown crossed out.

11 Running the show

CONTROL	WHAT IT DOES
GO Space	Fires the NEXT cue: scene, radios and QLab. With a red ring it is in Capture on GO and also stamps the running timecode on that cue (chapter 15).
BACK Backspace	Goes back to the previous cue and puts the radios (and its scene) back. QLab never plays on BACK.
GO TO SELECTED Enter	Jumps straight to the selected cue — for rehearsals and restarts. Reloads the scene that cue sits in.
Resync Live Cue Cmd/Ctrl+R	Sends the whole live cue again and mutes every other show channel. Use it if anyone has touched the console. It never recalls a scene.
QLab ON / OFF Q	Turns QLab cues on or off (chapter 14).
Learn fader & pan L	Remembers fader and pan moves made on LV1 (chapter 17).



The live panel during the Act 1 finale.

The line under the buttons shows the last thing Stage Access did (for example *GO 10 — Act 1 Finale*), and anything it skipped, such as *QLab off: 9.5 not played*.

Keyboard shortcuts work whenever you are not typing in a box. GO and BACK can also come from LV1, OSC or a Stream Deck ([chapter 12](#)), or from timecode ([chapter 15](#)).

Before the half

- Connect, check the Links light is green, and press GO to the preset cue.
- Check the Selected cue summary matches what you expect for the opening.
- If QLab is in the show, check its light is green and the QLab button says **ON**.

12 GO and BACK from LV1, OSC and Stream Deck

LV1 mute-group buttons

Use two of LV1's mute-group buttons as GO and BACK — by default **mute group 7 = GO** and **mute group 8 = BACK**.

- 1 On LV1, leave mute groups 7 and 8 empty (nothing assigned to them).
- 2 On the Console tab, tick **LV1 mute-group buttons** and check the group numbers.
- 3 Press the mute-group button on LV1 or a connected surface. Stage Access fires the cue as the button turns on.

OSC over UDP

With **OSC over UDP** ticked, Stage Access listens on UDP port **9001** (change it on the Console tab). Send from QLab, TouchOSC, Bitfocus Companion or anything that speaks OSC:

MESSAGE	DOES
/stageaccess/go	GO
/stageaccess/back	BACK
/stageaccess/resync	Resync the live cue
/stageaccess/goto "12.01"	Go to cue 12.01 (string argument)
/mutegroup/7/mute 1	Same as pressing the GO mute group

Stream Deck

Console > **Stream Deck** lists a GO and a BACK web address (port **9002**). No plugin is needed:

- 1 On the Stream Deck, add a **Website** action (in the System section).
- 2 Paste the GO address and turn on **Access in background** (GET request) so no browser opens.
- 3 Add a second button with the BACK address.

Use the `127.0.0.1` address when the Stream Deck is on the same computer, otherwise the network address shown. Presses closer together than a quarter of a second count as one, so a double-tap never skips a cue.

13 LV1 scenes

Give a cue an LV1 scene in its Extras. When the cue fires:

- 1 Stage Access recalls the scene and waits for LV1 to confirm it.
- 2 It then puts every radio back exactly as the cue says — DCA, name, mute, level and pan.

So a scene can change EQ, dynamics, effects, band channels or anything else, without opening, muting or re-linking a radio. You do not need to scope show channels out of your scenes.

- Scenes are numbered by their position in LV1's scene list: 1 is the first scene.
- After the first recall LV1 shares its scene names, and you can choose from a list.
- BACK or Go To into a cue reloads the scene that cue sits in. Resync never recalls a scene.
- Tick **Keep radios** for a cue that only changes the scene.

14 QLab

Stage Access can start QLab cues when a cue fires — a gunshot on the line, a doorbell, the interval music. Each QLab cue starts as if you had pressed GO on it in QLab.

Set up QLab

- 1 In QLab open **Workspace Settings > Network**.
- 2 Under **OSC Access**, make sure OSC is allowed and **Control** is ticked. Without Control, QLab refuses every cue.
- 3 If you set an OSC passcode there, note it.

Set up Stage Access

- 1 On the Console tab, in the **QLab** card, tick **Start QLab cues when a cue fires**.
- 2 Enter the **QLab computer** address (`127.0.0.1` if QLab is on this Mac) and the **OSC port** (53000). Add the passcode if there is one.
- 3 Give cues their QLab cue numbers in Extras.

Stage Access keeps a connection open to QLab and the status line and **QLab** light tell you how it is going:

STATUS	MEANING
Green — connected	QLab accepted the connection with control access. Every cue start is confirmed by QLab.
Connecting...	QLab is not answering. Is it open, with a workspace, on that address? Stage Access retries every few seconds.
Red — refused	QLab answered but will not take control. Tick Control under OSC Access, or check the passcode.
Warning on a cue	QLab said no to that cue number, usually because it does not exist. The log names the cue.

The QLab ON / OFF button

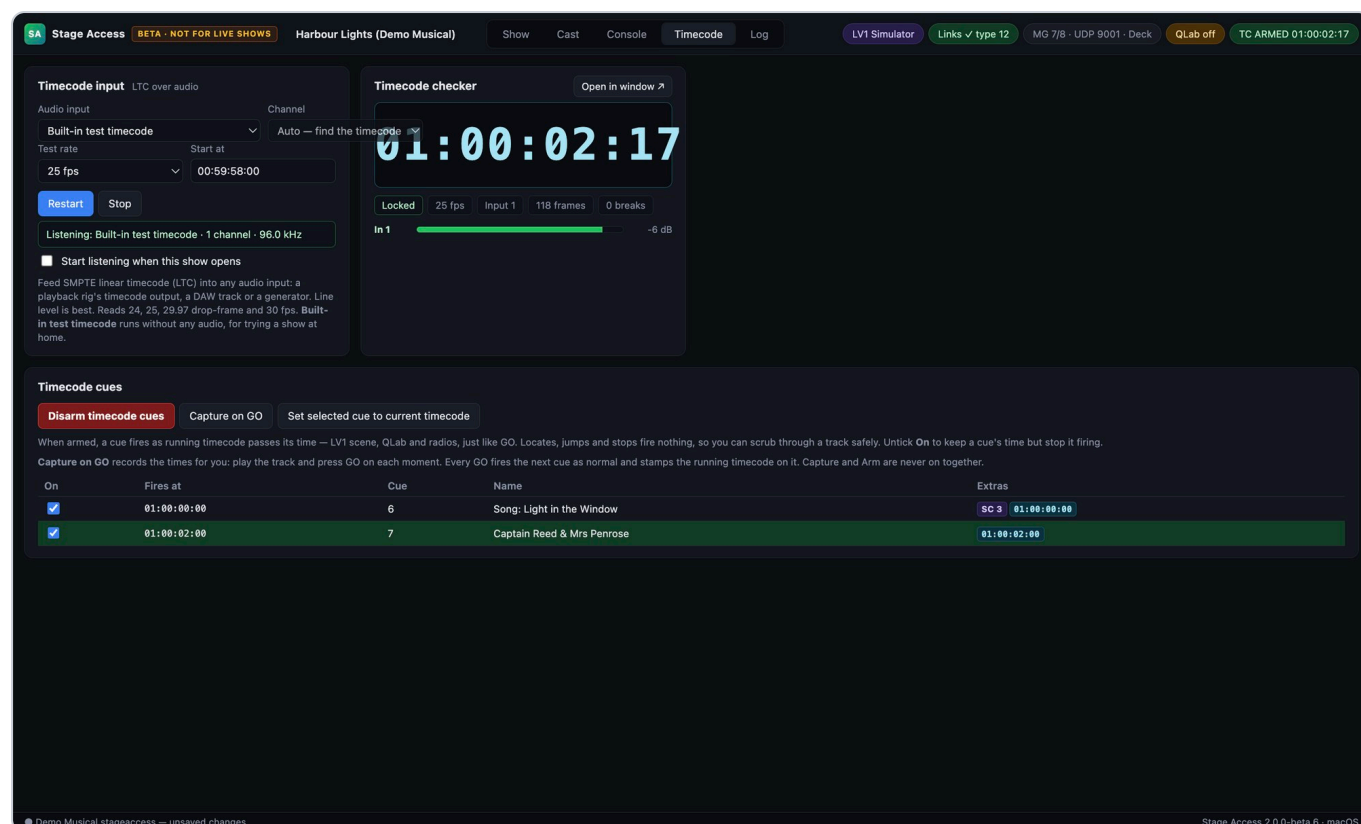
When you are stepping through cues in a rehearsal or tech, you rarely want every sound effect to play. Press **QLab ON** on the live panel (or **Q**) to turn it to **QLab OFF**: cues still move the radios, but QLab is not sent anything and the live panel notes which QLab cues were skipped. The light in the top bar turns amber as a reminder. Press it again to turn QLab back on. The setting is saved with the show.

Good to know

- QLab cues start on **GO**, **Go To** and **timecode** — never on BACK or Resync.
- Because each cue starts as if you pressed GO on it in QLab, its **auto-continue** and **auto-follow** run too. If a fade in QLab auto-follows into the next track, that track plays as well. Check your QLab cue list if you hear more than you expected.
- QLab runs on a Mac. Stage Access can be on the same Mac, or on any Mac or PC on the network.

15 Timecode

Stage Access can follow SMPTE linear timecode (LTC) so cues fire with a backing track or playback rig.



Timecode input

- Choose the **Audio input** carrying timecode and the **Channel** (Auto finds it). Line level is best.
- Reads 24, 25, 29.97 drop-frame and 30 fps.
- **Built-in test timecode** runs without any audio, at the rate and start time you choose — ideal for trying a show at home.
- Tick **Start listening when this show opens** to start automatically.

Timecode checker

A big readout of the running time, with lock, frame rate, input, frames read, breaks and a level meter for each channel — so you can check the feed before the show.

Timecode cues

Like a snapshot list on a large-format console, each cue stores its own timecode and has its own on/off switch. The list under **Timecode cues** shows every cue with a time, in time order.

- 1 Give cues their times: with **Capture on GO** (below), in their Extras, or by playing the track, selecting a cue and clicking **Set selected cue to current timecode**.
- 2 Click **Arm timecode cues**. The TC light shows **TC ARMED**.
- 3 As running timecode passes a cue's time, the cue fires — scene, QLab and radios, just like GO.

Locates, jumps and stops fire nothing, so you can scrub through a track safely. Starting the track part way through does not catch up on the cues before that point — press GO or Go To to get to the right cue first.

Click **Disarm timecode cues** to stop following.

Untick **On** next to a cue in the list (or **Fire on timecode** in its Extras) to keep its time but stop it firing — useful for a cue you want to take by hand on some nights. Its time is shown crossed out.

Capture on GO

The quickest way to time a whole show: run the track and press GO on each moment, and Stage Access writes the times in for you.

- 1 Go to the cue before the first one you want to time, and start the track.
- 2 Click **Capture on GO** on the Timecode tab (or **Capture** in the timecode window). The button and the TC light turn red, and the GO button says **Stamps timecode on the next cue**.
- 3 Press GO at each moment. Every GO fires the next cue as normal *and* stamps the running timecode on it, replacing any time it had and switching its timecode on.
- 4 Click **Capturing — GO stamps the next cue** again to stop, then **Arm timecode cues** to play it back.



Capturing: the next GO fires cue 8 and stamps the running time on it.

Capture and Arm are never on together: switching one on switches the other off. Any GO stamps — the GO button, Space, the LV1 mute-group button or a Stream Deck — so you can capture from the desk. If no timecode is running, GO still fires the cue but stamps nothing, and the action line says so. BACK and Go To never stamp. Each stamp can be undone with Undo, and you can tidy any time afterwards in the cue's Extras.

Timecode window

Open the timecode in its own window with **View > Timecode Window** (Cmd/Ctrl+Shift+T) or **Open in window** ↗ on the Timecode checker. Make it any size: the readout fills the window, so it works full-screen on a second display or as a small strip in the corner of your screen.



Armed and locked: the time shows green, with the next timecode cue counting down.

- Along the top: **Locked** (or **No signal**), the frame rate and whether timecode cues are **ARMED** or in **● CAPTURE**.
- **Next timecode cue** shows the cue that will fire next and how long until it does. The box turns amber in the last 5 seconds while armed. Cues with timecode switched off are skipped.
- **Live** shows the cue on the console now.
- **Arm / Disarm** works just like the button on the Timecode tab — use it to drop out of timecode quickly if the band skips a section, then carry on with GO.
- **Capture / Stop capture** switches Capture on GO. While capturing, the time turns red and the left box changes to **GO stamps the time on**, showing the cue the next GO will stamp and any time it will replace.
- **Keep on top** keeps the window in front of other windows.
- Space and Backspace still do GO and BACK while the timecode window is in front.
- When the window is very short, the cue boxes hide and the time gets bigger.

The window remembers its size, position and Keep on top setting. Timecode is still read by the main window, so keep Stage Access open; closing the main window closes the timecode window too.

16 Backup radios

Give a character a backup channel in Cast. If their main pack fails during the show, swap to the backup from the console without touching Stage Access:

- 1 Press the **mute** on the LV1 link (DCA) strip that character is on.
- 2 Stage Access mutes the main radio, puts the backup on the same DCA at the same level and pan, and keeps the DCA open — the audience hears the backup straight away.
- 3 The DCA is renamed **BU ...** on the console, the character shows in red in the cue stack, and a flashing **MIC SWAPPED TO BACKUP** box appears on the live panel.
- 4 Every later cue uses the backup until you swap back.
- 5 Press the link mute again to go back to the main radio.

The screenshot displays the Stage Access software interface for a production titled "Harbour Lights (Demo Musical)". The main window shows a cue stack with 20 cues. Cue 7, "Captain Reed & Mrs Penrose", is highlighted in red. The live panel on the right shows "LIVE 7 Captain Reed & Mrs Penrose" and a red flashing box that says "MIC SWAPPED TO BACKUP Capt Reed: backup ch 19 (main ch 3)". Below this is a green "GO" button and a "BACK" button. The bottom of the interface shows a status bar with "Demo Musical: stageaccess - unsaved changes" and "Stage Access 2.0.0-beta.6 macOS".

Capt Reed swapped to his backup on channel 19: red cells, a BU name and the flashing box.

- A DCA whose radio has no backup mutes as normal when you press its mute.
- You can also swap from the **Swap** button in Cast.
- Turn the link-mute swap off in Console > **Backup radios** if you would rather the link mute just mutes.
- LV1 does not let a remote change strip colours, so the **BU** name is the marker on the console.

17 Learn fader & pan

Set levels and pans by ear on the console during a rehearsal, and Stage Access writes them into the cue.



Learn fader & pan turned on.

- 1 Go to the cue you want to set.
- 2 Press **Learn fader & pan** on the live panel (or **L**). It lights up as **LEARNING fader & pan**.
- 3 On LV1, move a radio's **channel fader** or **pan**.
- 4 Stage Access stores the new level or pan for that radio in the live cue. The live panel confirms it, for example *Learned Maggie level · cue 6 DCA 1*.
- 5 Move on to the next cue and repeat. Press the button again to stop learning, and save the show.

What it listens to

- Only radios that are **open in the live cue**, on a DCA Stage Access controls.
- For an **ensemble**, moving one member's fader sets the whole ensemble's level, and Stage Access moves the other members to match.
- It ignores Stage Access's own fades and moves, and anything that changes during a scene recall — only your hand moves are learned.
- Each learned change can be undone with Undo (Cmd/Ctrl+Z).

Turn it off for the show

Learn is a rehearsal tool. Turn it off before a run so a nudge on the console during the show does not change the cue.

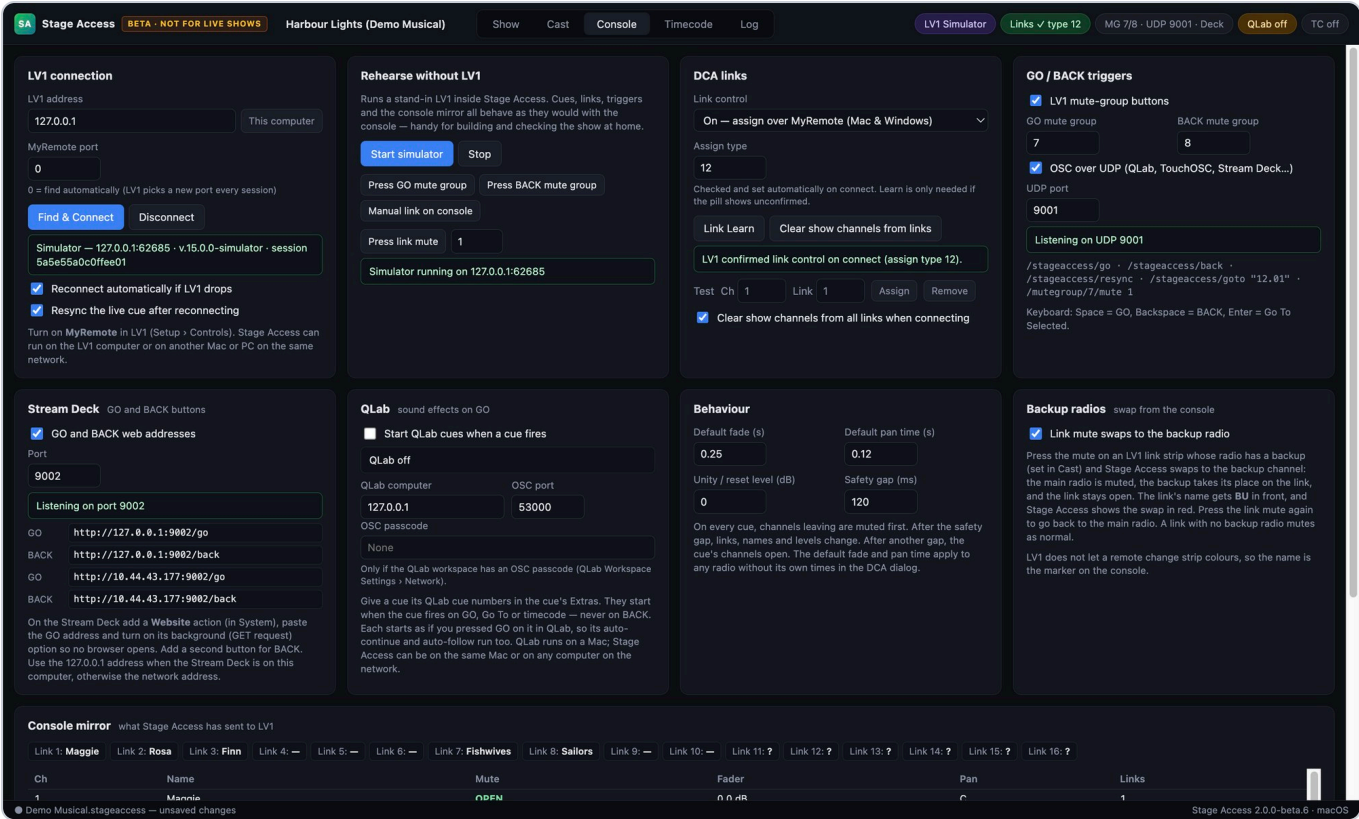
18 Rehearsing without LV1

Console > **Rehearse without LV1** (or **Rehearse with simulator** in Pre-flight) runs a stand-in LV1 inside Stage Access. Cues, links, triggers, scenes and the console mirror all behave as they would with the console, so you can build and check a show at home.

BUTTON	PRETENDS THAT...
Start simulator / Stop	Starts or stops the stand-in LV1 and connects to it.
Press GO / BACK mute group	The engineer pressed the GO or BACK mute-group button on LV1.
Manual link on console	The engineer assigned a channel to a link by hand (to try Link Learn).
Press link mute + number	The engineer pressed that link strip's mute (to try a backup swap).

The **Console mirror** at the bottom of the Console tab shows what Stage Access has sent: each DCA's name and members, and each channel's name, mute, level and pan.

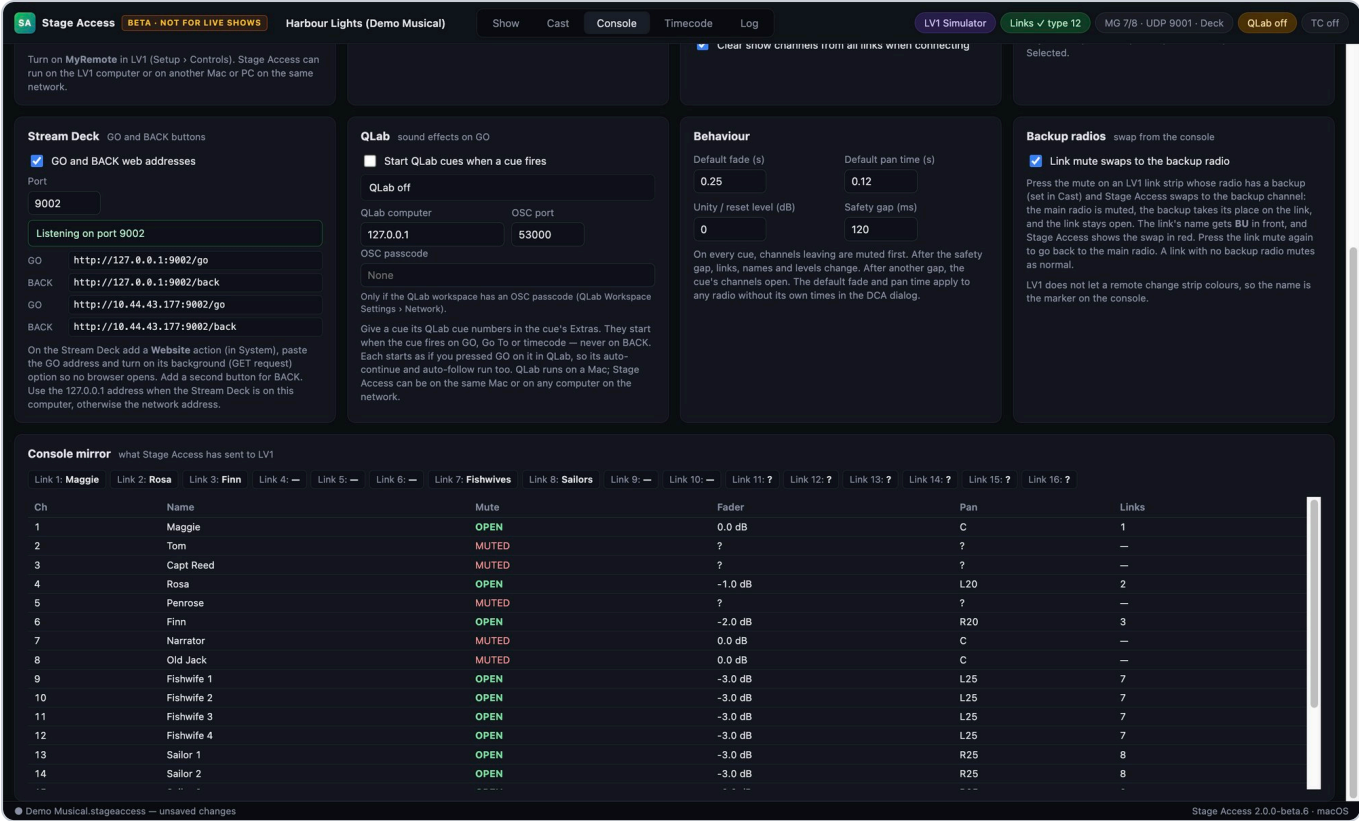
19 Console tab reference



All settings are saved with the show.

SETTING	DEFAULT	WHAT IT DOES
LV1 address	127.0.0.1	The LV1 computer. This computer fills in 127.0.0.1.
MyRemote port	0	0 = find automatically.
Reconnect automatically	On	Keep trying if LV1 drops.
Resync after reconnecting	On	Re-send the live cue once back.
Link control	On	Off = names, mutes and levels only; no DCA assigns.
Assign type	12	Checked and set on connect. Only change via Link Learn.
Clear show channels on connect	On	Takes show channels off controlled DCAs when connecting.
LV1 mute-group buttons	On, 7 / 8	GO and BACK mute groups.
OSC over UDP	On, 9001	OSC trigger port.
Stream Deck web addresses	On, 9002	GO and BACK web addresses.
QLab	Off, 53000	Start QLab cues, QLab address, port and passcode.
Default fade	0.25 s	Level fade for radios with no Fade of their own.
Default pan time	0.12 s	Pan move for radios with no Pan time of their own.
Unity / reset level	0 dB	The level a cue's 0 dB means on the channel fader.

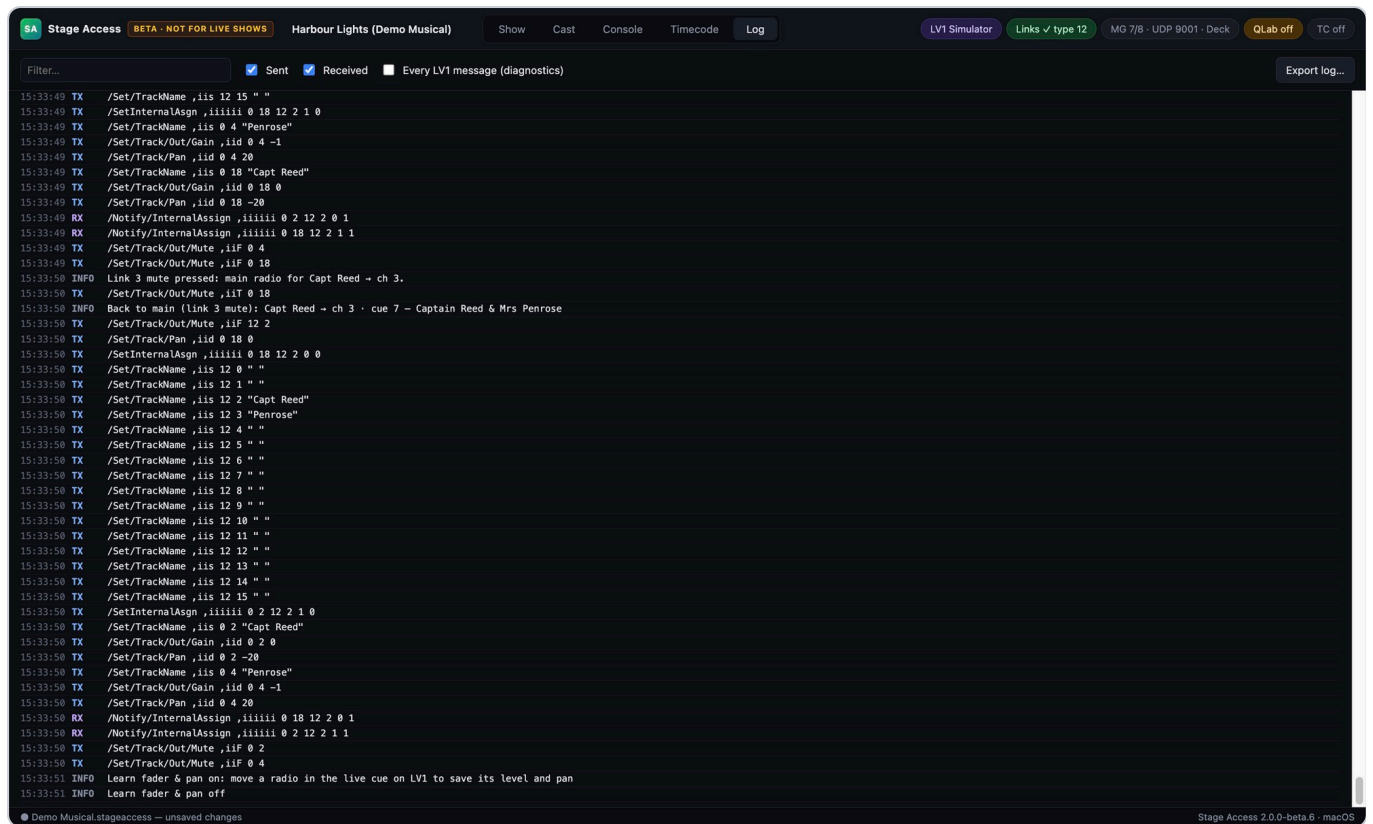
Safety gap	120 ms	Pause between muting leavers, changing links and opening radios.
Link mute swaps to backup	On	See chapter 16 .



Lower half of the Console tab: Behaviour, Backup radios and the Console mirror.

20 The log

The Log tab records everything Stage Access sends to and receives from LV1 and QLab, with times.



- Type in **Filter...** to find a channel, cue or message.
- Untick **Sent** or **Received** to see one direction.
- **Every LV1 message (diagnostics)** also shows LV1's constant meter and status traffic. Leave it off unless Sound Access asks.
- **Export log...** (also in the File menu) saves it as a text file. Please attach it when reporting a problem.

21 Show files, saving and undo

- A show is one `.stageaccess` file: cast, ensembles, cues, Extras, DCA choice and all Console settings. Double-click it to open it in Stage Access.
- **File > New Show** (Cmd/Ctrl+N), **Open...** (Cmd/Ctrl+O), **Save** (Cmd/Ctrl+S) and **Save As...** (Cmd/Ctrl+Shift+S).
- A dot in the bottom bar and in the window title means there are unsaved changes. Stage Access asks before closing a show with unsaved changes.
- **Undo** (Cmd/Ctrl+Z) and **Redo** (Cmd/Ctrl+Shift+Z on Mac, Ctrl+Y on Windows) cover cue, cast and setting changes, including learned levels and pans.
- Show files work on both Mac and Windows — build at home on one and run on the other.
- Keep a copy of the show file on a USB stick or cloud drive alongside your console show file.

22 Keyboard shortcuts

Cmd on a Mac, Ctrl on Windows. Single-key shortcuts work whenever you are not typing in a box.

KEY	ACTION
Space	GO
Backspace	BACK
Enter	Go To Selected
Cmd/Ctrl+R	Resync Live Cue
Q	QLab ON / OFF
L	Learn fader & pan on / off
Cmd/Ctrl+Shift+N	Add Cue
Cmd/Ctrl+D	Duplicate Cue
Cmd/Ctrl+Backspace	Delete Cue
Cmd/Ctrl+1 ... 5	Show, Cast, Console, Timecode, Log tabs
Cmd/Ctrl+Shift+P	Pre-flight Check
Cmd/Ctrl+Shift+T	Timecode Window
Cmd/Ctrl+N / O / S	New, Open, Save
Cmd/Ctrl+Shift+S	Save As
Cmd/Ctrl+Z	Undo

23 Troubleshooting

PROBLEM	TRY THIS
Find & Connect cannot find LV1	Check MyRemote is on in LV1 (Setup > Controls), the address is right, and both computers are on the same network. Leave the port on 0. Check a firewall is not blocking Stage Access.
Links light says unconfirmed	Console > Link Learn , then assign any channel to any link on LV1 by hand.
Trigger port busy	Another program — or a second copy of Stage Access — is using port 9001 or 9002. Close it, or change the port on the Console tab (and in your OSC sender or Stream Deck).
Mute-group GO does nothing	Check LV1 mute-group buttons is ticked, the group numbers match, and nothing is assigned to those groups on LV1.
QLab light red (refused)	In QLab: Workspace Settings > Network > OSC Access — tick Control . Check the passcode.
QLab light stays on Connecting...	Is QLab open with the workspace? Is the address right (127.0.0.1 on the same Mac)? Port 53000?
QLab played more than one sound	The QLab cue auto-continues or auto-follows into the next one. Change it in QLab, or point Stage Access at a different cue.
QLab did not play at all	Is the live panel button on QLab ON ? Is the cue number right? QLab never plays on BACK or Resync.
Learn did not save my move	The radio must be open in the live cue, on a DCA Stage Access controls, and Learn must be lit. Moves during a scene recall are ignored.
Names cut short on LV1	LV1 shows 10 characters. Use shorter character names or a Link name in the assign window.
Console has drifted from the show	Press Resync Live Cue (Cmd/Ctrl+R).
Timecode not locking	Check the input and channel, the level on the meter (line level is best), and the frame rate of the source. Try the built-in test timecode to rule out the show.
Something else	Export the log (File > Export Log...) and send it to Sound Access with a note of what happened.

24 Known limits and support

- **Beta:** build, rehearse and test with Stage Access, but do not run a live performance from it yet.
- **Strip colours:** LV1 does not let a remote app change channel or link colours, so Stage Access uses names (such as **BU**) as markers.
- **Names:** LV1 shows up to 10 characters for channel and link names.
- **DCA faders:** Stage Access never moves DCA faders. It sets channel faders, pans, mutes and DCA membership.
- **QLab:** QLab runs on a Mac only; Stage Access on Windows can control a QLab Mac over the network.

Getting help

Email info@soundaccessevents.co.uk with what you were doing, your LV1 version, and the exported log. Release notes and the latest version are on soundaccess.co.uk/software.

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