



MONTHLY TECH NEWS
AUDIO · LIGHTS · VIDEO · STAGING · INTEGRATION

CX99 DECEMBER 2014 \$4.99

Clay Paky
New horizon

Agent of Change
Victoria protects live music

Rock the Boat
The perfect storm

Industry Women
Do anything the boys can do

Roadskills
The Rolling Stones
Missy Higgins
The Tea Party

GEARBOX REVIEWS: Clay Paky Supersharpy • Dynacord PM502 • Litecraft Samba
• QSC Touchmix • Furman F1500-UPSE

CX NEWS: \$150,000 Concert Production for \$15k • Open Live Progresses • NW Group & Spyglass to merge
• Oceania launch BMFL • Hills contest rolling



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Light TONIGHT

THE GLOBAL LIGHTING TV SHOW

**LAUNCH PREVIEW @
light-tonight.com**

GESTURES GUIDE

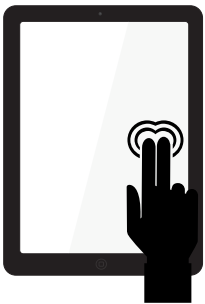
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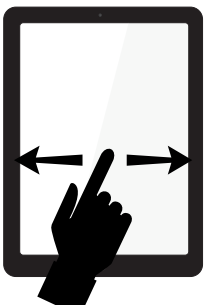
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OX SUMMER ROADSHOW

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EVERYTHING IS FREE AT ROADSHOW!

11.00AM: FREE TRADESHOW

11.00AM: FREE SEMINAR:
WHAT IS IN THE SPEC?
CONSULTANTS, DESIGNERS AND INTEGRATORS FROM YOUR CITY TALK ABOUT WHAT NEW AV PRODUCTS AND TECHNOLOGIES THEY ARE SPECIFYING FOR PROJECTS AND INCLUDING IN THEIR INSTALLATIONS. GET THE INSIDE WORD.

12.00PM: FREE DEMO:
PA SYSTEMS FOR 500 PEOPLE.

12.30PM: FREE SEMINAR:
ANY GIVEN SUNDAY – HOW WE WORSHIP NOW!
TECHNOLOGY AND PRODUCTION MANAGERS FROM YOUR CITY'S BUSIEST CHURCHES DISCUSS HOW THEY KEEP THINGS RUNNING SMOOTHLY, WEEK IN, WEEK OUT. COVERING EVERYTHING FROM GEAR CHOICES TO TRAINING AND MANAGING VOLUNTEERS, OUR PANEL WILL GO IN-DEPTH

1.00PM: LIGHTING SHOWCASE:
NEWEST LED WASH, SPOT AND FLOOR FIXTURES.

2.00PM: FREE SEMINAR:
OUR VENUES – OUR CALL!
PROMINENT VENUE MANAGERS, TECH STAFF AND PRODUCTION PERSONNEL FROM YOUR CITY DISCUSS YOUR VENUES; HOW THEY'RE RUN, HOW THEY'RE FITTED OUT, HOW THEY CAN BE IMPROVED AND WHAT THEY NEED TO STAY WORKING AND RELEVANT IN THE FUTURE.

2.00PM: FREE DEMO:
PA SYSTEMS FOR 500 PEOPLE.

3.00PM: LIGHTING SHOWCASE:
NEWEST LED WASH, SPOT AND FLOOR FIXTURES.

3.30PM: FREE ROUNDTABLE:
INDUSTRY ACCREDITATION SCHEME:
'LET'S SQUEEZE OUT THE COWBOYS!'
A ROUNDTABLE DISCUSSION WITH PEOPLE FROM YOUR CITY ABOUT THE PROBLEMS WITH PRODUCTION SUPPLIERS WHO DON'T INSURE PROPERLY, DON'T PAY PROPERLY, DON'T HAVE WORKERS COMPENSATION INSURANCE AND DON'T FOLLOW WORKPLACE HEALTH AND SAFETY GUIDELINES PROPERLY.

4.30PM: HAPPY HOUR AND YES, THIS IS FREE TOO!
WITH GIVE-AWAYS AND MORE.

6.00PM: SHOW CLOSES

WE'RE ON THE ROAD
FEBRUARY 2015

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(FREE PARKING)

MELBOURNE

MONDAY 16TH FEBRUARY 2015
MELBOURNE CONVENTION AND
EXHIBITION CENTRE

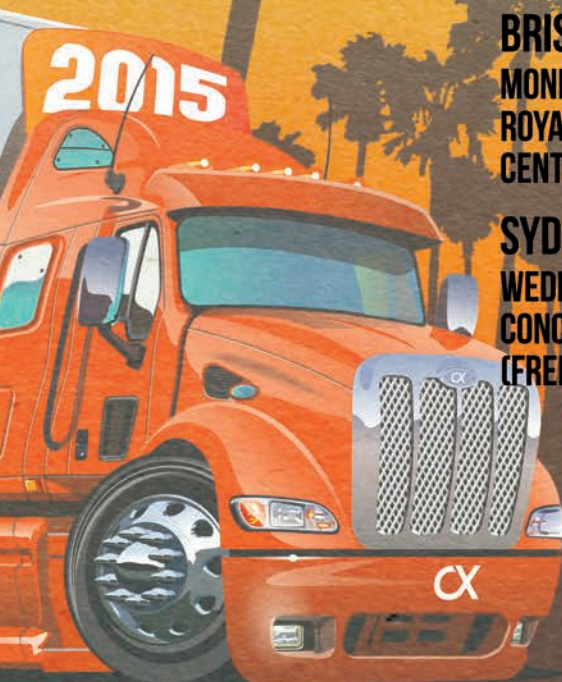
ADELAIDE

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ADELAIDE CONVENTION CENTRE

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CX EDITORIAL

10 Annual Report - anniversary year, our new multi-platform digital edition reaching an even larger audience, Roadshow, SecTech, CX-TV, The Hump, big news in 2015.

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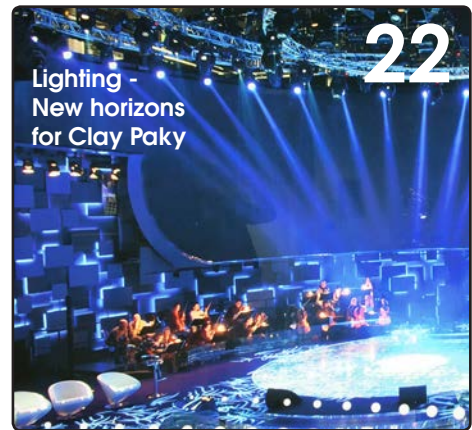
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CX99 2014. ISSUE # 219 DIGITAL EDITION

EDITORIAL BY JULIUS GRAFTON

ANNUAL REPORT

Once New Year's eve is done, we are in our 25th year - with the anniversary in August. Expect a party or two! There are not many trade magazines that are a quarter of a century old, fewer still that exist in virtually every format - print, e-zine, app and Android. There are almost NO trade magazines that are wholly paid circulation like CX.

Android will be with us before Christmas, with CX available from Amazon and Google Play, along with a new improved e-reader for those of us still using a laptop or desktop. We also have iPhone and smart phone versions, with one subscriber portal instead of several.

To bring all this together, the very quiet cx-mag.com website will come to life as a subscriber paradise, eventually with EVERY edition over the whole quarter century online for every subscriber. Once indexed, this will be a mighty knowledge resource. We have the issues all scanned, we just need more time to load them and launch the new site.

This time last year we were upgrading our data network, which is now replicated off site in case Jimmy burns down HQ with a beamlight, something quite possible these days due to the staggering brightness of the latest batch.

Behind the scenes we added another Roadshow, the new one 'SecTech Roadshow' is for the Security Technology industry, and is a partnership with another publisher, Bridge Publishing. It will run in May, on almost identical lines to the CX Roadshow which of course tours in February. The new show strengthens our company.

The media biz has never been harder, with such a diverse offering in front of media buyers who get confused or overwhelmed by choices. You also have many ways to get your news, and we appreciate that you've chosen us!

Over at CX-TV we launched The Hump every Wednesday, replacing our monthly CXtra show. Having now cranked out more than 20 of these, we're getting into the groove. A weekly show, albeit 10 minutes long, is a tough call. So far we've had it online by lunchtime every Wednesday, and the viewer response has been fabulous.

We're syndicating our Gearbox reviews, with South Africa's Sun Circle first to use our material.

Biggest at the end, CX-TV has been spun off and now has a new show called Light Tonight (see light-tonight.com) in final development. This is a half hour You Tube news show for the global lighting industry, with the advertising breaks fully taken up. We have more coming from CX-TV, which is our focus for 2015. Big investments can pay off.

See you at CX Roadshow!

- Julius

PUBLISHERS PANEL

CX Magazine is published in Australia by Juliusmedia Group Pty Ltd (ACN 134170460) **under license from CX Network Pty Ltd** (ACN 153165167)

Web: www.juliusmedia.com

LOCATIONS**SYDNEY OFFICE & STUDIO**

Email: juliusmedia@me.com

Phone: +61 2 9638-5955

Mail: Locked Bag 30 Epping
NSW 1710 Australia

MELBOURNE OFFICE

Email: jason@juliusmedia.com

Phone: +61 407-735-920

PEOPLE

Publisher: Julius Grafton

Business manager: Steve James

Technical editor: Jimmy Den Ouden

AV editor: Jason Allen

Creative director: Lee Murray

Codger at large: Duncan Fry

Printer: Printed in Australia

Distribution: Apple Newsstand

CX-TV hosts:

Meg MacIntosh, Sophie Pearson

CX-TV is at www.cx-tv.com

Coffee Supplier: Rob Forsyth

Happy hour: Willoughby Hotel

Accountants:

Kieren Martin, Watkins Coffey Martin

Official airline: Virgin Australia

Lawyers:

Gibert + Tobin (Defamation),

McGlynn & Partners (Commercial),

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NEWS

CX INDUSTRY NEWS



\$150,000 Concert Production for \$15k ACT Government demands insane discount

A Request for Quote (RFQ) for sound and lights at an Australia Day concert in Canberra next year is thorough and specific. Events ACT require three PA systems, lighting, followspots, towers, stage manager, production manager, crew and backline for up to 65,000 people.

Further, the RFQ specifies production of a fireworks soundtrack with music featuring Australian artists and all appropriate licensing approvals and fees for public use of artist's material must be included.

The RFQ is professionally framed and worded by a seasoned production manager employed by Events ACT, with all risk assumed by the winning company. No performer riders were included before press-time and the RFQ closed near publication date, so if Events ACT hired Metallica (which is very unlikely) the winner would provide whatever they needed, including backline.

An exhaustive list of requirements includes a communication system, sound monitoring and relay (delay) systems along with themed stage dressing. The main stage must be available for sound checks from 2pm the previous day.

Staggeringly the RFQ is capped at fifteen thousand dollars, and it is procured using 'Under \$25,000 Goods and Services' rules. CX has costed the event closer to \$150,000 using leading suppliers.

CX has seen other RFQ's from Events ACT for events since delivered, with similar pricing structures. It appears they are finding suppliers or a supplier who is prepared to work for the amount(s) demanded or less.

The RFQ does not mention compliance with relevant government standards (other than noise), codes and regulations, including Workplace Health and Safety requirements; nor does it require a copy of an event Risk Management plan.

It appears the ACT Government is not meeting its own guidelines for procurement. Section 22A of the Government Procurement Act 2001 'Procurement principle—value for money'; (3) 'In pursuing value for money, the entity must have regard to the following:

- (a) probity and ethical behaviour
- (b) management of risk

Further, a note declares: 'Price is obviously important, but so too are service standards, quality, performance and whole-of life costs.'

CX approached Events ACT for comment, but received none.

• See Biz Talk, page 70 this issue.



Goods and Services REQUEST FOR QUOTE

ACT
Government

**Goods and Services
REQUEST FOR QUOTE under \$25,000**

REQUEST FOR QUOTE INFORMATION

This form is to be used to request quotations for:

Goods and Services RFQ

The program for the fireworks will operate from 6.00–9.15pm and will include lake based activities such as the Traditional Boat Squadron, Dragon Boating and Outrigger Canoe displays with commentary, celebrity interviews and background music with the evening concluding with a fireworks display with accompanying soundtrack from 9.00-9.15pm.

The technical requirements for acts have not been included, but a basic backline should be included in all quotations.

The Territory's total budget for sound and lighting services, inclusive of any backline requirements and provision of a stage manager is \$15,000 (exclusive of GST).

The Respondent will provide all equipment and labour necessary to provide the sound and lighting services including:

1. The sound design includes three sections being:
 - Stage Production and Sound Systems at Stage 88
A PA System capable of producing event consistent coverage throughout Stage 88 and Commonwealth Park West for Australia Day in the Park;
 - a. Stage systems and equipment to cater for choir, children's entertainment and band instrumental requirements (to be confirmed) to provide efficient change over's between performing groups;
 - b. Microphone kit including hand-held radio-microphone;
 - c. A stage monitoring system;
 - d. Experienced staff to operate the sound system including Front of House, Monitoring and Stage personnel;
 - e. System and technical requirements to cater to requirements of acts performing (to be supplied);
 - f. Cable trays and cable covers to reduce trip hazard of all exposed cabling in accessible areas.
 - g. Stage dressing at stage 88 themed for Australia Day;
- Balcony Production at Regatta Point and relay systems at Patrick White Lawns
PA Systems, capable of producing event consistent coverage over Regatta Point and Patrick White



NW Group and Spyglass to merge, Norwest rebrands as NW Group

NW Group (Incorporating Norwest, Oceania, Cairellie, and PhaseOne), a leading supplier of audio, lighting, and



vision services across Australasia, is pleased to announce that it has agreed terms to merge with Spyglass, a leading supplier of video projection and AV services in Auckland and Wellington.

Bringing together the businesses enables both to expand their equipment offerings and capabilities, improve the level of service delivery to their clients, and increase efficiencies, they say.

Managing Director of NW Group, Matt Jones said, "As conversations with Spyglass evolved, it became very clear that the Oceania and Spyglass businesses in New Zealand are complementary. The merger increases the level of support and service we can provide to our clients in New Zealand and Australia, and reinforces the wider NW Group's ongoing commitment to providing a full technical solution for clients across all our offices. The merger also provides great opportunities for the NW Group to leverage Spyglass capabilities in both the Australian market and our specialist large scale sports event markets".

Managing Director of Spyglass, Scott Davis said "Having the support of a parent company of Norwest's calibre enables Spyglass to fulfil our goals without the financial commitments that go into a full service approach on it's own. This combined presence also brings opportunity with momentum on a scale that would take us far longer to achieve individually. The synergies are very tangible."

Over the coming months, Spyglass and Oceania operations in Auckland and Wellington will be brought under one roof. All other contact details will remain the same.

Correction: Last month's review of the Canon XEED WUX400ST projector stated that the projector will play presentations in powerpoint formats however this is incorrect. The projector will play images or presentations saved in a JPEG format only.



Open Live Progresses Industry Investors Back Launch

JPJ Audio Director Bruce Johnston, National Audio Systems CEO Shane Bailey and LD Tim Bradsmith have all contributed towards the million dollar launch of Open Live. Originally proposed as OpenHD, the new high definition music streaming website is scheduled for imminent launch.

Investors include a London-based investment banker, a Federal Court Judge and co-founders Andy McIntyre and Simon Tait, formerly pro audio reps at importer CMI. They along with Perth CMI rep Gary Dunn started OpenHD in July, with a target launch date in October that has slipped slightly due to complexity with website design and artist agreements.

Well regarded Sydney digital marketing agency Reborn are building the website and backend, and have taken equity in the company.

Bruce Johnston is interested in the live side, and has assisted in the development of a venue 'black box' which will, if a live artist agrees, take a live stereo mix along with stereo audience feeds, and master the gig up to the cloud. The artist then has to option to pay a small fee to buy part or all of the show.

Several prototype systems are installed and in beta testing. One is at Coolangatta Hotel, a venue where Bruce has an in-house PA system.

As to the streaming website, OpenLive CEO Dale Moore says the company is in discussions with all major labels, and if successful this means over a million tracks available at launch – although he was careful not to be specific. Buyers will pay a premium, likely to be 20% more than iTunes, to download and own each track at CD or greater quality.

Dale was unable to comment on whether Apple itself was a threat, should iTunes then offer the same product, instead saying Apple mobile devices had replay limitations whereas recent Android hardware releases do not.



Oceania Launch BMFL

Quick start for Robe



Oceania Productions in New Zealand have added thirty two BMFL (Bright MF Lights) and Josef Valchar (CEO of Robe Lighting) together with Cuono Biviano and Tony Lukeman from the ULA Group flew over to hand over the units to the excited Oceania Production's crew.

Cuono Biviano, MD of ULA Group, comments: "We are ecstatic about Oceania's first investment into Robe and the BMFL to be their flagship light. This is the largest single lighting purchase for Oceania Productions in New Zealand and I would like to thank them for their faith and commitment to both Robe and ULA Group".

Simon Garrett, General Manager of Oceania Productions, says: "We do a vast range of lighting work

across NZ and the Pacific Islands - theatres to arena's, Rock & Roll to corporate indoor, sports fields to outdoor opening ceremonies. The current look is screens and beams and the relentless efficiency improvements in LED screen technology rendered our existing spot movers a bit breathless.

"We needed a bright general purpose moving head spot. A work horse powerful enough to shoot across 20—50m and to meet the international specs as well as our own designs.

"I heard Robe's BMFL was coming, built around a new 1700W Osram lamp and numbers like 250,000lux and a CRI of 92 were mentioned. It seemed to have the feature set we needed including a really good dual animation set, gobos and good Prisms. Compact with a 5-55 degree zoom and weighing just 36 kg, sure I was interested.

"I guess we took a risk but I have been watching ROBE for some time and other users tell me they are well-built and the support is there. It's not often you meet the CEO when taking delivery of a shipment of moving lights and have a chance to discuss our business at a global level.

"But the reality is always proven on the road and everybody at Oceania was interested to see how their BMFLs perform on the first gig - Lorde's NZ tour. I am pleased to confirm that they ran absolutely flawlessly".



Hills contest rolling

Win Hilux, Commodore or Harley

Hills is getting into the festive spirit early, offering Australian and New Zealand customers the chance to win their choice of a brand new Toyota HiLux WorkMate 4x2 Double-Cab Pick-up, Holden Commodore SS or Harley Davidson.

Customers only need to spend \$50 or more at Hills to go into the draw to win. Participating Hills businesses include Hills Electronic Security, Pacific Communications, Crestron, DAS, Lan1, Intek, OPS, Hills SVL, Hills A&TV and APG. Promotion starts 14 November 2014 and ends 28 February 2015.

Visit www.hills.com.au/win to find out more.



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ROLAND

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EDITED BY JASON ALLEN



Neumann U 47 fet Collectors Edition

The U 47 fet Collectors Edition is a new edition of this classic from Neumann. The 2014 production run has been made according to the original documents and schematics. It is supplied with a high-quality wooden case and an individual certificate with the serial number. The U 47 fet is a condenser microphone with a cardioid directional characteristic and fet 80 circuit technology. This technology, also used in the U 87, is characterised particularly by a wide dynamic range. The K 47 double large-diaphragm capsule was already employed in the U 47, the legendary tube-based predecessor of the U 47 fet.

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High End Systems SolaSpot Pro 1500

Continuing the bright white LED engine revolution, High End's SolaSpot Pro 1500 is the first full featured LED hard edge fixture capable of competing with traditional 1200 and 1500 watt metal halide fixtures. Crisp, punchy, extremely bright whites are complemented with saturated colours, developed by High End's in house dichroic laboratory. LED and CMY go perfectly together offering the user no drawbacks but all the positives of LED. Shipping January 2015.

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Christie GS Series

Using laser phosphor illumination, the Christie GS Series provides 20,000 hours of operation and eliminates the need for lamp and filter replacements. The solid state illumination, high-resolution, 1-chip DLP laser-diode projectors come in WXGA, HD and WUXGA resolutions and provide a cost-effective solution with outstanding colour matching and optional blending and warping for curved surfaces. Christie GS Series is perfect for fixed installation applications including boardrooms and conference rooms, government facilities, higher education, houses of worship and selected location-based entertainment venues such as casinos and live event theatres.

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Martin RUSH DC 1 Aqua & Multibeam 2

The **RUSH DC 1 Aqua** compact LED fixture projects brilliant aquatic decoration effects. With full electronic dimming, five selectable colours plus open white, split colour options and a variable speed of effect all controlled via stand alone or DMX



modes, it offers a variety of moods – from chill to warm and from a silent trickle to a surging waterfall. Ideal for shows, clubs or simply your own personal party, the RUSH DC 1 Aqua will wash liquid light through the crowd, the lounge, across walls and above bar counters.

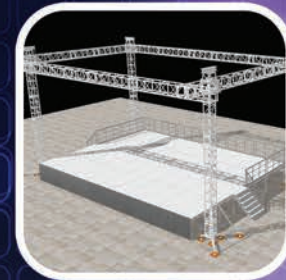
The **RUSH Multibeam 2** is a versatile effect featuring two moveable LED bars each with five individually controllable narrow beams for powerful mid-air effects. It punches out 10 intense and narrow long-throw beams and features electronic dimming and strobe effect. Multibeam 2 comes with preprogrammed macros for easy effects, master / slave function as well as DMX or sound activation.



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Furman proudly introduces the F1500-UPS: battery backup designed exclusively for audio/video professionals and home theatre aficionados. At 1500VA, the F1500-UPS provides substantial backup time for most critical digital A/V components. If more runtime is needed, 1500VA battery packs (BATT1500E-EXT) may be daisy chained to double, triple, and further increase runtime as the application demands. The F1500-UPS also provides open source RS-232 control over four independent AC outlet banks, with a wide range of features to interface with an existing control unit. Dual programmable IR control allows the unit to send a shut down command to remote components in the event of a blackout. Optional TCP/IP control via separate interface card offers remote control over any Internet connection via a truly plug-and-play, hosted, web-based graphical user interface, with full remote control and power monitoring functionality.



**Extron
IPCP PRO 250**

The Extron IPCP PRO 250 is a versatile, high-performance control processor designed for centralised AV control in small to medium-sized applications. It features advanced security standards and Gigabit Ethernet, which ensures compatibility with multiple TouchLink Pro touchpanels using today's network infrastructure. It also supports Extron LinkLicense which enables the use of third party devices as primary control interfaces. The IPCP PRO 250 is an ideal choice for controlling multiple devices and signal types within an AV system.

Australian Distributor: RGB Integration
www.rgbintegration.com or (08) 8351 21885

**SGM
P-2 and Q-7**



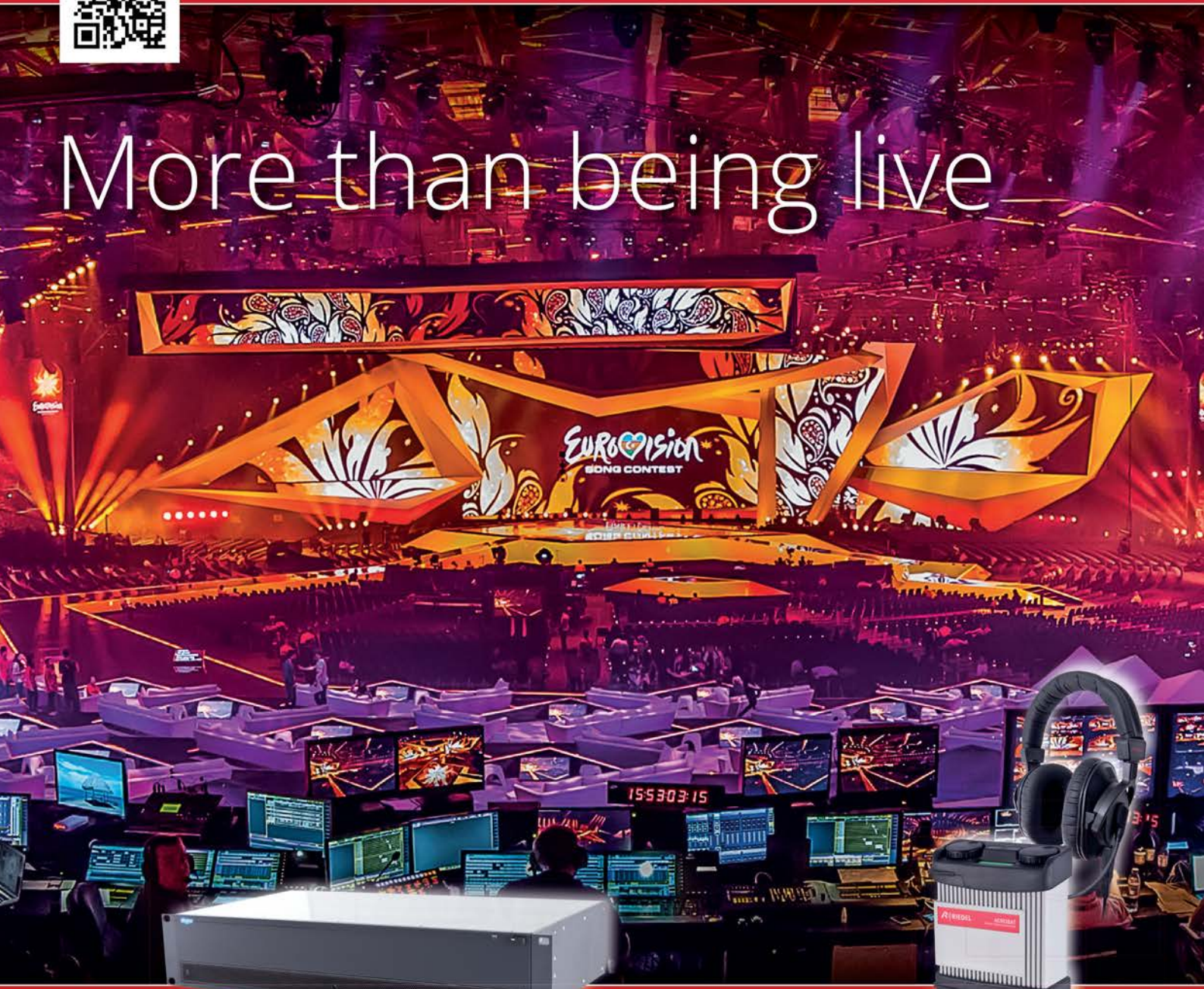
The **SGM P-2** Wash is a compact, IP65 rated, high powered RGBW wash, providing colour wash options for outdoor applications, corporate and architectural displays. The 180 watt P-2 weighs 6 kg, has a light output of 11,500 lumens at 58 lumens per watt and comes with built-in wireless DMX.

The **SGM Q-7** is an IP65 rated, high powered RGBW flood/ blind/ strobe light. The Q-7 has a beam spread angle of 110 degrees and light output of 28,000 lumens at an efficient 60 lumens per watt. It also comes with built in wireless DMX and RFID, and weighs in at 8KG

Australian Distributor: Entertainment Technology Australia
etaust.com or 0433 730 645



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Licensed by Microsoft, the STX-200 is a stand-alone, studio-grade solution that leverages Skype to bring live content directly from reporters to the on-air production.

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ACROBAT **Future proof with 1.9 GHz**

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- CHRISTIE
- EXTRON
- FURMAN
- GREEN HIPPO
- HIGH END SYSTEMS
- MACKIE
- MARTIN
- NEUMANN
- ROLAND
- SGM

Mackie DL32R

The Mackie DL32R delivers powerful digital mixing controlled wirelessly from the MasterFader iPad app. 36 input channels with 4-band PEQ + HPF, gate and compression plus 4 stereo-linkable return channels mix to 28 output busses with 4-band PEQ + HPF/LPF, 31-band GEQ, comp/limiter and alignment delay. The DL32R also provides 6 VCAs and 6 mute groups, along with 3 stereo FX processors with dedicated sends and returns. With total wireless control over everything, including direct-to-disk multi-track recording/playback, DL32R frees you to get in the mix like never before. The DL32R will have an Australian RRP of \$3,499 and will be available early January 2015.



Australian Distributor: CMI Music and Audio
www.cmi.com.au or (03) 9315 2244

Green Hippo Hippotizer V4



Australian Distributor: Lexair Entertainment
www.lexair.com.au or 0418 691 509

Green Hippo is pleased to present Hippotizer Version 4. Thanks to a new hardware platform, V4 offers a distinct leap in performance with increased outputs that support resolutions to 4K and beyond. Version 4 also bears the fruit of Green Hippo's dedication to software development including FlexRes, built in 3D visualiser, SHAPE integration, all new output management and a re-designed user interface. Every V4 system features front panel indications of system status, as well as removable hard drives as part of the STRATA Caddy System. Inside, Hippotizer V4 includes all Solid State Drives as standard and the latest graphics technology to deliver unmatched performance.

Roland M-5000 digital mixer

Roland have announced the radical M-5000 digital mixer featuring Open High Resolution Configurable Architecture, or OHRCA for short. The M-5000 delivers 128 freely definable audio paths, flexible user interface and workflow, expandable protocols, and multi-format I/O choices at 24-bit / 96kHz resolution. This achievement in an ideal frame size opens a new generation in live sound solutions. It includes support for a wide range of digital protocols and formats including REAC, Dante, MAD1, and Waves SoundGrid, allowing for unrestricted patching for up to 300/460 inputs and 296/456 outputs (96kHz/48kHz). The user interface consists of a 12" touch

screen with "touch and turn" operation and 28 freely scrollable, isolatable, or assignable faders. The M-5000 is fully compatible with the existing family of Roland Professional Audio snakes, personal mixing, and multi-channel playback/recording devices.



Australian Distributor: Roland Corporation Australia
www.rolandcorp.com.au or (02) 9982-8266

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CLAY PAKY'S

BY JULIUS GRAFTON



It's been just a few months since Clay Paky founder Pasquale 'Paky' Quadri passed away prematurely. A week after German firm Osram took over, CX arrived at the factory in Seriate (near Bergamo, Italy) as the signs were attached; "An Osram Business".



At first glance you'd think the sale of the firm was the result of Paky falling ill but in fact he had been planning to sell in 2015. Several multinational firms made proposals, Osram had a long relationship and he thought it had the closest ethos. The sale was negotiated on the basis Clay Paky is a profitable and successful firm.

Visiting the factory shows why. It was built to specification a dozen years ago, and has ten thousand metres of floor space.

Italian architecture is individualistic, meaning no two places are usually the same. The Clay Paky plant is specific to their needs, and highly efficient. Goods move in, get catalogued, stored, and moved across to assembly. Finished goods move out the other side.

Down the long assembly floor are carts each side



PIO NAHUM, CEO

NEW HORIZON

GERMAN OWNERS AFTER FOUNDER PASSES

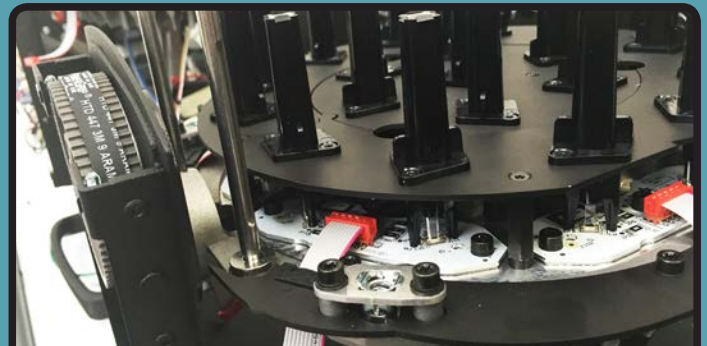
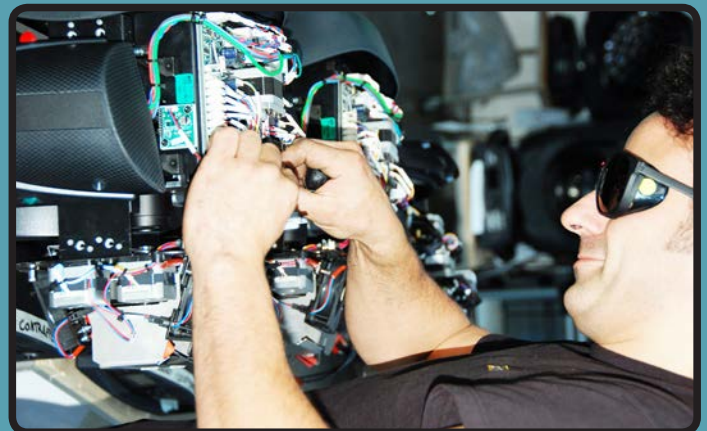
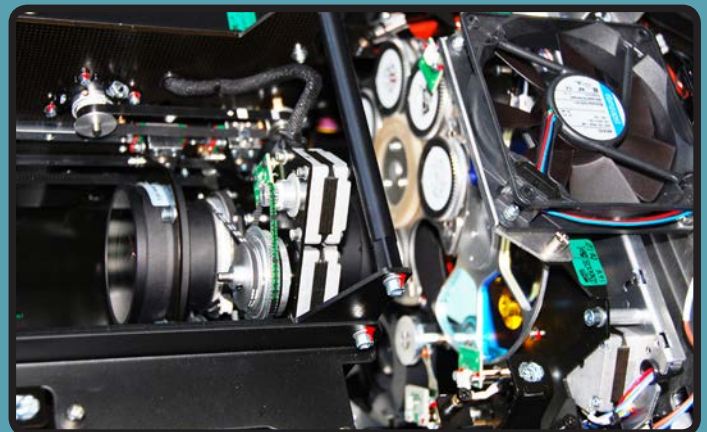
with product at various stages of assembly. They have a short and medium term assembly schedule. Medium term is the planned production based on forecasts, to replenish stock available for sale. Short term is the immediate order requirement, where, for example, if a customer needs 48 Sharpys by Friday, the factory will deliver if possible. This means shunting other product aside, so the carts congregate.

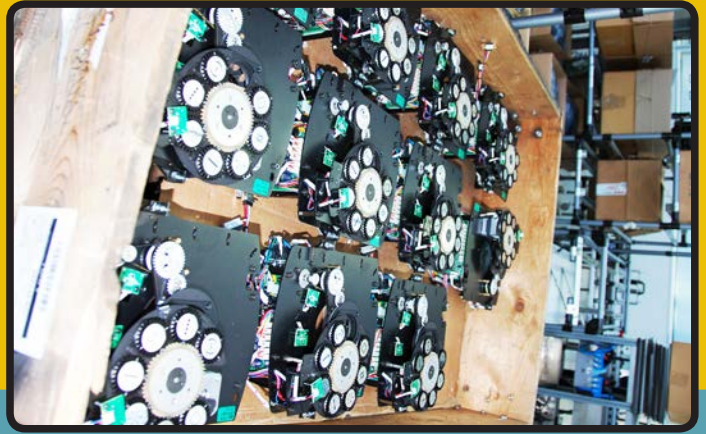
Everywhere is the hand of Paky. The elegant L shaped foyer, with large light boxes. 'Light is truth. Light is magic. Light is vision. Light defines space', says a poster.

The secret Museum is revealed, set to open in February. Not only are the first Clay Paky disco effects from 1978 on show, but also a Vari-Lite VL1 – the device that started the moving lighting industry. Paky wanted the museum to be ALL about lighting, not all about his firm.

A corridor of green mirrored glass reflects the disco era of the 1980's and 1990's. Clay Paky started because Paky was a musician – a bass player – and he was disappointed with the state of lighting at the time.

Italy had a boom era of discotheques. By the early 1990's they were everywhere, some very large. It fitted with the gregarious outward Italian culture, to venture





out at night. Eventually tastes changed, and the disco's started to close or morph into more exclusive clubs.

At that time Clay Paky sold a significant share of its output into Italy. Today it sells just 3%, and exports 97%.

At the peak of disco, there were half a dozen large Italian firms making lighting effects and scanners. Then Paky invented the Golden Scan, and for the first time DMX could control movement. The closed off world of Vari-Lite, tightly controlled by patents, meant if you wanted moving lights before 1988 you had to rent Vari-Lite. You could not buy. The Golden Scan disrupted that.

By the mid 1990's, Martin Professional had rolled out the Mac 500 and Vari-Lite slapped them with a patent infringement lawsuit. Altman, Morpheus and High End Systems all felt the pain as a law firm from Dallas clocked up the billing hours.

While Martin and others defended law suits and found ways to market, Paky took an honourable stand and said he would not make a moving head fixture while the patents existed.

This led to bad times at Clay Paky, resulting in Paky himself digging into his own pocket to fund the firm, until at last he released the Stage Line Spot and things turned around.

Clay Paky boosted its research and development efforts, and invented the Sharpys. This was the single most successful automated light ever launched, offering a near laser tight beam from a 189 watt Philips discharge lamp. It was small, fast, and designers everywhere have embraced it over the past three years.

Just eight months later Chinese firms copied it.

Clay Paky took many of them to court but with no real result.

Then Paky became ill.

New CEO and long time Clay Paky executive Pio Nahum takes up the story, and filled us in on where the firm has been, and where it will go.

ON THE SALE TO OSRAM:

Paky had planned to sell his company since years; we knew that this was going to happen.

Different players came to see Paky and for a few years he always told everyone "no; I am not ready to sell but I am listening". He had in mind the deadline 2015. For instance Harman came to see us, but it was too early. Later on, the fact that he was so sick gave an acceleration to the process.

When the time came, we didn't negotiate in parallel; he had a real preference for Osram. Paky used to be a very sentimental person. He worked with Osram for many years. Back at the time, the 150 Watt lamp for Mini Scan, the 150, was developed specifically by Osram. They developed several lamps for Clay Paky. He had a huge respect for them.

Paky was a very structured person, organised, and he liked the German approach. He understood that a marriage with Osram would be good for Clay Paky. He saw the similarity between our way and the Osram way. We have a lot of similarities. Clay Paky is well structured and this is important; the fact that other companies are not here anymore is good evidence.

With Osram it's going to be right, we are through the integration process and it is not really difficult. It's only a matter of time.

WHO ARE THE OTHER PLAYERS IN ITALY?

Saggiter, Lampo, many of the old disco Italian lighting companies are gone. SGM has been taken over. Coemar is struggling; other brands have lost their prestige. DTS are doing well; it's a respectable company with a professional management. They have a vision, one of the few that is still very good.

The changes that you see happening at Clay Paky have happened elsewhere: Martin with Harman, VariLite with Philips. It's a sign that our industry is maturing. In mature industries, mergers and acquisitions are happening every day. The specific weight of a company in the market is key.

A lot of resources are needed, a well structured R & D department. The Solid State Lighting (SSL) has made a revolution. This is a huge change in technology and a dramatic change in manufacturing competences.

WHERE CLAY PAKY SIT IN THE MARKET

Continuous, real innovation is what make Clay Paky unique. Now we have the Mythos. The Sharpys was copied after 8 months, B-EYE after one year, as it is more complex. We are increasing complexity. The more complex your product, the more easy it is to defend yourself. Innovation is not just having a new brilliant idea as this can't be planned whilst we need to be in control of our future. Innovation is also planning the gradual development of your product range, with the use of new technology solutions.



For Paky it was very important to have the Italian flag on his products and be in control of production. He never wanted to move production to China. The difference in cost between Italy and China is not that huge for high end product; the main part of the cost is due to the components. But selling in Asia has become increasingly difficult to us. In China nearly impossible, due to import barriers. We have to find a solution.

WILL CLAY PAKY SELL CHINESE MADE GOODS?

I cannot tell you that this will not happen. We are considering doing this but mainly for the Asian market that has a high potential. But, if we'll ever do it, we want to have full control. Guards with machine guns on the doors. It's a major problem protecting our intellectual property. We have won nearly thirty legal actions in China, 27 against Sharpy copy-makers. The cost is high, but winning is possible.

We were convinced by doing this we could get some benefit, we won the cases but we could not stop the avalanche of copy makers. They close down, and open up next door. So at the end we decided to stop this strong campaign.

The only solution is to run, run, run. Create a gap between us and the competitors. Make copying our product more and more difficult and be quick to market.

Our patents are very strong, even in China. There are no other concerns.

We like competition as far as it is fair. The market today is as competitive as it used to be but the players are different. In the 90's, it was Coemar and High End Systems, in 2000 it was Martin and High End, today it's Robe and the Chinese. The market is still there. But Chinese companies are unfair competitors.

SUCCESS FORMULA

For us distribution is the key – we are very loyal with our distributors. In Australia we always had Emmanuel (Ziino, Show Technology) as our preferred partner. Partners are essential for providing local support and service to customers. We sell capital goods that a rental company uses for creating revenues and it needs to make return on the investment. The Chinese have a different approach. Their products are consumables.

Power Tools™ for Live Sound!



...power tools for power players™



JDI Duplex™ stereo direct box *"The Swiss Army Knife DI"*

Hit it hard and the JDI Duplex smooths out the digital edge to deliver a smooth natural tone. Ideal for digital piano, drum machines and just about anything else you can toss at it.



JDX™ amp & cabinet DI *"Perfect guitar tone every night"*

The JDX Reactor captures the signal from the head and the back impulse from the cabinet for consistent guitar tone night after night. The perfect solution for in-ear monitors!



Phazer Phase Adjustment Tool *Time align two signals for fat rich tones!*

The Radial Phazer™ is a line level phase alignment tool that lets you bring two sound sources together so that the fundamentals play in sync. The Phazer is designed from the ground up for optimum sound quality.



SGI™ studio guitar interface *"Happy Artist = Happy Crew"*

The Radial SGI studio guitar interface allows a guitar signal to travel 100 meters (328 feet) over a standard balanced XLR mic cable. On large stages, the SGI allows a guitar signal to travel from the wireless system to a pedal board and amplifier.



J+4™ balanced line driver *"Like power steering on your car"*

The Radial J+4 takes consumer level devices and kicks out enough gain to drive your power amp into clipping. Clean, transformer isolated circuit with 100dB of dynamic range.



SW8 8-channel Auto-Switcher *For when the show must go on!*

The Radial SW8 auto-switcher provides redundant backup by automatically switching between two 8-channel sources such as a pair of digital recorders. Designed primarily for live concerts and stage shows where backing tracks are used for orchestration, backing chorals and sound effects.

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 LIGHT MAKES MUSIC DANCE LIGHT CREATES ATMOSPHERE



Growth is important for us. Our business is in the high end segment, we serve the important productions. But we could try to enter the other sectors.

Sometimes we over-engineer, we are rich of features – take a 1,500 watt spotlight (Alpha), with plenty of gobos, plenty of colours. Sometimes in a lower market segment an array of essential features makes it easier to understand and use. It's another way to become more attractive in the lower market segments. Nonetheless we have to preserve the value of our brand – quality, reliability, customer support, innovation.

The theatre market is another interesting opportunity. They need more automated lights in theatre. Theatre is the most intellectual and sophisticated segment where high quality and complexity are appreciated. They like to work with premium brands; they like added value. In touring budget problems are becoming serious and the competition is huge. Rental companies are fighting against themselves to be more cost effective.

The decision process in theatres is longer but then the choice is made more looking at features than budget. In many regions there are important investments in theatres and they are coming back elsewhere too.

WHAT DO OSRAM EXPECT?

Osram expect us to be their edge technology company. We can help them to give better visibility to the Osram brand. Clay Paky's business is exciting for them. We are the fashion part of the lighting industry.

Osram have looked at what happened with others who made acquisitions and will try to do better.

Philips bought successful prestigious brands (Vari-Lite, Selecon, Colour Kinetics). They did a lot of important first steps, understanding for instance that LED would be so important, buying Colour Kinetics with 800 patents. But not everything went right. Vari-Lite for us is a legend. Philips never understood how they could capitalise on the success of Vari-Lite.

The interview is over, Pio heads off to more appointments. The factory hums until 12.30pm, and then shuts for lunch until 2. In the European way, they work four hours in the morning, and four hours in the afternoon.

Davide, the marketing production manager, takes me to lunch. It is a very Italian end to an international story.

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New RM32AI & RM16AI with UC Surface™ touch-ready control.



Monitor not included. But you probably already figured that out.

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We enhanced the feature set of our StudioLive AI mixers and engineered it into an intuitive, touch-ready interface called UC Surface. RM Series I/O lives in a rack...

...but the real breakthrough is the ease and flexibility of control options you get with UC Surface. It takes the concept of moving faders into the future.



Capture 2 one-click recording



Studio One® Artist full DAW

The UC Surface church-service-ready interface is designed for live sound mixing with contextual-based navigation for quick, intuitive access to all functions.

And of course RM Series AI mixers come with the seamless suite of software that makes our mixers so useful in a worship setting: Capture 2 for one-click recording. Studio One Artist DAW. And QMix-AI to adjust the



QMix-AI for iPhone controls up to 16 separate monitor mixes.



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- 2 FireWire S800 ports, Ethernet control port, and S/PDIF digital output
- 52 x 34 digital FireWire I/O recording interface



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THE MILL REPORT

BY ANDY STEWART

SUCCESS STORIES ARE WRITTEN BY YOU!

Too many albums are recorded with no real plan of attack. They're produced as if the outside world doesn't exist, and with no commercial expectation in mind. But looking forward to a release date, knowing how you intend to promote your work, and having an expectation that it will succeed shouldn't be something that only 'famous people' do.

The time has come for independent bands to plan an attack on their unsuspecting public, rather than sitting back and expecting the recording process to lead them inexorably to the top. Recording things well is a good start, but only the first step.



Andy Stewart owns and operates The Mill in Victoria; a world class production and mastering facility. He's happy to respond to any pleas for recording, mixing or mastering help... contact him at: andy@themillstudio.com.au or visit www.themillstudio.com.au

I've touched on this topic elsewhere in this issue of CX in my 'Listen Here' column, but I'd like to expand on one aspect of it here if I may, since it relates directly to the recording, mixing and mastering process, as well as the art of production.

When bands make an album, everyone is typically so keen to get started that they usually record whatever songs were scribbled on last week's rehearsal sheet, whether these were good, bad or indifferent. Or at least that's how it seems sometimes.

But good albums rarely succeed this way. Most are the result of careful decision making about the songs available within the collective pool, with an eye for what makes them unique rather than derivative.



YOUR SOUND

Too many albums are recorded and mixed to emphasise what's *similar* about a band's sound rather than what's unique. But ultimately the songs that break through seemingly effortlessly all tend to have something about them that the average punter hears as being 'new'.

So my advice to anyone making music at the moment is to strive for what's new. Don't try and copy the things you like about other bands... that will happen anyway, whether you're conscious of it or not. Trying to copy someone else usually only ends in failure anyway by putting you at the back of the wave, rather than riding high on it. Moreover, no-one likes a copy-cat; well, not for long anyway.

Listen out for things in your sound that seem oddball, unique in some way, or fashioned out of a collection of instruments or personalities that are manifestly different. These things are what you should then focus on, and expose to create your unique sound.

DON'T GET COCKY

And while you're busy doing that, contemplate this. It's no good acting so cool towards the outside world that you mock it, shun it or despise it at every opportunity. If you take that sort of attitude with you into the public domain when you start to promote your record, it will quickly work against you. It's actually a defence mechanism trying to protect you from failure, so that, should this be the ultimate outcome you can say; "See, I told you the industry was full of s****"

You need to be honest about the commercial viability of your music *before* – or at least during – an album's production, so that decisions can be made about how best to promote it when the time comes to offer a song up to radio.

And if, by doing so, you suddenly realise: "S****, we don't have a single song that's good enough for radio," at least then you still have time to do something about it. It's no good only thinking about your new album's commercial appeal *after* it's finished. If you want it to sell you need to consider how that might happen from the get-go.

The main thing is to make a well-considered judgement call about whether or not commercial success is *genuinely* important to you. If it is, don't conceal that ambition in layers of BS about how you '*don't care whether the album succeeds or not*'. Use your ambition as a fire in the belly; don't feel ashamed of it or think it's uncool to have high expectations for the success of your work. Ambition is a good thing: an absolutely crucial key to the success of your forthcoming album.

SELL IT OR SHELL OUT

I've seen too many Australian artists fall flat on their face once their album is finished mainly because they're torn between aiming high or looking like a commercial 'sell-out'.

The reality is quite simple: if you're an independent band, for example, releasing your first album, you need to get out there and work the live scene as if your life depends on it. But don't confuse pride in your work with the expectation that the industry somehow owes you your success. You have to earn it. If the album is really that good, and you play regularly, chances are people will pick up on it and before too long you'll have a following large enough to get the ball rolling.

Work your social media pages; let everyone know when you're playing gigs and how excited you are about these upcoming dates. Talk yourself up with self-confidence, not down like you've got a chip on your shoulder. Say things like: "This next gig is going to be epic. We're expecting a big crowd and the band is fired up!" rather than: "Hoping to get a few crew there this week... just hope there's more people there than last week's pathetic showing." Be positive, not negative. Positivity spreads fast, negativity like wildfire.

AND ABOUT THAT FILMCLIP...

One crucial ingredient in the promotional mix these days is the filmclip.

There are some in the industry who still argue that filmclips are still optional in 2014 but I'm not so sure. One thing most agree on, however, is that a bad video is far worse than no video at all.

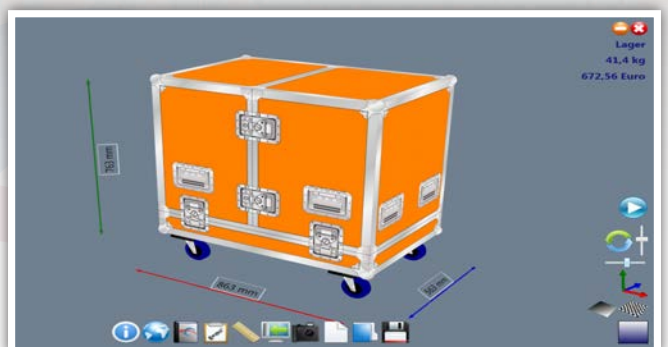
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Now without getting tangled up in what's good and bad in the universe of visual options here, it's important to understand one thing: there are very few videos that have cut right through in the last 40 years that didn't have serious money behind them. Regardless of what it was, or when it was, the vast majority of videos that have made it to commercial release in the last four decades have cost significant amounts of money, sometimes far more than the audio recording.

Without the cash, these videos would never have been made. But sure, some things are far cheaper now than they once were: cameras, film stock, editing facilities etc, so it is possible to make a video with far less...

But some things never get cheaper. DOPs (directors of photography), catering crews, camera operators, food etc...

"Woah, but Andy, you don't need that stuff any more!" I hear you say.

Well actually, nearly every successful video, old and new, has had just that: catering crews, food and drink for everyone on set, a camera operator (who often operates an expensive camera, not an iPhone) and a director. Without the involvement of these professionals the chances of your product coming out looking amateurish increases exponentially. There are very few examples of a successful video that didn't cost money or involve video professionals.

So be warned... without a budget you should instead perhaps look to a single ingenious idea that's easy to film and simple to portray. Otherwise you might just wind up looking like a total turkey... replete with feathers.

Just remember, at the beginning of your music career, you're in control of your own destiny. The spark starts with you and your remarkably positive, infectious attitude. Get out there and sell your music, leave no stone unturned and stay focused on your goals. And please, never let anyone convince you that ambition is somehow uncool. Anyone who argues that has a capital 'L' tattooed on their head.

I've had a pair of these at The Mill for a month or so now since my more expensive ANC9 noise cancelling headphones broke under the weight of a stray boot during a dark recording session, and they've worked very well in a wide variety of circumstances.

Now I know most engineers think this type of headphone technology is an irrelevance to studio work or live FOH mixing, but I beg to differ.

As many of us have experienced countless times before, engineering a loud track laying session in the same space as the instruments can make monitoring the 'to-tape' signals via headphones a guessing game at best.

But with noise cancelling headphones on you can suppress an amazing amount of environmental spill, and this gives you back both control over the volume at which you monitor and far more certainty about what's being tracked. This alone makes headphones like the ANC70's worth their weight in gold.

As a musician, the same scenario applies. If, for example, you're a drummer who needs to hit hard, but the headphone mix you regularly receive struggles to rise above the din without taking your head off, noise cancelling headphones help lower the spill into the cans, allowing you to turn everything down to less ear-splitting levels. The ATH-ANC70's perform this particular party trick beautifully, their bottom-end response being particularly good for drum recording.

Physically these new headphones look pretty good, albeit a little fragile, but then again, I am particularly rough on things like this in the studio. The ANC70s take a single AAA battery that hides flat under the outer skin of the right headphone. This is accessed in the same way you might slide off the battery cover of a TV remote. Once you know how, it's a cinch. Instructions are on a removable sticker on the headphones themselves by the way...

They also have a volume control, which is a little unusual for a headphone, but again, incredibly handy during a track-laying session either as musician or engineer.

Finally, I think its fair to say that travelling by plane is pretty commonplace these days. If, like me, that's how you travel on a regular basis, and you're also an audio guy or gal concerned about hearing preservation, I'd urge you to look at getting a pair of these, or something similar. The other day I was on a flight for 12 hours where the cabin noise averaged between 85 and 90dB - needless to say I was glad to have the ATH-ANC70's with me. They sounded amazing and killed the cabin noise stone dead.



AUDIO-TECHNICA QUIETPOINT ATH-ANC70 HEADPHONES

TOOLBOX review

Now, while I wouldn't say these noise-cancelling headphones from Audio-Technica are exactly robust enough for long-term heavy studio work, the QuietPoint ATH-ANC70's are a good sounding headphone with great noise cancelling skills.

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QUINCY MCLEAN AND HELEN MARCOU ADDRESS THE SLAM RALLY, 2010.

PHOTO CREDIT: LEILA MORRESSY

AGENT OF CHANGE

VICTORIA LEADS THE WORLD IN PROTECTING LIVE MUSIC VENUES

Back in early 2010, Melbourne's live music venues were under serious threat from new laws intended to curb drunken violence in the CBD. The laws were as subtle as a sledgehammer and completely failed to address the real problems; any venue that hosted live music after 1 AM was deemed 'high risk' and forced to employ at least two security guards from two hours prior to the start of a live gig to two hours after. For smaller venues like the legendary Tote in Collingwood, pulling a couple of hundred people for a punk gig on a Thursday, the costs were devastating. With its very existence threatened, Victoria's live music sector rallied.

SLAM (Save Live Australia's Music), a community funded independent

On September 5 2014, after more than a decade of activism, Victoria gazetted the Agent of Change principle into its planning legislation. Victoria's existing live music venues are now protected by the strongest legal framework in Australia, ensuring the onus is on any encroaching development to account for the venue, and not the other way around. Jason Allen talked to two of the champions behind the long fight, Save Live Australia's Music's Helen Marcou and Music Victoria's Ash Admiral...

20,000 LIVE MUSIC LOVERS FILLING UP BOURKE AND SPRING STREETS AT THE SLAM RALLY 2010.

JASON ALLEN

PHOTO CREDIT: GABRIE WARBIE PHOTOGRAPHY

activist group, and Music Victoria, the industry's first government funded peak body, were both formed against this backdrop of imminent catastrophe, joining long-term campaigners Fair Go 4 Live Music. On 23rd February 2010, 20,000 people marched through central Melbourne on the SLAM Rally – it remains the largest cultural rally in Australia's history. From Swanson Street to Spring Street, the city's residents, musicians and venue staff showed their support, backed up by the RockWiz orchestra on the back of a flat-bed truck re-enacting AC/DC's iconic 'It's a Long Way To The Top' video. The crowd was addressed by musical icons including Paul Kelly and Molly Meldrum. The people had spoken, now the laws needed to change. By June 2010, the new liquor licensing commissioner was admitting in the public prints that live music was not dangerous.

FIGHTING THE GOOD FIGHT

After successfully challenging knee-jerk restrictions that almost killed the industry, SLAM, Fair Go 4 Live Music and Music Victoria went on to fight more insidious enemies; development and over-regulation. Under the existing laws, if a new block of apartments was built next to an established live music venue, the legal onus was on the venue to either soundproof their operation or change their activities. As inner city live music havens such as Fitzroy and Collingwood became increasingly residential, the conflict between developers, residents and venues intensified. In addition to new neighbours, the venues were also trying to cope with an outdated part of the building code that automatically classified any building hosting live music in the same compliance category as







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airports and major hotels, even if they had a capacity of less than 100.

Helen Marcou, founder of SLAM and proprietor of Richmond's Bakehouse Studios along with partner Quincy McLean, had first-hand experience of the growing planning issues in Melbourne; "Many years ago, there were very clearly defined zones," she explained. "As we've built up our cities, we've built residences next to infrastructure. Thirty years ago, when Bakehouse took over our building, we were an industrial area with Hoddle Street on one side, railway tracks, and trams. The goalposts shifted around us and areas marked business or industrial became mixed use. This is where the conflict has been created between residential and live music use. We've seen this happen all through the city. Planners need to find a balance between residents getting a good night's sleep and protecting our culture. Ideally, if you choose to live in the middle of a live music zone, your expectation of amenity should be different to the leafy green suburbs."

PROTECTING OUR CULTURE

"The law has always been stacked against live music venues," she continued. "Three generations have now grown up with amplified music. It's overdue and its time now that we make allowances for our culture in our planning laws. And it's not just the city - if a live music venue in a small town is closed down because of a development, the community suffers. It has far reaching

effects. There are towns in NSW that have no live music venues. There are children that have only known pokies venues in their lifetime."

Ash Admiraal, Deputy Chair of Music Victoria, started out as a volunteer for the peak body before being elected to the board. With a background in planning and environment, he has been able to use his understanding of the regulatory framework to pitch to government not only what the problem was, but what the solution might be. "We weren't just protesting," Ash stated. "We're a solutions-based organisation and government were very receptive to having a discussion with us. They made the commitment to do something about it and we were able to negotiate a good outcome."

RIGHTS AND RESPONSIBILITIES

"Our approach was based on the concept of shared responsibility," Ash added. "Both venues and developers have rights. Both of their rights need to be protected and the only way they can be is by both parties sharing responsibility for music noise. The venue are responsible for the proper management of it, but developers need to take appropriate steps to protect their future residents. It also incorporates the planning principle of existing use rights; if the venue was there first, they should have their rights recognised."

After major submissions from interested parties, lobbying and drafts of legislation, SLAM, FG4LM and



MELBOURNE'S ICONIC CHERRY BAR IN AC/DC LANE HAS FACED INCREASING PRESSURE FROM HIGH-DENSITY DEVELOPMENT. IN JULY 2014, IT TOOK TO CROWDFUNDING PLATFORM PLEDGEMUSIC TO RAISE HALF OF THE \$90,000 NEEDED FOR SOUNDPROOFING, REACHING 114% OF ITS TARGET IN JUST THREE DAYS.

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Music Victoria reviewed what the State Government was proposing. In the first versions of the proposal, vital community spaces and other cultural institutions weren't protected. "When we first got the draft of the legislation, the wording had been changed from 'arts and cultural facilities that host live performance' to 'bars, nightclubs and pubs with food and beverage'," Helen recalled. "Community facilities were at risk. They even left out major performing arts institutions like the Sidney Myer Music Bowl. We presented testimonials and letters of support that argued really hard that the sector relies on our community spaces. So there is now a section with provision for council to submit their schedule of what they consider to be a live music venue. So rehearsal studios were included, community radio stations like PBS and RRR that have live performance spaces, community halls and places that don't rely on alcohol sales have all been captured in the definition of 'live music'."

TEST CASES

Now the Agent of Change principle is enshrined in the state's planning framework, three test cases have emerged that will see how the legislation works in practice. The first is Cherry Bar in AC/DC Lane. "They had a development go up near them under the previous regulations," Ash related, "and are currently facing complaints from new residents." The second is long-time live venue, Footscray's Reverence Hotel. "They've have had a multi-unit development application next to them refused on a number of grounds," Ash continued, "one

of which being the proposal didn't properly account for the hotel and the music coming from the band room. The council quoted the new legislation in its refusal." The third is massive ten storey block set to rise up directly next door to Collingwood's Gasometer Hotel. "In that case, the developer is working actively with the venue to ensure that their building is in compliance with the new regulations," said Ash happily, "and that the venue, developer and residents are all protected. Hopefully it'll be the flagship case study in how the process should work."

Another victory for the live venues of Victoria came on October 29, with the government finally changing building regulations for small live music venues. As long as a venue has a floor area less than 500 square metres and is no more than two stories, all of the onerous compliance costs associated with being a 'BCA class 9b assembly building' are removed. In addition to this, the State Environment Protection Plan and entirety of the EPA noise legislation is also under review, both with the possibility to change for the betterment of live music venues.

ROCK'N'ROLL AIN'T NOISE POLLUTION

"Music Victoria has put in a substantial submission" said Ash of the EPA review. "It's a statutory process that will take two years. We've put forward a case that there should be different noise standards for different urban environments, so that the noise standards that apply in the more active areas are less stringent than those



that apply in the leafy suburbs. Currently music noise is measured according to frequency-based decibel limits recorded over a 15 minute time period, measured against the difference from background levels. The noise regulations for industrial noise apply a zoning approach, where they have different decibel requirements according to which zone the noise is coming from. Music Victoria can see some advantages in combining both of those approaches into a new regime such that the zone determines what might be within minimum permissible decibel levels."

As Victoria leads the world in protecting its venues, activists and music lovers in other countries have taken note. "SLAM have licensed the 'Don't Kill Live Music' logo to a coalition of venue advocacy groups in the UK under the name of the UK Music Trust," relayed Helen. "They've just called on their ministers to implement the Agent of Change, which was first penned here in Victoria." While Ash is proud of SLAM and Music Victoria's achievements, he's humbly stoic; "The reforms that have been put in this year, and even the review of the noise regulations, will never actually solve the problem," he conceded. "There's always going to be contention caused by noise that's emitted and noise that's received. What we have been trying to do is work to reform the regulatory framework so that the issue is better managed. It doesn't necessarily solve it, because you can't actually solve it."



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LISTEN HERE

SO YOU'VE FINISHED YOUR RECORD...

So, you've finished your record... and what a relief that is! All the hard work is done and all that's left to do now is finalise a bit of artwork and it's out the door, eh?

Ah, wrong.

All that effort you just put into making your record will pale by comparison to the work you need to now do if you want your album to be commercially successful.

Of course, in your eyes the product you've made may *already* be 'successful' from a purely artistic standpoint, and frankly, you may not care about commercial success. This perspective is perfectly valid of course... provided it's an honest self-appraisal.

Let's get something straight here before we delve into this topic further – very few people who have ever released a single or album have wanted their music to be ignored completely. Public recognition is a healthy part of almost any artistic pursuit, and integral to most musicians' sense of worth and economic success. It's certainly not something to be ashamed of.

So the first thing anyone who intends to release a single or album needs to get straight in their head before they take another step, is whether or not their musical ambitions include an expectation of some public recognition. If it helps we can abandon the term 'commercial success' for the moment, since some people find it obnoxious. For now, let's replace it with the term 'public recognition' instead.

So without further ado, let's look at some of the reasons why so many singles and albums fail to resonate with the listening public.

1: STRIKING A CHORD

The most fundamental reason why most singles and albums never achieve public recognition – particularly when they're an independent release – is because they fail to strike a chord with listeners.

Often this simple fact is blamed on everything but the songwriting: the production, the marketing, the management, the record label, the timing, the filmclip... But if the songs on an album release are manifestly crap,

unless you're already a prominent act with a marketing budget of millions, they won't find traction outside your immediate circle and the album will fade into obscurity.

The key ingredient to any successful album is great songs that resonate with listeners, because once a buzz starts to grow around you or your band, there will be an influx of managers and record labels eager to help you expand your fan base. Without those songs, however, no amount of begging for help will achieve your goal, and no-one will come knocking.

So, first and foremost, the songs are what get you the public recognition, and that must always remain the primary work focus. But that's just the first link in the chain, not the last... Once they're in place, the second stage begins.

2: SELF-PROMOTION

The second reason why a single or album release often fails is due to a lack of hard work on the part of a band or artist once the single or album is released.

Particularly when a band is independent, unknown or up-and-coming, the amount of hard work the group puts into promoting the release themselves will be directly proportional to its success or failure. No amount of funds that you might hand over to a publisher, for instance, are going to get you far if you're at home contemplating your navel, or the next release. You've got to be out there creating a buzz around the music *yourself* so that other people have something to get excited about. As obvious as it seems, no-one will be excited about the release if you're not, but this is exactly what happens time and time again.

Albums, in all but the very rarest of circumstances, do not succeed solely on the back of their musical genius, particularly in Australia. Getting out and gigging 'the old fashioned way' is still the best and most effective method of growing a buzz around a band that's potentially loud enough to attract the attention of managers, record labels and promoters. The old fashioned way is still the best.

If record labels and managers can't see a buzz around your act, they won't be interested in helping you.

BY ANDY STEWART

If, on the other hand, they're presented with a hard working act that's really putting themselves out there and threatening to take over the city, they will want to pounce before someone else does. It's really that simple. Create a buzz, work hard, improve your live act and grow the fan-base via gigs and social media, and let the help come to you.

3: THE SOUND OF ONE HAND CLAPPING

No matter how good your single or album release might be, it won't succeed – be liked or disliked – if no-one ever hears it.

While the reasons for this are varied, most singles or albums that fail to achieve public recognition have one thing in common: the artists haven't prepared for the release.

Most acts, whether they be solo artists or bands, either don't see enough merit in preparation, or have done so much work to get the release to market that they're out of puff (or money) by the time the release date arrives. This is a great way to setup a single or album to fail. Preparation is key to a success, and as the old adage goes: "Failing to prepare is preparing to fail." Putting something out without management, film clips, record label support, a social media structure and a firm action plan is like flying a kite without a string; once it's up it's gone.

4: FINDING DECENT HELP

Anything that involves promotion of a product – extra hands basically – invariably costs money. Without it you're in grave danger of your single or album flopping.

The best way to achieve the expansion of your fan-base and eventually wider public recognition, is by getting decent professional help. Sounds simple, but of course, it ain't.

The problem is: how do you recognise who's best for you and how the hell do you persuade that person to help you in the first place when the funds aren't there to pay them? While there's no simple answer to this question, fundamentally it comes back to the buzz you create around yourself and/or the band. If you want help you need to be in a position to accept it from those

who can see value in offering their services. If you seem manifestly beyond it, you won't receive any.

If a manager, for example, can't see how they could make a difference to the scale of your popularity in order to pay for them to be on board, either because you're terrible live, you play average songs or have nothing to differentiate you from the thousands of other bands out there, they won't offer their services. And this is where 'commercial success' – that term so many people love to trash – comes back into focus.

Without commercial success, people like professional managers and promoters can't and won't help you because their job is to achieve success for the acts they represent so they can *earn an income*. Like anyone, professional managers et al need to derive an income from their work in order to do things like eat, feed their family, pay their bills etc. Without it, their motivation will quickly drop and they won't be much help. This is the commercial reality of any such relationship, so if you want to attract professional help you need a commercially viable product to sell.

5: THE PROFESSIONAL PRODUCT

The best way to promote a record is to be so excited about its release as to be infectious. And the best way to be this excited is to be over the moon about the product you've created.

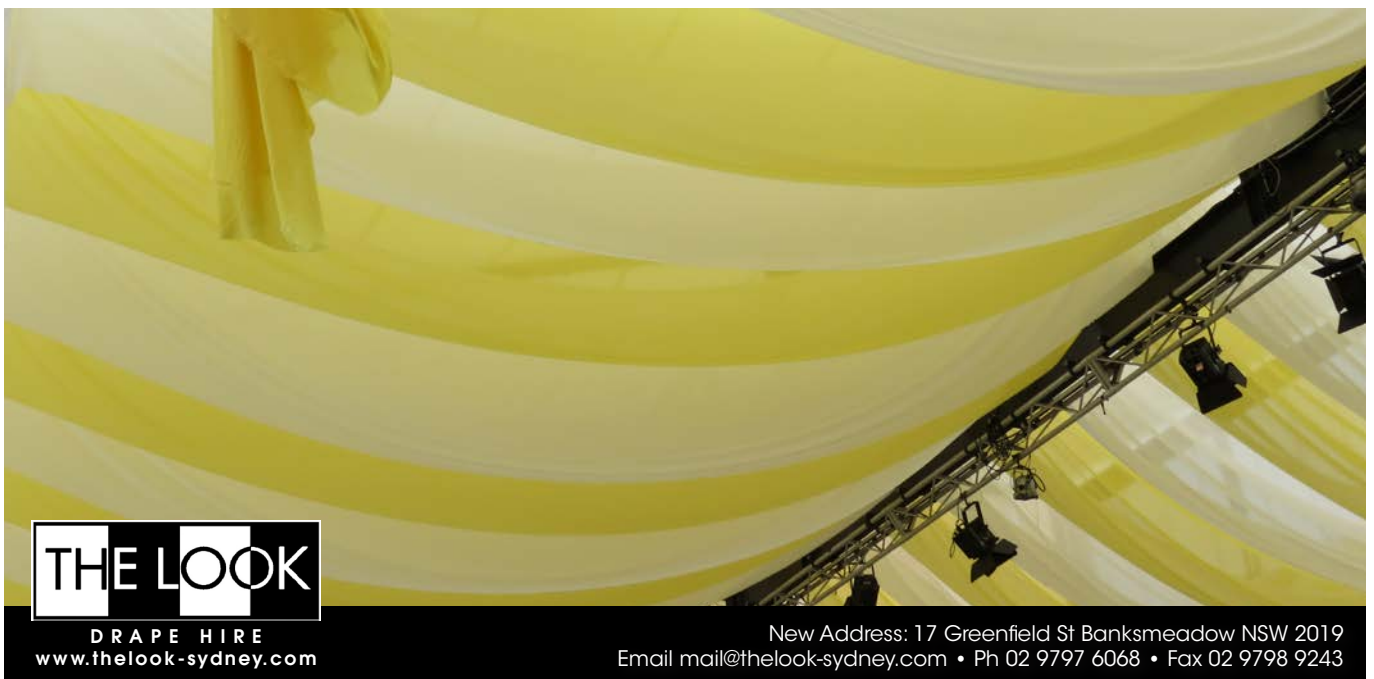
One of the best ways to have achieved this level of excitement is to have had help along the way from someone who knows what does and doesn't constitute a viable commercial product, so that the outcome is incredible!

This is usually what's called a producer; someone who can help you write and/or choose the best songs to record. These might be penned by you or someone else, but either way, the producer helps you find the best way to bring them to life in some unique way.

This sort of help early on in a production is crucial to the 'commercial success' or 'public recognition' – call it what you will – of any single or album.

There are countless other links in this chain of success... next issue we'll look at some others.

'Til then...



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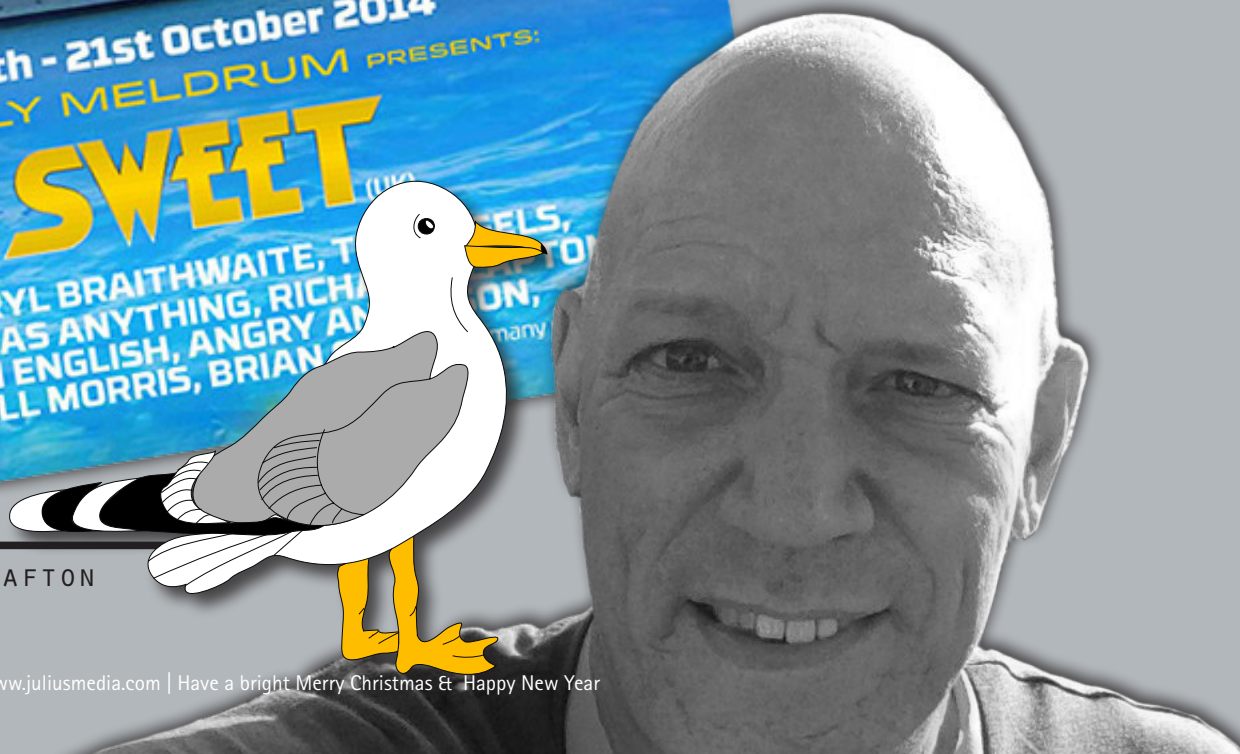
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THE BLOG TELLS MY TALE (CXMAGBLOG.COM - ALL AT SEA, PARTS 1 - 4) NEEDLESS TO SAY I HAD TO GET OFF IN VANUATU.

BUT THERE WERE SOME MUSICAL GEMS TO BE ENJOYED ON THE RHAPSODY OF THE SEAS, 78,000 TONNES OF BIG WHITE BOAT.

Rock the Boat Cruise is a charter cruise by Scott Collett and Mick Manov, creator and founder of Blue Suede Cruise, Rock The Boat Cruise, Cruisin Country and Thalassa Cruise. They're doing well.



BY JULIUS GRAFTON



On board it was advisable to avoid Line Dancing, with Rhonda and Ray. Try to imagine a floating Penrith Panthers or Revesby Workers Club. The headlines: Mental As Anything, Angry Anderson, The Dynosaurs, Jon English, Vicky O'Keefe, The Sweet, Daryl Braithwaite, Rock for Doc, Brian Cadd and Russell Morris.

I didn't see that many as I got off after four days. The Broadway Melodies Theatre was jam full every night, every seat burdened.

Russell Morris and Brian Cadd get special mention. They shared the stage, backed by Russell's three amigos – Peter Robinson on guitar, John Creach (drums) and Mitch Cairns the MD and bass player.

I have to say, the vocal harmonies from all these guys were Eagles class, and the songbook from old Caddy is extremely strong. It made up for the almost incoherent staggering Molly Meldrum who was clearly in his cups, and who made random appearances on stage, much to the alarm of the headliners.

Conversely Mental as Anything seemed to be going through the motions and were quite flat.

Technically, it was all working class. Norwest supplied a DV-Dosc PA for the main venue, the Broadway Melodies Theatre. By necessity it was

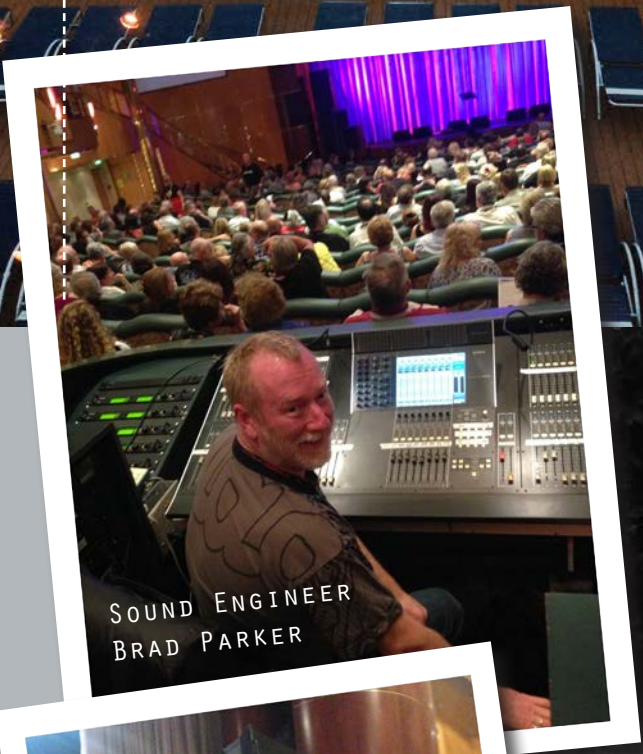


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We wish you and your families a very safe and Merry Christmas and a Happy New Year.

We look forward to working with you in 2015.



SOUND ENGINEER
BRAD PARKER



PA STRAPPED DOWN

strapped down, not flown. The boat did manage some rock and roll on the first night after the show was over, with a stiff gale whipping up some big seas.

Melbourne soundie Brad Parker mixed (excellently) all the headliners except The Sweet, who brought crew. The FOH desk was a Yamaha M7CL. On stage monitors were mixed to wedges. Whether by intention or fluke, the theatre acoustic dampened the subs from anywhere except in the main lower level. So if you liked it 'full', you sat forward. A lot of this crowd were more 60's rocker types, and they preferred to sit further back.

Crew from Norwest were Dave Henderson and Ray Moss, with veteran backline tech Clint Braddick actually also managing to get engaged to his sweetheart whilst attending to the bands. Backline Australia sorted the backline.

The theatre has an installed lighting rig, and sadly the Royal Caribbean line's tech dude knew how to make the movers move, and flash. And move, and flash. So the lights worked against the band a lot of the time.

Down the other end of the boat, the Shall We Dance lounge also had imported audio, with some subs and ARC top boxes, and monitors from FOH. This venue featured the 'B' list of acts, like On The Prowl, The Hips, and a roster of never known and never been acts.

I didn't enjoy the cruise at all, but since CX was paying for it, I can't complain any more than I already did, in the Blog.



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BY JIMMY DEN-OUDEM

Behind that lens sits a fairly densely packed optical path including two gobo wheels (7x HQ dichroic rotating on one, 18+1 fixed metal on the other), a frost unit, focus mech, three fixed colour wheels (totaling 11 special colours), 8 facet rotating prism, and lastly a CMY mixing system. That explains why it weighs 30kg, but gives nothing away about how they make it so damn compact. I couldn't figure out how to take the head apart, so I didn't get to see how it looks inside. Beam angle is variable between zero and four degrees, and the fixed gobo wheel allows you to size the beam down in 6 steps to a size I'll call "extremely tiny".

Of course it moves like a Sharpie, with 540 degree pan and 250 degree tilt both of which happen stupidly fast. With the greatly increased output comes the need for more safeguards, and a range of features allow the fixture to automatically insert beam elements on loss of DMX to minimize the chance of melting whatever it's pointed at when the DMX stops. Clay Paky recommends a minimum distance of 18 metres to lighted objects.

Reviewing the Supersharpy has served as a healthy reminder that with great power comes great responsibility. Supersharpy doesn't exactly have what you'd call an "indoor voice", arriving accompanied by a tale of how it could burn through a spanset in four minutes from 13 metres away. That's enough to make a dude cautious about firing it up in the CX studio, lest "fire" become the operative word. Our studio isn't 18m in ANY dimension, but fortunately our loading dock is,

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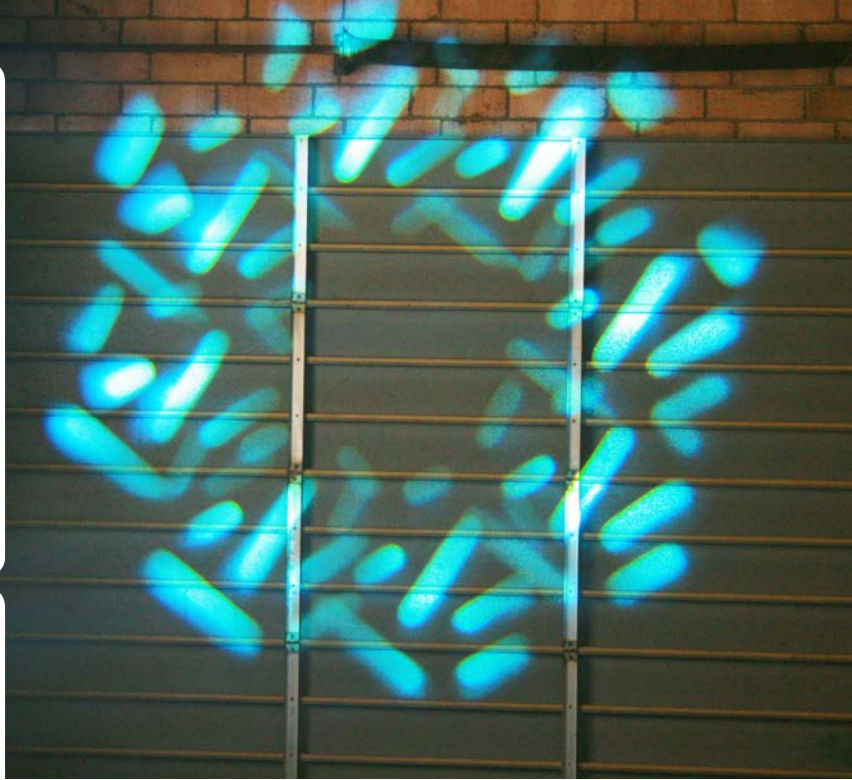
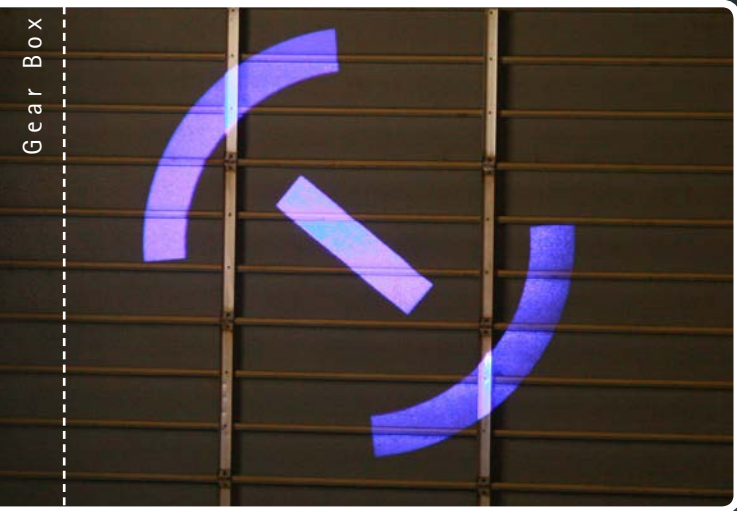
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so I flooded it with haze and began testing. Outdoors would have been better, but I didn't have a permit, a gigahazer or even a Batman gobo.

I like the selection of gobos, and also the colour quality and saturation on the CMY wheel. The CTO colours (3200 and 2500K) are convincing too, while the native 7800K colour temperature beam really pushes well through tungsten. Dropping in the beam reducers (or indeed any gobo) it's clear that you sacrifice output, but that's just basic science and applicable to everything that ever used a gobo. The important point is that loads of light still makes it out the sharp end of the fixture. Adjusting the focus you can clearly see the focal point move back and forth along the beam. Really the only

thing Supersharpy didn't do well was to dim down to really low intensity – when widely de-focused and run at 20% intensity there are mechanical elements of the mechanism evident in the projected image. So don't do that thing that you probably wouldn't have done anyway.

The fixture uses either 23 or 27 DMX channels for control, and it's Ethernet ready too. It supports firmware update without power, and has a bunch of internal data logging too. Cooling is on-demand fan forced, and once the unit has been on for a little while it does tend to become noisier as the fans ramp up. Not like that matters, because if you're close enough to hear the fans then Supersharpy is probably the wrong fixture to be using.

Clay Paky has obviously spent some time getting a nice selection of beam features to fit inside the Supersharpy head, and my hope is that these will be the reasons LDs use the fixture, rather than just having another weapon in the lighting arms race. If you just want plain beams, then a Sharpy is probably bright enough. If you want colourful beams that look like stuff, and you want them to throw a really long way, then Supersharpy is your new superhero.

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BRAND: DYNACORD MODEL: PM502
 RRP: \$1699.00 INC GST.
 PRODUCT INFO: WWW.DYNACORD.COM
 DISTRIBUTOR: WWW.BOSCHCOMMUNICATIONS.COM.AU

SO MANY PRODUCTS I REVIEW SEE ME REMINISCING ABOUT MY FORMATIVE DAYS IN THE INDUSTRY AND THINKING ABOUT THE PRODUCTS I USED TO USE. I AM OFTEN GIVEN CAUSE TO THINK ABOUT HOW FAR THINGS HAVE SINCE ADVANCED, AND THE POWERING UP OF THE PM502 YIELDED ONE SUCH MOMENT. WHAT A WONDERFUL LITTLE THING IT IS.



Back when I was a kid, we used to call portable mixer amplifiers "bricks". The concept is simple, and in some way the reverse of the powered speaker. Put the amp in the mixer and use un-powered speakers for a pretty compact, lightweight mobile PA system. Add in some powered speakers and you can have foldback too. Usually there would be some kind of on-board effect processor too.

The PM502 is the powered mixer for the modern age. There are five mic inputs (complete with global phantom

power), and three stereo line inputs. The mic inputs have variable gain pots and combo connectors which accept XLR or TRS plugs. Line input is via TRS or RCA, and each input can be switched between two sensitivity options (lo and hi). All inputs have a peak LED and 3 band EQ, and each of them has a Master, Aux, and FX bus send level. Inputs done!

No, inputs not done. Because there are global mic compressor and talkover functions (each independently switchable), as well as a button to mute all the mic

BY JIMMY DEN-OUDE



independently, the default is stereo.

All this is controlled via the backlit screen and adjacent rotary encoder button. The menu is dead simple to operate and also gets you access to other functions like speaker processing and controls for the USB player.

inputs. The mute button is the only red button on the panel, so it's nice and obvious. On the line input side, there's an internal USB file player with a port on the front panel. Its output appears at line input three.

On the output side of things, the dual class D 450W RMS amplifier channels appear on NL4 connectors at the back panel. An adjacent phoenix connector is used to drive 100V line systems – just choose between this and low impedance output in the setup menu. There's an aux output on TRS and even a type B USB port allowing basic recording direct to computer. The front panel has a headphone output with volume control, though with no solo buttons you're limited to just hearing whatever is routed to the master output.

The internal effect processor has 32 editable presets, and can be returned to main and aux mixes independently. A pedal input allows external effect on/off control. The 7 band physical EQ can be tied to the master A or master B or AUX DSP EQ. Did I mention the master output count? It's two, with independent level control for each, as well as variable routing and delay for output B. You can also mono each bus

Even little things like the order in which function pages appear on the display has clearly been well thought out – the most commonly accessed pages are the ones that appear earliest. Rack ears are optional, but for light duty travelling or dry hire I'd probably just case it in a rigid soft case to take advantage of the minimal 4.9kg weight.

On top of all the wonderful functionality, the PM502 also looks really cool. Dynacord stuff has always worked well but I've never yet seen it look this nice. Perhaps the core of the attraction is the simplicity of operation – anyone with half a clue about sound would have a pretty easy time getting results from the PM502, while anyone with a whole clue will delve into the menu and get the absolute best from it. It's just a beautiful thing, and perfect for a huge number of applications – anything from council events to gymnasiums, schools, bistros, churches, and community groups.

What Dynacord has done with the PM502 is taken the basic brick and made into something much smarter and cooler, and I reckon they've done it really well.

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LITECRAFT SAMBA

DISCO IS ALIVE AND WELL

Samba is to my mind very reminiscent of this era. It's a moving head LED fixture, but not like the ones we've come to know. There's a base with a pan mechanism and that's all pretty normal. Then atop this sits a yoke with two 4 way LED bars, each of which has independent control. The colour temperature is cold white and the beams are pretty tight – generating a spot about 20cm wide at 5m throw distance.

Remember a time when you could just push channels up on moving lights to figure out what they did? It seems like a long time ago. I didn't have a manual for the Samba at hand, so I opted to figure out what each

REMEMBER THAT MOVIE 54, THE FILM ABOUT A 70'S NYC NIGHTCLUB? WE DON'T SEE LIGHTING LIKE THAT IN CLUBS OR VENUES NOWADAYS, WHICH IS A SHAME BECAUSE THERE WERE SOME COOL EFFECTS.



BY JIMMY DEN-UDEN

of the 13 control channels did. It didn't take long either. Channel 1 is pan, 2 and 3 are tilt for each LED bar, 4 is dimmer, 5 is strobe, and the remaining channels each sets intensity for one of the eight LED engines. Writing a fixture profile takes all of 10 minutes.

Because there are several different ways in which the beams can move in relation to each other, it's possible to generate a surprising number of different looks. The very minimal number of control channels makes the process fast too. It's not just effective with movement either – locking the head(s?) in position and just playing with individual LED intensity yields some nice looks too.

Given the pricing it looks as though Samba is intended for the nightclub market, but I think there's some appeal to put it on stages too. Because there's no colour option there's nothing to reduce the beam intensity other than the whim of the LD. The beams are quite tight and very obviously not tungsten, so they punch through haze well even with considerable levels of ambient light. I'd put a bunch of these on stage for a tour any day, I think they're cool.

Perhaps the last point worth mentioning is the weight – you can pick the fixture up with literally one finger. Great for throwing a bunch in a case and wheeling out as a quick floor package. Samba is a simple fixture at its heart, but I found myself getting attached to it quite quickly. Maybe I'm showing my age, or maybe I just like it because it's something quite different to what I'm used to. Whatever, Samba is cheap but oh so very cheerful.



BRAND: LITECRAFT
 MODEL: SAMBA
 RRP: \$1163.00 INC GST
 PRODUCT INFO:
 WWW.LITECRAFT.COM.AU
 DISTRIBUTOR:
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HILLS.

QSC TOUCHMIX



TOUCH AND GO?



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You've got to give QSC their props in that when they release a product, they release a bunch of other stuff to go with it. If you buy a TouchMix today, you can download the (free) iPad remote app today, and watch a bunch of really well made TouchMix training videos on the QSC website. There's even a list of known compatible USB drives – more on that later though. It doesn't seem like much, but this is the kind of stuff which is extremely appealing to entry level users – it makes learning about sound less intimidating.

Also on the note of less intimidating is the user interface. You can drive the mixer virtually entirely from the integral touch screen or (if you want multi-touch capability) use the iPad app which looks virtually identical. The big rotary encoder changes the value of whatever control you last touched on the screen, and you can press and turn for fine adjustment. The iPad app replaces the rotary with nudge buttons. Pre-amps are manually adjusted with pots, and if you clip a channel the "gain wizard" feature tells you by how much so you can gain down accordingly.

Predictably, I couldn't locate the (very obviously placed) pan function even after 20 minutes of playing although everything else was very obvious to me. Julius on the other hand instantly found the pan function but couldn't remember how he'd managed to change the output parameters. The general consensus between us is that the user interface is very easy to operate. Each channel has a 4 band EQ (plus HPF), compressor, and gate. You can put the interface in "simple" mode, which removes functions like timing controls for dynamics. It works kind of like this:

- USER "I'd like some compression please"
- TOUCHMIX "Certainly, could you be more specific about the parameters you require?"
- USER "Um, not really?"
- TOUCHMIX "Okay then, just turn this knob until it sounds right"



There are presets for everything, to the point that seasoned users might find it patronising. Or convenient. You can recall entire channel strips based on telling the TouchMix what kind of thing is plugged into them. I'm not entirely sure how sold I am on these, but then really they couldn't be any worse than the misguided settings of an uninformed operator. They've probably been programmed by someone well informed, so it's reasonable to expect they'll be alright.

For those who want their own presets, these and up to 130 scenes can be saved internally on the console and also exported to or recalled from USB storage. The only real exception to the intuitiveness of the TouchMix is a button labeled "zero" which drives a filter band to flat, yet sends a fader to its lowest value rather than to unity as expected. It would be better labeled "neutralize" or "reset". The four "user" keys have default functions assigned (clear cue etc...) and I couldn't find a way to change them.

There's a bunch of other features we haven't yet covered. Up to 100ms of output delay is available, and additional to the four main effect processors is an assignable pitch corrector, that's pretty rad. The WiFi dongle occupies one of the two rear USB ports, the other is used to connect external storage. The Mixer setup screen lets you change the WiFi password and a few other features – but not many.

Connecting a suitable USB hard drive allows you to record up to 22 channels (all inputs plus stereo mix) as multitrack direct to a drive. Tracks can be individually armed for record and also used as playback sources, which opens up some interesting possibilities for better quality playback of backing tracks than the MP3 players so many acts typically use.

The INFO button is like having a built-in user manual that's interactive – press INFO then choose the thing you want to know about. There's a very obvious emphasis on "ease of use" in the design of the TouchMix. Overall it's certainly cheaper and easier than the analogue equivalent could ever hope to be, not to mention far lighter.

At the end of the day there are many 16 channel mixers on the market, but few of them are this intuitive. The TouchMix is almost an education in sound, with a mixing console wrapped around it.



BRAND: QSC
 MODEL: TOUCHMIX-16
 RRP: \$2199.00 INC GST & CASE!
 PRODUCT INFO: WWW.QSC.COM
 DISTRIBUTOR: WWW.TAG.COM.AU

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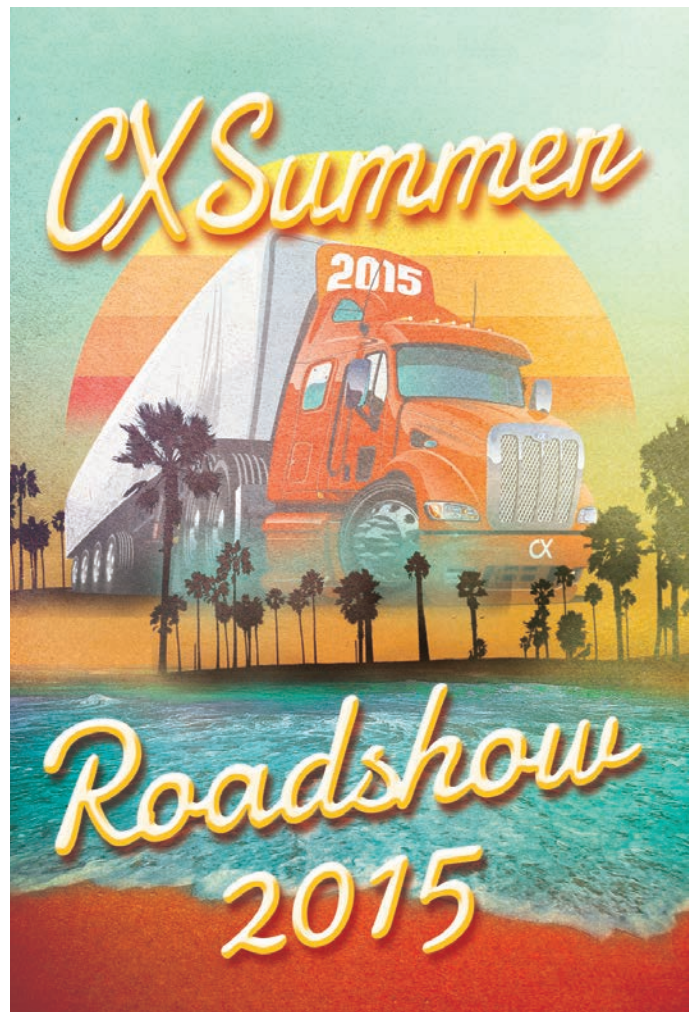
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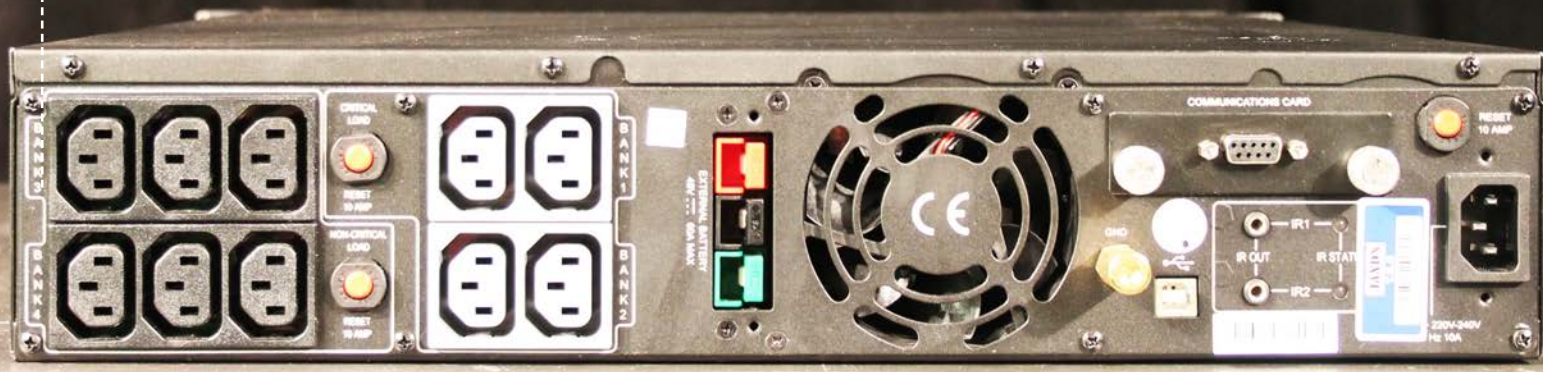
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CHEAP INSURANCE AGAINST DIGITAL DISASTERS

FURMAN F1500-UPSE

BY JIMMY DEN-ouden



IT COULD BE ARGUED THAT WE LIVE PRODUCTION PEOPLE ARE A CAVALIER AND CAREFREE LOT. INCREASINGLY ON SHOWS WE SEE THE COMPLEXITY OF THE TECHNOLOGY INCREASE, WITH LITTLE THOUGHT PAID TO WHAT HAPPENS WHEN IT GOES WRONG AT THE MOST BASIC LEVEL - POWER. LET'S FRAME IT UP WITH A SCENARIO: YOU LOSE ALL POWER ON A GIG FOR 4 SECONDS, THEN IT RETURNS. THE DIMMERS RECOVER, THE AMP RACKS RECOVER AND MAYBE 10 SECONDS LATER EVERYTHING'S BACK UP AND RUNNING. GOOD TO GO.



BRAND: FURMAN
MODEL: F1500-UPS E
RRP: INC GST IS \$2529.00
PRODUCT INFO: WWW.FURMANSOUND.COM
DISTRIBUTOR: WWW.JANDS.COM.AU



Or at least, it would be if it were receiving any kind of control signal, but that's not happening because the digital mixing console and computerized lighting console are still booting up. If you think 14 seconds of no sound or lights is a long time, then 30-150 seconds is basically an eternity. Some consoles take even longer, some don't come back to where you left them, and I know at least one that sends spurious noises out of every output while booting. If only there was a way to avoid all this...

Oh wait, there is. There always has been. Powering a couple of digital consoles for four seconds (or even a few minutes) is a doddle even for a relatively small UPS. A good UPS can even help smooth out the occasional power ripples that sometimes just cause digital stuff to "act weird" too...

So as my mad soundie mate (who's been in this industry longer than I've been alive) keeps asking me "Why does almost nobody send out a UPS with their digital consoles?". It's a very good question.

Maybe because for a long time, most UPS units kind of sucked. Typically they are fiendishly heavy, don't travel well, are ridiculously long in at least one dimension, and they have noisy fans and beepers. Fact is that most UPS units are designed to sit in server rooms forever, where none of these things really matter. The F1500-UPS E from Furman is a bit different, and that's what makes it practical for live production use.

The F1500-UPS E is as you might have guessed a 1500VA UPS, but it's also a power conditioner. It features the same Extreme Voltage shutdown protection as we've seen on their line of power conditioners, and we know that works because we've tested it. The unit has four banks of IEC outlets on the back – the first two will run until the UPS runs out of juice or you switch it off. Banks 3 & 4 are for "less essential" items, and can be configured to shut-down once the battery reaches a certain percentage. The unit will deliver up to 6.25A for 12 mins, though a console or two won't get anywhere near this kind of current draw, and hence will run for much longer.

If 1500VA isn't enough capacity for you, a chunky 3 pole connector on the back allows you to increase the capacity by adding additional batteries. Just remember that batteries are consumables and will eventually need replacing.

The recessed power switch on the front panel is simple – press it to turn the UPS on or off. No "hold down for three seconds" or any of that nonsense required. The LCD menu and adjacent encoder button provide straightforward access to menu options, my favourite of which is the buzzer mute. Total loss of power on a gig is usually fairly evident from the inherent associated darkness, so the buzzer is a bit redundant unless you're worried about dropping a single phase or something weird.

A couple of other features which are also less likely to be used are the USB port, Ethernet remote control option, and some IR input and output ports. At least if your live sound career dies for reasons other than a power outage you can take the thing home and plug it to your home theatre setup. At 32.5kg the F1500-UPS E is a pretty heavy thing in its own right, but until someone manages to sort out the shipping difficulties associated with putting Lithium batteries in UPS units, battery weight is unavoidable. They're all heavy.

Still, at 2RU high and only 45cm deep, the Furman will fit very nicely into any standard touring rack on wheels for easy transport. Try doing that with a server grade UPS – you'll need a jigsaw.

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December
2014

ROAD SKILLS



Editorial by Cat Strom

Photography: Stones - David Youdell & Ralph Iarmann
Missy - Ashley Mar, Tea Party - Troy Constable

THE ROLL

THE ROLLING STONES MORE THAN MADE UP FOR LOST TIME AS THEY BEGAN THEIR "14 ON FIRE" AUSTRALIAN TOUR, CHRISTENING ADELAIDE'S NEW WORLD-CLASS VENUE AT THE SAME TIME. BARNSEY WARMED UP THE 53,000 FANS BEFORE THE ICONIC BAND OF SEPTUAGENARIANS TOOK TO THE STAGE, EVERY DEEP FURROW MAGNIFIED ON THE MASSIVE SCREENS FLANKING THE STAGE BUT HEY, THEIR ENERGY AND ENTHUSIASM WAS BOUNDLESS. CLEARLY A LIFE OF SEX, DRUGS AND ROCK'N'ROLL WORKS WONDERS DELIVERING AGELESS VITALITY.

Charmingly, the FOH audio set up reflected past days of rock'n'roll with Dave Natale mixing on an analogue Yamaha PM4000 console, saying he'd never use digital preferring a big, old analogue console every time.

"I like to say that I don't do anything for The Stones except turn them up," commented Dave. "If you're mixing Pink Floyd you're going to have echo and a lot of effects because that's the way the music is. The Stones is cut and dried. Its straight rock'n'roll with no tricks involved, so I just turn it up and it seems to work out."

Accompanying the Yamaha PM4000 were Aphex 612 noise gates, dbx 903 compressors, Yamaha SPX 990, Lexicon PCM 91, Alesis Masterlink Recorders, XTA GEQ600 1/3 octave graphic equalizers, dbx 160XT line amps, Lake LM44 system master controller and Lake Contour crossovers/processors.



THE ROLLING STONES

AUSTRALIA



FOH AUDIO:
DAVE NATALE



LIGHTING DESIGNER:
PATRICK WOODROFFE &
LIGHT OPERATOR:
ETHAN WEBER



JIMMY BARNES
LIGHTING
DESIGNER:
SIMON 'JUNIOR'
JOHNSON

The pressure was on for Dave at the Adelaide Oval as this was the venue's first ever rock concert, however nothing was noted about audio quality in the media following the concert which can be read as meaning it was pretty good!

"That's the way I look at it as well," Dave concurred. "Everyone who talked to me afterwards thought it was really good and these were people I trust such as the promoter and people from the band. The promoter noted that if the audio was bad in any section, people would call him to demand their money back and he received no such calls! Not having been on the road for several weeks is not such a big deal as playing a venue that is primarily designed for sport."

The main hurdle at the venue appears to be the Western Stand but fortunately the crew from JPJ Audio delivered a successful solution.

"The Western Stand has a gigantic roof over the top of it which is not an ideal audio situation as sound has the tendency to roll around in there," said Dave. "So JPJ designed an extra delay system to be hung in there, as it is a brand new stadium engineering had to be done to ensure the weight could be hung from the roof."

The Stones are a long-term Clair Global client, having first toured with the company in the 1970s, with Clair's S4 and i5 systems used in the past. At Adelaide Oval JPJ provided a main PA of Clair i5 and i5B cabinets powered by QSC and Crest amplifiers. Delay towers featured JBL VerTec 4889 powered by Crown iTech amplifiers. Added to that were L-Acoustic Kudo cabinets and L-Acoustic LA8 amplifiers.

The main Clair PA and side PA hanging on stage covered the floor up to the first set of delay towers as well as the side stands. The two large delay towers out to the left and the right took care of the rest of the side stands, whilst the two smaller delay towers covered back to the beginning of the West grandstand.

Due to the large size of the stage there are a staggering 84 Clair 12AM wedges as well as Clair R-4 sidefill cabinets and a couple of Clair i5B Drum Subs powered by Lab.gruppen amplifiers. As well as the wedges, the band used both Shure PSM 1000 and Sennheiser EK 300 G2-A in ear monitors. Onstage, monitor engineer Robert Bull also preferred analogue using a Midas Heritage 4000 console, with TC 1128 equalisers, dbx 160A compressors, Aphex 612 noise gates and Yamaha SPX 990 effects units in the rack.

"As far as microphones go, I use good old Shure SM57s on the guitars and snare top and bottom, wired or wireless Shure SM58s on the vocals, Sennheiser 421s on the bass and saxes, Sennheiser 409s on the toms, AKG 414s on the overheads and Neumann KM184s on the hi-hat and ride cymbal," added Dave. "I use Radial Duplex and J48 direct boxes on the keys and Countryman direct boxes on the bass."

Lighting designer Patrick Woodroffe flew in to oversee the Adelaide show as well as the first indoor show held in Perth, before handing over the reins to Ethan Weber. Patrick has designed for The Stones for thirty-two years, usually alongside the late Mark Fisher, and between them they were famous for producing gigantic, breathtaking stages. The production costs would be millions of dollars but the tour would last two years justifying the expense.

"The Stones are at a point in their career where they are not sure how much they can commit to but having said that, when I first worked with them over thirty years ago we thought it may be their final swansong," remarked Patrick. "Every tour since then, we have thought it would be the last but there have been five! Consequently it would be foolish to think this would be their last one but they are not prepared to sign up for a year and a half as they have other things going on in their lives. I have to say that I have never seen



The Stones play as well as they are now which is quite extraordinary."

The band are prepared to sign up for three months at a time and the production had to reflect this. Patrick worked closely with Ric Lipson and Ray Winkler of

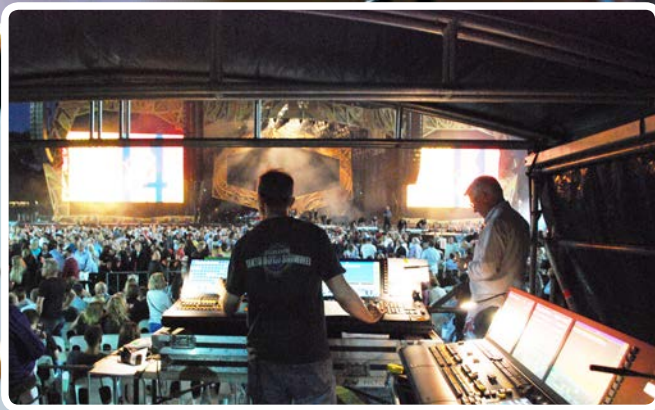
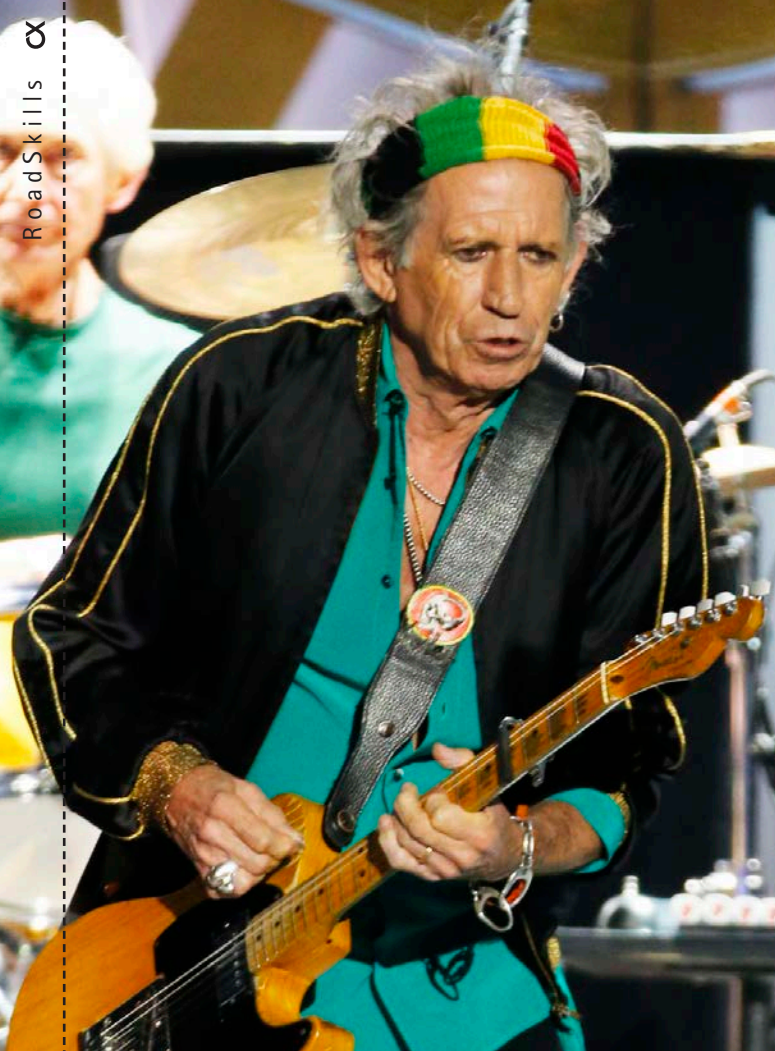
Stufish to design a stage which may look massive and somewhat complicated, but is in fact brilliantly simple.

"However limited one is in terms of commitment and budget it's still The Rolling Stones and you still need to do something that is pretty great," said Patrick. "It's a very

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PHILIPS
Strand Lighting



simple idea to have large video screens but the framing of them in a three dimensional manner simply looks beautiful especially when lit from within. A lot of people in The Stone's camp say it's one of the nicest stages we've ever had."

As the lighting is so integrated into the stage set it was all shipped over from Neg Earth in the UK. The rig included Vari*lite VL3500, Robe pointes, Martin MAC Viper Profiles and MAC Auras, along with 4 liteDWEs, iWhite Blasts, RJ Lancelot followspots and grandMA2 for control.

"Lights are lights to be honest but when you have a team of people who really know what they're doing and you have support in the countries you are visiting, it makes sense to bring it with you," commented Patrick.

When asked if he was deliberately keeping a range of lighting manufacturers happy by designing such an eclectic rig, Patrick replies that he has never been wedded to any lighting company.

"The truth is that they are all pretty great," he said. "I'm old enough and naïve enough to still be amazed that they can make lights that can change colour, move, do the same every night, pack away in boxes and work in the rain! Sometimes you choose the lighting to do specific things; in this case the Robe Pointes do specific effects, but to be honest these days the main wash lights and profile lights are all fairly similar. You choose them because that's what the production company has and you may get more of one light than another."

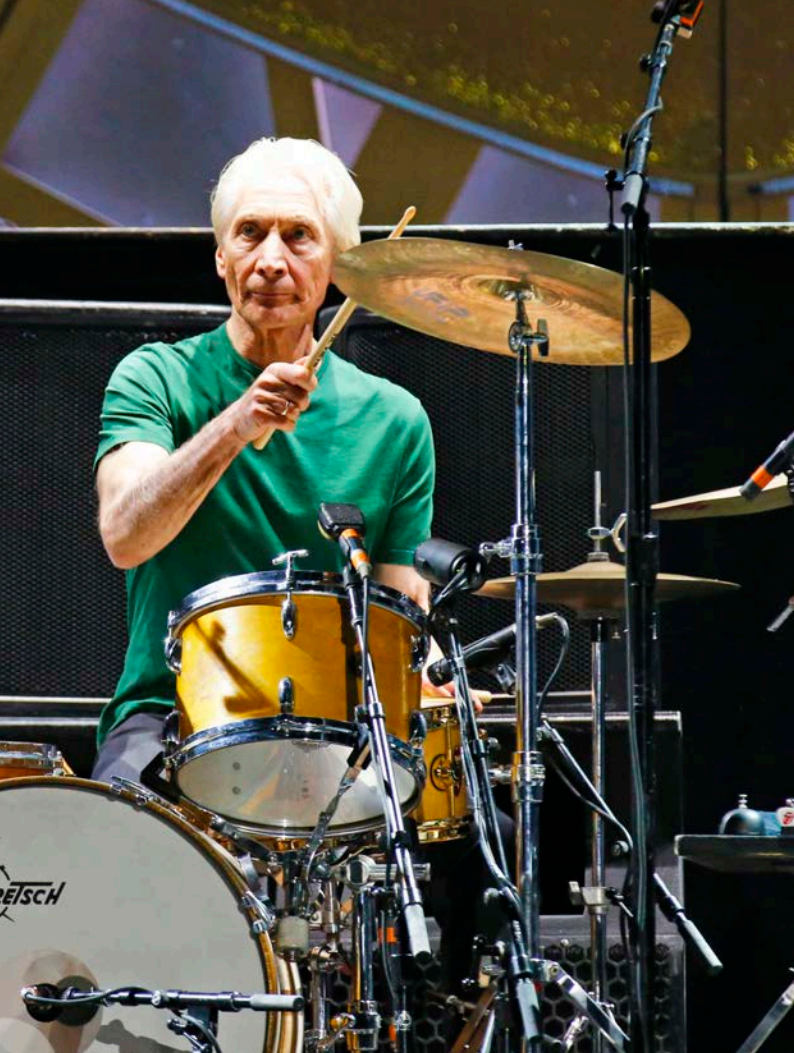
Having spent over half of his life lighting The Stones, the question had to be asked if Patrick felt the need to come up with fresh ideas for his overall lighting looks every time the band toured.

"Well, you do and you don't," he carefully replied. "It would be pretty foolish to not do Sympathy for the Devil in red, smoky, pulsing lights. I think I did it once in purple just for the hell of it, and it was the only time in over thirty years that Keith Richards gave me a lighting note!

"We have a way of working the shows with much of the early part in white light as you don't need to give away the colours. A lot of their songs are the same tempo, the same constructions and it's not difficult to move a cue from one to another. There are a couple of other songs we've always done in the same colour and I rather like that. However, I'm pretty sure the shows look very different each time. We have some house style of trying not to use too many colours at the same time and trying to be ballsy and strong at one time and then very syncopated at others."

Ethan Weber has been operating lights for The Stones for twenty years and the "14 On Fire" stadium show is the smallest ever for him in terms of trucks and gear. However, as mentioned previously, the framing tricks you into believing the show is bigger than it is.

"The whole idea of the stadium show is to make it look as big as possible," said Ethan. "We have LED Rope light



hidden behind the fascia to light the interior and strips of it laced around it that looks like neon. It all came out surprisingly well and is a beautiful effect that really adds to the entire look. Normally we hold things back and reveal them bit by bit but when we saw how great it looked it was too hard not to use it in every song. We do hold the neon effect until the end but the interior lighting just came out too well not to use it."

The main difference with the lighting on this leg of the tour is that the VL3015's have been replaced by MAC Vipers.

"The Viper is a really nice light and I've never had issues with them," said Ethan. "I had never used the Robe Pointes before but they have been very good. Then we have the standard VL3500 Wash fixtures which are a good workhorse."

The runway on the Stadium show is lit by Martin MAC Auras. Color Kinetics iWhite Blasts uplight the band on stage and are used on the runway like aircraft landing lights so the band members can see clearly where the edges are and don't tumble into the audience!

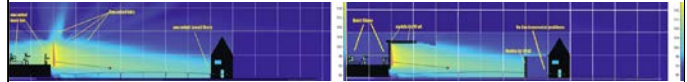
"The Adelaide Oval was a good venue although it would be nice if they made it a little bit easier getting gear from the trucks to the stage," added Ethan. "I'm never really happy especially with first shows. There never seems to be enough time to go as deep as I want into the songs especially with someone like The Stones and the amount of songs they could perform. We have forty songs fully programmed as you don't get the set list until an hour before the show."

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Missy Higgins

MISSY HIGGINS' LATEST TOUR STARTED IN CAIRNS AND WORKED SOUTH TO WODONGA, FOLLOWED BY SEVEN SHOWS IN WA AND NT, FINALLY FINISHING IN ADELAIDE AND MELBOURNE. IN ALL THERE WERE 26 SHOWS IN SIX WEEKS.

Kait Hall has toured with Missy as her lighting designer in Australia, America and New Zealand since 2007. On this tour, Missy was performing songs from her Oz album which is an Australian covers album for which she also wrote a book with stories that relate to each song. Kait discovered that the book gave her quite a unique insight into how Missy perceived the song or artist.

"I used this as the brief for all the video and lighting during the songs," explained Kait. "In between the songs, Missy wanted to incorporate videos and photos that related to the stories in the book. A lot of this was home videos of Missy growing up and starting in the industry but it was interlaced with photos of the original song writers when she introduced each new song."

Consequently, the video was really the element that tied it all together on this tour. The media content included a lot of footage of people so hi res screens or projection that would be big enough to easily see the details was required.

"After we weighed up the space in the truck, set up time and budget we decided that projection would create the biggest impact," added Kait. "After that decision was made then I set about creating a different "backdrop" for each song with the media. The content for the songs varied between simple still images that set the mood to more metaphoric images or textures. Once I had designed the content then the lighting just complemented that and the music. Positioning of lights was designed to keep the projection area clean but to ensure that each player on stage could be individually lit from the top, back, front and sides."

Kait tried to make each song very different from all the others whilst also maintaining a thread that connected them all together. In the theatres this was easier because she could fly in different lighting and draping elements for individual songs.

Fortunately the majority of venues on the tour were theatres which worked really well because a lot of the show is very dark and theatrical. Some venues were arenas or convention centres and trying to create the same intimacy with no proscenium or fly bars created a challenge. Some of the flown elements where not possible in the venues where truss had to be used.

"I think the biggest issue though was where to put the projector every day," commented Kait. "Often the only place it

would work would be next to the FOH consoles but this created heat and noise issues that had an impact on our FOH guy, Gavin."

Kait's rig comprised of Martin MAC2000 Wash and MAC700 Spot for moving lights as well as Molefay duets, profiles, fresnels, egg strobes and some pendant lights. Control was a grandMA2 light with a Fader Wing plus a MA ON PC with wing as backup. Projection was by a coolux Pandora's Box Player Pro and a Barco 12K Projector.

Resolution X supplied the lights for the whole tour except WA and Darwin. Two crew came on the road - Luke Thorley and Michael "Stretch" Vaughan - who Kait describes as fantastic.

"I didn't really want to use LED wash for this tour because I wanted a solid looking light source," remarked Kait. "The MAC2000's are an older fixture but they still do a good job and they fit the budget. I would have liked to take Vipers but for the price I could take more MAC700 Spots and for this show they didn't need to do anything too fancy. It was also important to balance the light level with the projector output and anything brighter than a MAC700 would have blown out the vision. The MAC700 Spots are also still a reliable light for their age. I think this also says a lot about Liz and the team at Resolution X that run and maintain the moving light department."

CCP supplied the lights in WA where the number of fixtures were reduced and the MAC2000's were swapped for MAC700 Wash to fit the budget.

"In Darwin we couldn't get a projector that was powerful enough so we did a completely different show there with the fixtures they had available," added Kait. "Total Event Services supplied a mix of Robe Pointe, Spots and Washes.

"Resolution X supplied a grandMA2 light with a Fader Wing whilst CCP supplied a grandMA2 full-size. I still like the layout of the hardware on a grandMA 1 better, especially the configuration of the executor buttons, but these days I spec the grandMA2 because of the extra features the software has. It was an added bonus to have the full size in WA. They didn't have any grandMA's in Darwin though so I took the onPC and used that with a command wing and fader wing. I



KAIT HALL
& GAVIN
TEMPANY

haven't run a show this big off a laptop before but it ran perfectly."

Kait ran all the media from the Pandora's Box which included some footage with audio. Kait uses this coolux media server in Melbourne at the Palms at Crown so she was already familiar with it.

"I think some things are a bit too complex for the average show but Simon Barrett at Show Technology provided really quick and thorough support when I had questions and Luke from Res X was great for onsite backup with all things video," she said. "The CTP thumbnail exchange with the grandMA makes everything so much quicker and easier too."

FOH engineer Gavin Tempany is an Australian tech based in the UK where he freelances for Britannia Row, although he is always happy to return home for Missy having mixed her for quite some time.

JPJ Audio supplied a touring control package, whilst PA systems were picked up locally, however Gavin toured his own Midas PRO2C console.

"I believe that they are really the best sounding digital console," stated Gavin. "I have always been a big fan of the Avid Profile but for some reason it just doesn't sound right for Missy. It just doesn't sound organic enough for her, sounding rather harsh or dull. It's a weird thing that I can't explain."

Gavin describes his mixing for Missy as very interactive; he tends to use just one scene and then mix it manually. Although Missy has a fantastic voice, there is constant adjustment to be done.

"Like a lot of female singers her voice tends to be a bit low/mid heavy when she sings quietly and then when she pulls back off the mic, there's quite a bit of high/mid so you're constantly adjusting," he said. "The Midas PRO2 is great for that as you can set up Hot Keys so that you don't have to go to her channel to do it. It's a clever little console like that.

"The rest of the band are a bit like a jazz band where they balance themselves but need a little bit more push and pull every now and then. It's a good fun band to mix because they go from very quiet to very loud.

Having said that the show is particularly quiet - most of the time it's 95dB at FOH and the highest it reaches is 98dB. I've had a lot of comments from people saying how nice it is to walk away from a show without bleeding ears. A lot of people don't realize it's not about the volume but being appropriate for the artist. Sometimes you have to put your ego aside and not absolutely smash it!"

Gavin used a Klark Teknik DN9650 AES50 to Dante converter to interface with a few computers. As Dante just uses the Ethernet port on a computer, he used the 'Dante virtual soundcard' software instead of an audio card for system tuning, virtual soundcheck and background music. Gavin reports that it was flawless, easy and super quick to setup each day and so he'll definitely be doing this again in the future.

PA was a combination of in-house gear or local production with the tour carrying one set of wedges as the in-house PA's tended not to have enough coverage in the centre. Fortunately Gavin had a Lake Processor LM44 in his console package which proved invaluable.

Missy uses a Neumann KMS 105 microphone which according to Gavin, sounds really good for her voice.

"We've tried a lot of different microphones with Missy and because she has in-ears and hears really well, she doesn't always sing right on the mic," explained Gavin. "Fortunately the Neumann mics are more forgiving with this."

Missy and the entire band are all on Future Sonics in-ear monitors with Missy and Nathan Davis, monitor engineer, on molded models and everyone else on the generic Atrios models. Nathan mixed monitors on an Avid Profile and Gavin describes him as one of the cleverest, most ingenious users of the console he has seen in a long time.



LUKE THORLEY (LEFT) & MIKE "STRETCH" VAUGHAN FROM RESOLUTION X

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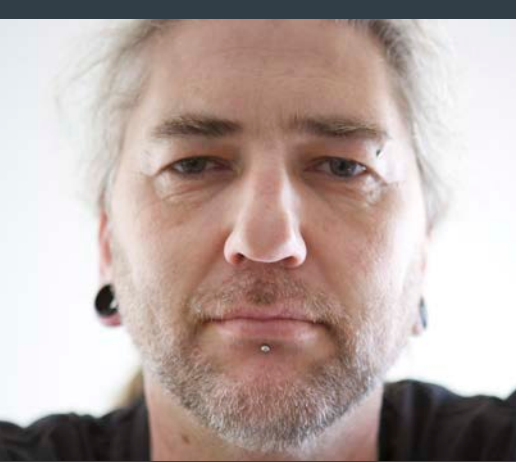
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THE TEA PARTY

CANADIAN ROCK VETERANS THE TEA PARTY HAVE JUST COMPLETED A TOUR OF AUSTRALIA ON THE BACK OF THEIR NEW STUDIO ALBUM - THE OCEAN AT THE END - THE TRIO'S FIRST IN 10 YEARS.



LIGHTING DESIGNER
CAM MCKAIGE

**BREAKING UP IN 2005 DUE TO CREATIVE DIFFERENCES,
THE BAND HAS REFORMED AND IS ONCE AGAIN
DELIVERING POWERFUL LIVE SHOWS PACKED WITH
INFECTIOUS ROCK ANTHEMS.**

Melbourne lighting designer Cam McKaige worked with The Tea Party between 2001 and 2005 in Australia and he must have done something right as they asked him back!

"The Tea Party sent me their album artwork and I thought it would be good to create three backdrops based on this album artwork," commented Cam on the design for the stage show. "I went to a company called Reveal Productions who printed me three 3 metre x 6 metre backdrops. As for the lighting design, I was left to my own creativity."

Cam reveals that for this Tea Party tour, he designed his lighting around the product he would be using; mainly Clay Paky K10 B-Eyes and Martin Vipers. A grandMA 1 full size was used for control.

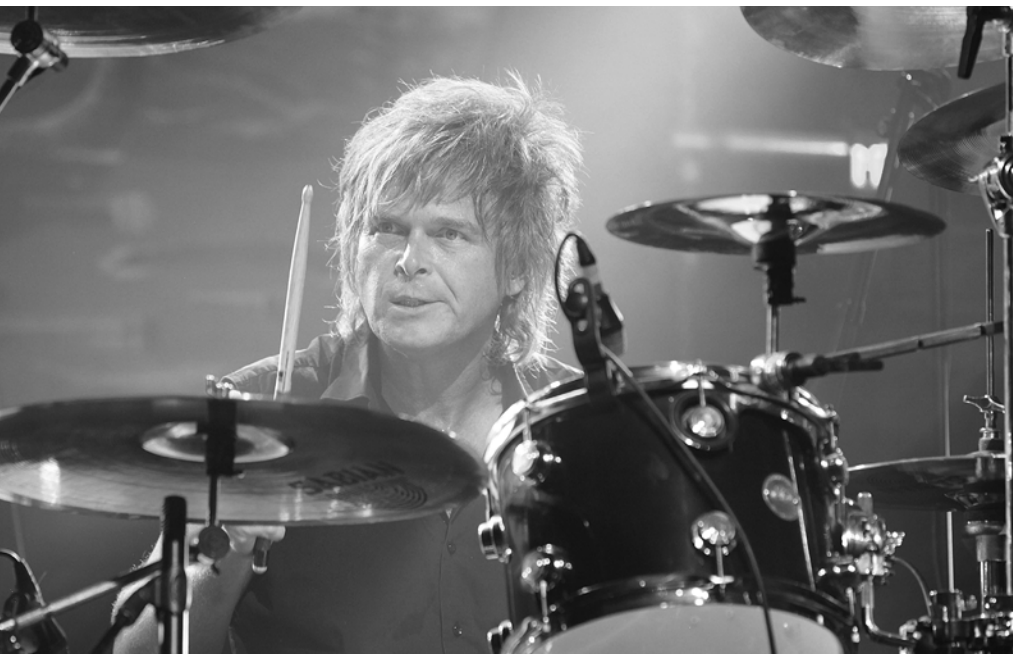
"I also wanted to do something that I had not done before – incorporating four 6m vertical 500mm box truss verticals/ ladders into the design," he said. "The main rig consisted of fifteen Martin MAC Vipers, fifteen Clay Paky K10 B-Eyes, twelve 4 lites, and six profiles. Unfortunately not all of the production companies had what I asked for, so changes sometimes had to be made and over the duration of the tour I used MAC700 spots, GLP Impressions and MAC Auras.

"I love the Martin Vipers - they are super bright and have a nice fresh selection of gobos. It was my first chance to use the B-Eyes and they are now my favourite new toy. Any light that can give you effects that you have not seen before is ok with me."

The main challenge for Cam on this tour was to try and fit the original design into some of the smaller venues. Crown Theatre Perth, The Thebarton Theatre in Adelaide, Palais Theatre Melbourne and The Enmore Theatre Sydney were all fine. Waves Wollongong, Panthers Newcastle and the Tivoli Brisbane were all tricky.

However Cam's worst date was at Sydney's Enmore Theatre but like a true professional he soldiered on and saved the day!

"It started with atrocious Sydney weather," he recalled. "I had an 8:00pm flight out of Melb on Tues 14th as I had a 9:00am bump in on Wed 15th in Sydney. As I came into land into Sydney, they closed the airport. After flying around Sydney for 2 hours they sent us back to Melbourne. After getting my car out of long term car park, I headed home at about 1:00am, only to be woken early to be told I'm on a 10:00am flight to Sydney. I battled the peak hour traffic all the way to the airport to arrive perfectly on time - only to be told because of the back log of passengers, my flight had been delayed for 2.5hours. I was now 5.5 hours late for my bump in but I still had a smile on my face...."



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I'M VERY SMALL, A LITTLE GIRL, BUT I CAN DO ANYTHING THE BOYS CAN DO.'

WE ALL KNOW THAT MALES OUTNUMBER FEMALES WORKING BEHIND THE SCENES IN PRODUCTION. THE EXCEPTION, OF COURSE, IS IN COSTUME AND ARGUABLY DESIGN AND STAGE MANAGEMENT. BUT IT'S VERY RARE TO SEE A FEMALE WIELDING THE TOOLS IN A SET CONSTRUCTION WORKSHOP. I RECENTLY MET ISOBEL WHIDBORNE WHO IS IN HER FINAL YEAR OF TRAINING AT THE ADELAIDE COLLEGE OF THE ARTS. SHE HAD JUST COME OFF SUPERVISING THE SET CONSTRUCTION FOR THE MUSICAL SUMMER RAIN – A TWO-STORY TIMBER AND METAL BUILD THAT INCLUDED A CUTAWAY ROOF, SHOP AND HOTEL FRONTS, SWINGING DOORS, STREET LAMPS, A RANGE OF BARS AND BENCHES AND OTHER LARGE SPECIALLY-DESIGNED PROPS. AT AGE TWENTY-ONE, IZZY IS MORE THAN READY TO LAUNCH INTO THE BLOKEY WORLD OF SCENERY AND SET CONSTRUCTION, SO I SAT HER DOWN TO FIND OUT MORE.



JH: So Izzy, what sparked your interest in production?

IW: Well, I started studying 3-D ceramics and sculpture and the sculpture lecturer said to me, 'There's an awesome course here that I think you'd be really good at.' So I got into the stage design course for a year but I really only enjoyed the model making and the hands-on things, so they moved me over into the second year of set construction, given I had all the basic hand tool skills.

JH: You've been working with your hands for a while?

IW: Yeah. I was into art at high school. I'd say, 'Let me do all the art classes. I don't care about anything else.' And it definitely paid off.

JH: So why scenery and set construction as opposed to continuing with art and sculpture?

IW: Well, sculpture was only a cert 4 and wasn't going to lead me to anything in particular and I really liked the idea of set construction, of making things from the ground up.

JH: Had you done that before, making something from the ground up?

IW: Kind of. I built my own computer desk and some other things when I was younger. My Dad's an electrician, and in the school holidays I'd help him out. He showed me how to use all the tools and that really helped. I came here thinking I'd not be any good at this, thinking it's all male-dominated, but I picked it up quickly.

JH: So, what aspect of the work do you find the most interesting?

IW: Props, because there're so many different materials. You start off with a gooey mess that turns into a masterpiece. But there's a lot more to learn about the different materials and techniques. I haven't got my head around it all yet but it's really interesting.

JH: What do you find the least interesting?

IW: Painting, scenic art. I like drawing but painting just doesn't do it for me. I find it boring and it drags on. Last year, I did a ceiling on a set to look like wood panelling. It was a repetitive five weeks of painting the same lines.

JH: What's been the most unexpected or surprising aspect of working in scenery and set construction?

IW: I guess it's just how easily I've managed to pick it all up. I figured I'd be the little girl at the back that no-one would take any notice of but everyone's been so welcoming. It's almost like they don't care that I'm female.

JH: Recently, I heard that you also made a really good team leader, supervising the set construction of Summer

Rain. Tell me about that experience.

IW: I thought it was going to be too challenging. The first thing I did was look at the set model. It was like, 'Whoa. I'm going to build this! I don't think so!!'

JH: Why not?

IW: I couldn't believe how big it was. I'd never built a set that big before and, all of a sudden, I was in charge of the build, running the show! And we only had four and a half weeks to build it. 'S***!' I thought. 'What am I going to do? How am I going to do it?' But I had a good team and it worked out well.

JH: Can you describe the process you went through after you inspected the model?

IW: I took photos of it from all angles. We didn't have the construction drawings then, just the basic ground plan. So I took pictures of that too and made notes then sat down at home, doing sketches and trying to figure out the best way to build it. Then I went through my ideas with my set construction lecturer, Paul, and he gave me advice on the best way to go. I figured out the cutting list and how to put it all together so that on the first day of the build I could walk into the workshop and tell my crew what jobs to do and how to do them. 'You cut this, you cut that, you glue this and you nail that.' But it took a lot of work to get to that point - a lot of thinking, sketching, and working out the order of things. It's one thing to be told what to do but much harder to figure it out for yourself from the start.

JH: This is the final year of your training. What's in store for next year?

IW: Hopefully, I can get a job building sets for a theatre company. Or maybe for one of the companies that makes sets for film or TV production. I'll be applying for anywhere and everywhere.

JH: Does that include interstate or overseas?

IW: Definitely. Anywhere I can. I love travelling. I'm from England and would go there if I could get work. But anywhere there's work – America would be the best place to end up – Hollywood. I wish! Working on big Hollywood films, building sets, would be my dream job.

JH: Tell me more about working in a male-dominated workshop?

IW: I was one of the youngest too. There was another female but she was away a lot so basically it was just me and all these older males and a couple of them didn't listen to me a lot of the time. That was frustrating. Sometimes I'd have to put my foot down and say, 'If you're not listening to me, you'll have to get out of this

workshop.' It paid off. I'd find myself apologising at the end of the day for being a bit of a bitch but if I didn't do it then they'd not listen to me at all. Sometimes they'd also say, 'Do you want me to lift that bit of wood for you?' But I'd say, 'I can handle it. It's OK.' I'd also have to show them what to do because they wouldn't believe you until you showed them you could do it too.

JH: Do you think you'll encounter similar problems in other workshops?

IW: I reckon I probably will. I might find it hard to get a job, so persistence will have to pay off there too. But I can stand up for myself.

JH: Are you interested in branching out into any other area of tech production?

IW: Well, I did do some design but that didn't cut it for me. And as part of design we tried a bit of sound and lighting and I was hopeless. Even though my Dad's a sparkie, I can wire things up easily enough, but when it comes to things like finding out the best place for lighting... And sound-wise, I'm not a music person like most people my age. I'll listen to whatever and people will say it would sound better with a sub but it doesn't make any difference to me. So for me it's definitely set construction, props and scenic art.

JH: How many shows have you worked on so far?

IW: Four or five plus the Fringe Parade.

JH: So what's been your most satisfying show to date?

IW: Definitely Summer Rain. I felt more emotionally connected to it than any of the others. I knew every part of the build, all the ins and outs, so was more attached to it than anything I've done before. It was more like my baby.

JH: What's been the worst show?

IW: Our Town last year. It had a large ceiling of wood panels and they were what did it in for me, painting lines for weeks. And then they ended up putting lights in them and I don't think you could see any of my work. We originally thought the lights would shine through and show up the wood grain but they cut holes in it and put the lights through which ripped up all the work we did so, for me, it became the show from hell. I didn't want to

watch it after that. I thought there was no point because I wouldn't see my own work!

JH: So what's your favourite style of show?

IW: That's a difficult question. Probably a show that has a lot of set in it! But I'm open to anything and enjoy all genres. When I go to movies, I see everything from comedies to horror. I enjoy all kinds of music from heavy metal to very mellow retro stuff. I like everything.

JH: What have you seen with a set that's really impressed you?

IW: The one that stands out was War Horse but that was because of the prop horses. It was at the Lyric Theatre last year in Brisbane and it just took me aback. It was an international tour from the National Theatre in Britain and I was mesmerised by it. The horses looked real but they were life-size puppets made of wood and metal with people who moved them but you didn't really notice the operators because they moved the horses so realistically. It was incredible!

JH: Do you have any advice for a young person wanting to work in scenery and set construction?

IW: Don't be scared. Don't let your fears hold you back, which mine did for a while. I was very shy and timid. But it can be so much more fun than you'd expect. So even if you think you can't do it, give it a go. I've seen plenty of people come in not knowing the first thing but soon picking up skills. You've just got to be open to it. If you don't try, you won't succeed.

JH: Is there anything you'd like to say?

IW: I think a lot of females think they can't do it and won't get hired. But that's BS. I'm very small, a little girl, but I can do anything the boys can do. You definitely need a good attitude. The male humour can be something to deal with. It can be off-putting and hurtful. They'll joke about females and about sexual orientation, especially the older men. They'll say things that you wouldn't normally say around females but you just have to shrug it off and realise that they're just obsessed with women as sex objects and get on with it!

JH: Thanks, Izzy. It's been great talking with you.

IW: Thank you. It's been fun.

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WHAT-IF?

What If we don't maintain and inspect our chain hoist?

IN THE COURSE OF PUBLISHING THESE ARTICLES OVER THE LAST FEW YEARS WE HAVE HAMMERED ON QUITE A BIT ABOUT WHAT IS THE APPROPRIATE LEVEL OF COMPLIANCE FOR YOUR HOISTING MACHINES.

SO FAR, WE'VE ONLY REALLY LOOKED AT THE PROCESS OF RISK ASSESSMENT, AND MITIGATION OF RISK (BY SETTling ON AN APPROPRIATE STANDARD OR CODE OF PRACTICE (VPLT SR.2.0 vs AS1418 vs BS7906 ETC)) IN THE CONTEXT OF BUYING, HIRING OR OTHERWISE ACQUIRING AND USING MACHINES.

WHAT VERY OFTEN GETS OVERLOOKED HOWEVER, IS THE FACT THAT ALL OF THESE STANDARDS OR CODES OF PRACTICE HAVE SPECIFIC REQUIREMENTS FOR THE ROUTINE INSPECTION, SERVICING AND MAINTENANCE OF THE MACHINERY, AND ADHERING TO THIS INSPECTION AND MAINTENANCE REGIME IS A REQUIREMENT FOR THE CONTINUED COMPLIANCE OF THE HOIST.

In this article we'll look at the inspection and maintenance regime required for a chain hoist that is designed to, and declared as compliant to, a level of BGV-D8+ to VPLT SR.2.0 (or it's more recent incarnation as IGvw SQ P2). This is not because we are necessarily endorsing this Code of Practice as inherently superior to its Australian, British or American cousins, but rather because it has a very thorough and unambiguous section on "Inspections" and "Documentation of Inspections" that is easy to summarise and understand.

Before a hoist can be put into service, the person or entity supplying and installing the hoist must check:

- The completeness of the hoist and the installation
- Proof of previous inspections and manufacturers declarations of compliance
- The reliable and safe working condition state of all functional safety devices
- The results of all inspections are documented and kept available

Before each use, the safe working condition of the hoist should be checked by:

- Performing a visual inspection to check for damage and/or excessive wear
- Checking for evidence of previous inspections (e.g. test tags, logbooks etc)
- Performing a functional safety and operational test of the hoist


All of this ensures that the hoist was supplied, installed tested and checked correctly, but the Code of Practice also mandates that inspections, similar to those that the Contractor is required to make prior to handing over the hoist to the operator, are made to ensure that the hoist still complies to the requirements of BGV-D8+. If these inspections are not made and logged, then your hoist is no longer allowed to be used.

- Every 12 months, your D8+ hoist must be inspected and certified by "A Specialist/Qualified Person". This specialist is a person who can prove that (among other things) they have sufficient technical knowledge and at least one year's practical experience testing electric chain hoists within the event industry, have a working knowledge of WHS legislation, understands the manufacturer's technical information, can carry out a machinery Risk Assessment and has knowledge and experience using the tools required to make the inspection.
- Every 3 years, your D8+ hoist must be inspected by an "Authorised Expert". This person must have the same basic qualifications as the "Specialist", but with a minimum of 3 years practical experience. In addition, this person must be independently accredited, for example, as a Chartered Engineer or accredited by a testing authority such as NATA (in Australia) or TUV in (Germany).
- Extraordinary inspections must be carried out on the hoist when there is evidence of damage, after a prolonged period where the hoist has not been in use, or if there have been substantial modifications or repairs to the hoist.

To top all of this off, the results of all inspections should be documented, and to enable a complete history of the hoist to be depicted, these records and logs should be kept together in one inspection book. It is also required that the written result of the last inspection be kept and made available at the site of operation of the hoist, typically by the provision of an inspection sticker (safety tag) on the hoist.

So stay safe and keep inspecting...

This article forms general opinion only and must not be relied on without a detailed, professional risk assessment undertaken specific to your situation. Consult a professional staging company every time you consider anything that may involve risk with flown objects or people.



BY ANDREW MATHIESON



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Australian Commercial & Entertainment Technologies Association

As we approach the festive season, it is often the practise to review the year gone by and engage in a bit of organisational back-slapping. For ACETA, 2014 has seen significant progress in the acquisition of knowledge, development of intellectual property and implementation of important member benefit initiatives. However the journey has really just begun and a brief look to the future offers more reward than reflecting on the past. Therefore we will see out 2014 by previewing some of the challenges and opportunities ahead in 2015. By no means an exhaustive list of all issues that will require address, however, and not in any priority order, we begin with something left-of-field.

The ACETA Entertainment Technology Museum

We may confidently argue that the 1950s could be seen as a decade where entertainment technology in most, if not all forms, really gathered technical development momentum. As we entered the 1950's, more sophisticated recording techniques and technology were being developed and higher quality recording of music was possible. Television was introduced to Australia in 1956 bringing with it new challenges and opportunities in terms of both broadcasting and content production. As we entered the 1960s, a never before experienced international music movement erupted, Australia immediately joined the party and 'pop' music in all its iterations gave the youth of the day something to call their own. The music played on unabated and moving towards the 1970s brought with it the need to develop technology that was bigger and better, quantum progress was made. Moving through the 1970s delivered us the digital age with all its possibilities. Along the way Australia's technical and creative sector was there innovating and often leading the world. Many who participated and witnessed this period of entertainment technology development are still with us, and some are still active participants in our industry, we often under-estimate or don't understand the Australian contribution. We have been alerted to the fact that there is valuable documentation and significant technology

THE CRYSTAL BALL - EXPLORING THE FUTURE

from these periods currently in storage that may soon end up in landfill, a most unfortunate outcome. To collect, sort through, document and house such a collection is a task currently beyond ACETA's available resources, however it is worth placing the issue in the industry domain. It would only take a generous benefactor, an educational institution or even a government to come to the party and we could end up with an asset our industry would be proud of, think about it.

A Well Worn Record Called Trade Event Fatigue

The formation of ACETA was enabled by a significant number of industry participants who met in 2009, to address their dissatisfaction with the unsustainable trade event schedule they were confronting at the time. Whilst ACETA now has a broad range of issues to manage, the trade event schedule has not changed and remains the single most topical issue of discontent amongst ACETA members and the broader industry. ACETA has actively campaigned for change, publishing a White Paper expressing the established industry sentiment and offering a solution; however many state a position then do the opposite. The gathering momentum for ACETA to present a 'by the industry for the industry' all inclusive event, at this point in time, could only happen if all else fails. ACETA members and the industry in general are overwhelmingly pushing for transparency with regard to trade show participation. It has been suggested by some, that ACETA should facilitate this transparency by hosting a spread sheet on its web site, whereby the industry can publically declare what events they will actually participate in and to what degree, maybe then a reality can be established and we can move forward to an outcome that meets the expectations of the contemporary industry. **We are keen to receive your comment please email sara.hood@aceta.org.au**

Establishing Member Accreditation

Early in 2015 the ACETA member accreditation program will be formalised, launched and promoted. An ACETA member agrees to conduct their affairs according to a code of ethics described in the Industry Guidelines that form part of the ACETA Constitution. Accreditation is therefore a mark of integrity and will benefit members in many ways and will assist potential suppliers and acquirers seeking suitable business partners. All members will be profiled on the ACETA web site.

Training and Mentoring Pathway for Members

The idea of establishing mentoring and training programs for members has gathered momentum recently. Many industry participants feel isolated and believe they would benefit from collegial interaction. It has also become obvious that very few in our industry offer staff and management training, particularly in the area of personal and business development. The importance of training and mentoring is generally understood; therefore ACETA will address both subjects in the New Year and come up with viable solutions if possible.

The ACETA Forum® Continues to Evolve

This information sharing and educational initiative will deliver important member benefits in 2015 and beyond,

BY FRANK HINTON

that will include regular member webinars, on-line programs and in-situ conferences along with newsletters and other knowledge sharing forums. For example the webinar program currently being established will include subjects such as, understanding the wireless legislation, understanding product compliance, understanding InfoComm, understanding social media to name but a few. We are also planning to conduct annual Australia wide consultations, a process that began this year by addressing the needs of Manufacturers which is nearing conclusion.

A Slow Take Up on the Industry Statistics Program

For the first time in the history of our industry a statistics program was recently unveiled, available on subscription to the broad industry but with a subsidised cost to ACETA members. This extremely important and much requested initiative will provide subscribers with statistical data that would assist in identifying trends and enable better informed budgeting and commercial decision making. However the take up has been slow, we can't abandon such an obvious and important resource without further consultation, watch this space.

A Dedicated Australian Manufacturers Resource Program

Based on ACETA's Manufacturers Manifesto, this year we conducted a series of consultations with only the Brisbane leg to be completed. In the New Year a response will be issued and an engagement with the sector will commence, in the determination to develop meaningful programs to assist the Australian manufacturing sector increase commercial export activity and employment.

Industry Skills Shortage

A most important and meaningful program being addressed by ACETA in two streams, careers and education. 2015 will see the roll out of a career guide along with the establishment of strategic relationships with educational institutions.

The Wireless and Other Legislation Affecting the Industry

The digital dividend legislation will soon be enacted and its impact will be with us for some time. ACETA will continue to support and educate its members as they deal with a new wireless landscape. ACETA will also address any proposed legislation or by-law that impacts on the industry, which will include proposed changes to product compliance and safety legislation.

As you approach a New Year and the challenges it will bring, we commend and ask you to consider membership in your industry's 'peak body', associating will bring reward and opportunity. Please inquire by emailing sara.hood@aceta.org.au or phone (03) 9527 8133, we are at your disposal. We take this opportunity to wish you all a safe and happy festive season and a prosperous New Year ahead.



Frank Hinton
President ACETA



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TIME TO ACT AGAINST COWBOYS

ROGUE PRODUCTION THREAT

BIZ TALK

with Julius Grafton



OUR LEAD NEWS STORY THIS ISSUE SHOWS AT LEAST ONE GOVERNMENT EVENTS DEPARTMENT THINKS WE SHOULD WORK FOR NOTHING. THEY DIDN'T JUST DECIDE TO CUT THEIR SOUND AND LIGHTING BUDGET BY 75%. SOMEONE IS PREPARED TO DO THE WORK.

My solution is to accredit legitimate operators, using an industry scheme. It would be simple – the industry creates a registered peak industry association which has only one role. All it does is accredit legitimate operators.

What constitutes legitimate?

Start with insurance. You must hold public liability insurance – and even the cowboys have this, since EVERY venue insists on proof of it. Then Workers Compensation insurance. Most cowboys do not have it, they rely on paying their crew as contractors, thinking they can avoid liability.

When a contracted crew member has an accident, they can and should claim against their hirer – the cowboy.

Sham contracting or even legitimately framed labour contracts do not avoid liability for workers compensation.

Sadly many event hirers do not demand proof of workers compensation insurance – the ACT Government example in this month's CX news pages do not.

Next is tax compliance – cowboys often do not pay GST, and may seek to avoid paying group tax or company tax. Laying quietly you can run a company for several years before the compliance machine slowly and noisily catches up. True cowboys just phoenix the company and start again, sometimes with a senile uncle as a sham director. He doesn't know any better.

Then we have the Live Performance Award, which pays amongst the lowest hourly casual rates of any award, for a highly skilled occupation. But despite the pitiful rates of pay in the award, most cowboys actually pay less.

Now to the equipment. Cowboys often buy knock off equipment, and rely on the faked compliance certification that came in the box. They don't know, or care about, engineering standards. Workplace Health and Safety (WHS) is of little concern to the cowboy.

A legitimate operator carries compliance costs, and pays tax. They don't put audiences or performers at risk, whereas a cowboy is an accident waiting to happen.

To get accredited, a production company needs to carry the correct insurance, be compliant, look after crew, and operate in a safe manner.

Let's all get together on this one, at CX Roadshow in February.

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THE ADVICE GIVEN HERE IS GENERAL IN NATURE. YOU ALWAYS NEED TO SEEK PROFESSIONAL ADVICE BEFORE MAKING COMMERCIAL DECISIONS.

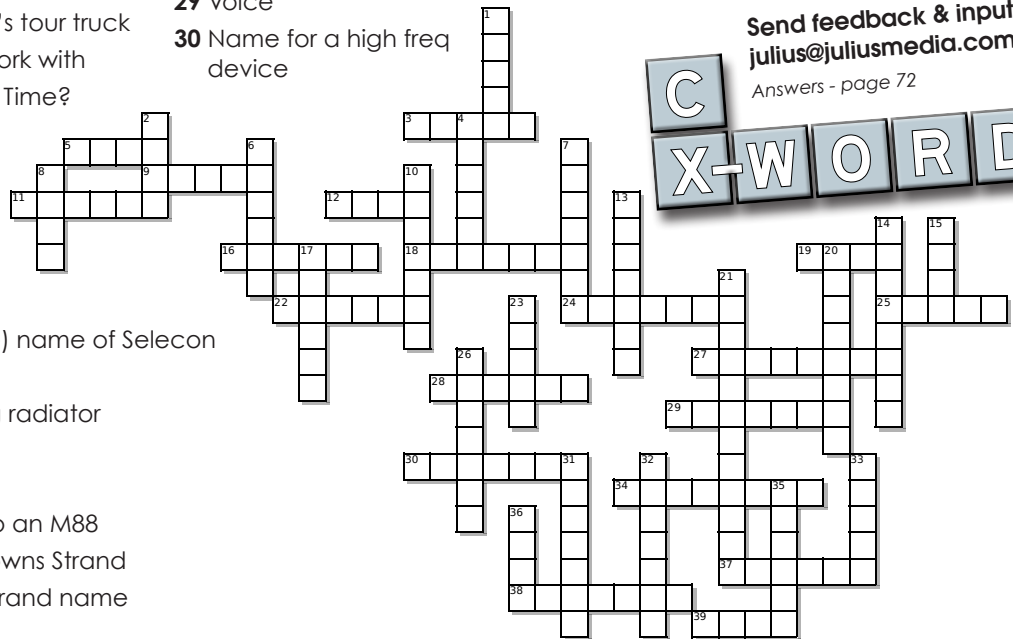
ACROSS

- 3 Just bought Clay Paky
- 5 Where the follow spot is
- 9 First common diesel tour truck
- 11 Who made the Space Echo?
- 12 Least comfortable 80's tour truck
- 16 Rap artist we don't work with
- 18 Who made the Prime Time?
- 19 A big light
- 22 Harman's LX co

- 24 Essential for athletes and wireless
- 25 What hazers do
- 27 The C in LSC
- 28 Standard measure LX
- 29 Voice
- 30 Name for a high freq device

- 34 Two core plus shield
- 37 The S in Jands
- 38 Old 10 channel dimmer rack
- 39 backstage worker colour

Send feedback & input to julius@juliusmedia.com
Answers - page 72



DOWN

- 1 Projector resolution
- 2 The second (obsolete) name of Selecon
- 4 A kind of speaker bin
- 6 Other name for a ring radiator
- 7 Lee 113 is:
- 8 D series truck
- 10 The Phil who sang into an M88
- 13 Company that now owns Strand
- 14 The 2nd part of the Strand name
- 15 Shure
- 17 Revolutionary beam
- 20 Tape replay keyboard
- 21 Big bang no theory
- 23 The M88 was made by whom?

- 26 Old name for loaders
- 31 A Henry star with useful quotes
- 32 Tungsten

- 33 Georgettis, RIP
- 35 Presentation switcher
- 36 Wham bam

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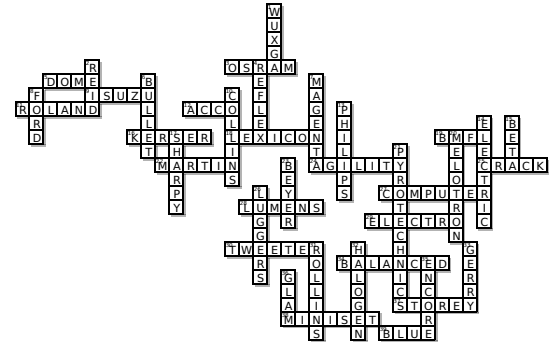
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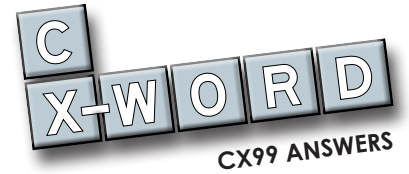


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New Year's Eve

SHOULD ALL THE LYRICS BE FORGOT, DAH DAH DAH OLD LANG SYNE

"ALL IS
QUIET, ON
NEW YEAR'S
DAY," SINGS
U2, AND
AIN'T THAT
THE TRUTH!
ALL AROUND
THE WORLD
PEOPLE ARE
NURSING
THE MOTHER



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HANGOVERS, BECAUSE NO MATTER
WHAT THEIR DIFFERENCES MIGHT
BE, JUST ABOUT EVERY CULTURE
AND RELIGION CELEBRATES THE
START OF THE NEW YEAR. THEY
MIGHT NOT AGREE ON WHEN
IT ACTUALLY STARTS - THE
CHINESE NEW YEAR IS USUALLY
SOME TIME IN FEBRUARY - BUT
ONE THING THEY ALL SEEM
TO AGREE ON IS THAT IT'S
AN OCCASION FOR GETTING
HORRIBLY TISHFACED AND
HAVING A GOOD TIME.

Luckily for musicians (and also PA operators) lots of people want a live band for New Year's Eve parties. It's an opportunity to quote whatever price you think you can get away with, in exchange for working all day and all night. I always liked to put my hand up for any of them, as they would be a profitable deal, as long as you could handle the lack of sleep.

Unfortunately for one of my nephews, his birthday is on New Year's Day. I'm sure that for the first few years of his life he thought that jolly old Uncle Dunk had some kind of dreadful debilitating disease that caused him to fall asleep in the soup bowl every year during his birthday

lunch, and then wake up with a start yelling "The mic kit – where's the expletive deleted mic kit?" and other such indicators of sleep deprived paranoia. It's odd how the combination of hours of hard work and no sleep tends to make you somewhat drowsy the next day. And then have to sit there and be polite to relatives as well? Oh the horror!

Anyway, one year a long time ago my trusty assistant Jim and his brothers decided that they would cut out the middle man and organise their own outdoor New Year's Eve gig, with their own band, on a farm called Hurricane Hill down in Phillip Island.

The thing was a real family affair. Jim was the guitarist, his brother organised the gig and played bass, and his other brother played guitar and sang. (Cue the Bob Newhart show – 'This is mah brother Daryl, and this is mah other brother Daryl...')

We agreed that Col and Dave and I would supply the system for a low price and mix his band; I would put together a support band, and Jim would mix it. We would get Monty from last year's 'dog-and-dope' story to look after all the lighting, we would all share the profits, and make enough to retire on. Yeah right!

The local police were all in favour of this gig, and eased the regulations in order for it to go smoothly. After all, they figured, if it kept a few hundred falling-down-drunk revellers off the streets of San Remo and Cowes, it would certainly make their job a whole lot easier.

Naturally the gig was to be an overnighter, so as well as the PA, I loaded up the truck with spare clothes, food, bottles of squirt, doonas, blankets and pillows. My partners Col and Dave were friends with Jim and his brothers, so they jumped into the truck as well, and the scene was set for a fun time for all.

Putting everything together took a little longer than usual, as the place was full of willing helpers who were already half pickled. Consequently everything they did had to be done again by someone who knew what they were doing.

"Put that case over there on the left...no, the left...no, look, this is the hand that you write with, and the other one is...left. Got it? Never mind, leave it there, I'll do it later".

Anyone who's ever had the benefit of such willing but incapable hands knows what I'm saying!

Eventually it was all done and we sent Col into town to get some more drinks, our supply having mysteriously disappeared while we were setting up.

He came back with some beer for us all, and a couple of bottles of what smelled like paint stripper, but must have been accidentally labelled brandy. He then proceeded to demolish them at a great rate, while roaming around the place dispensing alcohol and advice. We had to assign someone to keep him away from naked flames!

DUNCAN FRY... CONTINUED

Unlike the Mildura gig with the Jerries, where the road crew was pressed into service as an emergency support act, on this occasion we'd had the opportunity to actually rehearse some songs. On drums I had another of my trusty apprentices called Chris, and on bass was a young chap called Trevor Cronin, who later graduated from my 'How To Get Through The Night And Not Stuff Up Too Badly' school of audio. He went on to tour with many UK bands, and currently lives in the UAE as engineer to the cognoscenti. (Is that an Italian death metal band, Dunk? Ed).

During our support set, it seemed to me that the front of house sound was a little erratic, going up and down quite irregularly. I looked towards the mix position in the back of the truck, and saw Jim and Col grappling for control of the console - the semi-legendary Gigmaster MkII. I don't know which of them won but at changeover time most of the faders were jammed up at the +10 mark! Thank heavens for a couple of limiters tucked away in the amp rack!

I'd had a few drinks myself by this time and was becoming quite relaxed, and ready for some fun. While Jim and his brothers played their hearts out on stage, down in the mixing truck we decided that their vocals needed some beefing up. So we plugged in an extra mic, stuck it on a spare mic stand and, much to the surprise of the band, did back up vocals from inside the truck!

I was running a basic one send monitor feed from Front of House, so it was quite easy to send our vocals down to the band's wedges so they could enjoy our glorious four and a half part harmonies as well. After repeated requests from the band (to shut up) we eventually tired of working under such pressure, and passed the mic into the audience so they could sing along too!

At midnight it started to rain, not that anyone noticed as the whole crowd gathered around the stage and sang Auld Lang Syne.

Suddenly a ghostly figure climbed to the top of the left hand speaker stack and stood there for a few moments, waving a brandy bottle in his hand, then gracefully dived off the top into the audience. Unfortunately he missed and landed face down in some hay bales, and remained there for some time!

The rain got steadily worse, so about 4 am we pulled the plug on things. I was looking forward to curling up in my doona and some blankets that I had laid out ready in the back of the truck, so I helped put tarpaulins over the speaker stacks, tidied and covered up the stage and all the amps and electronics, then went off to inspect the plumbing, so to speak. In the interests of good taste I'll refrain from describing the toilet conditions. Suffice it to say they were pretty basic; so basic in fact that there weren't any!

When I got back to the truck there was a surprise waiting for me. Someone soaking wet had discovered my nice dry bedding and was already asleep on it! I felt like one of the three bears - "Someone's been sleeping in my bed and he's as tired and emotional as a newt!"

I flipped them over to see who it was, and a brandy bottle rolled across the floor of the truck. Sure enough, it was Col! Too tired to kick him out, I grabbed a couple of blankets, eased him off my pillow, and climbed up in the truck's peak. I think I was asleep in about ten seconds.

Having thus had a reasonable amount of sleep for once, at my nephew's birthday party the next day he was most surprised to see that for the first time I didn't pass out in my lunch, and was able to (a) wish him a happy birthday, and (b) remember his name!

Have a happy and safe time over the Christmas/New Year period - see you all again in 2015.





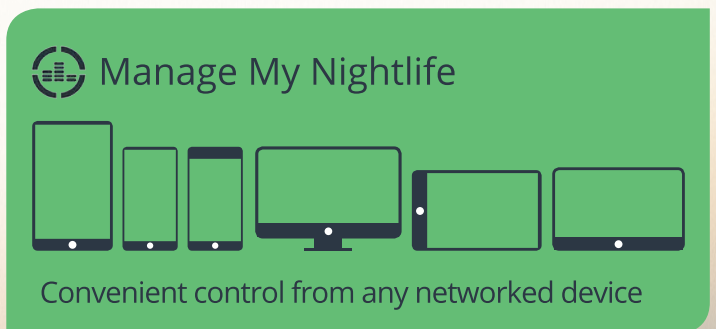
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