

# Channels

1st FULL  
A.E.S.  
REPORT

FREE

The professional Sound and Lighting magazine

Number 8

15th September - 1st November 1991



Soundcraft launch new top line house console

## EUROPA READY FOR PM 4000

At the top of the performance biz, the big show or tour calls the shots when it comes to equipment specification. More often than not, a Yamaha PM3000 has been the mixing console choice, then a gaggle of types like Midas, TAC, Ramsa, Harrison, Soundcraft's Series 4, and 8000. At the pinnacle of the business are hand made types like Gamble and ATI Parragon.

Given the PM 3000 is now a 6 year old design, the PM 4000 prototype was shown to selected touring companies last year. Soundcraft meanwhile, were doing the rounds, talking and listening to engineers,

and coming to some definite conclusions about the next top line console.

Europa could well be the last large analogue concert board, digital consoles with 'snapshot' or scene automation are tipped for the end of this decade, the rush to cram more inputs into less space with onboard processing aims to leave more space in venues for paying customers.

The console has a low meter bridge and is 2445mm wide in 40 channel guise. 8 VCA groups can be assigned to one or more groups simultaneously, or the main outputs, and

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Body Motors - the winners from W.A.

## YAMAHA ROCK '91 ON M.T.V.

Australia's biggest band contest Grand Final - Production Spotlight Page 9

## LATE NEWS STRAND TO CLOSE



An era has ended, with leading stage lighting equipment distributor Strand Lighting Pty Ltd (Australia) announcing its closure, and the appointment of Gordon Richmond's Starlight Technologies Pty Ltd as Strand agents for Australia.

Strand Lighting Pty Ltd (Australia) is part of the Film & Television Division of the Rank Organisation. Rank acquired Strand Electric globally in the early 1970's, transforming the Covent Garden firm somewhat traumatically. Strand Electric (Australia) controlled by Denis Irving, and the Bartram family was sold to Rank at the same time.

Rank itself underwent continual transformation, changing the scale and scope of its Australian operations, until quitting the country some years ago and leaving Strand (Australia) as a U.K. controlled entity.

Strand operates from premises in Sydney, Melbourne and Brisbane, and at press time it is understood all new business had been directed to Starlight Technologies from September 2nd. Strand were also agents for Rosco in Australia.

The hire operations in the three states are believed to be for sale, either in one line or separately. Manager of the very successful Sydney hire department, Rob Nicholls awaits further developments, while Melbourne hire manager Andrew Holmes has only been at his post for six months or so. In Brisbane Michael Kitbush has run the hire department for some 6 years, originating from Harvey Theatrical Lighting, the previous Strand Agent.

Strand is synonymous with stage lighting, the firm established in England at the turn of the century. The fate of Strand (U.K.) is unclear, tough trading conditions led to the appointment of receivers at rival C.C.T. Theatre Lighting earlier this year. Lumo Lighting (formerly Lee Colortran) recently closed.

This leaves the local stage lighting industry in a state of flux, with Selecon (New Zealand) well placed to dominate the market. "I knew we were hurting them, but not like this!" said Selecon's Simon Garratt. Selecon are now the only major theatre lighting lantern manufacturer with a full presence in the South Pacific.

-Julius Grafton

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COMMENT - PAGE 2.

At school in the '60's my first contact with stage lighting came in the form of a Patt 23 S, which had such a buildup of dust on the lens that it emitted a feeble beam. At the time it was like the sun shining from a 3 inch tube!

The day came when I took the train to Artarmon to buy a sheet of Cinemoid. Reg Bartram sold it to me, like he had to others before, in his un-hurried way. Out the back Rob Nicholls sat in his hire office, classical music playing on the wireless, row upon row of Patt 263, Patt 223 and grey hammertone lanterns neatly stacked on shelves.

The Junior 8 resistance dimmer was king, tungsten halogen was a new concept, and the Rank organisation were looming like a dark cloud on the horizon.

Later I worked at Strand part time, learning how to re-wire asbestos corded lanterns with PTFE cable. It was so civilised, lunch was a communal affair in the lunch room. Someone bought fresh cold cuts from the deli. Tickets to theatre opening nights were common.

Strand owned the theatre lighting market. Dealer conferences were remarkable events, where Queensland agent Bruce Harvey would let fly with colourful insults, the Adelaide agent the re-occurring target. Nothing ever changed.

Then Rank took over, moved Strand into a monster building full of Rank acquisitions,

and imposed a mindless and byzantine bureaucracy on the little firm. Faceless suits in distant offices took turns, but never understood the business.

I remember flying to Melbourne in the mid '70's at a time when I was considering working for Strand there. The Rank monolith was way out at Clayton, and the Strand guy left me with the Rank chief executive, who snorted something about 'poofters' and asked me which division had paid my airfare.

Now it's 1991, and the chickens have come home to roost. At least Strand will carry on, and new agent Gordon Richmond is a former Strand person from those simple days, way back then.

**-Julius Grafton.**

## A1 Audio

A1 Audio boss Chris Kennedy called to point out they would not actually be 'Turboless', following the sale of their 48 TMS-3's. (Reported in our last issue).

Without going into details, Kennedy states A1 will 'have access to' 12 or 16 TMS-3's, and would like to continue to service clients like Icehouse who use this type of system.

Meanwhile, Brisbane's A.C.P. and Colin Baldwins Showcorp have an arrangement that places A.C.P.'s Turbo rig in Sydney, with George Gorga as Senior Engineer.

Dear Julius,

I think the article is very good and the crew I am sure will like it also. There is one point that was overlooked, and that was that on the Horses tour Kate Bentley was the tour manager. Could you please mention it?

**-Daryl Braithwaite, Albert Park Vic.**

● *Oops, consider it mentioned. This omission is doubly embarrassing because the few females employed in this (sometimes, and/or often) sexist industry need all the recognition they can get!*

**CHANNELS** is produced by Grafton Services Pty Ltd, "Curraweena", Napoleon Reef 2795 N.S.W., Phone (063) 375-354, Fax (063) 375-367, for the publisher, Jands Electronics Pty Ltd, P.O. Box 171, St. Peters 2044 N.S.W. Australia. Phone (02) 516-3622 Fax: (02) 517-1045.

**Contributions are welcomed!**

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Computer help: David Mulholland.

Printed by Lionheart, Phone (02) 666-5162.

Aldus Freehand diagrams by Josh Luo.

**Subscription details:** See back page.

**New Zealand enquiries:** (09) 366-7021

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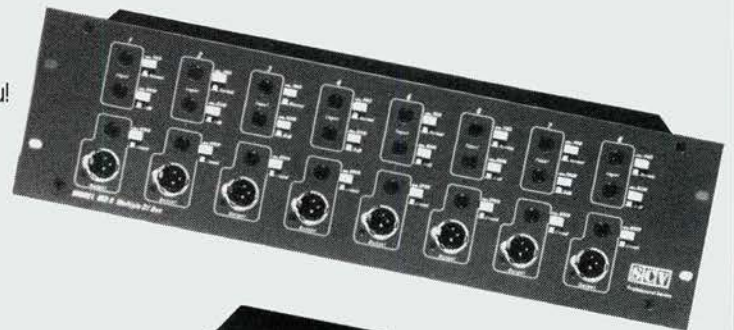
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**The Audio Engineering Society 3rd Australian Regional Convention** held in August at the Moonee Valley Convention Centre was a winner. Aside from a plethora of technical papers, tours, workshops and the obligatory Convention Banquet there was The Trade Show.

We will concern ourselves with the Trade Show, because that is where the goods were, and goods are the meat and potatoes, yes? Mercifully the event ran to sensible hours, opening on Tuesday at 10am, running 10 - 6pm on Wednesday, and closing at 4pm on Thursday. Sensible!

### WHAT'S HOT: CONSOLES

1991's AES had big P.A. mixing consoles aplenty - Midas sales manager **BOB DOYLE** was on hand to demonstrate the XL-3 on the **SYNCOTECH SYSTEMS** stand. XL-3 can produce a 40 channel FOH mix one night, and 40/18 channels of monitor mix the next. Also on the stand were AMS, DDA and Valley.

Just down the aisle **FRANK HINTON** had a TAC SR 9000 on show, with more assorted TAC consoles than you'll ever see. HINTON was on a roll, claiming \$100,000 in sales on day one. He has been awarded the Channels Salesman of the Year trophy after placing four SR-9000's with the Sydney Opera House for a cool mega buck.

Around the corner **JANDS** showed off a Soundcraft VENUE 40-8 console with all the bells and whistles, including meter bridge and mutes. The just released Soundcraft EUROPA PA house console wasn't available for AES, as the first three months production is pre-sold into the USA, but **PETER TWARTZ** had 1001 reasons why it would beat XL-3 or SR-9000.

Soundcraft SPIRIT STUDIO made it's debut to a great deal of interest, 16:8:2 for \$6995 and 24:8:2 at \$9995 retail, with DB Concert Sound's **BILL DART** expounding the possibilities of using this console for live SR work.

**AMBER TECHNOLOGIES** had the Soundtracs Megas Mix, Studio & Stage lines well represented.

World traveller **RAY BOND** is home, and one of his tasks is as the Asia-Pacific agent for INT Elektronik OHG of Germany. They produce the MITEC range of consoles which are relatively unknown outside Germany. The Vari-Desk System model shown by Ray and Peter Fox of INT was a 24:8:2 console with MIDI muting and interesting expansion ideas. Stageserver and Studioserver rack mount mixers were there too.

**G.U.V.T.** has Focusrite & Aries consoles,

and also the very best catalogue (great photos!) I've seen in a while. There were many other mixer lines on show, one product range Australia has an abundance of.

### WHAT'S HOT: DIGITAL

Doing the rounds of the exhibits, and TEAC had a new DAT - the DA P20 priced at \$2100 retail on show, with Tascams M-3700 series automated console. **SONY's** DAT deal is the new PCM-2300 rack mount unit for \$2,200 tax paid.

SONY showed a pair of new processors that may well outshine Yamaha's SPX family - the DPS D7 Digital Delay with balanced stereo in and out, and DPS-R7 Digital Reverb, likewise balanced stereo. These are 1ru, 32 bit signal processing, 18 bit oversampling - and styled just right. The D7 has 7 editable



*Sony's D7 and R7 Digital processors*

algorithms, 100 preset effects, and 256 user memory settings. Price \$1465 (plus tax), and available by Xmas. R7 algorithms - 6 pre effects, 10 reverb and 7 post effects. 100 preset effects, 256 user memory settings and bandwidth to 18KHz. Price: \$1695 (plus tax) also available by Xmas.

**JBL** had the ES-5200 Digital Controller for 2, 3 or 4 way PA operation on display, and JBL Asia-Pacific manager **Mike Reeves** (AKA Mr Gumby) delivered a technical paper on why it isn't a 'processor' as such. **Nik Kay** from **ETONE** then delivered a paper on his processor controlled P.A., so both arguments were laid out. Perhaps hearing is believing.

**YAMAHA** released what was undoubtedly the star of the show for your writer, the YPDR Professional Disc Recorder (See Page 5). The boys from Hamamatsu are so far into Digital ordinary people cannot keep up, the stand bristled with hi-tech; the DMC-1000 Digital Mixer, DTR-2 Dat, and more. **Geoff Crane** is head of Pro Digital products, and can humanise.

### WHAT'S HOT: PROCESSING

**ROSS EDWARDS** and **LEON HART** from STUDIO SUPPLIES (Sydney) had Winton Morrow's Avalon Design products on show. The M2 mic preamp is absolute topshelf,

*Continued on Page 4 (over)*

**Vale Andy Pollard, King of the Riggers, who recently passed away quietly at home. RIP.**

On August 1 Tradepower ceased as distributors of Postex after more than 10 years. MD Dick Begley told us he chose to sever ties with the respected multitrack manufacturer. Syntec International have picked up Postex.

**Yamaha nice guy Geoff Crane has committed the ultimate sacrifice and moved from Sydney to Melbourne where he now heads up the Pro Digital division.**

Sydney's Kardomah cafe premises were listed for lease in August, complete with license and trading name, at \$4000 per week including outgoings. The venue closed in June, with a liquidator appointed to the operating company, according to the Sydney Morning Herald.

The report claimed the venue had traded well, and speculated the venue would re-open under new management.

Building owner Casablanca Investments would like to preserve the graffiti-covered walls of the dressing room, and were claiming the Museum of Contemporary Art were keen to claim it, remove it, and preserve it. Does anyone remember the dressing room at War & Peace in Parramatta?

**Mike Reeves, JBL's Asia-Pacific connection is now resident in Auckland, where he is learning to fly. Your editor is pissed off, because Reeves has gone solo after just 6 hours, whereas Ed took 13 to solo, and 72 to un-restricted. Reeves must know something.**

Information has come to hand regarding an international incident that went unreported several years ago, regarding certain Australian Audio Industry personages at play in Mexico, witnessed by one David Williams of Jands. Mr. Williams has sometimes been heard darkly muttering "Wait for MY Great Mistakes story". Be warned!

**David Doyle, one of Sydneys foremost equipment techs, has moved his operation from Ultimo's Soundlevel way out to Total Concept Productions at Guildford.**

Jeff Hammersley, the genial sales manager at L.S.C. is no longer with the firm, which reportably will seek a replacement "for a fixed term", meaning on a contract. Jeff is now domiciled with rugrat whilst qualified spouse rejoins the workforce. If he'd care to drop us a line we'll note his address so you can write to him, there's a lot of empty time between Playschool and the Ironing.....

**Niel Smith's musical voyage continues, after winning Star Search several times with the Bandits, the bass playing equipment merchant has re-joined his previous band, the Swinging 60's. Catch his heart rendering version of 'Wild Thing' at a dive near your place soon. It's no ballad!**

pure Class A - as is the E-55 Soft-Curve equaliser. These are world class products, obviously designed for the esoteric export market.

SCV of France were represented by **TONY RUSSO** of **AR Audio**, and the 231SP won me. Astereo 3rd octave equaliser WITH DBX limiting onboard, 2 shelving EQ's, Bandwidth filters AND a gate - around \$4000. The 824 MKII active splitter system also is winning favour, battling with BSS headon. SCV also has a bewildering range of 'niche' processing products, like a 'system controller' that is really only useful if you run flown arrays and centre clusters. Nice to know it's available, Tony - don't order too many!

**ARX** had their EQ-60 stereo 3rd octave on display, despite the fact it looks 'like' a DN-360 it actually is a very nice device in the field.

**RANE** revealed the GE and GQ versions of their popular Equalisers, and exhibited possibly the best programmable equaliser available today, the MPE 28, which was demonstrated in the real world on the AES technical tour of the World Congress Centre.

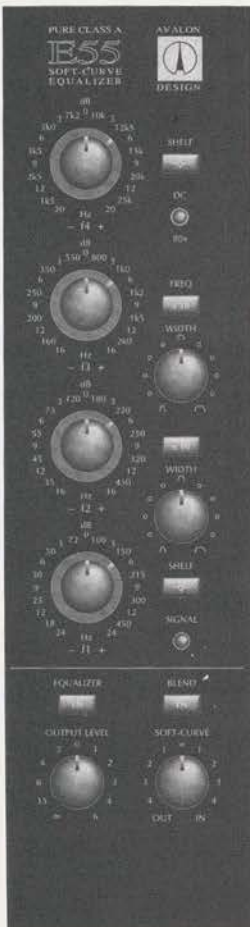
**DBX** have a graphic EQ, the 1531X which can switch from mono 31 to stereo 15 band- is this good? The 363X is a dual noise gate in a half rack format (like the 163X). **AMBER TECHNOLOGIES** also had the new **DRAWMER DS404** quad gate on show.

Crossovers from **RANE** included the FAC 24 & 28, which are half rack width format units from the FLEX Series range, and the 1ru full size AC22 and AC23 have been updated- still the best for the price, which is \$1098 & \$1495 inc. tax respectively. **Jands Sales Director Paul Mulholland** told us FLEX is the contractors choice in the USA and now AUST.

**REBEL INTERNATIONAL** had Digitech & DOD, **SYNTEC** had Orban, **EAST COAST AUDIO** with TC Electronic & Aphex, **GUVT** with Furman & Summit Audio, **ATT** with BSS (do you know what all these abbreviations mean?), **SYNCROTECH SYSTEMS** with AMS and there was truly MUCH MORE.

WHATS HOT- SPEAKERS

Again, plentiful muchness .... **COURT** makes a comeback downunder, now represented by **RICHARD HULSTON** of **AVID GROUP** fame. Gold Coast based again, and no sign of **John Busst** anywhere!



**YAMAHA** had their processed speaker system on hand, S1520 boxes at \$6995 and C20 processors at \$2195, all tax paid. **NIKKAY** of Etone demonstrated the EHT processed system, which differs insofar as the processing is committed within the power amplifiers.

**E.V.** had **DELTAMAX** and the Manifold System on display, the **MARK IV** Audio stand was home to Altec, Gauss and E.V., which are all owned by **MARK IV**.

**JBL** released the **MR SERIES** which takes the cake in terms of cost effectiveness, which means cheap. For example, 12" & horn trapezoidal box, (MR-822) fully finished and ready to go \$1195. 15" and horn: (MR 825) \$1499 and wedge versions of each for the same price. There is also a single 15" box, the 815, at \$799. All prices retail including sales tax.

**JANDS** demo'ed the Richard Priddle designed **SYSTEM 1400** and **SYSTEM SUB** outside, where an active demonstration of all shapes, sizes and brands was somewhat disrupted by the nearby Coode Island chemical plant meltdown. **JBL Soundpower** cabinets were on hand, new was the 4731, 15" & horn. The **JBL/JANDS System 700** covered the need for a passive 15" & horn cabinet.

**JANDS** have rationalised the sometimes byzantine and bewildering number and types of speaker cabinets they produce into 3 lines- the M R



Series (low cost passive), **SYSTEM** (high power passive SR), and **SOUND POWER** (active). Along the way are other types, but these are now the thrust, according to **reps JEFF BOLT** and **MITCH CARMODY**.

**ARX** didn't partake of the outdoor demo, which was a shootout between Apogee, Etone, E.V., DEX, Yamaha and Jands/JBL. Trouble was, nobody won, because after each session the punters walked away - I would have loved

to have seen a show of hands - like feeding Christians to lions, I love blood sports!

Other types shown included Turbo, Philips and Australian Monitor with their new PA box - another 'horn in the middle' variation that forgets you need to STACK the box so the audience can HEAR the horn! They did point out it is only 3" lower than on an F600. **BOSE** were there too.

WHATS HOT- MIC'S



**BEYER** has a new line, the **TC-X**, which is Beyer's answer to E.V.'s **N-DYM** line. **TC-X** have 'the powerful Beyerdynamic EM-Field rare earth magnets' (unquote) - the result is the pursuit of high gain output, which is unnecessary, but these are still very good microphones indeed. Models and retails: **TCX 180** \$335, **280** \$399, **480** \$450, and **580** \$550. **AMBER** represent **BEYER**.

**SENNHEISER** were on **SYNTEC**'s stand, E.V. of course represented by **MARK IV**, **SHURE** were nowhere to be seen, and the wireless microphone market was in full battle mode between **VEGA** (**MARK IV**) and **AUDIO TELEX**.

**AUDIO TELEX** has a couple of ranges of 200 meg wireless systems, of course the **ELECO** system has market leadership, the **DR505A** is a newish half rack width receiver, which with a Shure capsule mic retails at about \$1090. You CAN run up to 8 frequencies simultaneously at a pinch according to **ROBIN DAVIS**.

Audio Telex also has their own USA built wireless system, the **FMR 100** (up-market) and the **PROSTAR** (downmarket) gives you a diversity receiver and guitar transmitter for about \$850 retail.

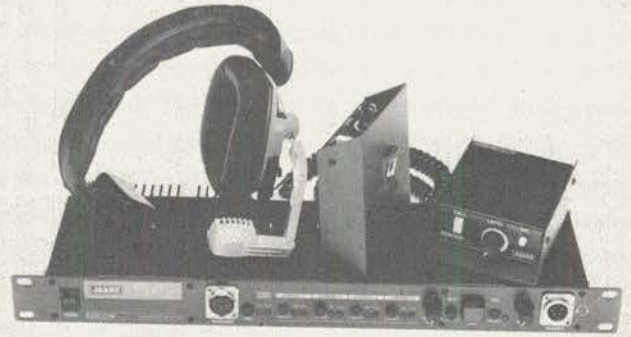
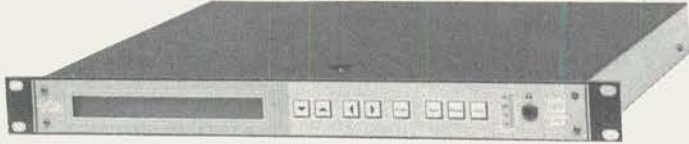
WHATS HOT- AMPLIFIERS

There were literally a dozen imported lines available at the AES show, then there were the three local makers. **ARX** didn't have anything new, **Australian Monitor** revealed the contractors version of the **K7**, and **Jands** exhibited the 107 and 104, along with the 150 Powerline.

Continued over

New to **ROCKIAN** are **HAFLER** Mosfet power amps, and **Les Goding** of **AMPOWER** insisted Perreaux were back - or was it that Perreaux had never been away?

and are world class. **JANDS** unveiled the **EZ.COM** Talkback System, comprising



*Creative Audio DMS 4 Digital Message Storage device, (above) and DMS 2 (left). Jands new EZICOM range, (right).*

**WHAT'S HOT- THE REST**

**CREATIVE AUDIO** is the manufacturing arm of The PA People, and had an interesting stand, including the new DMS 4 and DMS 2 Digital Message Store devices. DMS 4 will store from 1 to 256 audio messages limited only by system memory installed, while DMS 2 will hold up to 60 seconds. These units are pitched directly at the contractor market,

E-200 2 channel or E-400 4 channel, 1ru rackmount master stations, with Clear-com compatible beltpacks. These are destined for export, a natural vertical growth product alongside the company's already successful lighting consoles, sold to 23 countries.

**KOSS** headphones are distributed by Rockian, who had the ESP-950 electrostatic system on hand. This is probably the ultimate headphone system, priced at around

\$4000. More practical, the **KOSS HV/PRO** at \$179 and the **PRO 4/XL** at \$289.95 were nice.

**PENN FABRICATION** had a neat gear bag type rack (know what I mean?). They also do Connectronics cables and K & M mic stands, the tough German ones.

There was plenty more, especially from **AKAI**, who demonstrated the **ADAM**. Watch Channels for more on Akai.

**-Julius Grafton.**

**AES moments...**

The taxi drivers of Melbourne all cry poor, turnover half what it was two years ago, they say. But the lights are still on, the city looking better than it did last time I called.

Funny it had to be in Melbourne that your editor experienced some of the zaniest eating experiences of his recent years. Maybe it's because he lives in the country, but still ... those regular visits to the gastronomic delights of Sydney haven't been as funny as the two consecutive nights down South!

First Bobby McGees. Hal you say, there's one in Sydney - and indeed this chain are spreading everywhere. But I hadn't been there ... the Southern Belle with the Guitar that served us also sang the blues, and Topstage's Steve Nano immediately became her agent. Elvis was there, and Groucho Marx. Amazingly these theme characters work. The staff training program must be very, very good.

Upstairs to the disco, and **JBL's** Mike (Mr. Gumbie) Reeves went nuclear, because it was a Bose installation, unlike the master specification which calls for **JBL**.

Then the next night a mixed collection of audio personages including Peter Troy, Sven Langeback, Adrian Smith, Mr. Gumbie, Jeff Bolt, Mitch Carmody, Peter Twartz & Doug Ford experienced Tokyo Teppanyaki, where it happens at your table.

It happens alright. The chef starts you eating to calm you down, then throws food at you. Here, catch an egg. Oops, missed. Carmody catches his from across the restaurant behind a wall. Troy catches two at a time. Everyone catches eggs, then bowls of fried rice ... mine ended up on the floor, and I'm still picking bit's off the sole of my shoe. The food is great, the floor show remarkable. Wear a raincoat. **-JG**

**BURN YOUR OWN CD'S**

**YAMAHA RELEASE DO-IT-YOURSELF CD RECORDER**

The Star of the A.E.S. may well have been found on Yamaha's stand. The **YPDR** is a Compact Disk recorder, with a remote control master.

OK - what's it good for? Imagine it as your mastering machine in your studio. Your client takes home a disk, which can come back to have extra tracks added next week. The **YOD063** blank disks cost about \$50 retail, and accepts up to 63 minutes of program.

Suppose you use a lot of samples, stored on floppy disk. Each floppy holds 720k right? So why not load your floppies onto disc. You can load a few - say 2,300 - floppy loads of samples onto ONE disc!

Your radio station owns 17,839 C.D.'s, most of which have one or at most two tracks that you will ever want to play. Why not down load the one or two tracks onto a new disk made up of all the other tracks by that artist you'll ever need? Result: 17,839 C.D.'s can be flogged off to the corner 2nd hand shop for \$8 each, and are replaced by about 2,300 custom discs! Hey presto, you've made a profit on the deal! Better still, station ID's and library tapes can be thrown onto the magnetic tape junkpile forever.

Seriously, **YPDR** seems a practical tool for professional users who can afford the \$16,000 odd price, which includes the Recorder and the **RC601** remote controller. Extra record-



ers may be hooked up to the remote control.

**YPDD** features 'partial recording', allowing a track to be added at another time, the **TOC** (Table of Contents) can be configured **PRE** or **AFTER** the programme material is recorded.

The resultant disc is full 'red book' compatible, which I take to mean it may be played on any CD player provided you've written the **TOC** onto the disc. Remember you can do this before **OR AFTER** you've recorded. You can also 'stop-start' record, from different sources if you like. It's here, it's now, and Yamaha's **Geoff Crane** can direct you to the nearest knowledgeable dealer.

Call him on (03) 699-2388.



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## Mix.

There's something more to making music than the act of playing, singing, or mixing well. There's the SPIRIT, that illusive energy that lifts your performance to new heights, producing music that exceeds your expectations. That same energy is the essence of Soundcraft's newest line of multi-track and sound reinforcement consoles, the Spirit range.

Spirit is affordable - Spirit LIVE, with a unique mono bus, comes in three models - **8:3** \$2295, **16:3** \$3995 and **24:3** \$5995. These are RETAIL prices including sales tax.

Then there's Spirit STUDIO, with in-line tape monitoring, available in **16:8:2** for \$6995 and **24:8:2** for \$9995, again these are RETAIL prices including sales tax.

All Spirit consoles come with Soundcraft's famous Equalisation, and most importantly Soundcraft's QUALITY. Backed by Jands, Australia's FIRST sound company.



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# JANDS



*Ian Woodhouse (REBEL), Peter Twartz (JANDS)*



*David Connors & Glen Leembruggen, happy.*



*Robin Davis & Peter Holland from Audio Telex*



*Travers Faulkner from TASCAM*



*Ray Bond & Peter Fox, IHT Elektronik OHG*



*John Fitzpatrick, John Lancken, Graeme Rothwell from Amber Technologies*



*Leon Hart & Ross Edwards entertain visitors to the Studio Supplies stand*



*Ren Gadden (Turrumurra Music)*



*Mr Togashi & Mr Ishimaru of FOSTEX*



*Sven Langeback (Warehouse) & Adrian (Troy)*



*Steve Nano (Topstage) contemplates*



*Nik Kay (Etone) looking for sales*



*Part of the demo, SYSTEM, Apogee & E.V.*



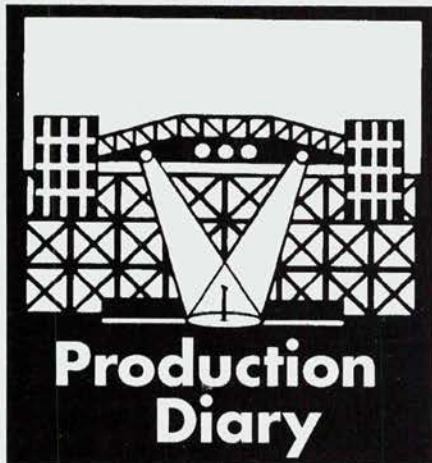
*Tony Russo practices sincere smile*



*Richard Hulston wonders: where's John Busst*

**MCLEAN AUDIO and CONCERT LIGHTING SYSTEMS**

**Crowded House;** 1000/2000 cap. venues. FOH- JBL Modular 3 way, 12 stacks, Carver amps, Yamaha PM 1800/32 & M916 consoles, engineer Angus Davidson. Monitors- JBL 115MP wedges x 12, JBL 215 MP x 2, Yamaha P2200 bi-amps x 9, MC 2408 console for 8 sends. LX- 32 x NSP, 16 x MFL P/64, 4 x 2k Blondies, 10 x Leko, 4 x CCT zooms, 12 Pan command colour faders with Toshiba laptop control, 2 x 20" mirrorballs, 4 White Lightning strobes and Jands Instinct 60 console driven by Steven Swift into LSC concert series racks. 1 x 40' pantech.



**Boom Crash Opera;** 500/1500 cap. venues FOH- JBL Modular 3 way, 8 stacks, Carver amps, Yamaha PM 1800/40 console, engineer Glenn Inglis. Monitors- JBL 115MP wedges x 14, BGW 750c bi-amps x 9, MC 2408 console for 8 sends. LX- 36 x Rays, 20 x MFL, 16 x NSP P/64, 6 x Leko, 2 strobes, 2 Tubular Ripples, 4 Coda 4 groundrows and Jands Instinct 60 console driven by Dave (Troggy) Platt into LSC concert series racks. 1 x 40' pantech.

**TROY BALANCE CORPORATION**

At presstime had just completed 8 days in Meyer stores; 4 stages with artists like Southern Sons, James Bludell, Nick Barker and cabaret performers. Consoles Yamaha, FOH Meyer & EV Deltamax, JBL Biamp foldback, and a lighting system by Clearlight shows.

**E.M.F.** Melbourne shows at the Palace, 6 Meyer MSL 3 & 6 subs, 10 AB amps, Yamaha PM3000/40, 2408 Monitor console, 8 sends, 9 Yamaha amps and Meyer/JBL foldback. Leo SAYER at the Melbourne Hilton, E.V. Deltamax x 12, AB/Yamaha amps, PM3000/40 console, 2408 monitor console for 8 sends.

**ADELAIDE ENT. CENTRE OPENING-** Sound by TROY BALANCE CORPORATION 40 x Meyer MSL 3, 20 x E.V. Deltamax FOH, 60 Yamaha & AB amps, 2 x Yamaha PM 3000/40 & 1 x PM 3000/32 consoles with John Farnham engineered by Grant Walsh. 30 x JBL wedges with Yamaha PM2000/32 console for 14 sends, with other artists using 2 x MC 2408 monitor consoles. P.A. occupied 1 x 40' pan and a qtr of another.

**STAGE 1 PROMOTIONS**

This is a Melbourne based display com-

pany that uses theatrical lighting & special effects, with the punchline 'creating stages of the streets'. John Kerr is the production manager, and works to a 'total visual concept', decor to staging, sound effects, mood lighting et all. The latest effects are used- John tells us fairy lights are out. Stage 1 have a workshop to construct sets and effects. The company also provides special event services to shopping centres. Some examples of recent work-

**CHARITY AUCTION, Winter Snow Scene - 450'**

drapes, 60' curtain to divide room, snow scene with 8' mounds of snow built by Stage 1 on site. LX- 25 1k profiles with G.A.M. Gobo's projected onto snow and walls, 6 groundrows, 30 x 650w fresnels to pinspot table centrepieces, numerous Par 64 & Raylights, 4 x Intellabeams, 3' mirror ball, 8 1k fresnels, 4 Mega strobes, 2 x followspots, 1 x GEM 6500 Heavy Fogger, 2 x 44 gallon dry ice machines, 2 x Peasoupers and a Gen ZR20.

**PRIVATE PARTY, Stars/Space theme.** 2,500 stars using Rosco products, in a black marquee liner supplied by 'Harry the Hirer'. A few lights - 6 x QI, 15 1k profiles with star gobo's, 30 x Par 36, 16 x Par 56, 3 x Starballs, 1 x ZR20 Gem fogger, assorted bud lighting in gardens, driven by LSC Precept 24. Nice to see someone spending money on a party in Melbourne!

**AUDEX CONCERT SOUND**

This Perth production company handles most premium work through W.A., recently providing P.A. systems for; JIMMY BARNES, CROWDED HOUSE, JAMES REYNE, PAUL KELLY, and more.

Audex use TMS 3's, MSL 3's, Nova NC4's, Soundcraft 8000 & 800B consoles, with Crest 4000 and Jands 920 amplifiers

**REGIONAL PRODUCTIONS**

ANACONDA AUDIO PRODUCTIONS advise they 'don't have 60 Turbo's, a PM 3000 or 17 monitor sends, but maybe

Channels could spotlight some of us at the small end of the market'. Certainly, those who let us know what they are doing shall be listed here, Alex. ANACONDA have recently serviced (is that the right word?) Six Amigos, Mal Eastik Band, Machinations, Baby animals, Phil Emmanuel & Dave Tice and others. Call them on (02) 484-1696.

Alan Brown of **Centrestate Sound & Lighting** has upgraded, if that's the right word, everything to the extent that what you'd recall of his Production 3 years ago no longer exists. Brown now has one of the



**LX operator, James Centofanti.**

neatest touring packages available in Australia, complete with 6 tonner.

Catching up with Brownie at a Mental's gig, I was taken with his attention to detail. The FOH FX rack is a double affair, loaded with all & sundry including JBL 5547 3rd octave EQ's, BSS

crossovers, and every effect possible. He even has a Klark Teknik analyser! His console is a Soundtracs 32-8, with Yamaha 2408 on monitors with full 8 sends happening.

The Brownie box collection is all Australian Monitor, the amplifier racks very neatly configured with 2 x AM 1600 per side, multipinned from the FOH drive.

At LX land, a Jands Instinct 48 computerised console drives Jands Digital racks, and the can collection is infinite. 3m alloy truss sections are a nice touch.

Like I said at the onset, it's all new, even the microphones and cabling - and with truck to boot, makes for a very viable package with Truck, LX, PA, Brownie and lighting guy included. Phone Brownie at Orange (N.S.W.) on (063) 620-587.

**Top 10 U.S.A. tours 1991**

Tour	Sound Co.	Speakers	Engineer
AC/DC	dB Sound	EV Manifold	Robbie McGrath
Cher	Electrotec	Custom Lab-Q	David Zammit
Grateful Dead	Ultrasound	Meyer MSL3, 10	Dan Healy
New Kids	Audio Analysts	AA HDS System	John Kerns
Poison	Tasco	Harwell/EAW	Greg Price
Scorpions	Rocksound	Rocksound	Achim Schulze
Paul Simon	Clair Bros	S4 Series II	David Morgan
Frank Sinatra	Altel/8th day	Turbo TMS-3	Rick Southern
Neil Young	Maryland Sound	Maryland Sound	Tim Mulligan
ZZ Top	Showco	Showco Prism®	M.L. Procise

\*Compiled 12 month period to June 1991. Source: PRO SOUND NEWS, New York.

**SEND US YOUR SHOW NEWS -**  
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# YAMAHA ROCK '91

## Production Spotlight

Yamaha Rock '91 concluded at Selina's during August, the company pouring a staggering amount into the search for tomorrow's talent. Seven bands were chosen from hundreds, and the event was recorded by MTV for national exposure. The winning band collected these prizes:

\$10,000 worth of recording time at Gotham Studio's, single distribution by Mushroom, and \$1000 worth of Yamaha product. The winners fly to Tokyo for the World Grand Final later this year.

The event was judged by a smorgasbord of industry heavyweights, and all the bands had a once in a lifetime opportunity - flown to Sydney, accommodated, and thrust before the industry & the public. Sounds great, huh?

Jands Production Services supplied the hardware, which was made up of P.A., Light rig, Mobile studio and crew. Eric Robinson, the Managing Director of Jands Production Services stage managed the event, and Channel Nine mounted a major outside broadcast with a team of dozens.

This sort of show is timed like clockwork, each band played their 2 numbers live, then got off. Yamaha Marketing Director David Baker organised the event.

The stage had backline in place, various Marshall amps, keyboards and a full Yamaha drumkit. Unlike the year before, all drummers were right handed, so when the bands provided lineup details Eric sorted out the running order, which he stressed was based on logistics. Each band walked on, plugged in and played.

Monitors were handled by Pat Richardson, who is normally FOH engineer for Noiseworks, from a PM 2800/40, running 10 sends. Out front, Wyn Milson worked hard for the money, each band's lineup was written onto a strip of tape, which was overlaid onto the PM 3000. As long as the right strip was stuck to the desk, all was well. On stage Ben Hartill-Law re-patched each band, while outside in the Jands mobile Dave Adamson assisted freelance engineer Ray Derrick, who mixed the proceedings down to stereo for Channel Nine.

From the Jands Mobile came two XLR leads - left, and right. These were fed to the O.B. truck. Before this stereo mix appeared at the O.B., it had been routed from each mic or line output on stage to a patchbox, then the multicore stagebox, then split three ways, (FOH, Monitors & Mobile) transformer isolated, and worked over in the Mobile. While it is POSSIBLE to derive a sub-mix from the FOH for O.B., it's not done because live room acoustics make a live mix often substantially

different to a recording or broadcast mix.

Wyn Milson (FOH engineer) enjoyed himself, this sort of assignment is indeed a challenge, and he produced the goods in what is often a difficult venue. Six Turbosound TMS 3's, and four single 18" subwoofers (Wyn's



*Kylie Morris at dimmer world.*

design) each side made up the house rig, driven by Jands J920 amps.

Milson's influence at Jands shows in the general condition of the equipment, which can best be described as 'immaculate'.

Typically, everything is re-painted to a schedule, racks labelled neatly, even the Session corners on a leads trunk at Selina's had been polished recently. Any blank space in an equipment rack had a breather panel or blank plate fixed to it. Mic stands were clean and free of gaff.

The contest? Smoothly run, the seven bands didn't screw up, by 11.30 the judges were huddled, then Richard Wilkins supervised the presentations - Body Motor's from W.A. the winners, Mr. President from Rockhampton 2nd, and W.A.'s the Sunbeams awarded the Juke encouragement award.

The other bands were US from Melbourne, No Junk Mail, The Magic Circle Club (who's good luck charm was a boat propeller!) also from Melbourne, and Munster Terrace.



*Wyn Milson, House Engineer.*

### LX CREW -

L.D.:	Andrew "Fish" Cartwright
Assistant:	Kylie Morris
Domes:	Matt Wood
	Duncan Tolmie
	Jason Fripp
	Andrew Mitchell

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# PAUL KELLY ON TOUR

## Production Spotlight

**Eight weeks into Paul Kelly's winter tour** and the frazzle factor was apparent amongst the crew. Not so much in getting the job done, just the little nuances that go with it.

Loading into Bathurst Leagues Club late because the auditorium was full of Police undertaking a written exam, the seven crew plus two loaders from the support band (Snydicat) lugged the nine tonnes up 24 stairs in an efficient manner. Inside the auditorium, the gear was dumped on the dance floor in routine positions with a minimum of talk. Auto mode.

Then the club appointed mobile disco operator, Bianca Video Disco, arrived and told the crew he would put his fairly large Disco/PA stacks "here, and here". Sorry mate, that'll affect the sightlines, the crew said. Off to get the manager he went. After 15 needless minutes of debate the disco ends up where it is most practical, and the sightlines are preserved for the paying crowd.

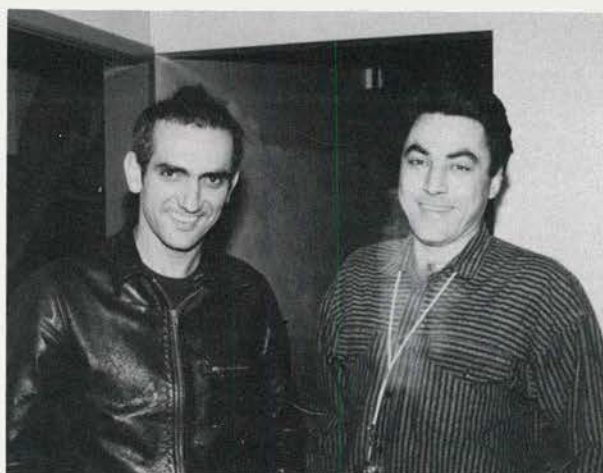
Given the sequence of events, and the drive up from Sydney, the tension was quite excusable, and certainly didn't affect the job at hand, which continued at a fair pace towards the door's open time of 7pm. First, the P.A. was stacked, and the drum riser positioned while the lightrig was rigged. The monitor desk and associated racks were wired, by which time the front wedges, sidefill, drumfill, keyboard and percussion wedges were placed and wired.

P.A. rigger/System engineer Greg Calvert wired the main stacks and arranged P.A. power, then ran the multicore and return core to the house console position, about 25m out front. Patching, patching and more patching. The support crew buzzed about helping as required, assembling mic stands and behaving in a very professional manner. Coffee, Tea and softdrink was supplied on time, as per the rider, by the club.

Stage tech, Doug McClland built the drumkit and percussion out on the dance floor, ready to position last. The support band loaded their stage gear into a space out of the way and did likewise. The disco operator fussed about and eventually disappeared.

The production package for this tour was supplied by Rob Barnham Productions, and comprised Rob's P.A., 9 tonne Mercedes pantech, and Dominic Kyan's lightrig, better known as Yeah FX Lighting. Rob also manages Paul Kelly, who wasn't born yesterday and knows the production price is competitive. As a package, this production works about 10 months a year, and is favoured by the industry because it is just right.

How it is "just right" I will explain. In 1985, Rob Barnham owned a small truck and a lightrig, which he worked a living from. With several years industry experience he specified a P.A., which he then obtained finance under punishing terms, to acquire.



Paul Kelly with John Pope

He chose the Revolver style P.A., a three way stack of dual JBL loaded compact W Bin, Martin "Phillishave" (MH212) mid horn, and JBL 2445 high frequency driver on a Bi-Radial horn. He bought six stacks, three are used each side. At the time he rationalised his choice: "People will use this", and that certainly still applies today. Amplification is three Mosfet amps per side, 2 Showtech 1400 and a HHV900.

Rob ordered a Soundcraft 500 32 channel console, and had a Soundcraft 200 24 channel console modified for foldback. These were recently replaced by a Soundcraft Venue 32-8-2 house console, and a Soundcraft Delta 24-10 monitor console.

The Venue has 4 stereo input modules fitted for effects returns, leaving 28 mono inputs - about right for most touring acts. The four dual group modules also each have a stereo return, with a conventional fader above the subgroup faders, which are OK for tape returns and less critical ef-

fect returns also. House Engineer Rob Henry had a full desk with the band lineup of Paul Kelly (with guitar/s), Steve Connolly (gtr), Jon Schofield (bass), Michael Barclay (drums), Peter Bull (Keys) and Ray Peirera (Percussion).

At the monitor console Brian Neal was enthusiastic about the Delta Monitor, running 9 sends which were: 3 front wedge pairs, Stereo sidefill, drumfill, stereo keyboard wedges, and percussion. He inserted the 3rd

octave equalisers (4 Klark DN 360 and 1 Yamaha 1027) into the desk mix output insert points, which gave him AFL/Post 3rd octave monitoring into a pair of wedges behind him. The console was compact enough for the usual tight squeeze found on this type of regional tour.

In lighting land, L.D. Paul Cummings rigged while Yeah FX Lighting proprietor and truck driver Dominic Kyan patched up in a small side room. Given this smaller stage without spotbars, the pair rigged 16 NSP Par 64 on a rear truss, then at each front side hung 4 MFL and 4 NSP's from winchup stands. On the stage floor were four pairs of MFL's, and a rear cyc was lit from below by 4 Coda 4's.

Out front 4x Minim PC's were hooked over the false ceiling frame, serving as specials, while 3 were used downstage as keyboard, drummer and percussion specials. On larger stages Leko's are used for this, and an extra 16 NSP's are rigged.

Dominic has recently bought a Jands Instinct 60 console, which replaced his original Instinct 48, and provided more recent software. This he drives analogue, to a pair of Jands DDX 48 A/D converters at the dimmer racks. Five 12 channel racks - (3 Rock and 2 Jands) are patched with Weiland multipin headers. Dominic is emphatic that five new racks will be bought "very soon".

Seventh man, Ricky Watego ("Captain Way to go") finishes the setup by assembling the merchandising bar, a monster that sits in the venue dispensing T Shirts to those who pay.

At 6.30pm, Tour Manager John Pope arrives and heads straight for the Manager to check ticket sales, arrange the rider (drinks and towels) and check the setup. The crew have a small grumble about "not enough loaders", Pope retorts: "I've done it myself the same way", and they work it out.

Pope started out owning a P.A. a decade or so ago, and then toured as monitor and house engineer for touring acts through the 80's. He worked his way into tour managing local bands, travelling with some of them overseas. Of late he has worked for Frontier Touring, most recently as Australian Tour Manager on the Billy Joel Stormfront Tour.

Because he has had the touring experience with P.A.'s, he seems able to gauge what is and isn't reasonable and cost effective on the road. Armed with his cellular, he has nervous energy and an abrupt manner that is tempered by a ready laugh. The Pope temper is well known, as is his ability to schmooze with venue managers where applicable.

The Disco has its 30 minutes of fame, the support band do an hour, then Kelly takes the stage in his unassuming style and the band lay down an hour and a half of faultless, crowd pleasing Paul Kelly material. 500 people go home happily, \$12 poorer on this freezing winters night.

-Julius Grafton

### PAUL KELLY CREW LIST:

Rob Henry	FOH
Paul Cummings	LD
Brian Neal	Monitors
Doug McClland	Stage tech
Dominic Kyan	Light rigger/truck driver
Greg Calvert	PA Rigger
Ricky Watego	7th man, "Captain Way to go"

# FINANCE YOUR NEXT CONSOLE?

## The ins, outs and traps

Looking to finance your next equipment purchase? Sell your car. It's easier by a mile to get a reasonable lease deal on a car, and very hard to strike any sort of lease deal on sound or lighting equipment. Then you can use the cash money realised from selling the Falcon to get a better deal on the equipment.

In the event your car is already leased, and you really think you can stand your gearing stretching out some more, call a lease broker. These are the wheeler dealers who can sniff out a deal on your behalf without actually putting your name to dozens of applications - which may be what'll happen if you start calling lease companies yourself.

After you make two or three applications - and are rejected - your C.R.A.A. file will look suspect to the next finance co, and you'll be too hot to handle for at least three months. Just because you already have a relationship with a lease company doesn't mean they'll take on leasing sound or lighting equipment. Many finance companies wouldn't touch this sort of lease with a long pole.

So, assuming you get past first base with a lease broker, settle back and wait a few weeks to see what the broker can offer. By the way, these days first base means a few terse questions thrown directly at you over the phone by the broker, questions like: "Do you own

your home?", and "Have you got three years of good accountants figures?". For 10 years or so I used a duo called Moodie, Kiddell & Associates, phone (02) 879-7411. If they did it for me, they can do it for you too.

Leasing and Commercial hire purchase are more tax effective than you taking out a personal loan at the bank, which is what most people do when they start out. Beyond about \$10,000 the banks are hard to deal with, wanting mortgage security.

What is very important at the onset is that you buy the right equipment, because chances are you'll be paying it off for four years, and at the end of four years need to come up with a residual or balloon payment of 10%. The gear must be a reasonably new product line to keep your customers interested for four years! Computers should never be financed for more than two years, after which they are sometimes valueless.

If you are buying an assortment of gear for a studio or P.A. system, it is critical you carefully check the serial number of every item against your lease agreement, and thereafter keep tabs on what is leased and what is not. The courts have had a steady procession of failed business people facing fraud charges because when the receiver took over, the leased gear had already been sold. Lease

companies pursue these matters to the bitter end, and judges have been known to incarcerate offenders!

A fringe consideration is that anything purchased by means of lease or commercial H.P. must be insured, and this can add 5-8% of the total value of the gear per year. It is also not easy to buy comprehensive insurance that covers equipment whilst in a parked motor vehicle on a public street, which is the most common place thieves find gear.

Finally, what will you pay? Forget phoning around and getting quotes. Chances are you will get one offer from your broker. The deal will most likely be a four year lease with a 10% residual or balloon. The interest rate you can take with a grain of salt anyway. It's HOW MUCH you pay all together that matters! The chart below shows what your payments are likely to be in most cases. Remember these are rough figures, and good luck!

-Julius Grafton

Amount Financed	Monthly Repay	Residual/Balloon	Total Paid
\$10,000	300	1,000	15,400
\$15,000	450	1,500	23,100
\$20,000	600	2,000	30,800
\$25,000	750	2,500	38,500
\$30,000	900	3,000	46,200
\$50,000	1,500	5,000	77,000
\$75,000	2,250	7,500	115,500
\$100,000	3,000	10,000	154,000



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# DUNCAN FRY WRITES 'THE BOOK'

*Finally, the authoritative P.A. handbook, written without mumbo-jumbo!*

This is the book everyone has talked about writing .... LIVE SOUND MIXING by Duncan Fry is the answer for anyone on a learning curve, and that's you and me, Marmaduke! For several years now, the cry has gone up, "when's the book coming out, Duncan?" and the guy finally has done it.

164 pages, quarto sized, and professionally produced, the book gets right down to business without stuffing around with theory. It is not a technical book, nor need it be.

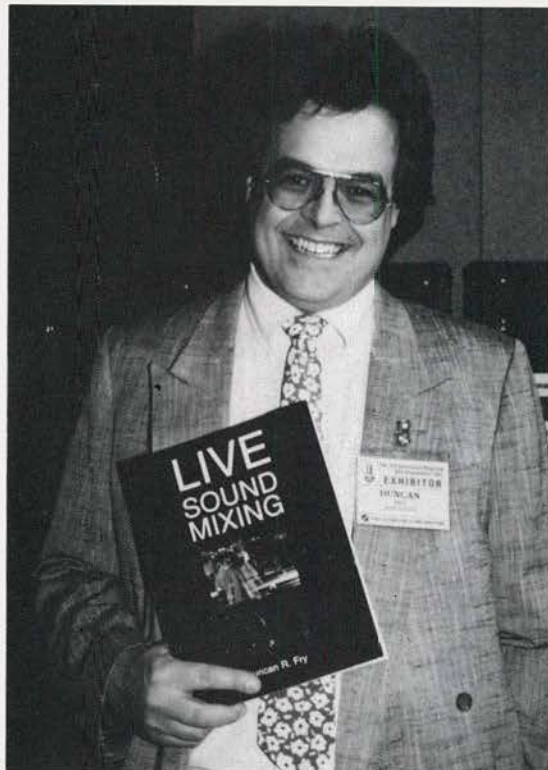
Basic Principles, Mixing consoles, EQ's, Cables, Mic's, Effects - each are dealt with in Duncans easy style, through to setting up and how to carry gear! The diagrams and pictures are reasonably informative, and helpful hints are peppered throughout, like "WATCH OUT! It's a favourite trick of headline band engineers to switch OUT the EQ on vital channels just to have a little fun at the support band engineer's expense!"

Out back in the appendix are neat lists of things that ought to occupy your case, things that you shouldn't take with you, a channel marker sheet, wiring codes, and a simple Pad design - shown below. There is also a very amusing section called 'rules for singers', from which the illustration on the right is purloined.

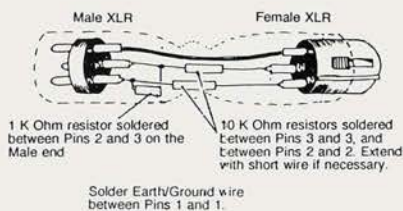
Duncan is truly qualified to write the book, having since the early 1980's been a partner in ARX, who build electronics and speaker cabinets for the PA industry. Best of all he resists the temptation to turn the book into a promo for his company, a rule your editor is attempting to enforce on these pages with sometimes mixed success.

The sequel - a companion volume to LIVE SOUND MIXING, is a book with the working title of "OLD DUNK'S TALES FROM THE ROAD" which we can hopefully obtain extracts from in the near future.

LIVE SOUND MIXING is available by mail order from AR Audio Engineering, Phone (02) 281-5252 or fax (02) 281-6969. The price including mailing is \$39.95. It's well worth it!



*Simple PAD design*



## Rules for singers



## GLOSSARY Biz talk ABC

**H** **Harmonic Distortion:** where unwanted harmonics are added to the original sound.

**Headroom:** Reserve space between operating level and maximum available level, usually expressed in dB. Always needed!

**Hertz:** not just a car rental firm, also another name for 'cycles per second'. A tone vibrating at 1000 times per second is said to be at a frequency of 1000Hz (1kHz).

**High Pass:** Circuit that stops low frequencies, sometimes a switch on a mixer.

**Hiss/Hum:** Unwanted noises.

**Hook clamp:** to rig lights on 48mm pipe.

**High hats (snoots):** Tube beam shaping device for Fresnel spots to kill spill.

**Halogen:** Gas inside quartz lamps.

## Industry Joke Time

**We don't normally beat up those who are less able to defend themselves than we, but ... one of Melbourne's leading Audio Identities relayed this little gem:**

**Q: "What's the difference between a toilet seat & a Monitor Engineer?"**

**A: "The toilet seat only has to deal with one arsehole at a time!"**



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# 1991 AUSTRALIAN MUSIC INDUSTRY AWARDS

## In Association with **Channels**

While various awards have been presented to recording artists and songwriters over the past several years, there has never been a recognition of excellence in touring, music media, production, professional trades and services or for the recording and publishing industries. Most of the awards like ARIA's or APRA's are determined by public polls or sales figures.

As the Pacific Rim's major information source, The Australasian Music Industry Directory has decided to survey the broad range of musicians, professionals and executives within the Australian music industry to create an annual award structure which will recognise and reward those voted by their peers as the best in their trade. We think it's about time that a credible and exhaustively conducted survey be conducted to create these awards and through this project the Directory will make it happen.

The enclosed voting form has been made available by mail to over 3000 music industry professionals and is reproduced here in **CHANNELS** through the editor and publisher for industry-only voting. Votes can only be submitted by mail and anyone who works in the industry is eligible to vote once only on this form or an acceptable copy. Votes must be received by mail at the offices of IMMEDIA! at 3 Rose Street in Chippendale no later than November 1.

The results of this survey will be published in the January edition of the Australasian Music Industry Directory which will be distributed throughout the Asian, Australian and New Zealand industries as well as having a few thousand copies sent out free to top overseas music business entities through the MIDEM trade fair and key contact mailings. The results will also be released to both music trade and other media including **CHANNELS**

Aside from the recognition achieved through profiling the award winners in the directory and through other media outlets, they'll also be presented with certificates attesting to their peers' votes and who knows, maybe we'll toss in a t-shirt too!

All humour aside, we believe that creating these awards is an important step in escalating Australian music business talent and providing a means for having the industry reflect upon itself. No glitzy award dinners, no tuxedos and no speeches. Just a simple way of paying homage to our own homegrown talent. We thank **CHANNELS** for its assistance.

Compilation and tallying of the results will be a month long process, conducted under the strictest structure. All of the voting forms will remain secure and none of the results will be divulged nor will they be influenced in any way. Similarly, none of the information on any of the forms will be provided to any other parties nor used in any manner other than counting the votes and publishing the results.

We look forward to your contribution and ask simply that you give due consideration to the serious nature of what we are attempting to accomplish. It's your vote in your industry.

PHIL TRIPP  
Publisher AMID

PRESENTED BY THE  
**AUSTRALASIAN MUSIC INDUSTRY DIRECTORY**

# 1991 AUSTRALIAN MUSIC INDUSTRY AWARDS

Presented By *The Australasian Music Industry Directory*

## OFFICIAL VOTING FORM

**RULES FOR VOTING**--Only one form per person. Eligible voters must work within the music industry and provide details on last page of this voting form. Forms must be mailed (NOT FAXED) to 3 Rose Street, Chippendale 2008 to be received no later than November 1, 1991. **You do not have to complete all categories but we'd appreciate your maximum input and consideration.**

### SPECIAL AWARDS

Music Industry Person of the Year \_\_\_\_\_

Most Credible Music Business Identity \_\_\_\_\_

### RECORDING

Best Multinational Record Company \_\_\_\_\_

Best Independent Record Company \_\_\_\_\_

Best Record Distributor \_\_\_\_\_

Best Major Recording Studio (24 track or more) \_\_\_\_\_

Best Demo or under 24 track Recording Studio \_\_\_\_\_

Best Producer \_\_\_\_\_

Best Engineer \_\_\_\_\_

Best A&R Director \_\_\_\_\_

Record Company MD of the Year \_\_\_\_\_

Most Imaginative Record Promotion \_\_\_\_\_

Best Album Cover Design 1991 \_\_\_\_\_

### PUBLISHING

Best Publisher \_\_\_\_\_

Best Professional Manager \_\_\_\_\_

Best Sheet Music Distributor \_\_\_\_\_

### LIVE PERFORMANCE

Best Major Promoter \_\_\_\_\_

Best Alternative Promoter \_\_\_\_\_

Best College Promoter \_\_\_\_\_

Best Live Sound Company \_\_\_\_\_

Best Concert Lighting Company \_\_\_\_\_

Best Live Sound Engineer \_\_\_\_\_

Best Lighting Director \_\_\_\_\_

Best Tour Manager \_\_\_\_\_

Best Production Manager \_\_\_\_\_

Best Ticketing Company \_\_\_\_\_

International Artist Tour of the Year \_\_\_\_\_

Australian Artist Tour of the Year \_\_\_\_\_

Most Adventurous Tour of the Year \_\_\_\_\_

Most Effective Tour Sponsorship \_\_\_\_\_

Best Tour Poster Design \_\_\_\_\_

Best Australian Performing Artist 1991 \_\_\_\_\_

Best International Performing Artist 1991 \_\_\_\_\_

## **VENUES**

Best Major Outdoor Venue (Sydney, Melbourne, Perth, Brisbane, Adelaide) \_\_\_\_\_

Best Major Indoor Venue (Sydney, Melbourne, Perth, Brisbane, Adelaide) \_\_\_\_\_

Best Major Club Venue (Sydney, Melbourne, Perth, Brisbane, Adelaide) \_\_\_\_\_

Best Small Club Venue (Sydney, Melbourne, Perth, Brisbane, Adelaide) \_\_\_\_\_

Favourite Music Industry Bar/Hangout (Sydney, Melbourne, Perth) \_\_\_\_\_

## **PRINT MEDIA**

Best Urban Free Music Publication (Sydney, Melbourne, Adelaide, Perth, Brisbane, Canberra) \_\_\_\_\_

Best National Music Magazine \_\_\_\_\_

Best Music Chart Publication \_\_\_\_\_

Most Credible Music Business Media Source \_\_\_\_\_

Best Music Industry Technical Publication \_\_\_\_\_

Best Newspaper Music Coverage (Sydney, Melbourne, Brisbane, Perth, Adelaide) \_\_\_\_\_

Best Music Industry Journalist \_\_\_\_\_

Best Music Reviewer or Critic \_\_\_\_\_

## **RADIO**

Best Commercial FM Station (Sydney, Melbourne, Brisbane, Adelaide, Perth) \_\_\_\_\_

Best Non Commercial FM Station (NSW, VIC, SA, QLD, TAS, ACT, NT WA) \_\_\_\_\_

Best AM Radio Station (Sydney, Melbourne, Brisbane, Adelaide, Perth) \_\_\_\_\_

Best Australian Music Station (Sydney, Melbourne, Brisbane, Perth, Adelaide) \_\_\_\_\_

## **MUSIC VIDEO**

Best National Music Video Program \_\_\_\_\_

Best Music Video Program (Sydney, Melbourne, Brisbane, Adelaide, Perth) \_\_\_\_\_

Best Television Program for Live Performance \_\_\_\_\_

Best Australian Music Video 1991 \_\_\_\_\_

Best Music Video Director \_\_\_\_\_

Best Music Video Production Company/Production House/Facility \_\_\_\_\_

## **MERCHANDISING**

Best Merchandiser \_\_\_\_\_

Best Tour t-shirt (Australian Artist) \_\_\_\_\_

Best Tour t-shirt (Overseas Artist) \_\_\_\_\_

Best Tour Programme \_\_\_\_\_

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## Studio Profile

# Harris Productions

Miles Harris is one of those stayers of the music industry, a full time songwriter and multi-instrumentalist since schooldays and now at a modest 40 years of age well established. Of course he plays in three different bands, from a duo through to a band called Big Business. Live performances pay the bills.

At home in Sydney's North-Western suburb of Baulkham Hills Miles has converted his garage into a home studio, which is capable of producing high quality demo tapes, commercials, and perfectly suitable for Miles. He played me a track he was working on with a female vocalist that has a sampled vocal chorus that while dry, leapt right out of the mix, with real texture. The guy has a good ear.

A Fostex 16 track recorder, two racks full of keyboard modules, and every kind of keyboard and Midi device possible leave just enough room for a recently acquired Soundcraft Spirit Studio 24-8 console, supplied by Sydney's P.A. People. The Tannoy's are hung above the console, and a small booth at the end of the room is just big enough for maybe a small drumkit.

"I needed more channels, I'm using all 56 inputs, before I was re-patching everything, I had a 24 channel System 8 Allen & Heath

console. I couldn't fit a 48 channel desk into the studio, and I looked at everything around.

I'm very happy, because even opening up this amount of channels I don't believe I can hear any noise, and I like the sound of it which is more important. It's a lot smoother than the old Allen & Heath. I can really feel the EQ coming, and I can switch the EQ into the tape monitor too. The four effects returns with a bit of EQ are nice too, you keep your desk for the real things going in, you don't waste inputs on effect returns."

"This is the 2nd studio I've built, I read lots of books on acoustics and based on the formulas set the wall spacing within the room, set the lengths based on the height available. I tried to keep to the rules, different opposing surfaces, stuff like that."

"The walls are a mixture, outside walls are brick with pine tongue and groove panels applied direct to battens. The roof is three courses of fire rated plasterboard, each course is completely stopped. I went for weight, no gap between the courses, and I made sure the

gaps didn't go on top of one another."

"Everything that I read left me with the feeling that airspace in cavities isn't everything, weight is better. If you can lead line the walls, great. What you're trying to do is stop sound, dead! The only way to stop low frequencies is weight."

Miles works in his studio at all hours, and while not mixing at 110dB still keeps the neighbours happy - leastways, they don't kick down his front door at 3am. His studio construction and design is a mix of textbook and gut feeling, trial and error.

The old maxim that "if it's not broken, don't fix it" always seems to apply to audio!

-JG



Miles Harris

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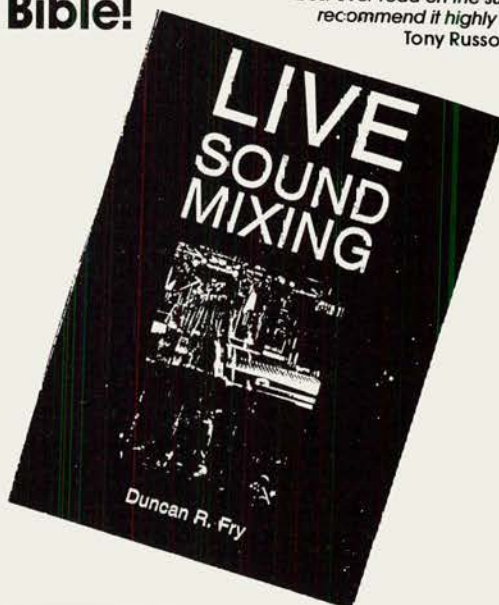
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# EUROPA HOUSE CONSOLE

## Soundcraft pursue top end Sound Reinforcement companies

from page 1

VCA's may be soloed to the PFL buss.

A 'push on' pot and LED for each of the 12 aux sends per channel makes for plenty of effects sends, and the 12th aux has a 'direct' switch to send that channels signal direct out a jack at that channels connection point. Aux sends are globally selected 'pre' or 'post' at the master section. EQ is full parametric 4 band with variable 'Q'. Virtually everything is balanced.

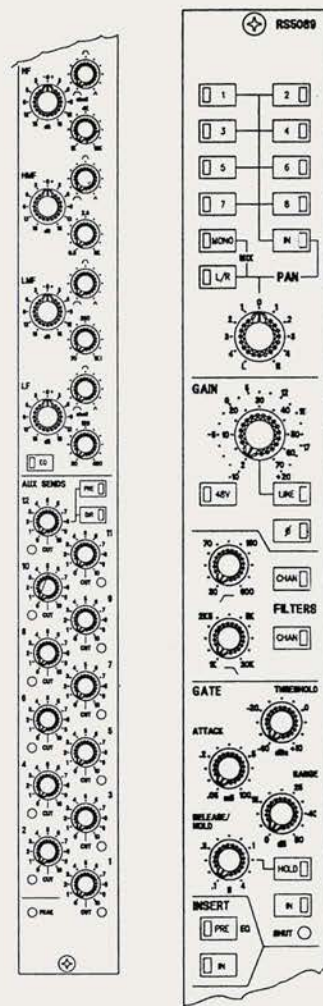
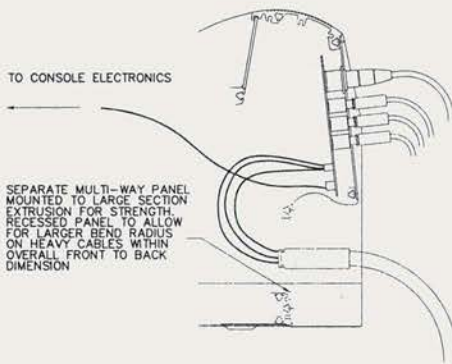
Big news is a noise gate on every channel including a pair of filters that can hang in the sidechain for frequency conscious triggering! Threshold, depth, attack and release controls are provided, the release being switchable to a Hold Time control with a set fast release.

There are no dual concentric pot's on Europa, which can only bring a smile to those of us trying to grow longer fingers. Solo buttons can be centrally switched to 'Solo In Place' (SIP), and a 2 track input for between set CD's or tapes. This input has an EQ section, and is POST the Master Fader, so the CD or tape can be heard whilst the Master Fader is inactive, or 'down'.

8 mute groups and 8 conventional sub-groups are joined by 8 full stereo effects

returns at the master module, the VCA masters also have a SIP/Solo button which makes soundchecks far easier.

So many little touches in Europa's design have resulted from user feedback the console just seems 'right'. The immense strength and rigidity of the frame, the recessed panel for multipin connectors, and best of all the 'interlink' facility whereby extra Europas can be added on as 'slave' consoles.

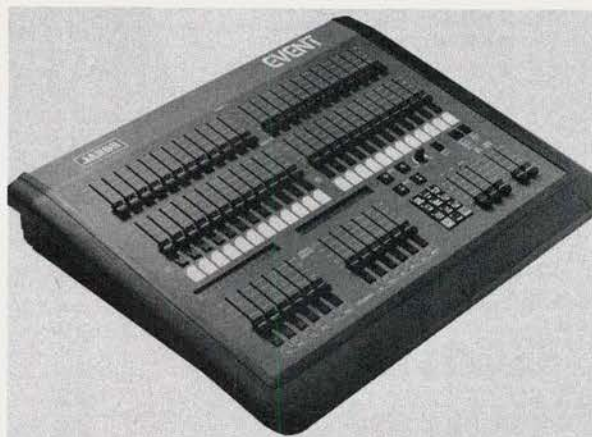


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## AUDIO CABLES AND ASSEMBLIES

### *Neglex Quad Microphone Cable*

Neglex quad cables have been developed for the highest quality recording applications where maximum audio definition is critical. The balanced quad structure delivers sonic accuracy and cancels electromagnetic induction. XLPE cross linked polyethylene insulation offers excellent electrical characteristics which remaining super flexible. Available in three diameters and nine colours.



### *Multicore Microphone Cable*

Multicore microphone cables from 2 to 48 audio pairs, each pair individually shielded, with drain wire, insulated, and printed with channel number for easy identification. XLPE cross linked polyethylene insulation will not shrink back during soldering. Rugged yet flexible construction offers a compact and super flexible cable, even at temperatures down to -20 degrees C.



### *High Definition Studio Speaker Cable*

Designed to deliver maximum performance from state-of-the-art tri-amp systems, this cable offers true audiophile performance for accurate sound transmission and transparent audio response. Each conductor features 224 strands of Neglex oxygen free copper with colour coded PVC insulation, with a tough overall matte black superflexible sheath. Available with 4, 6, or 8 conductors.



### *Bantam Patch Cords*

Professional bantam patch cords, the first high definition audio cables designed specifically for recording studios and broadcasters. Superflexible quad balanced Neglex oxygen free cable moulded to a durable nickel plated tip/ring/sleeve connector. Interchangeable colour coding rings allow easy identification. Choice of four jacket colours and seven lengths from 30 cm to 180 cm.



### *MIDI Synchro Cables*

Specially designed for use in MIDI communications systems, MIDI Synchro Cables feature one piece custom moulded 5 pin DIN connectors. A specially designed superflexible cable provides one twisted pair for data and two additional conductors for tape synchronisation signals. Interchangeable colour coded rings allow easy identification. Available in seven lengths from 45 cm to 9.1 m.



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- 4 x Carver PT 1250 amps
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# The Connector Bible

Part Three in a series

## SPEAKER CONNECTORS-

For years the XLR connector has been used to feed speaker signals, which sometimes approach 100v at considerable amperage. The need for a purpose designed speaker connector was obvious. Initially Dixon/Grumberg proposed a connector, later produced by Utilux, then ITT-Cannon proposed the AXR-PDN connector, which initially had some acceptance, however, it was not accepted overseas, especially in the US, and finally Neutrik introduced the "Speakon".

The "Speakon" has been widely accepted and is now fitted as standard to many manufacturers products. It is expected that in due course it will be gazetted as an official standard, and accepted fully by the remainder of the industry.

### THE NEUTRIK "SPEAKON" CONNECTOR:

Although still in its early days the Neutrik "Speakon" has caught the professional audio world's imagination, it is simple, easy, straight forward, but inherently strong and remarkably robust.

For these and other reasons, Jands in conjunction with JBL and numerous other equipment manufacturers opted to standardise upon the "Speakon" as an industry standard loudspeaker connector.

The Neutrik Speakon connector was specifically designed for high level audio applications, and features high voltage and current ratings and low contact resistance.

The connector design is "single ended" and both the cable male and chassis female are "shrouded" i.e. the pins cannot be touched. They have excellent mated retention and a large cable retention gland. The terminations accept up to 4 mm<sup>2</sup> stranded or 6 mm<sup>2</sup> solid cables, with screw terminals which are designed to alternatively be used as solder pots.

An added bonus with the Speakon connector is that it is a 4 pole connector, making it highly suited for Bi-amplification applications. In fact the wiring of the Jands 210/216 and 510/516 amplifiers make provision for

this.

To connect a normal full range loudspeaker to a power amplifier, terminate two core cable to the 1+ and 1- pins of the mating Speakon connector.

Industry standard usage has been developed for the Speakon connector.

### Normal Full Range Loudspeaker:

Pins 1+ and 1-	Full Range Signal
Pins 2+ and 2-	No Connection

For dual circuit configurations, see the section on loudspeaker connectors in the multi circuit section of this manual, which appears in a future issue of Channels

### THE CANNON PDN CONNECTOR:

Jands do not use the AXR-PDN as a general purpose loudspeaker connector. However, Jands Contracting do use PDN's for loudspeaker patchbays. The PDN is offered as a user specified option for the Jands range of power amplifiers.

If used, the PDN should be utilised with the chassis female at the amplifier output and all cables should be male to female, thus the loudspeaker input

will be a chassis male, with a linking female if required.

### PART NUMBERS FOR "PDN" CONNECTORS: FORMAT ITT-CANNON NOTE

FEMALE CABLE	AXR-PDN-11
MALE CABLE	AXR-PDN-12
FEMALE CHASSIS	AXR-PDN-31
MALE CHASSIS	AXR-PDN-32
MALE CHASSIS-LARGE	AXR-PDN-34
FEMALE CHASSIS-ROUND	AXR-PDN-13
MALE CHASSIS-ROUND	AXR-PDN-14

#### NOTE 1:-

The AXR-PDN-34 male chassis connector has the same mounting footprint as the AXR-PDN-31 female connector. This allows the punching of common metalwork for the mounting of either sex connector.



Neutrik Speakon

### THE 6.5 MM (1/4") JACK PLUG:

Jands only use the 6.5 mm Jack Plug as a loudspeaker connector for semi professional applications, it was never designed for and is not suitable for either high current or high voltage applications.

The correct wiring is:-

TIP	SIGNAL HOT / IN PHASE
SLEEVE	GROUND / SHIELD

### THE "XL" CONNECTOR:

Jands for many years used the 3 pin XL as a loudspeaker connector, as did a wide spread cross section of the Australian professional audio industry.

The wiring configuration was a derivation of that used for driving unbalanced line level feeds from transformer balanced outputs, and used pin three as the hot pin. Cables were female to female and loudspeaker boxes would be fitted with two chassis male connectors to permit loop through.

The pin wiring configuration for 3 pin XL type connectors currently used by Jands is entirely compatible with the original version however it prevents several potential problems when using other equipment.

JANDS CURRENT XL STANDARD:  
Pin 1: COMMON  
Pin 2: NO CONNECTION  
Pin 3: HOT

By not wiring the link between pins 1 and 2 the speaker cable can be used to drive Bose and other American loudspeakers which use pins 2 and 3 linked together as their "hot". If pins 1 and 2 are linked within the speaker cable then a short is created when plugged into a loudspeaker with pins 2 and 3 linked.



Cannon AXR

Compiled by W. Peter Twartz  
Audio Products Manager,  
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# SYSTEM

## Not just another black box

Jands have been around for more than 20 years, which in the entertainment business is an eternity!

Along the way JBL have always been the loud-speaker type most chosen by Jands in their Concert Production Systems, and indeed Jands have been JBL's Australasian Agent for the past decade or so.

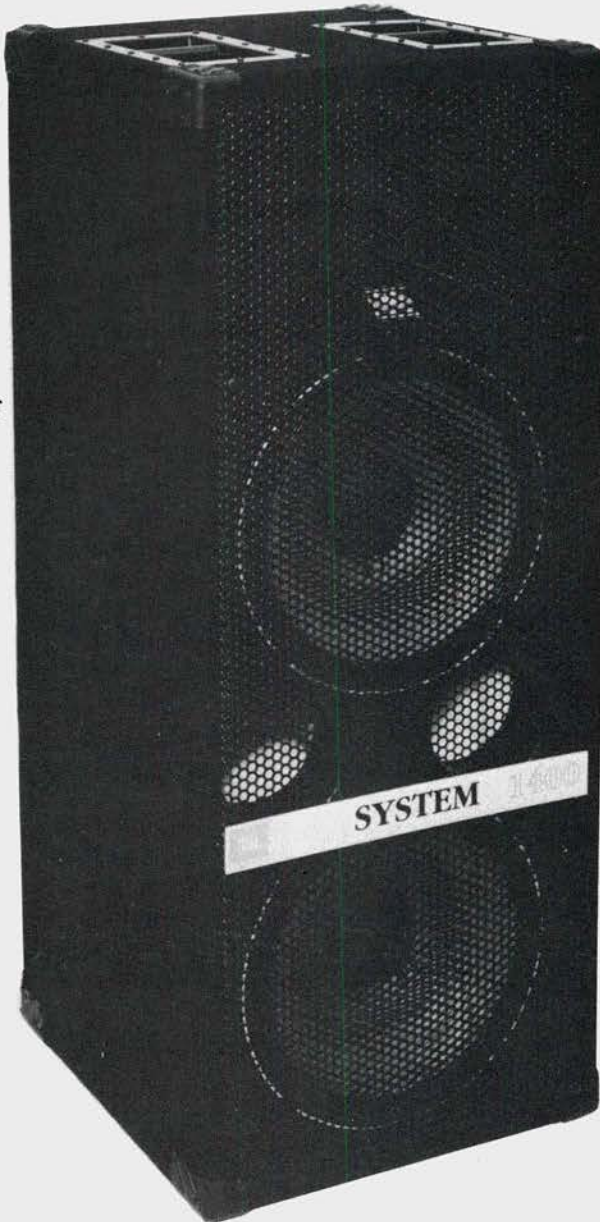
While Jands have designed speaker systems in the past, a large PASSIVE type of speaker system hasn't been on the agenda.

Until now.

JBL came up with V.G.C., which stands for Vented Gap Cooling. The 2226 15" loudspeaker used in SYSTEM cabinets delivers 600 watts with exceptional efficiency, and is considerably lighter than its predecessors.

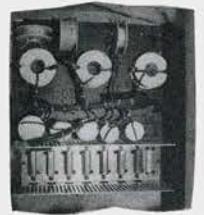
With the right loud-speaker, the concept of a high powered, full range passive design proved possible. JBL always built the best components, it became a matter of combining those parts to make a whole.

Designer Richard Priddle was appointed, and prototyping took place along with listening tests and clinics.



Aside from a 'bullet proof' JBL 2445 2" compression driver, SYSTEM 1400 required an ultra-high power handling crossover network, capable of withstanding the high power and current that up to 1400

watts of amplifier power produces.



*high power network*

Then the SUBWOOFER was designed, with a pair of 2226's Bandpass Loaded into a compact cabinet.



*System 1400 & System Sub*

The SYSTEM 1400 can stand alone as a P.A. system, or stack atop a SYSTEM SUB. The SYSTEM 700 is a high power, single 15" & horn 'little brother'.



powered



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# AN INTRODUCTION TO STAGE LIGHTING

## Part 4

By Michael Tanner

Confronted with lanterns of every different shape and size, you can find choosing just which goes where a challenge! In the old days, the Profile spot was a Patt 23 or a Patt 263, and the beam angle was 30°. Easy.

Then long throw Profile spots appeared, like the Patt 774, and the 'N' tube for a Patt 23. Today everyone builds ZOOM profiles, so you can zap the beam from narrow to medium, or medium to wide, depending on the lens layout.

The basic rule is the longer the lens tube, the narrower the beam. It's really quite simple, the further away from the object to be lit, the dimmer the amount of light.

The golden rule of rigging lanterns is to try to position the thing at an angle of 45° above the object to be lit, and preferably to use a pair of lanterns 45° apart.

Of course it is mythical to expect ideal rigging positions anywhere, so the flexibility of zoom profiles really helps.

Leko's mostly have fixed lens tubes, with fixed beam angles, so I've included a list of lens types vs. angles at the right.

Fresnel spots, of course, have variable beam

spread, often from very tight (10°) to flood (or about 60°), and the Fresnel spot is used on stage where accurate beam shaping isn't as critical as from Front of House, where our Profile spot comes into its own.

The FAR CAN is very truly a fixed beam spread device, the only variation being the lamp types, which vary from Narrow Spot to Wide Flood, again I've noted the differences on the right.

A trap for young players occurs when you lump your 650 watt frennels together and expect them to all produce X lumens of output. Several things you must consider with every lantern you encounter are:

**LAMP WATTAGE** - you could have a 500 watt lamp in a 650 watt housing. CHECK.

**FILTH**- Not moral filth, but within any lantern with a lens you have a reflector, and an air current. The things get dirt inside and dirt blocks light. CLEAN.

**TYPE**- Some different manufacturers built product that looked similar to other types. The difference usually shows in output, or lack thereof. EXAMINE.

Really, the best thing any novice can do is to grab one of each type of lantern you can get your hands on, and in a dark space COMPARE and EVALUATE. Then you are more ready than you were the day before!

## SOME USEFUL INFORMATION

### LEKO BEAM ANGLES

LENS TYPE	BEAM ANGLE	FIELD ANGLE	LIFE (AVG)
4.5 x 6.5	22°	55°	
6 x 9	16°	37°	
6 x 12	11°	26°	
6 x 16	8.5°	19°	
6 x 22	8°	11°	

### PAR 64 BEAM ANGLES

TYPE	FIELD ANGLE	BEAM ANGLE	LIFE (AVG)
Q1000 Par 64 NSP	31° x 14°	15° x 8°	2000 hrs
Q1000 P/64 MFL	45° x 22°	28° x 12°	2000 hrs
Q1000 P/64 WFL	72° x 45°	48° x 24°	2000 hrs
FFN Q1000 VNSP	24° x 10°	12° x 6°	800 hrs
Par 64 ACL 4559x	11° x 7.5°	N/A	100 hrs

### PAR 36 BEAM ANGLES

TYPE	FIELD ANGLE	LIFE (AVG)
4515	5° x 5°	100
4509x	12° x 6°	25
H7604	7° x 5°	100
DWE	40° x 30°	100
FBO	25° x 15°	100

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- . Inductive joystick
- . Crossfade functions
- . Colour modulate
- . Gobo modulate
- . 2 Audio modes
- . Locking key switch
- . Timed delay

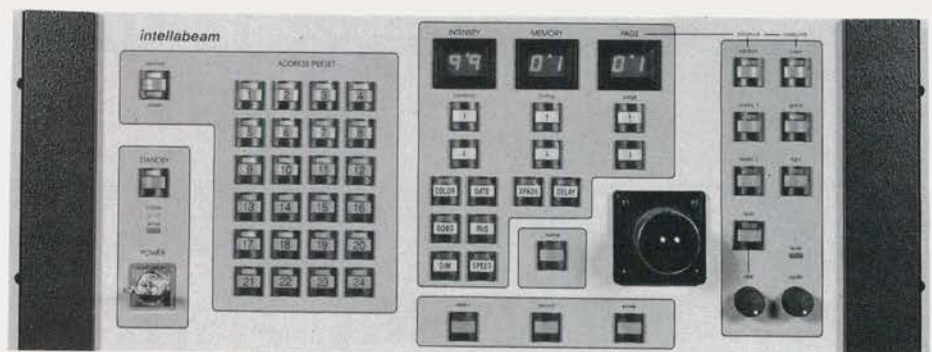
The Intellabeam 700 HX provides designers and operators a versatile, fully integrated system with unprecedented brightness, speed, and accuracy for the creation of complex lighting cues and scenes.

Each microprocessor based fixture can be easily programmed into a scene with precise beam positioning; choice of variable beam sizes, colours, gobo patterns, and light intensity; and variable speed programming for mirror scanners, colours, gobo and strobe effect.

The result is a lighting system that is ideal for theatrical applications, stage, studio, concert touring and night-clubs.

The Intellabeam system utilises serial data information via a single two conductor shielded cable, with standard XLR connectors, daisy chained between each fixture then to the controller.

This digitally transmitted information is decoded by the Intellabeam's on board microprocessor. In addition the fixture's personality can be switched to accept DMX 512.



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# Auntie Frank



Hi Kids,  
Thank you for the great response to this page. I will try to answer as many of your letters in each issue as I possibly can. So please be patient as I will answer all your letters.

## Dear Auntie:

The last issue of Channels had a review of Daryl Braithwaite's lightshow which in typical Julius Grafton fashion rambled on about how great the Intellabeams were, without actually mentioning how they work. In the same issue Jands advertised that their EVENT console drives Intellabeams and Golden Scans etc.

My question is: HOW do you drive these moving light effects from a lighting console? Wouldn't it chew up a lot of channels, and can you drive more than one moving light unit on one set of channels, in parallel?

Could you therefore drive Varilights with a lighting console too? Is this too many questions for one letter?

-Lionel Elbing, Clifton Springs, VIC.

The Intellabeam uses a 700 watt metal halide lamp, and as with all discharge lamps it can not be dimmed by a reduction in voltage, which is how you normally dim an incandescent lamp. The Intellabeam dims mechanically. The Intellabeam has 11 dichroic colours plus white and 8 dual colours. The Intellabeam has 12 patterns which can be combined with the colours. The colours and the patterns are housed on separate motorised wheels.

These wheels are fitted with sensors to give you the accuracy required for operation, unlike the old Patt 23 colour wheel of years gone by. Colours and Patterns in the Intellabeam are fixed and cannot be changed. The units are also fitted with a beam iris which is also operated from the console/controller. Movement is obtained by a motorised mirror on the head of the unit.

The mirror moves on two axis generally referred to as pan and tilt. As well as this, timing can be introduced to give greater variation in movement. The movement of the mirror and hence the movement of the light can be programmed from 0.1 to 99 seconds. Timed fade ins or outs can also use this procedure. However, colour and patterns are unaffected by timing. The Intellabeam also has a function allowing them to give a strobe effect.

Each Intellabeam has a dip switch on the back which allows you to address the lamp, which basically allocates it to a channel. The units also has another switch to allow the units to be run from a different controller, other than the Intellabeam controller.

The Intellabeam controller can run up to 24 units. More than 24 units may be controlled by a single controller by addressing the Intellabeams to the same address. eg: 24 units set to the same address would all work together and perform exactly the same function. 24 units addressed individually would allow you more flexibility with the units as they could all be programmed to perform separate functions. To operate more than 24 units, several controllers may be slaved together.

The Controller has 891 programmable scenes. All the functions of the lamp can be accessed via the controller. Presets are programmed with adjustable parameters for any of the units. These parameters are speed, colour, iris, beam position, intensity, gobo pattern and strobe rate. Each Intellabeam can be programmed individually or collectively to a combination of these parameters within a preset.

To operate/control intellabeams from a lighting console, the console needs to have "DMX 512" output. DMX 512 is a digital output as compared to the normal analogue output. The big disadvantage with this is it does chew up a lot of channels. The Jands EVENT has a wide mode which doubles the number of channels, from 48 to 96, or from 36 to 72, etc. Each parameter of each unit requires a control channel. With the Intellabeam, 7 channels are required for each unit, unless you assign several units to the same address, therefore running several units in parallel. Golden scans which are also "DMX 512" compatible require 12 control ch. per unit.

Vari\*lite uses its own consoles and Vari\*lites cannot be operated by any other console. There are two operating systems currently in use. The series 100 which controls model #1 Vari\*lites, and the series 200 system which operates Vari\*lite models #2, #2B, #3, #4.

Programming Vari\*lites is very different to operating Intellabeams and Golden Scans. Most of these units were designed for the disco market before they moved into the concert area. Designers are continually coming up with software upgrades for their controllers and lighting fixtures. The operation and programming of Vari\*lites is quite involved and I will discuss them in more detail if you would like in another issue. I hope that answers all your questions.

(Many thanks to John McKissock of Clearlight Shows in Melbourne for information on the Intellabeam.)

Write to Frank  
(Auntie) Calvi:  
P.O. Box 171,  
St. Peters 2044  
Fax (063) 375-367

## Dear Auntie,

I would like desperately to seek your help.

Presently I am residing in an apartment in inner suburban Melbourne and I would like to create a soft ambience in my lounge room.

My question is, should I put pearl or plain globes and what wattage? Currently (sic) I am using "Osram", but I have heard that "Plain Wrap" is just as good. What do you think?

I will be waiting with baited breath for my next copy of "Channels" magazine to read your reply.

Thanking you, Deb, Melbourne.

Ambience is a very personal thing, what might create comfortable surroundings for some people may annoy the shit out of someone else. It depends entirely on your personality.

Many things must be considered before rushing out and buying a light globe. Are you a seductive person, who likes nothing more than drawing the curtains and putting on a pair of serious black pumps, and wearing lingerie which resembles 4 pieces of string and 3 band-aids? (If so, could you please ring me as I am lonely.)

If this is the case, apart from being very popular, you are probably wanting a more demure lighting. You might try those light globes that look like flickering candles. Or maybe a coloured globe, possibly RED.

Pearl globes definitely give a softer output and are much more relaxing.

Plain wrap globes are generally as good as the name brands. A lot of name brands manufacture the same globes under the Plain Wrap/Generic brands. If you are of European descent you may want to try something different. Maybe some coloured flouro fittings.

Do you have a fountain? You want to try some green portafloods. I hope that I have been able to help you, and are we still on for dinner?

Stay tuned for the next issue as I will be answering a letter on pyrotechnics! (And also the one on dealing with Sheep)

## COMING:

Aunties STAR GUIDE. The "Horror Scope". Next issue, #9.

# Great Mistakes

## All points North

I spent the better part of four years touring in the early '80's, and just recently reflected on how jaded I became. Frank Calvi recently reminded me of this tour, on which we worked together, and which I had almost blanked out of my mind.

At the time we had a caberet/club type customer who sang and played piano. A good customer he was - this tour took my little production company to all points North and it was at Caloundra the first off-beat thing happened.

Customer had a sign made from Polystyrene letters, glued to wooden slats. When it was flown up into the grid it said "Simon". During the support act, the band noticed something big falling on them. Twice. Of course, when the sign made it's scheduled descent during the Star's opening number, it just said "imo"!

Then at Gladstone, the Star spotted the orchestra lift, and decided since the sign had died, he would make his grand entrance from the depths of the pit. Houselights dim, band strike up ..... band play a few more bars, Star starts singing through his radio mic .... where is he?? Few more bars, between each the terse command "UPI" comes through the mic. At this stage it's at least 90 seconds into the act and several small children in the front row are leaning over, looking down into the pit, and yelling "there he is!"

Our Star was many things, but silly wasn't

one of them. He decided the lift wouldn't lift, so he ratted about under the stage until he found a ladder, which was about a metre short of the pit top. Without missing a verse or word, he eventually clambered out. The crowd were speechless!

On the way to Dysart the truck became 'misplaced', encountering a large herd of Wilderbeasts in a paddock somewhere. When it finally arrived, the star's stage props - a pair of stools - fell out the back in a pile of splintered wood from the relentless shaking and bumping of the 'highway'.

Of course, these types of tours are grueling, because you have to work for the support act as well, and after some time on the road things got like they do, and I blew it.

One particular North Queensland Civic Theatre had a stage manager who was pedantic, flustered, and a pain in the arse. By the time the support act were ready to go on, I'd lost any semblance of tact. We were using the house talkback system, which saved us running out our own. My lighting guy, Auntie Frank, was up in the box, so I buzzed the talkback and issued the instruction to him: "Tell Poof Features to dim the house lights". Of course, guess who else was on the line?

**-Name supplied but with-held because of embarrassment.**

Keep it coming..... send it to us by mail: P.O. Box 171, St. Peters 2044 NSW or fax; (063) 375-367

## Jumbo, Go Away!

*The story to the left about a piano playing entertainer's tour tribulations reminded us of this tale, recently published by Pro Sound News.*

Though not a common hazard to the average mixer, pachyderms can sometimes prove problematic during a gig.

One famous piano-playing entertainer had what he thought was a brilliant idea for a gimmick. He would make his entrance at Radio City Music Hall playing the piano on a cart pulled by an elephant.

During a rehearsal, something spooked the elephant and he went berserk - perhaps the pounding of the ivories, maybe? He reared up on his hind legs and let out a trumpeting blast, then made a beeline straight towards the terrified monitor engineer, with the cart still behind him. Missing the monitor man, the agitated elephant then urinated all over the power distros.

After the incident, the artist decided not to use the entrance. The elephants laminate was taken away, and he was thrown off the show!

### REMEMBER AEIDA?

The elephants in Sydney strayed a little too close to the front row of VIP's, who made a most undecorous retreat - over the tops of those sitting behind!

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