

Channels

Big SMPTE Show
Preview inside

Australasia's Professional Sound and Lighting Magazine

Published every 6 weeks Mailed **DIRECT** to industry professionals (See Page 3) Issue 15 1st August - 15th September 1992

Superstar, Supershow

Massive production explodes across Australia, house records broken as Producers contemplate tricky season extension

Jesus Christ Superstar is in pre-production as this issue is printed. At presstime the show has sold a staggering 52 arena concert shows around the country. Superstar is already the most successful venture of it's kind, and is breaking all kinds of records.

Channels went backstage during preproduction to gauge the feel of the Production. Inside the forbidden zone,

that elusive 'ingredient X' cut the air like static during a summer storm, despite the chilly winter half light in the massive pre-production hall. What could have

JESUS CHRIST SUPERSTAR



been a pedestrian concert tour of a dated show is, instead, a vibrant and charismatic event with stage talent and a cooking band loaded with dynamic interaction. And this is before the show has opened!

The entire stage, lightrig and a good deal of the sound system were installed in a massive pavilion at Sydney Showground. "Aside from the Entertainment Centre itself, this was the only other place where 16 tonnes of lighting and the sound could be flown with everything else setup", Jands Production Services' Peter

-continued on Page 15

U2



Too big for Australia? It's the

ZOO TV Tour

Lighting: Page 16, Sound Page 17.

Call for new Association

SYDNEY- A meeting will be held on Monday 24th August to formally incorporate a proposed new Industry Association for the Lighting, Audio, and A/V industry. The purpose of the association would be to disseminate information, provide a basis for communication, stimulate interest, and improve the performance of technology within the industry.

It is proposed that membership of the new association be open to 'practitioners, suppliers and enthusiasts', according to steering committee Chairman, Mark Carpenter, who convened a meeting of industry people in July to discuss the proposal. At that meeting the need for a national association was debated, with proposals put forward suggesting structure and objectives. Carpenter has undertaken to have a concrete set of proposals and a name for the association when the industry meets in August, a formal election of Association personnel will be held then.

Meeting details: 6.30pm, Monday 24th August, Myers Studio, Gate 2, High Street Kensington, University of NSW. Contact Fax (02) 662-2335. (See Editorial, Page 3.)

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FEATURES

- One button recording and editing
- Random access to cues
- MIDI control
- Multiple chases via Scene Masters
- Set-up options

OPTIONS

- Analogue output (soft patched)
- M CARD storage

New Association Timely

An industry association is sorely needed, but to get a credible association going, the factions involved need to acknowledge their own interests come second to the interests of an association, and therefore the industry. Not just that, but they have to have a dynamic, exciting approach. This is showbiz, right?

Broadly speaking, Technicians and Roadcrew are one faction, while Suppliers and Distributors are another. These factions have widely different needs and expectations of an industry association, but both need to work together.

The 'blue collar' side of the association if you like, the Technicians and Roadcrew, mustn't attempt to make an association a defacto trade union. This is not to say an association can't offer it's members a variety of services like job vacancy listings, peer advice and referrals, seminars, info, a magazine even! But the minute the association makes representations on behalf of a member in dispute with an employer, the distributor/supplier faction get disenfranchised.

Then there is the sub-cult mentality that arises when a body is initially perceived to be loaded too much in one direction, and in this case the danger lies in the makeup of the association being seen as too much 'Theatre'. This is because the parties pushing for the formation of an association can be seen as 'Theatre Lighting types'. The differential in the workplace, on stage today, is such that many traditional theatre lighting people are lighting rock and roll, and many rock and roll crew are finding work in theatre. If you are under 30 years old, there isn't any great sub-cult. If you have worked through the 1970's, the old mentality applies, and you are very much either 'Theatre' or 'Rock and Roll'. The sub-cult mentality is potentially divisive. It also has no foundation because an association must appeal to a wider base than this, and encompass Performance Technology as a whole.

The industry meeting is on August 24 (see Page 1) and if you can't be there, fax them your thoughts.

Inside Channels

A week in the life of Channels -

MONDAY: One week to go before this issue hits the street. Two airbags arrive with last minute advertising artwork, and Peter Blackmore still hasn't sent his Singapore Show Report. This is desperate, two pages to fill. I reduce the white space to one page, just as he calls, he has had a computer crash, so he re-writes and Wards deliver late in the day. Another freelance writer blows me out entirely, but I'd anticipated this. Monday night and I attend a meeting that is the germ that might produce an industry association. This is now a page one item. **TUESDAY:** The photo lab has screwed up all my Superstar photos, and on the same roll were backstage Def Leppard shots too. The colour tranny of Def Leppard works out, and I shoot a copy into an airbag to reach Light & Sound International magazine in London by Thursday. They have decided to run my Leppard story, written over the last weekend, and have the same deadline I do! I've actually written three versions of that story, one for Performance Magazine in Dallas, which is more in their lingo, and the Light & Sound International version. Blackmore's story is expanded, since we don't have Leppard photos, the Production News section is finally closed off. I close the cover, and Modem the Pagemaker cover file to a bureau, who make a bromide, which is couriered to the colour separation shop late in the day. The colour guy is on the phone at 6pm checking my instructions, he has to scan a bunch of transparencies, scan the bromide, and add colour fills. **WEDNESDAY:** Panic is entrenched, the proofing must be done today so Josh Luo can place every scanned image in these pages overnight. There are 100 or so, Debi Moen proofs her copy by fax from Dallas. I rope in proofers wherever I can find them. **THURSDAY:** I send the Pagemaker file to the bureau for final bromides, then cut and paste any missing logos and ads. **FRIDAY:** Nik the printer makes plates, and starts to print. On **SUNDAY** night the magazine is on three pallets for distribution.

-Julius Grafton.

Opinions herein are not necessarily those of the Publisher.

Channels

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Contributions are welcomed!

Send your item by mail or fax, if you'd prefer to discuss your idea first, give the editor a call.

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Advertising

Why not discuss advertising? Small, large, colour, black and white, spot colour, inserts - reach the trade. Call Channels on (02) 876-2612 or Fax (02) 876-5715.

Channels Distribution Policy

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The sequel to the tragic deaths of stylii makers, the Garratt brothers in their remote farmhouse in NSW has been played out in the coroners court. The brothers, widely respected, entered into a suicide pact with their Filipino wives after tidying up matters. They gassed themselves.

Tony Szabo, freelance sound engineer, off to Canada to work for Jason Sound Ind. Szabo is engaged to a Canadian resident, but already has a working visa. He says the Canadian's issue 2000 a year to Aussies under 26, so line up today!

Peter Ray where are you? Last year a Malaysian firm by the name of Peladang Harta advertised it built lighting equipment, and quoted low prices. Aussie firms placed orders, nothing happened. The contact there, Peter Ray had a well, FAMILIAR voice to some. Odds are Peter Ray is actually a former director of an Australian Par Can manufacturing firm, who left home soil in somewhat of a rush, not to be seen again.

Seems severe drama was performed under the nose of Aux during the recent Prince tour, with Prince sound engineer David Natale involved in a dispute with management, sufficiently serious to require that another sound engineer be imported just in case. David Morgan, last here with Paul Simon, was flown down and sat behind Natale taking notes of the performance, unable to obtain same from Natale who was doubtless less than happy to see him. The matter was apparently resolved to the satisfaction of all, and Morgan flew back to the states, where he got the call to come back down under and mix Superstar. Must have cost someone a lot of money ... return airfare, hotels, payment to Morgan ...

Aux has received a T-Shirt in the post, sent by person/s unknown, with the smiling visage of INXS manager Chris Murphy transposed over some highly defamatory text. A letter with the said item claims it is one of just 50, "sent to people who care." The Tag has even been removed from the shirt, Aux is too scared to wear it, fearing a writ or worse. Lessee now, 50 x \$15 = \$750, plus postage 50 x \$2 equals \$850. Wow, what a grudge! Must be MORE to this.... One of these T Shirts was also sold at a charity auction for the princely sum of \$400 recently. And the final word on the Concert For Life must go to Rolling Stone editor Toby Creswell, whose July Editorial made more sense than most.

Dire Straits say they lost a considerable amount touring Australia, if recent comments in Vox Magazine are true. Vox says Straits manager Ed Bricknell phoned U2's manager, Paddy McGuinness and told him "if you're thinking of touring Australia, don't, it's stuffed". Band member John Illsley is quoted as saying it costs them \$100,000 to put on each show.

Laugh or cry? The large and clumsy John Buckley of Jands was presumably demonstrating the Irish Potato Dance at home recently when the Buckley Moggie became deceased. 'Stone Cold Dead'. Charges haven't been laid until after the autopsy. Cat lovers unite.



World Supply Line

Carlsbro are looking for an Australian Distributor after Peter Freedman severed his links with the vintage UK brand name. Freedman said Carlsbro expected certain things he wasn't prepared to do, or provide, and that he called off his arrangement with them. Carlsbro have advertised in the Australian Music Association News for a new distributor, they can be reached on Fax +44 623 755436 or phone +44 623 753902, the contact is Brendon Murray.

SONY have the 24 track PCM 3324S DASH Digital Multitrack recorder in marketplaces everywhere, the DASH sells for around the same price as a 24 analogue, if you add in the noise reduction.

Another radio mic system, this one not apparently represented down here South World, the Lectrosomics Inc 195 wireless mic system boasts 5 'major advances in wireless technology', to wit: modular VHF or UHF, smart squelch, opti blend diversity, pulse counting detector, and separate high and low frequency companders. Now a distributor will rear up and say "Hey- WE represent this line downunder!" But if they don't, you can get onto this firm at PO Box 15900, Rio Rancho, NM, 87174 USA.

The **USED CONSOLE** market in the USA makes an interesting analysis, the PM-3000 sells at \$25,000 (US\$) in 40 channel format, with users anticipating a fall to \$22,000 US when the PM 4000 starts to appear. Odds are it will settle at about \$19 - \$20k, according to Mark Herman of High Tech Audio in South San Francisco. He says in the US PM2000s are in danger of becoming dust collectors, but we think he might be premature on this one, don't we? Soundcraft 800B series in 40 channel mode sell at around \$12,000 US, 40 channel TAC Scorpions at \$10k, Soundcraft 200B at \$2500 US. The warning is extended regarding who serviced the console in the USA, of course here at home we convert the US\$ to Aussie, and when we buy a new console we pay duty too.

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Lease Finance Scarce

SYDNEY- Lease finance is still tricky to obtain, according to a Channels reader who operates a hire business. The firm concerned have an impeccable credit history, the operative told us, but still were forced to accede to some stiff demands to complete a deal recently.

The two directors had caveats placed on their homes as security additional to their personal guarantees for the \$50,000 lease. At the last minute the lease company, who had taken three weeks to approve the deal, insisted on further documentation in the form of a letter from each directors bank manager confirming the current state of their mortgages - despite having been supplied statements to this effect. Furthermore the lease company then insisted on a visual inspection of the goods, checking the serial numbers against the items supplied.

Channels feels this is not truly indicative of the lease company market sentiment towards our industry, but there have been some large burns during this recession. It is not really fair play to insist on further conditions after lease documentation has been signed, but the lease company concerned are known to have done so even back in the boom era of the late 80's.

The tightness in the finance market contrasts with the easy money days of the mid to late '80's, when individual finance officers had \$100,000 individual discretion. Equipment dealers relate stories of one bank subsidiary finance company whose suburban manager set many deals for our industry, often for interstate customers.

Handy Meters

Here's a handy item, the CEL-281 Computing Noise Dosimeter, which is said to be a breakthrough in the field of industrial noise monitoring. Incoming data is processed to calculate noise dosp, sound level and time-average sound level and the results are stored in memories for subsequent processing by the internal microprocessor. The appropriate threshold cut-off levels, exchange rate values and noise dosp criterion levels are chosen using the clearly indicated keys after logging data. As a result, the microprocessor calculates the selected answer which is then displayed.



This calculation and display ability lets the user choose between single criterion or multiple criteria operation, while for complete surveys full process logged data sets can be downloaded to a suitable P.C. The CEL-281 computing noise dosimeter is

priced from \$800.

More info, contact Joseph Haddad, at AWA. (02) 888-9000.

▶ Same people, different meter, it's the TOA ZM-104 impedance meter, pictured left.



Keep them firmly in their place!

Useful Putdown # 1

Paul Kelly explains his worst gig. The event occurred at Mittagong RSL Club in NSW, where the PA was faulty, the band were late on, and a handful of punters hung at the back of the room. "Finally a girl detached herself from the group and walked up to the stage in front of the guitarist. He leaned down to hear what she had to say, thinking 'Oh great, at least there's one person here who likes us'. She said:

"I'm leaving now, but I just wanted to tell you you're the worst band we have ever seen!"

-The Australian.

Useful Putdown # 2

On tour with some deadbeat artist, the gig is a flop, the punters sitting around ignoring the show. Finally a girl walks across the deserted dancefloor as the band play on. She passes a neatly folded piece of paper to the Star Attraction and then sits down again. The Star unfolds the note, which says:

"There's a taxi waiting outside for you and your friends!"

-Another bummer tour from your Editors collection.

Useful Putdown # 3.

The band were called Sweet Pain, a medium metal band fronted by two girls, one a singer & one a flautist. This was a serious band, not one to dance to. The gig was in Geelong, and they played pretty well, but it wasn't the sort of music the crowd could get into, and apart from leering at the girls there was nothing much to do. At the end of the night there was polite applause, which Chris the singer mistook for a standing ovation. She bounced back on the stage waving her flute, looking like a female Jethro Tull in black leather.

"Thank you, thank you" she yelled. "Wow - what a great audience! What would you like us to do now? Any requests?"

A lone voice rang out from the rear of the room.

"Yeah - sit on your flute!"

Chris hadn't heard properly.

"What was that?" she yelled, "A bit louder, I can't hear you".

The whole audience helped her out.

"SIT ON YOUR FLUTE!" they chorused, pissing themselves with laughter!

-An excerpt from Duncan Fry's forthcoming book, 'Old Dunk's Tales from The Road',

DP/4 - Hot Box from Ensoniq



MALVERN, PA: Four inputs, four outputs, 4 discrete effects processors and 400 presets- DP-4 marks Ensoniq's first entry into the world of effects processors, and it offers great flexibility.

DP/4 offers virtually any input configuration, from mono in, stereo, 3 or 4 source, and each input and output has a gain control. That's what the eight silver knobs are on the left side of the unit, natch.

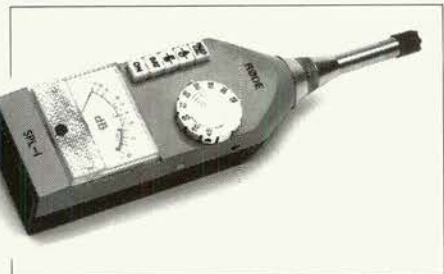
Then the Ensoniq people say they have four custom 24 bit effects processors in a 'parallel processing' configuration. 39 effects algorithms are on board, and all are fully programmable of course. MIDI control too, of course.

A 'Digital Patchbay' is said to give you true flexibility in signal routing, effects configuration and dynamic control- but hey - I admit we are just reading Ensoniq's American promotional material here!

What happened was we called the local distributor for more info, and one of his gung ho guys said 'It's already done! As we speak!', which left us feeling justifiably uneasy, as this is the sort of thing hotel room service clerks say in America when they want you to know you won't get your order. So we're still waiting, but thought we'd give you, dear reader, some info anyway. Aussie retail price is said to be \$2599.

Another Handy Meter

SYDNEY- The Rode SPL-1 Sound Pressure Level Meter comes complete with remote lead, batteries, screwdriver, small and large wind-shields and a carry case, at only \$595 retail inc. tax. The distributors, Freedman, say the SPL-1 has been tested by Challis & Associates to N.A.T.A. AS1259.



Yup, the Rode SPL-1 Sound Pressure Level Meter

(Pictured above)

Win This!

is up for grabs. One complete unit will be given away to a lucky Channels reader. To win, what you have to do is this. Write a letter to Colin Hill at Freedman, and tell him which other RODE product has been featured in Channels this year! Simple huh? Now make sure you put your name, address and phone number on the letter. The first opened correct letter wins the prize! Send to: FREEDMAN, Colin Hill, 89-91 Liverpool Road, Summer Hill, NSW 2130, Australia. No Faxes will be allowed! The winner will be announced in the next issue of Channels, out September 15th.

F100 Winner

GUVT held a High End Systems display in Sydney recently (see report elsewhere). A lucky attendee has won an F100 Smoke Generator, he is Mr. Paul McCarthy of North Ryde NSW. Lucky guy!

DCC Date Set



SYDNEY- Philips Industries have announced the DCC-900 Digital Compact Cassette machine will be released 'pre-christmas' this year. At presstime, this first entrant in what will become a format war between Philips and Sony (who are releasing the Mini-Disk record-and-play format soon) was projected to retail at about \$1,300.

"Several hundred pre-recorded DCC titles, particularly those from PolyGram" will be available, according to Philips Consumer products G.M. Leigh Robinson. Nine other cassette manufacturers and record companies world wide will be producing DCC's.

Stating that we Australian's have already bought 60 million CD's, Philips think CD will carry forward as a format, while DCC will slowly eat away at the conventional 'analogue' cassette market. Anyone listening to a pre-recorded analogue cassette will agree that the rock bottom tape quality packaged into these pre-recorded tapes must contribute to the death of the format. This is despite the infinitely higher quality of most blank unrecorded analogue cassettes available, which without doubt are used by consumers to record CD's every day, with far greater listening quality than the pre-recorded variety.

Nevertheless, the faster access time of DCC, coupled with the new machines ability to play the old analogue cassettes (but not vice-versa) will help the format get going, Philips say.

People & Business

Moved - In Brisbane Lester Jurrott tells us **STAGE-CRAFT PTY LTD** are now ensconced in new premises at 1027 Stanley Street, East Brisbane, having moved from Albion. The all important new phone and fax numbers are: Phone (07) 891-2119, and Fax: (07) 891-2117. Jot these down.

Moved - Jands Production Services Operations Manager **John 'Ozzie' Vasey** is currently tour manager for the Superstar tour. Ozzie left JPS a few months back for a stint overseas.

Stoic, and giving an illness a kicking, is former Jands Production Services audio personage **John Farrelly**. He is fighting back, at home.

Likewise Bandanna Production's **Rick Doolan** is undeterred by his illness. Callers hiring production from Bandanna wouldn't know Doolan is fighting a debilitating disease with dignity.

Lots Of Watts Pty Ltd director **Greg Kean** is in the process of buying out shareholder **Caroline Grafton**. The firm was established in February this year at Rydalmere, becoming active in the moving light revolution. The buyout was the result of politics relating to Caroline Grafton being both a businesswoman in her own right, and also a director of the company that produces this magazine. "I was worried that this political angst could damage Lots Of Watts in the long term." Caroline will pursue her career as a roving bookkeeper/troublesooter. Your business need help? Call her on (02) 876-2612.



Peter Ratcliffe has bought 100% ownership of Random Audio, from other interests associated with Jands. Ratcliffe (pictured above left, with Yamaha Australia's Steve Leonard) is now sole owner of Random, notable as a Yamaha Pro Sound dealer. Random will operate as it has in the past, except now it is Peter Ratcliffe in isolation doing the dealing. This is aside from his main task, which is General Manager of Jands Production Services. He can be reached on (018) 679-387, or Fax (02) 667-4764.

Reunited again, the pair of businesses trading as **Graftons Sound** and **Graftons Lighting** have amalgamated into a joint venture between the respective owners. The until-now separate sound & lighting businesses have traded from the same premises in Sydney's Waterloo for three years, since originally sold by the Grafton family.

The new entity is split 50% between interests associated with Garth Tanswell, owner of Herkes Electrical, with the other 50% owned by Australian Monitor Pty Ltd. Contact: (02) 698-7777.

Insurance Primer

SYDNEY- Understand what you buy is the message from MGA Bates, a large music industry insurance broker. "Insurance companies are wary of the sex and drugs image of rock and roll, but are coming to terms with the needs of the music industry", Ken Killen told Channels. Rumours of organised gang theft and interstate trade in stolen gear have intensified in these times, and insurance needs to cover the sort of risks faced by industry types. Killen says before buying a policy, you should check that cover is effective for things like theft from a motor vehicle, ask if there are special security requirements, and establish which events are covered, likewise which are not. Ask if the policy has a no claims discount, how much the excess is, and get a copy of the policy wording before forking out. Common sense? Try this: "Your cover is limited to the policy wording". Call Ken on (02) 923-1066.

Delta SR Completes Soundcraft Range Re-jig

POTTERS BAR: (UK)- Soundcraft has re-aligned their award winning DELTA range of mixing consoles, with two new models for Sound reinforcement. The Delta SR comes with a new input module offering dual sweep EQ in the same manner as the Spirit console, with a fixed high frequency control for three bands. Four auxiliaries and flexible assignment to the four subgroups or stereo outputs are featured. Optionally a Stereo input module. The master module is a one piece unit offering a four by four matrix output section, with four dedicated effects returns. A Delta DELUXE model is now available, with extensive module options. More info: Jands (02) 516-3622.



Soundcraft Delta SR console with Matrix outputs

Yamaha DEQ 5 offers control over up to 23 separate modules

A fairly amazing gaggle of professional audio products for the live sound market has been released by Yamaha. One of these is the DEQ5; either a dual-channel, one-third octave graphic equalizer or a six-band parametric equalizer.

Analogue inputs use XLR connectors, are balanced and are capable of handling up to +24dBm peaks. To maintain wide dynamic range (more than 110dB), 19-bit delta-sigma A/D converters are used. Delta-sigma A/D conversion has the added benefit of reduced low-level distortion as compared to PCM techniques.

The outputs employ 20-bit D/A conversion, with a peak level of +24dBm. Analogue outputs are electronically balanced and use XLR connectors. Digital inputs and outputs in the AES/EBU format as well as the Yamaha Y2 format are also provided.

Programming is greatly simplified by a large (240 x 64) LCD screen that graphically displays the EQ curve, as well as providing a text display of various utility menus and other parameters. Three rotary encoders are mounted next to the display. In the parametric EQ



mode they control the frequency (F), gain (G), and band-width (Q).

In the graphic EQ mode the F control selects the band while the G control adjusts level of the selected band. Up to 40 user memories are available for storage of EQ settings. These memories may also be transferred to another DEQ5 or stored to a computer via MIDI or RS-485. No muting of signal occurs when a memory is recalled. Instead the DEQ5 changes equalization curves one frequency band at a time with the

entire programme change requiring only one (1) second.

The DEQ5 includes a time-code reader and may be programmed to change memories at specific time-code addresses. The change from one program to the next is a smooth transition with no gaps. This feature will be extremely useful in recording, film, and audio-for-video applications.

In addition to all these capabilities the DEQ5 also has 1,300 milliseconds of delay adjustable in 20 microsecond (depending on sampling frequency) increments.

A single rack space version - the DEQ5E (E as in Expander), is also available. It offers all the capabilities of the DEQ5 but lacks front-panel programming controls and displays. The DEQ5E is intended to be programmed by the DEQ5. Up to 23 DEQ5E equalizers can be controlled by a single master DEQ5. Selection is via a front-panel rotary control on the master DEQ5. The DEQ5 will be available beginning in June of 1992, & DEQ5E in July. For more information, contact Yamaha Music Australia, Professional Audio Products, call (03) 699 2388.

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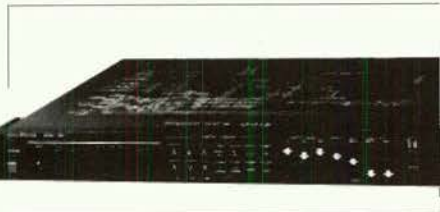
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TOA Multi Out DDL

KOBE (JAPAN)- The TOA 310-D offers true Digital Delay to users frustrated trying to get a lengthy delay (or echo) from contemporary Digital Reverb units. Up to 999Ms of delay may be generated, and individually outputted to one of three separate outputs.

Aside from straight delay functions, the 310-D gives flanging, chorus and doubling effects, along with stereo echo effects. Naturally enough these days, onboard memory allows user presetting of effects.

At the rear of the unit, left and right stereo outputs are provided by means of unbalanced jacks, and the three delay taps are also available as jack outputs. Rec. selling price here in Australia is \$1464, from any AWA office.

Let us know your views.

Write to Channels on any issue relevant to these pages or our industry.

P.O. Box 439

Epping 2121 NSW,

or Fax (02) 876-5715.

Canberra EXPO soon

CANBERRA- Topstage Productions, with help from Intercity Hire, are staging a Sound & Lighting Expo on August 26 and 27, with product displays, demonstrations and seminars conducted by visiting specialists.

Touted as the largest collection of pro-user equipment ever assembled in the ACT, the expo will comprise JBL speakers, EV radio mics, Soundcraft mixing consoles, Clay Paky moving lights, Rosco theatre products, Barco video projection, and Kodak A/V. Topstage M.D. Steve Devine promises PA systems, Disco lighting, smoke machines, amplifiers, lighting desks, cabling, connectors, gaffa and much more.

With free admission, the expo runs:

August 26, 9.30am-8.30pm, and:

August 27, 9.30am-1.30pm.

Venue: Canberra Labor Club.

Seminars will be offered as follows on the

Wednesday - 2pm: Secon Lighting (Simon Garrett). 4pm: JBL Array Series (Peter Twartz). 5.30pm: EV Radio Mics (Ian Johnstone, 6.30pm: Clay Paky Moving Lights (George Doukas), 7.30pm Rosco Theatre Products (Ian Baseby).

Thursday - 10.30am Barco Data Projection (Graeme Rothwell). The expo closes at 1pm, and Topstage offer an end of show party from 8pm, presumably at the same venue. Topstage have also pitched the expo at school and educational facilities, subject to attendees bringing a teaching type person with them, to prevent the 'Punter Prod', presumably. *More details from Topstage (06) 280-5710. (See also Jands Release tour P11)*

AE Australia launched

SYDNEY- Sydney retailer and discotheque supplier A Ball Entertainment Pty Ltd (896-2244) launched their distributorship of AE Australia Products at the Pro Light and Sound Expo held in Sydney. A-Ball Entertainment Pty Ltd who are based at Toongabbie in Sydney's West, has debuted their distributorship with a 36 page catalogue, detailing both AE products and other lines allied to their marketplace.

AE distributes nationwide through a developing dealer network a variety of both exclusive lines and products relevant to the disco industry. AE was established to fill the gap in the marketplace for cost effective light and audio equipment for this industry, they claim. AE Australia exclusively distributes the full range of Sapro lighting effects and OMP Amplifiers.

The OMP amplifiers are designed to install directly into speaker cabinets or consoles. These compact mosfet amplifier modules offer mono power ratings from 110 to 450 watts, the 450w module incorporates speaker connection delay, DC protection and a cooling fan. Just add electricity. AE have released their range of Australian manufactured Mosfet Power amplifiers, offering 2 x 160w, 2 x 220w, 2 x 400w and 2 x 850w, retailing from \$620 to \$2,300 for the largest.

AE have designed and manufactured their own range of speaker cabinets utilising drivers bought in from the States, the cabinets being designed for compactness, yet high bass output, including 2 x 10", 1 x 12", 1 x 15" and a 2 x 15" full range 800w dance party speaker. Retail prices range from \$370 to \$1,800. The A Ball catalogue states "AE Australia is everything disco", and "Dealer enquiries welcome! AE Australia ethically respects dealership protocol".

AE Australia is currently perusing other interested dealers and distributors throughout Australia. Call Peter Hoermann. AE. (02) 896-4033. *Peter Hoermann & Rick Chisholm from A.E.*



AKG Tri-Power Microphones- New

VIENNA- A new microphone line, the Tri Power range, is available from AKG distributors world wide from August this year. The Tri Power line has the Road Tough™ design, said to make them virtually indestructible in heavy use. There's a challenge! Performer models include the D3800 (left) which



sells for \$410 retail, said to provide high output with high end presence with less feedback. AKG say other neodymium brands need excessive EQ for live work. Top of the line D3900 has switch selectable high and low frequency contouring as well.

Three instrument mics (above) offer low proximity effect and uniform polar patterns. D3400 sells at \$340, D3500 at \$370. The size and integrated stand adaptor is a big plus. *Here in Aust, contact an AWA office for retailer details.*

INTEGRATED MEDIA

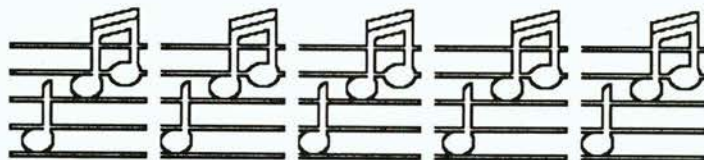
ANNOUNCING THE SALE WE HAD TO HAVE !! TAC BULLET & SCORPION MIXERS, DIGITAL AUDIO LABS EDITOR, NEUMANN U89, BARCO DATA MONITOR, DBX 900 RACK, FOSTEX 4030/4035 CONTROLLER AND MUCH, MUCH MORE.

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Beyer UHF wireless



Beyer's new U700 UHF Wireless Microphone System can accommodate a large number of microphone channels- up to 12- within the 8MHz bandwidth of one television channel. The EED700 diversity Euro Card receivers can be housed in one 19" wide 3U high rack. The ZMF700 Monitor Unit offers quick and simple monitoring of all twelve channels. An active headphone amplifier with a gain control and locking push switches make it possible to monitor any and all channels simultaneously.

Two transmitters are available for use with the U700, the S700 hand-held transmitter with a wide selection of microphone capsules, or the TS900 pocket transmitter, for use with lavalier microphones. *Info: Amber Tel: (02) 975-1211*

High End Demo in Sydney

THE moving light war intensified again during June, with Texan manufacturer High End Systems staging an international standard 'live' demonstration in Sydney. The event was arranged by GUVT's Noel Bourne, and staged at the same time as the poorly attended PLASE show, but at a venue across town.

Premier Lighting in Leichhardt made half a warehouse available, the high roof suiting the display which encompassed a great many Intellabeams, Emulators, Data Flash, Color Fix fixtures and other High End devices. The new Coldflow low lying fog machine proved itself, the device uses carbon dioxide rather than nitrogen, as we incorrectly surmised in our Rimini report.

The actual content of the live demonstration is hard to describe in writing but it essentially comprises a 20 minute collection of cleverly produced audio segments to which the product



High End Systems visitors Craig Negoescu (left), GUVT's Noel Bourne and Jeff Theisen right, at the GUVT Highend display.

is operated in the best and most visually striking manner in a blacked out environment. High End despatched two of their people, Craig Negoescu and Jeff Theisen, who flew in, set the show up, operated it, and departed.

High End have developed a standard with these shows, the LDI '91 show, Rimini and more recently the Singapore Expo have seen them stage a similar show, which is always a crowd pleaser. In Sydney the show was almost to that international standard, and was put together a little too late to be included in the last issue of Channels, which is a shame as most readers would probably like the option of seeing it.



PC1200

Selecon add PC to 1.2k line

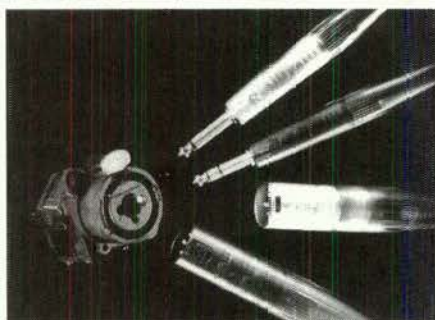
NEW ZEALAND- In 1991 Selecon released a new 1200 watt fresnel with a 175mm (7") lens, recently a 1200 watt PC has joined the line. Again a new 7" lens has been used, made from Pyrex. The PC gives a beam similar to a profile (Leko) but with a soft diffusion, similar to a profile with a 114 hamburg frost. Unlike a Profile, the PC has widely adjustable beam spread, from a very tight

4.5° to 62°. Light output is said to be up to 50% greater than a similar PC with a 6" lens. Focus action is fast, with no metal to metal movement. The luminaire housing is constructed from aluminium extrusions and die castings. Light produced by a PC can be described as 'crisp', with clarity and incisiveness compared to a fresnel beam, the diffused beam edge makes it easy to meld beams together on stage. *More details from Selecon 649-360-1748.*

Neutrik Combo: A true Combo Tool!

SWITZERLAND- The action photo on the right demonstrates a great solution to an old dilemma, it's a combined XLR/Jack connector. Yes, now you can insert either an XLR 3 pin male connector OR a 6.5mm jack plug into the same female receptacle, the NCJ6FK.

This consists of a new 3 pin XLR female PCB mounting receptacle, with a 6.5mm phone jack socket built into its centre. The jack socket may be fitted with two or three gold plated contacts (ring, tip and sleeve) and up to three normalising contacts. Two versions are on offer, for either vertical or horizontal PCB mounting. *More details from Amber Technology, (02) 975-1211.*



Caption Contest

Last issue we ran a goofy picture of three industry professionals hard at work. They are, of course, Michael Reeves (JBL), Jeff Bolt & Peter Twartz of Jands. The winning caption is from Steve Devine. **"No Caption Necessary".** Steve wins the prize, when we find it!

Bits Items & Things

► **Clay Paky** fixtures were chosen by Sydney Lighting outfit Lots Of Watts after their successful moving light comparison recently. Clay Paky distributors LAVA say 4 Goldenscan 2 HMI 757 and 8 Miniscans have been sold to the firm, for their hire department. They also have two Super Scan 1200's available. Contact Lots Of Watts on (02) 638-0302, LAVA on (02) 816-4444.

► **C.M.I.** (Central Musical Instruments) of Melbourne has announced new **Ross RCS Series Mixing Consoles**, available in 8, 12, 16 and 24 channels. These are priced at \$799, \$1069, \$1369 and \$1699 respectively, that's retail inc tax. Features include 3 aux. sends, 2 stereo returns, PFL, inserts and phantom power, give Peter Shillito a call at: C.M.I. (03) 315-2244 for info.

Pro Light & Sound Expo Disappoints

Sydney Tradeshow lacked support

By most standards the Pro Light & Sound Expo held in Sydney during June was not a success, attracting small numbers of exhibitors and visitors alike. The first Pro Lite & Sound Expo was held in Melbourne last year (1991) and while double the size of the Sydney event, nevertheless lost money, according to organiser, Paul Chappell.

"We won't be exhibiting in Sydney", Selecon's Simon Garrett told me before the show, "for the same money we can exhibit in Singapore.

"I wish Paul Chappell wouldn't use politics regarding the Adelaide Festival Centre to try to link us to his show", he added in an angry outburst.

"That's a smokescreen. Selecon want to control the industry", Chappell countered, "and they were not happy we thought of it (running a tradeshow) first. But let me categorically state there is no connection between the (Adelaide Festival Theatre) Trust and the Trade Show". The confusion regarding linkage involving the Adelaide Festival Theatre Trust relates to Paul Chappell's regular employment at the Adelaide Festival Centre, where he is Operations Director.

Politics aside, one may be forgiven for misunderstanding a cryptic reference made in a daily newsletter distributed at the Pro Light & Sound show by the organisers. Headed: "Boring", the

reference goes on: "Things must be pretty boring at Premiere/GUVT today as all their staff came to learn something at the Expo '92. Nice to see they're following the industry". This could refer to GUVT's Highend systems display, held at Premier Lighting across town while the show was on. GUVT didn't exhibit at the show.

Another item in the same newsletter trumpeted the previous day's visit by a member of Austrade to the expo. John Robertson from Austrade was accompanied by publicist Phil Tripp, who is a consultant to Austrade. "It was almost funereal", Tripp said, adding in his view the expo was "ill attended, ill conceived, badly advertised, poorly marketed and weekly promoted".

Against a climate viewed as either industry apathy, or as a direct boycott, Chappell put on a brave face, and staged the event regardless of the fact there were just seven exhibitors at the venue, University of N.S.W.'s Science Theatre. Originally Sydney's Darling Harbour was promoted as the venue, this changed in January, when lack of demand forced the event across town.

The seven exhibitors mostly verged between acute dipolmacy and criticism of the event organisation. "The number of people that turned up was disappointing", said Jonathon Ciddor of Lightmoves. The standard of exhibits was certainly high, Lightmoves and newcomer AE Aus-

tralia both spent considerable time and money on their displays, which each occupied half the available stage area at the Theatre. In the house section, Lee Conlon's Showcraft cleverly maximised potential in showing off his colour changers, with very simple opaque perspex fronted diplay boxes rear lit with his scrollers demonstrating the product. The overall stand theme carried through very well.

Coemar DeSisti Australia opted for the 'build a black box' theme, with a truss erection and black drapes. Clearlight's John McKissock was on hand to display his 16' Aluminium Crankup Lift Stand, in exchange for helping Coemar DeSisti with trussing for their exhibit.

Starlight Technologies (Startec) mounted their display under the cloud of bad news regarding the defection of Strand Lighting distribution rights to Bytecraft, also an exhibitor at the show. This event totally overshadowed the tradeshow, and could be viewed as good or bad timing, depending on your view. It certainly put pressure on Startec Managing Director Gordon Richmond, who was the centre of attention, but unable to clearly state the outcome of Strands' action from his point of view. (See story, P38.)

-Julius Grafton.

D.I. Blues?

Now with lifetime warranty

Got them "Hut-two-three-four, the battery's flat in the DI Blues?" Well, not any more - now there's the DI-1, from ARX. The first major advance in Direct Box technology in years.

An active DI with sophisticated power management to prolong battery life; a rotary Gain control - up to +20 dB, for enormous headroom, and great signal to noise ratio down the longest cable; and an external DC power connector.

So when your batteries are flat, you've got no Phantom power, and the 7-11 is closed, you can run it from the guitarist's foot pedal power pack. You may only do it once in a while, but it's a great comfort to know that you can!

What else? Recessed controls, so the switches can't snap off; ultra heavy duty case, to stand up to use



and abuse on the road; automatic Phantom/Battery switching, with indicator LED, and the easiest battery compartment access ever! The simple 'twist and slide action makes battery changing a breeze, even on the darkest stages. No tools required, no screws to lose. Production crew heaven!

And, as an *extra* bonus, the whole unit is just a little bit too big to fit in someone's pocket!

If you're a Studio or Live Sound engineer, installation contractor, or broadcast engineer, you want all the punch and clarity of the original sound transferred to the mixing console.

If you're a musician directly connected to the PA system, your sound is only as good as your DI. And if your sound isn't important, why bother playing.

How much is it? Well, it's not cheap. Quality never is. But it *is* pretty damn good. And let's face it, if all you cared about was money, you'd sell life insurance, right?

So now there really is a choice in DI Boxes. The DI-1. Ask for it by name. If your normal dealer doesn't sell it, call us for the name of one who does.

We've worked very hard to to stop those DI Blues!

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ARX Systems, 33 Advantage Road, Highett, Vic 3190, Australia

Phone (03) 555 7859 Fax (03) 555 6747

ARX Audio Sales NSW, 276 Victoria Road, Gladesville, NSW 2111

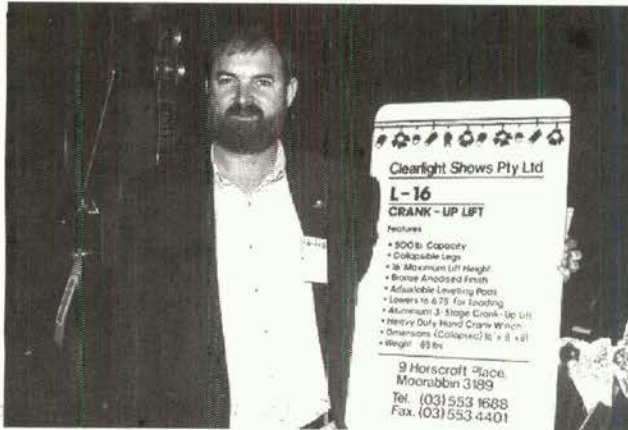
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Clearlight Crankup Lift

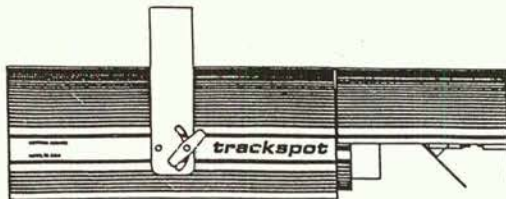
MELBOURNE- A replacement for the 18' winchup stand is a real possibility with the L-16, on offer from Clearlight Shows. Lifting 220kg to 16', the stand weighs about 42kg. John McKissock from Clearlight is pictured with it (right), the trade price is \$1995 + tax. Contact John on (03) 553-1688 for info.



TRACKSPOT - New Mini Intellabeam

TEXAS- If the three cornered fight for domination of the moving light market wasn't intense enough, High End Systems have just announced a major attack with the Trackspot, a smaller companion to the Intellabeam. Trackspot is made possible by a secret lamp that high End would not reveal at presstime. The lamp is rated at 250 watts, 500 hours, and they claim output has been measured comparable to the 400MSR Intellabeam. Of great significance is the claim by Australian distributors GUVT that the lamp will cost 'less than \$60'. The fixture will live or die according to the availability of this lamp, however lamp manufacturers have in recent times developed lamps at the behest of organisations like high End, so anything is possible.

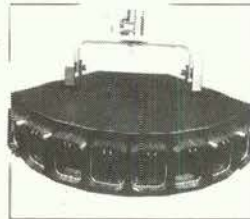
Trackspot offers 10 Dichroic colours, 13 gobos and 100% dimming, and does all this at a projected list price in Australia of around \$3,000, which is seriously competitive against Miniscan and Microscan, the Italian offerings. We will watch this sorry as it unfolds, GUVT's Noel Bourne is taking advance orders, so clearly Trackspot will be on our shores almost immediately.



Lightwave Research is another name for High End systems, who have also announced two new products as we go to press. The MULTIFLASH

(pictured) is a multi lens strobe with 8 beams from one source, said to throw up to 75 feet. Data control can be effected with the Dataflash mini controller. It has 9 colours.

The **COLOR PRO EX** is an addition, offering 3 x 4000 hour 12 volt lamps, allowing dichroic colour mixing to suit. Self contained dimming and pattern generation are possible. A controller can be used, Colour Pro Ex suits architectural use.



BITS, Late Bits, Stuff

► **Laser Light & Sound** in Brisbane have been ripped off, an Event 24, Showmaster 12, Yamaha amp and processing gear has walked from a venue. Any info, call (07) 831-0282 (bh) or (07) 399-2240 & 846-3500 (ah).

► Aussie Monitor have amps & boxes in the Kangaroo Pub at Seville's Expo. **Brisbane Sound Hire** have hired a rig into the venue, it's a long way to go for a service call, Denis! He throws in a dig: "Quote magic numbers and fancy ratings on amps, but for balls to the wall it's AM and YOU CAN QUOTE ME!"

► **ARX** have a whole line of new speaker systems, the POWERMAX range, encompassing FOH and subs, and several monitors. A processor can be used too, more on these products in the next issue.

► **ALADDIN** is an AMICA based lighting control system, offering 24 or 48 channels and a computer as well. More details from Greg Kean (02) 638-0302.

► And finally, Aussie **Ray Bond** has uprooted home and family and moved to Singapore, where he heads up Te Deum EMS, a distributor of products to Asia. Contact him on Fax 65-742-9131 or phone 65-742-9131.

Separate Concert & Studio dates announced Biggest Product Tour Yet

Jands have announced dates and venues for the largest product release tour for some time in Australia, with two distinct release dates in each major Capital city. Two separate releases are to cater to different markets, according to Jands' Peter Twartz. "The Concert Sound tour will debut major new products from JBL and Soundcraft, while we will cater to the Studio and Broadcast market with different - but still significant - new products at a different location".

Pitched at the P.A./Sound Reinforcement market, the Concert Sound Tour will show the new Europa 40 channel concert board, the Vienna 40 channel "for the PM 3000 replacement market", according to Twartz, and the new JBL Array Series. "Significantly we have already had a major success with Array, as it is now installed for the Rocky Horror Show, with 16 cabinets in use", Twartz added. As well as the first viewing of these products, Jands will have on hand some recent releases, including the SR-3000 Split Rail Technology™ 3,000 watt power amplifier, which will drive the Array series cabinets. JBL's new M Series electronics will be on hand, including the \$999 dual compressor limiter.

International experts on hand are Adrian Curtis from Soundcraft, and Michael Reeves from JBL. Peter Twartz will be on hand for general knowledge questions about anything!

Dates and venues for the **Concert Sound Tour**: **SYDNEY**: Monday 17th August, Sydney Opera House Reception Hall.

BRISBANE: Wednesday 19th August, Entertainment Centre, Tavern Area.

MELBOURNE: Monday 14th September, World Congress Centre, Otway Room.

ADELAIDE: Wednesday 16th September, Raglans Tavern, down town.

PERTH: Monday 21st September, Blue Note Tavern.

Time (all locations): 6.30pm for 7pm start. **Admission is free**, by trade registration at the door. Generally anyone with a working interest in the products is welcome to attend. Some refreshments will be available.

The **Studio & Broadcast tour** offers the first look at Soundcraft's new SAPPHYRE recording console, and the BVE-100 and SAC-100 will be on show. New from JBL are the 4206 and 4208 monitors, Urei have the LA-22 and LA-12 compressor/limiters, and JBL's new M-Series electronics will be on display. These dates are: **SYDNEY**: Tuesday 18th August

BRISBANE: Thursday 20th August

MELBOURNE: Tuesday 15th September

ADELAIDE: Thursday 17th September

PERTH: Tuesday 22nd September.

Time: 6.30pm for 7pm start. Free admission but by RSVP only, you must call Jands on (02) 516-3622, the venue will be disclosed to you then. This is because some venues are major recording studio's, unsuited to general admission.

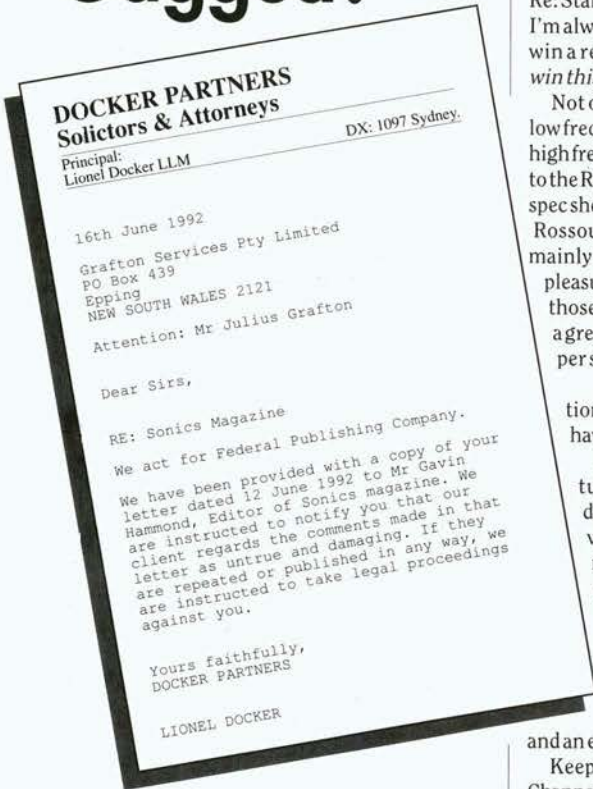
Special SMPTE function: Monday 31st August, 6pm. See SMPTE Preview in Supplement.

GLOSSARY

Biz talk ABC

P **PA**: Public Address (system).
Pad: Resistors that introduce a fixed amount of gain reduction.
Pan: In Lighting: to move the beam from side to side, in audio to move the sound laterally.
Par Light: A lantern with a sealed beam lamp light source, ie: Par 36, Par 46, 56, 64 etc.
Parametric EQ: An equaliser that can vary frequency, level and bandwidth.
Phantom Power: DC supply for condenser mic or DI, connected via mic line.
Phase: The position that a waveform has reached at any given instant in the cycle.
Proscenium: The wall dividing the stage from the auditorium. Does anyone read this?
**Next issue is a milestone. We get to 'Q'!*

Gagged?



Federal Publishing is a big concrete building where presumably they Bundy on at 8.55am and out at 4.59pm. Magazines pop out the loading dock daily, sit in your newsagent, and those unsold are returned.

Stricken with glee

Congratulations on the last issue of Channels. Such a professional presentation with it's different approach and new ideas relating to our industry deserves much credit. Well done!

You don't seem to be aware of quite an important fact. GUVT is the sole distributor for Apogee products in Australia. While I am delighted to see articles appearing in Channels regarding Apogee products, I would be stricken with glee if you would acknowledge our representation of Apogee in Australia.

-Pat Tapper, Greater Union Village Technology, South Australia.

► So done, Pat. GUVT South Australia's number: (08) 363-0454, branches most states.

The Punter Wins

The answer to your question Page 11 #14 is that a 421 is an Altec 15" loudspeaker that blew up a lot. A288 was an Altec 288 Compression Driver that didn't blow up, but sounded awful.

As a prize I would like a dinner for two with Shiela Yates of Glebe.

-The Punter, Sydney, N.S.W.

► OK, you win. Shiela wrote to us last issue. If she'd care to call, we will arrange the date.

Send us your view. Pissed off? Happy? Proud? Sad? Outraged? Ripped off? Overpaid? PO Box 439, Epping 2121 NSW. Fax (02) 876-5715

A short note from WA

Re: Stan Miller, Audio Legend.

I'm always a sucker for quizzes and the chance to win a really great prize! (You're lucky you didn't win this one! See 'Punter Wins'. Ed)

Not only can I identify the grand Altec 421 15" low frequency loudspeaker and the Altec 288 mid/high frequency compression driver, but I also went to the Rossound archives and discovered I have the spec sheets.

Rossound used the 421 in our earlier boxes, mainly for disco systems, and I recall with great pleasure attending the Neil Diamond Concert all those years ago and listening to Stan Miller pull a great sound with about thirty Altec A7 cabinets per side.

In your great magazine you have mentioned a few milestones that audio companies have reached.

Well, in August this year Rossound Hire turns 25. From our formative years as a disco hire company we have become involved in many aspects of the industry, made some mistakes, learnt a lot and uppermost, had a lot of fun. These days we are no longer involved in retail sales and installations with Rossound Hire concentrating on its well defined market segment of being WA's premier 'tin horn' PA co, a specialist corporate audio suppliers and an effective drive-in hire service.

Keep up the good work, I always enjoy reading Channels and the many varied contributions. Maybe next time you introduce a new Channels feature, you may wish to consider the outdoor 'tin horn' industry, there is more to it than running out some figure eight cable, putting up a pole, sticking a horn on top and poking it in the general direction. Also the corporate audio hire industry, both of which are very viable positive industry segments.

It was good to read your article on Sydney's Sound Affair, we strive hard to be the same.

-Ian Ross, Proprieter, Rossound Hire.

► Audio Contracting News we need. Send it.

Leave Shiela alone!

Your last issue ran a letter from a Shiela Yates of Glebe NSW, who complained rightly as to sexual bias in a previous issue. You then patronise her with a throw away line regarding fetishes. She obviously has hit the nail on the head, the readership and editorial staff of Channels are a pack of sexist males, hopefully an endangered species.

-Joanne Patronis, Artarmon, N.S.W.

► Shiela put an extremist view, like yours. - J G

Tommy Sounds quiet

I went to Tommy Emmanuel's concert at the State Theatre, and while I thought he was in good form, I was really put off by the sound, which was nowhere near the quality I was used to, having been to about eight shows over the past two years. It was way too quiet and too dry, which really killed the vibe. I was puzzled about this until a friend pointed out in Channels that the normal guy isn't doing it any more. Well, all I can say is, get him back! It just goes to show how important the out front sound engineer is!

-Richard Vanstone, Glebe, N.S.W.

Baldwin- "No charge"

In reply to various media coverage including Channels (Editorial, cover story 'Concert For Life', issue 14), The Hinch Programme, The Sydney Morning Herald and comments from <reference deleted> at Mascot, the Lighting System (for the Concert For Life) was provided at no charge. Showcorp provided the bulk of the lighting system along with the alloy stage set for INXS at no cost including absorbing the cost of modification to suit INXS's requirements (this amounted to \$8,140.00).

A.T.S., Chameleon, C.L.S. and The P.A. People also donated lighting equipment at no cost. I myself designed the stage set, the lighting, attended dozens of meetings, did two warmup shows for INXS, all for nothing.

The \$34,000 amount released to the press <Just tagged as 'Lighting'-Ed> was for staging and labour costs as follows:

PA Scrim and facias, stage set	
facias, backdrop, shade cloth legs,	
scenic painters, carpenters,	
materials, paints and rental space:	\$19,751.00
Staging crew:	\$ 2,750.00
Colour filters, smoke juice, gaff \$	550.00
Lighting crew (1 week), point	
riggers and follow spot operators:	\$ 7,635.00
Local transport	\$ 1,000.00
Artwork, drawings and materials	\$1,537.50
Administration and office costs	
inc. phone, fax, couriers & copies	\$ 800.00
Total Amount:	\$34,023.50

As of today's date <letter undated, Ed>, we have still not been paid \$1,950 for transport and loaders to deli pickup the stage set for rehearsals.

All of the above costs can be substantiated with receipts and paperwork which is readily available to any interested parties. As you are probably aware, no one has asked for this breakdown as it would not make as good a story as the unsubstantiated inuendo that has been bandied around by some irresponsible parties further their own perceived importance.

The photograph I have supplied with this letter will show INXS performing at the concert after dark. <No space for photo, claim proven. Ed> This should highlight the ability of those people who questioned the need for a lighting system at the concert and their suitability as Production Personnel on future events of this type and size.

The question that should be asked is why Jands charged \$57,000 (the only production supplier not to offer financial assistance) for the P.A. system when other suppliers who assisted them in the supply of components, such as The P.A. People who supplied their Turbosound system at no cost. Having discussed the costs of supplying a large P.A. system for an event of this kind with other Australian sound companies, they all agree that even a large system like the one used at Centennial Park including labour should have cost around \$30,000 if charged out at the full rental rate.

We can only hope that the public perception of this event, and our industry, is not tainted by the comments of a few people who were only minor components in the big picture. My fellow directors and I were pleased to be in a position to help this very worthwhile cause and we would like to thank those who worked very hard and long to ensure it's success.

-Colin Baldwin, Director, Showcorp, Sydney.

► 'Other' sound companies estimating \$30k? Four of them would have had to combine to have done the show, for \$7,500 each? Then there were the rehearsals and warmup shows. I'm happy to let you put your case, CB, but keep it credible. - J G.

No to subjective view

The interview with Stan Miller was interesting, as was the letter on your letters page from Duncan Fry. (*Issue 14, regarding Split Rail Amplifiers*). It would be worth while expanding on the pros and cons, as split rail technology has been around for many years, and regularly gets rediscovered. Therefore a in depth written article, (*is needed*) not a subjective gut feeling type of response. After all, we are talking about professional sound.

Back to the Stan Miller story. The speaker components used eg Altec 421 and 288 driver. The 421A is a 15 inch 100 watt, 8 ohm 3 inch voice coil, the first high powered speaker to use a ceramic magnet. The 288 driver was used with Multicell horns, as single or dual drive systems, the frequency response was 500Hz to 16kHz, 40 watts with a 500Hz network, the impedance was 24 ohm.

-Stephen Senyschyn, AV Sales & Installation, Jolimont, Victoria.

▶ 24 ohms? I think 8 or 16 ohms was it for the 288.

I like my SR-3000's

I am writing in response to the amazing reaction that the release of the SR3000 Amplifier has had on some people in the Australian Music Industry. Theories have been put forward from all areas of the business except one. The end user! I am constantly amazed by those clever people who can make a decision (via the use of their textbooks) on a piece of equipment that they have never actually used in a touring situation. Three (3) months ago we bought six SR-3000's for our system

where they have resided happily ever since. They have been on tour with James Blundell and The Celibate Rifles, working 6-8 shows a week in four (4) different states of Australia. So far they have worked faultlessly throughout both tours and the engineers concerned have been more than happy. These amps deliver more power than any other amp I have used, run considerably cooler, and they mount into a standard rack.

It was once said that, there are two ways to have the best house in the street. Work hard and long on improving your own or blow up everybody else's. We need more people in this country who are willing to break new ground and not just be content with pumping out the same old bland equipment, but I suppose it takes a lot less effort just to follow the crowd.

- Mark Gibson, Production Manager, Bandanna Entertainment.

Tom OK- McConnell

As you pointed out in your last issue, I'm not the front of house engineer/production manager on Tommy Emmanuel's current national tour, and you wondered if there'd been a falling out. Well, yes there was, but not with Tom.

In fact, he was overseas at the time. The problem occurred between myself and a certain influential member of Tom's organisation with whom I didn't see eye to eye.

The bottom line, I guess, is whether or not the sound at Tom's shows has been improved, or even maintained; other people will have to be the judge of that.

-John McConnell, SYDNEY.

No Pro Light & Sound

I would be pleased if you could inform your readers that this business "PRO LIGHT AND SOUND" of 6 Cowper Street Granville NSW has no connection whatsoever with the event or non event held at the University of NSW which had been described as the "PRO LIGHT AND SOUND EXPO".

While I have written undertaking from the organisers that they will now call the event "LIGHT AND SOUND EXPO", it appears that a number of people have incorrectly made the assumption that we were staging this event. This is incorrect and we have no connection with the event.

Further: I am bemused by the quaint use of language in your magazine issue #14, page 12, column 3 (referring to Prince and quoting Eddie Murphy): "A Musician Mother F***ing Genius". Surely in this day and age in a magazine for people in the sound and lighting biz, FUCKING IS FUCKING, NOT F***CKING, anything else in just W***NKING!!

-Kenneth M. Craker, Manager, Pro Light And Sound, Sydney.

▶ **OK, no more light and fluffy language.** Honestly, I've been frightened of offending people, but when I got it in the neck from Shiela Yates last issue, in whose opinion I'd been sexist, that was the last straw. So from now on, look out. It's true that no matter how hard you try, you can't please all of the people, all of the time.

Write to Channels: PO Box 439, Epping, 2121, NSW. Fax (02) 876-5715.

Resources, Books & Free Offers!

MORE books books books (chook with a lisp?) that may be useful to yourself or someone you know. Sadly you need to order overseas.

These are just some of the titles currently available from PLASA, the people who produce Lighting & Sound International magazine, who also offer a technical book service.

SOUND RECORDING & REPRODUCTION

(2nd edition) Glyn Alkin
ISBN 0 7136 3135X
Price £17.95, 264 pages, softcover.

SOUND EFFECTS: Radio, Film TV.

Robert L. Mott
ISBN 0 240 80029X
Written by a veteran in the field.
Price £27.50, 236 pages, hardcover.

SOUND TECHNIQUES FOR VIDEO & TV

By Glyn Alkin
ISBN 0 240 51277 4 Published in 1989.
Price £16.95, 240 pages softcover.

THE ARCHITECTURE OF SOUND

Peter Lord & Duncan Templeton
ISBN 0 85139 726 3
This book deals with acoustic design.
£65.00, 320 pages, hardback.

LOUDSPEAKER & HEADPHONE HANDBOOK

By John Borwick.
ISBN 0 408 01387 7. Published in 1988.

Comprehensive technical reference on the theoretical and practical aspects of speaker and headphone performance.

Price £75.00, 664 pages, hardback.

STEREO MICROPHONE TECHNIQUES

Bruce Bartlett
ISBN 0 240 80076 1. Published 1991.
Price £19.95, 192 pages, softcover.

MICROPHONES: Tecnology & Technique (3rd edition)

John Borwick
ISBN 0 240 51279 0, published March 1990.
Touted as 'the complete microphone handbook'.
For studio and live work.
Price: £27.50, 256 pages, softcover.

ORDERING from PLASA: Best method is to FAX them, 44 323 646905, and give a Visa or Mastercard number, expiry date, and full name and address. Add 10% for postage, which is SURFACE MAIL. Wait at least 3 months. Alternately, ask them to airmail the book to you, and authorise them to add the cost to your creditcard account.

MIX BOOKSHELF is an American distribution service, run by the publishers of MIX Magazine.

SOUND RECORDING HANDBOOK

By John Woram.
Ref. 1035C. 586 pages, 1989.
Price US \$49.95

HANDBOOK OF RECORDING ENGINEERING

Second Edition.
By John Eargle.
Ref. 1021D. 486 pages, 1991.
Price US \$44.95.

MODERN RECORDING TECHNIQUES

Third Edition.
By Huber & Runstein.
Ref. 1031C 373 pages, 1989.
Price US \$29.95.

Ordering: do it by FAX again, be sure to give them every little detail- your name, address, creditcard- Visa, Mastercard or Amex number, expiry date, name on card, sign the fax and request airmail charges be added to charge. Their fax number is: (1) (510) 653 5142..

Warning: We haven't necessarily READ these!

-More next issue.

Free APPLICATION Notes!

APOGEE have released their first Engineering Brief, which details their view of Processor Based Systems. Send a **stamped**, self addressed envelope to Apogee Brief, **ESA Audio**, 703 Heatherton Rd, Clayton South 3169 Vic. It's educational.

Likewise, **ARX SYSTEMS** have produced an application note for their Afterburner Compressor Limiter which has plenty of plain English tips for users and non-users alike. Send a **stamped** self addressed envelope to: Afterburner Note, **ARX**, PO Box 15, Cheltenham 3192 Victoria.



International Notes *From Debi Moen, Performance Magazine*

Spinal Tap Mocks Rock on Tour

The movie "This is Spinal Tap" was a parody of rock. But somehow it turned into a real band with a real debut album ("Break Like The Wind", released in an extra-long box) and now it's a real tour.

Bu the parodies are still there for David St. Hubbins on lead vocals, Nigel Tufnel on lead guitar and bassist Derek Smalls - with the addition of real musicians Rick Shrimpton on drums and C.J. Vanston on keyboards - and it's up to the audience to get it. Or not.

That was the goal of set designers Richard Schreiber and Jeremy Railton, both of Jeremy Railton Associates in Los Angeles, who worked with the band and production manager Rob Cowlyn to ensure the parody would come across.

"We were trying to make it look as much like a cliché version of a rock and roll show as possible," Railton explains, adding, "You've got three really funny minds there, so there was just endless stuff they could come up with."

First, there's their entrance - not your ordinary stage debut, but the band is flown in individually on guy wires during their first song and purposefully not allowed to land, thanks to special flying effects by Foy Inverterprises.

When they finally hit the stage, they're surrounded by such scenery as an aluminium spinal column (built by Lexington scenery in Los Angeles), rising up behind the band. The drummer plays in an aluminium hip bone. A fibreglass devil's head perches 8 feet high by 6 feet across - when it spins around it becomes a girl's bottom. Lending a magestic rock and roll look for typical pretentious-

ness are grand columns, actually inflatables that slowly by surely collapse during one of the songs.

A half truck of props and sight gags allow the stage to constantly change. And if there are mistakes made, well who's to know if it's intentional or not? In one segment, a video duet with Cher appears to have problems with the projector, with the tape sputtering out until the end of the song, where computer generated lips sing along on top of Cher's portrait. Then St. Hubbins and Smalls leave the stage while the band continues on, where they are followed by a videocam limoing to a restaurant, taking a quick bite, pausing for a facial and followed back to the stage for the final chorus of the song.

"Few other musicians could get away with singing as many bad notes," says the San Francisco Chronicle, "although many try!"

It's a strange show, and a fun thing to have done," Railton says. "The guys in the band have put so much effort - their money and their own time - into the show, making the most efficient use of the dollar. 'Ozzie' (John Osborne) really did a good job on the lights (as designer and director). There are so few lights used (from Light & Sound Design) - they were the smallest package on any lighting tour I've ever seen. But they were used efficiently."

The sense of parody pervaded throughout the merchandising as well, which included Spinal Tap earplugs and VIP laminated passes ("Access No Areas"). If you didn't get it by then, you just didn't get it. Which meant you were unwittingly part of the parody itself.

*Debi Moen is International Editor for PERFORMANCE Magazine, a prestigious U.S.A. industry weekly.

Who's Doing What

Bruce Springsteen is back on the concert touring market, with a theatrical lighting look combined with a human touch. "Bruce's desire for a theatrical look dictated the sophistication of the design", said Jeff Ravitz, who also designed two previous Springsteen tours.

"It's not a heavy movement show, we're going for clean looks, with rich colours, and Bruce specified he wanted a natural palette. He wants to keep the human element in it. We were also faced with the task of programming 50 songs," Ravitz added, "because you never know what Bruce might want to play on a given night."

Morpheus Lights is contracted for the lighting system, which includes 136 Fader Beams, 16 PC Spots, 16 Colour Faders, two XL Rangers, 10 Lycian 1200 HMI followspots, 151 Pars and 11 6 x 16's. Operator is Matt Jones. Obie's Lights supplied six Telescan Mark II's and two 1200 HMI Cine Pars with doublers, Mark Guinn operates.

Audio Analysts is the sound company, Bobby Trasher is production manager.

► **Bits: Secrecy surrounds U2's outdoor (expanded) ZOO TV show version.** <See ZOO TV, P:16,17>

Emerson Lake and Palmer are reunited with the 'Black Moon' world tour, Mike Andy as Tour Manager, Craig Sherwood Production Manager, Patrick Woodroffe lighting design, Charlie Wilson as LD, Eddie Richardson FOH and Michael Mule as Monitor engineers. Audio Analysts supply sound.

Local Diary

QUEENSLAND- Australian Concert Productions have a windfall with the **Southbank Parklands Piazza** opening this winter. The opening concert was televised on the 7 network and featured exceptionally fine broadcast audio. 80 transformer split lines were fed to a pair of PM-3000 Yamaha consoles, the house mix was engineered by Gary Hall through a PM 3000/40 and a PM 1800/40. 8 TMS-4, 8 TSE-111 and 4 TXD-530 were powered with Jands amps, 12 foldback sends were generated from a Soundcraft 8000-40 driven by Dave Vinecombe. Craig Mulligan was system engineer for ACP.

Three stages were in use through a two week period, Geoff McGowan, Peter Jackson, Jason Gendrolius and Ian Loftus mixed, 'A. Mongrel' handled himself, and Wayne King wrote strange production reports for Channels. TMS, JBL and Bose type boxes, Jands amps, and Yamaha mixers prevailed.

The ACP'ers also handled 'Starbuck', a rock musical at the Rialto Theatre, where Ray Moss ran a system including 12 EV MS1000 radio mics pieced together with help from Brian Inglis, Ian Johnston at EV is credited for helping.

Lighting for Starbuck was designed and operated by Geoff Squires on a Tempus M24 & FX control desk, with 100 misc. lanterns. Premier Lighting from Brisbane supplied extra control, Briony Leivers was Stage

Manager, sets designed by Glenn Francis.

Further north, Wild Gravity in Townsville put 80 lanterns into the ever growing North QLD Motor Cycle Show, controlled by a Jands Event 36 and four Jands digital dimmer racks. Dyke Dunning supplied four Intellabeams and eight colour changers, an LSC Precept drove the Intellabeams. Divinals, Candy Harlots, Screaming Jets et al provided music. Of sorts.

'Grease' is another show the Wild Gravity guys serviced, with 4770, 4750 JBL boxes, Revolver W's (2226 JBL powered) run by Jands amps. The Papua N.G. vs. Australia footy test had the same rig, with extra System 1400 cabinets and F600's AM powered.

MELBOURNE- Concert Lighting Systems supplied a system for the Divinals, who did a month through large pubs and clubs in NSW and QLD, a Jands Instinct 60 with LSC racks was mastered by David (Troggy) Platt, running 80 Par 64's, 14 Leko's, 4 x 9lites and 6 Mole Fay Duets, 4 XL Rangers and 2 White Lightning Strobes.

The **Rocky Horror Show** opened at the Comedy Theatre in Melbourne with Lighting from Concert Lighting Systems, and sound from Jands Production Services. C.L.S. supplied apparatus to David Murray's design, comprising MR-16 strips, selecon Zoomspots, Lycian followspots, assorted Par 64's and Frensel. Control is via a Commander and Avab 202, for 350 + 240 control channels, to 228 channels of Bytecraft dimming. Effects include P.C. Spots, Colourfaders, Laser emulators, Arctrace strobes, an RDS projector, oil cracker, smoke and pyro's. The P.C. Spots were programmed by Richard Grenfell.

Rocky Horror Audio is supplied by Jands Production Services, who have commissioned the new JBL ARRAY SERIES loudspeaker cabinet for the first time downunder, 16 are used for Rocky. House engineer is Rob Boumanis, who spent the previous 18 months on Buddy, the ultra-successful musical that is still touring Australia with a Jands audio system.

Rocky is mixed on a Yamaha PM-3000, with 20 JBL Control 1 and 4 System 80 subwoofers completing the FOH speaker contingent. Urei 1178 and 1176, and Rane HM-42 headphone mixers make up other parts of the system.

Also in Melbourne, **R & K Lighting Designs** have done another wierdo gig, this time for World Environment Day's 'Frogwatch' launch. (Yeah? -Ed). The brief was to create swamp marshes, rainforest and desolation scenes in a disused warehouse. Jands Event 24 9in wide mode), 52 LX, fogggers, effects, a suprex stage and a shitload of rigging was all mastered by Rolf Greve and Phil Burkinhiemer/shaw, thanks to Tony and Ian at Hectik Electric in Melbourne, this says.

McLean Audio have Tommy Emmanuel out again, Lots Of Watts supplying lights again too. Likewise, **Bandanna Entertainment** will start a fresh run with James Blundell during the life of this issue. Look for Michael Chandler on FOH, Tex Whitney on LX, and Brett Gibson, System Engineer.

C'mon guys, send your news to Fax (02) 876-5715. PO Box 439 Epping 2121 NSW, or whisper your gossip to the editor: (02) 876-2612!

JESUS CHRIST SUPERSTAR

(from Page 1)

Roony told me. The pavilion was blacked out with a staggering 2,400 metres of black plastic, according to Tour Manager John Vasey, who made his way around the site on a pushbike fitted with a baby seat.

Outside the facility, publicists Kerry O'Brien and Dianna O'Neill were ecstatic, with media virtually beating the door down for photo calls and inside information. A far cry from the machinations publicists need to engineer to promote shows less appealing.

Faced with early success, the Producers are contemplating ways to extend the season beyond the October 23 end, despite many performers having other commitments. At opening day fingers were crossed in the hope the strength of the production itself would carry enough momentum to persuade the cast to sign up for extra performances, which are almost assured of selling out once the tour clicks up some miles.

In a hotly contested bidding war, Jands won the sound and lighting contract for Superstar, with the season running until October 23. Indicative of the contract selection process was the openness of the Lighting Director, who told me several months ago that she had no preference either way between Vari*Lite or Pan Command, the two moving light systems available locally. Sources tell me the familiarity of proposed operators with the systems on offer was a major factor, in this case Paul 'Virgil' Kent is Vari*Lite operator. Paul Kent is the guy who Roxette tried to take to the US earlier this year to run their Vari*Lites, but he was stymied by the new visa problems afflicting any of us wishing to work in the land of much and plenty.

Behind the scenes Superstar is a three way partnership between Garry Van Egmond, International Management Group, and Harry M. Miller, who is also the Producer. "Are you from the Sunday Telegraph?" Miller asked as he swooped on me, smile flashing. John Farnham is one of the leads in the all Australian cast, I asked him how he felt having a sound engineer he didn't know mix him. "I'd have loved to have had Hendo here, of course, he knows me inside out and back to front, this guy doesn't know me from shit. But that's OK! (Cackle)". Farnham then tells a series of risky gags about Harry M Miller, between puffing on a huge cigar. "If I had heart trouble and needed a transplant, I'd want Harry's heart 'cos it's never been used", he quipped. 'This guy' as Farnham tagged him, is David Morgan, a U.S. based live sound engineer most famous for his work with Paul Simon.

This overseas connection came about at Musical Director David Hershfelder's suggestion, according to David Morgan, who was here recently during the Prince tour, which is another story altogether. The show is mixed on two Yamaha PM-3000's with another submixer, and relies heavily on radio microphones tended to by Tony Moffat. House speaker system comprises 60 Clair Brothers S4 cabinets, flown around the circular stage design as the show is performed in the round.

Staging is innovative, with a revolving circular track known affectionately as 'Thomas The Tank Engine' driven by a 2hp motor. In full flight, the track is capable of quite some speed. The floor of this track is mesh aluminium, presenting the opportunity for lighting from beneath. Inside this circle is a bunch of steps down to the pit, where the band are located. Foldback engineer Bob Daniels is in here, just to one side of a centre walkway. Daniels will work harder than ever in

his long career on this huge show!

Up above the stage (which has a hydraulic lift for the crucifixion scene) the lightrig trussing is hung beneath a square mother grid, which conveys the cabling out to the drop point, and provides the fly points needed for the actual lightrig itself. Lighting Designer Peggy Eisenhauer is a New Yorker who works with Jules Fisher, original lighting designer for Superstar. Ms Eisenhauer has devised a rig that is a star grid, beneath which a full circle of Vari*Lites can fly up and down. At one end of the rig a pair of arrow shaped trusses run outwards, atop a long walkway from the set itself. At the end of this is a 'Crown Of Thorns', a circular truss rigged with 36 Par 36 ACL's, and designed to fly in and out. All the lighting trussing is lit from within by Par 64's, known as 'rail warmers'.

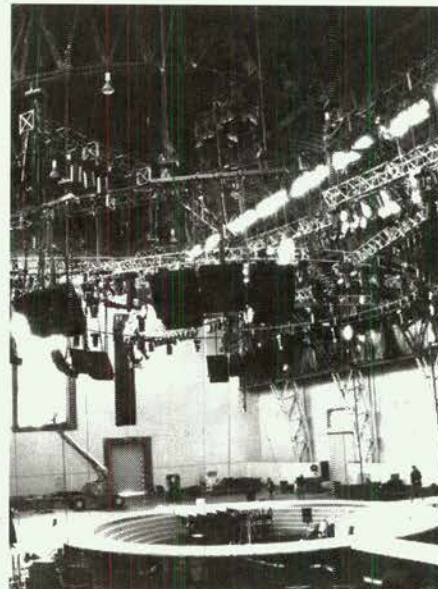
Lighting statistics run as follows: 72 VL 2b, 24 VLA 16 Striplites (MR-16), 200 Pars, 8 Starklite 1200 Lyciar HMI followspots in the grid, 81 Leko's, 54 Colour Wiz colour changers on Pars, 32 Pallas 4 groundrows under 'Thomas', and 10 5k fresnels with MiniMag colour changers. These are right up above the whole grid, to shine down through for spooky shadow type effects. The star shaped lighting grid has traditional festoon lighting hung around it, with different sized bulbs, all dipped in a deep blue Rosco type lamp dip. A unique and secret method has been devised to de-rig the festoon complete with bulbs and travel it, anyone who's handled festooning will know what a pain it is dealing with the endless bulbs!

Half the Striplites and 50 of the Par 64 cans are fitted with a glass colour medium known as 'Devon Glass', hued like Rosco 146, a deep almost ultra-violet colour, which along with the countless deep blue festoon lamps should make for a deep look. Lots of deep! Some Vari*Lites are down in the pit with the band also.

Geoff Rose is responsible for Lasers, with two huge 'fog boxes' at his command for laser smoke when required, this is aside from the Oil Crackers utilised by the lighting team. The fog boxes have a pair of fog machines inside, pumping the box full, when needed a fan and duct system can produce fog more readily than normal methods. The 'Fog Boxes' are under the moving track.

The production chronology started months ago, with Tour Director Garry Craft mapping out logistics. Lighting Designer Peggy Eisenhauer made a lighting trip from New York to pre-plan, landing on a Tuesday, meeting throughout the week- including a trip to Melbourne- then leaving on Sunday. Warren Perryman is the Production Manager, Superstar is Directed by Richard Wherrett, and designed by Michael Scott-Mitchell.

-Julius Grafton.



Down In The Lucky Country Ralph Kicks



"Down in the lucky country" sums up the state of our music business, even today when many complain times are tough. That song title penned by Richard Clapton many years ago rings true, with the rocker/writer still able to command respectable houses at suburban pub gigs. Working around Sydney every second weekend, Richard 'Ralph' Clapton is braining 'em, filling 600 capacity venues at \$10 - \$12 a head.

Between record contracts can be a cold lonely place, but Clapton assembled a band of veterans and young blood alike, rehearsed them, and hits the stage just often enough not to wear out the welcome. A venue full of old hippies and young punters alike is typical, we saw the show at Patricks Nightclub in Sydney's Pennant Hills, where soundman Marty Welsh mastered the mix.

Welsh is every bit as much a veteran as Clapton, both of whom wouldn't object to the veteran tag, as long as it doesn't write them off. While a Neil Diamond show sells to mostly those who remember, Richard Clapton is living proof younger audiences will come too, and that older performers can deliver the goods.

Launching straight into 'Deepwater', the Richard Clapton show runs like it is on rails, with flash young guitarist Jamie Wilson pumping out the licks, while Graham Thompson on bass and new drummer Mark Myers lay down the foundation. Marty Welsh is at home with acts like this, his mix evoking memories of Doug Parkinson's Southern Star Band- another time and place, same 'feel'.

The band comprise the aforementioned guitar, bass and drums, with keyboards (John McKay) and two vocalists - Nicka Stanley and Sharna Jensen (missing when we saw the show), while Clapton contributes rhythm guitar and lead vocals. This is the classic Australian rock band, accessible in a regional venue, serviced with top rate production, and affordable to all.

*Thanks to Sean Pringle.

Over The Edge

LIGHTING

U2 take it to the limit

Light & Sound Design have triumphed with the U2 ZOO TV 1992/93 Tour which must be one of the shows to see this summer. Peter Williams, or Willie as he prefers to be known, is the lighting designer and he attributes many of his influences to the Dada and Surrealist periods of modern art. He is confident that Marcel Duchamp would love the U2 lighting system, after all, like Marcel

Trabants and the band got quite fond of them and even brought a couple back to Dublin." Willie figured that if he took everything out of the car he would be left with an empty shell which would make an ideal lighting instrument. Although he was confident that the cars would look good as an object on the truss, he admits being surprised that they work really well as a lighting fixture. The main light in the Trabants is a 2.5k HMI fresnel with ColourMag and dower although others were experimented with.

Originally a 5k was used but after a while the car started to melt! Each of the six truss Trabants also contain two of the new LSD Mirror Strobes and behind the radiator grilles are A.C.L.'s. Under the front bumper there are eight Molephay's with a strip of four in the rear. Fortu-



Duchamp, Willie certainly enjoys 'making something into something else'.

"On previous tours I've always enjoyed making lights out of objects," explained Willie. "It started with the bucket lamp, progressed to the dustbins and then moved to the legendary handbag lamp.

On Bowie's Sound and Vision tour I got into collecting things like chairs and pieces of air-conditioning to hang from the truss." The 'found object' on this particular tour is the Trabant car, fast becoming known as 'the communist Vari*Lite'. Humour is an important factor in this show for various reasons.

With the album 'Achtung Baby' U2 have turned a corner in their career which has been reflected in the lighting system. In the past the band have been portrayed as four poker-faced lads from Ireland and the whole image has been rather grey and austere. They still wholeheartedly endorse that period, particularly in America, where they became huge and acted as a flagship of political causes. But after a while it started to become ridiculous with American college students writing their degree thesis on the politics of U2. So before the band became a complete parody of themselves they decided on a new approach.

"The album is basically made up of tortured love songs but there's a lot more humour in it and it's a lot lighter," said Willie. "The band's mood is completely different. It's a mixture of great emotional intensity and completely unhinged behaviour. So the show reflects that."

The first 15 minutes are an incredible assault whereas other parts of it are funny. In 'Desire', lead singer, Bono parades in a Gary Glitter outfit whilst kissing himself in a mirror. It's great and at last people seem to be getting the message. "The humour is reflected in the lighting system. I thought of the cars because the album was recorded in Berlin which is now full of

nately, Willie discovered that a Raylight reflector fitted perfectly in the headlight socket. The people at LSD had a field day fitting the Trabants, particularly the seventh unit, the mirrorball Trabant. Before the show this car serves as a DJ booth positioned at the end of the B-Stage, hoisted out of the way for the show. During a song, this Trabant is lowered and revolves like a mirrorball.

"Originally I was going to have 12 cars", stated Willie, "Then the video end of things got way out of hand so I trimmed them. The most important thing about this show is that it is live and video is always a very non-spontaneous medium. There are live satellite pictures - we have a satellite dish with us which can transmit as well as receive. Bono has a remote to change the channels and pickup what he wants to see. There is also a message board built into The Edge's rack which is programmed with whatever we feel like each day."

"There's a telephone on stage which Bono uses to phone a live sex line, and you don't know what's going to happen! We've also got weather satellite pictures where we can get a live picture of the earth in the show, not a tape, but a picture of the earth from space as it is at that moment. We even communicated with a Russian astronaut during rehearsals!"

The lighting rig is quite minimal despite the 10 trucks out on tour. A lot of backlight comes from the Vidiwalls as they are so bright and overpowering, then there are a couple of hundred Par cans and 17 followspots. Willie reckons his 'mega followspot'



phase is coming to an end, as U2's 'Rattle & Hum' tour boasted 31 followspots.

U2 are financially secure enough to be able to take risks although it is important for this tour to make financial sense. The band actually bought the Philips Vidiwall gear because no rental company owns that equipment, a risk that looks like it's paid off.

"The Fly is my favorite video moment but I think the most complete number of the show is 'Bullet the Blue Sky', the band, the lights, the sound and the Vidiwalls



Beneath the stage Monitor Mixing. 4 consoles, 2 Engineers!

all work together into one real scene. The cars are in very low, in what I call their death mode, and the Vidiwalls have 8' high burning crosses on them.

"It's very hard to get away from your designs for songs from previous tours. A song like 'Pride' which I must have lit about a thousand times, is very difficult to do a completely different feel for. In 'Where The Streets Have No Name' we used to bring up the Vidiwall in red as a little visual joke. There's always one number in the set which is troublesome and it really

Def Leppard

In the round, and it doesn't work

Def Leppard's 7 Day Weekend tour ran through our region in July, direct from the UK where the tour kicked off in June. Houses were not great, the show was less than a sellout for Michael Copell, and hopefully not a sign of things to come when Leppard reach the USA as you read this.

The tour started in the U.K. following 13 warmup club dates in Europe. First port of call in Australia was Perth on the West Coast, naturally closest from the U.K., whereafter the band played Adelaide, Melbourne, Brisbane and finished in Sydney.

Sydney hosted two performances in the Entertainment Centre, half the 12,000 seats noticeably empty for the last show of the Aussie run. This was loaded out at 11pm on Thursday 23rd July, with essential equipment flown direct to New Zealand, where one show with local production was scheduled on the Saturday - a tight schedule that had Production Manager Mark Spring too busy to talk with Channels.

Boasting a roller stage, the show is performed in the round, with the band smuggled out in two giant roadcases on wheels, which roll under into the packed subterranean space beneath, the centre of which hosts a giant hydraulic hoist to propel the drummer 20' into the air. Ironically, this \$400,000 stage built for the band is the downfall of the performance. Working to all sides, the wireless guitarists galavant about like circus ponies in the ring. There is no focus to the performance, and of course no backdrop except the rabid faces of front row punters mouthing the words to the hits. The backroom critics were unanimous on this one, metal and rock and roll needs a backdrop.

Although the stage was rolled into place after the extensive lighting rig and audio were all airborne, the crew then had to pack power distribution, dimmer racks, amp racks, lasers, stage gear, work stations and the aforementioned hydraulic ram under the stage, a precision process that doesn't happen with a conventional stage at one end of an auditorium, where there is room in the wings for much of this essential apparatus. The stage design was cunning, with a central tunnel running right through, so that from audience perspective was just a stepped centre section of the stage. Walkways either side were fabricated once everything large was moved under.

Following the trend of late, most of the production came into the country from the UK, with Jands Production Services supplying some trussing, cans, Vari*Lites and the house Turbosound speaker system, amps, subs and support band microphones.

English L.D. Jonathon Smeeton is no stranger to Aus, having been here with Kylie Minogue, Tear For Fears, George Michael, Wham and several other acts. He is well seasoned to life on the road, "it's quite luxurious, actually, and I've got freinds all round the world". Jonathon started work in January, with construction and technical rehearsals right up to the end of May. The Lighting boasts a few firsts, Light & Sound Design's new Moving Par Lamps have a regular L.S.D. colour changer, but the can's (loaded with A.C.L.'s) pan and tilt to command. The lighting design is different in that the four main trusses radiate out up to 120' from the stage edge, with most of the fixtures out over the audience. Four moving Pod's run on tracks on the main trusses, while raising and lowering. Eight sub-trusses form a geometric framework up high, the show is hungry for points.

Two 22 watt Lasers (used with 2 colours) are based beneath the stage, with fibre optic points to eight custom Intellabeam mirrors for intelligent control of lasers from an Intellabeam controller. 16 Intellabeams are used in four groups 120' out at the end of the main trusses, 58 Vari*Lites are used throughout the rig. Eight Megamags sit in front of 18 Par's each, 8 Megastrosbes and about 80 Audience Pars and a few Molephay make up the rig.

A record five lighting operators work the show, Jonathon Smeeton calling the 16 followspots, of which eight are in the rig, and working from an Apple Mac, from which he eventually hopes to control most of the show via MIDI. Vari*Lites are run by Peter Lothian, then there is an operator for Intellabeams and Megamags, one for colour scrollers and L.S.D.'s moving Par system, and the traditional analogue console operator driving a Celco Gold console.

With so much at his disposal, Jonathon had plenty of looks to call in during the hour and half show. The 16 followspots were quite effective in the round, with the angles fairly sharp.

Audio ran through 56 Turbosound TMS-3 cabinets in four array's of 13 each, with 32 JBL Sub-Low cabinets, supplied by Jands Production Services. Band engineer Robert Scovill pulled a tight mix on a pair of Gamble EX-56 consoles, assisted by the fact the stage bore no backline whatsoever. The guitar amps were beneath the stage, where the guitar technicians worked, while an outside technician was located within the barriers to activate effects. The drum kit was heavily synthesised with plenty of MIDI assisting the drummer, who lost his left arm in a road accident years ago.

With the proliferation of processing, allied to a central cluster in the middle of Sydney's notoriously difficult Entertainment Centre, Scovill had the best opportunity to pull a tight sound, and he did. It wasn't off the dial loud like Tim Colvard's M.C. Hammer disaster, it was however loud enough.

Monitor engineer Phil Wilkey had his hands full with a pair of Midas XL-3 consoles, and a wing board, a difficult assignment as the band worked truly in the round, so monitor sends were from front wedges at different positions, and four flown fill arrays. The sends had to satisfy a guitar band who moved around at will, without backline within earshot.

The tour is run by Tour Manager Malvin Mortimer, with Dick Adams as tour accountant. As is always the case with arena tours, a culture exists within the tour party that outsiders may find strange. Wally Bigbee Jr is employed as a "boffin", who is ensconced in a dressing room with enough tools to build a space shuttle. He boasts he can fix anything. Production manager Mark Spring works out of two roadcases forming a foldout office, with bubblejet printers atop. His desk had the obligatory picture of the tin lid and bottle of Tabasco Sauce. The wall of the production office had an offering from two of Sydney's better types, who figured Mark needed some motivation. This came via a scrawled message on an A3 sheet of paper, something about 'sleezebags', and two Polaroid pictures of the girls concerned. Of course they were Polaroid's as you remember them, when rock and roll was, well, rock and roll!

Julius Grafton

Tradeshaw Report

Singapore hosts a vital tradeshow and the World attends. Peter Blackmore reports for Channels.....

Held at the IMM Exhibition Centre in Singapore from July 8 to 10, this show is now in its fourth year. The "Light" part of the show was added last year and has proved to be a great if somewhat noisy success. But I'll get to that later.

The IMM Centre is a little out of town, well a twenty minute cab ride. Now to us this does not seem to be a great distance, but to the locals who live on a fairly compact peninsular, it was a long way out of town. Anybody wishing to make their fortune would just have to have control of taxis supplying the centre at the end of the day. The queues are interminable and the taxi companies don't seem to like phone bookings. The temperature and humidity seemed to have a bad effect on the patience of some.

Once inside, you are confronted by two halls. The "main" hall and the "quiet" hall. Yup, you guessed it. The quiet hall was occupied by the audio based stands and the other hall by the noisy lighting displays. And I mean noisy! I have never heard so much bad sound in my life. I suppose that's why lighting people only do lighting. Just kidding.

Now that I've raised the blood pressure of half of the readers, it must be said that the quality of the lighting stands with their mini night club approach was excellent. Innova even had a cafe next to their stand serving free beer. Many of the stands featured performances on an hourly basis which enabled the dazed punter to see it all.

The author was most impressed by the show put on by High End Systems - an Austin Texas company who manufacture the Intellabeam, the Emulator, the Viper Dual Ray laser, Fibre Optic curtains and a host of other things. Using a carefully crafted audio track, they presented a very professional demonstration of their products.

Whilst on lighting, Paul Mulholland and Peter Twartz of Jands were featuring the ESP and Event desks on their stand. LSC had a stand with Alan Graham in charge. Tony Hoskings of Penn Fabrications was there with a stand constructed out of truss with a winch-up cent re section.

Also located in the lighting area was Smart Wall Systems, a Melbourne based company specializing in Video Wall technology. Aivars Cizevskis was there proudly showing off the new Smart Cube which comes complete with GT stripes and rear speed fins for improved aerodynamics. Joking aside, this is a self contained rear projection cube that produces a very bright image of quite high quality.

The Italian presence was once again quite noticeable. The APIAD (Association of Italian Discotheque and Theatre Equipment Manufacturer s) in conjunction with the ICE (Italian Trade



Pro Audio & Light '92

Commission) presented an invitation only seminar. The topics modestly covered included :-

Italian Style Technology and Products Why are Italian Products preferred in Asia? Why are Italian Discotheques successful? Why I chose Italian Lighting Systems by a leading club owner and more.

Moving through into the quite hall, removing the ear plugs, the first thing that struck me was the British contingent. Their Sound Contracting Industries Federation logos were mounted above each stand and the stands dominated a couple of aisles.

Most of the major British and American manufacturers were represented. On the Australian front, we had a few exhibitors, but it was obvious that we were not represented as a cohesive industry in the same manner as the Italians or British.

ARX have been exhibiting at this show for four years and have an established presence. Ray Bond was there for the Singapore based of f-shoot Te Deum. Brian Horman and Ian Woodhouse flew the Rebel flag.

One of the other Australian success stories there was Alcatel. This company has been manufacturing Cannon plugs for years and have now taken control of the product after terminating their contract with Cannon. Alcatel now market this product world-wide. Russell Hodges was showing the new dual XLR socket.

This show does not seem to be a venue for numerous product releases which seem to happen at the major USA and European shows. However it does provide a comprehensive coverage of products relating to the entertainment industry. I have noticed a trend for the larger American companies to hold special dealer meetings and previews. This indicates that this show is now firmly on the International calendar.

Peter Blackmore is the principal of Audio Visual Design & Consultancy - a Melbourne based company.



'Freddy' StJohn-Lloyd holding up a baby Parcan.



(From left) Sindi Schubert, Charles Gushwa-e, Brian Horman, Ian Woodhouse & Mark Jacobs on the Rebel stand.



Ray Bond & Susanne on the Te Deum stand. Ray is now living in Singapore, and a director of this firm.



Ainars Cizevskis on the Smart Wall Systems stand



Russell Hodges from Alcatel



Yes Sir! A smoke machine. Garry Nelson (L) and Beverly Bingham



Peter Twartz from: Jands on the Jands stand



John Wiggins and Christine Howze of Community pointing to a horror



Tony Hoskings lost inside the Penn stand

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On a more personal note I would like to thank **Louise Blundell** for her totally professional attitude and prompt payment of cheques.

Also to my own crew

Mark Gibson (SYSTEM ENG.)

Brett Gibson (FOLD BACK)

Mark Denten (LIGHTS)

Gaff (ENG.)

Without their loyalty and dedication to me and BANDANNA especially through these times of my illness we could not have reached the success we all share now.

THANK YOU

RICK DOOLAN
BANDANNA ENTERTAINMENT

PS: GOOD LUCK IN THE STATES JAMES!

Oh Mother Russia

It should have been a career highlight, Lighting Designer Mark Shelton went to Moscow to light a production. Things didn't work out quite as planned

By Julius Grafton

Does the mind picture of a Theatre in Russia condure up an image of lazy stage and lighting technicians sitting around, drinking Vodka? "Well, yes, but there's a lot of that here too!", says Lighting Designer Mark Shelton, tongue in cheek. Mark has recently had the pleasure of working in Russia, as part of an exchange visit scheme that went wrong. Badly wrong.

The story starts with Sydney's Belvoir Street Theatre undertaking a cultural exchange with Moscow's Taganka Theatre. Belvoir would take their production of *Diary Of A Madman* to Moscow, paying raw costs like airfares and wages. Taganka would reciprocate later, bringing a suitable production out to Australia. The host theatre would provide infrastructure and audience.

So it was with some optimism and perhaps less anticipation of chaos, that Belvoir's staff arrived in Moscow. On the same aircraft was 700kg of essential freight, including costumes, instruments, tools, parts of the set including a Skylight, nails, glue, some Prelude 16/30's, a dozen MR-16's, and things like toilet paper and soap. Customs held onto the freight, not releasing it the following day - Friday - but rather the next Wednesday, just 48 hours prior to the show opening.

Walking into the theatre for the first time was foreboding. "We went through a series of subterranean caverns which had the vague smell of urine that seems to permeate most public places in Russia". This seems to be due to the total absence of soap and antiseptic - and not unrelated to the non appearance of the domestic vacuum cleaner, which means the army of Russian Char Women mopping the corridors in unison is still part of the visual landscape of this poor and blighted country.

"Our Designer had already been over on a reconnoitre trip, she took stock of what they had at the Taganka, like stock flats. Then we had to get what we needed, which meant getting the translator to find the right person, who had the

right key. It could take hours", Mark said. The translator had her work cut-out for her - translating for the crew, the administration, and then the actual performance itself.

The complete lack of resources at the Taganka extended to hand tools. Because the Belvoir freight was held up, set construction had to proceed with what was on hand, as the house flats were pulled apart, the nails were removed and straightened! The paint for the set arrived in a plastic bag inside an old wine barrel the comrade standing by until it was decanted, so he could take the barrel back.

A poignant vision of life in Russia was bought home to the Belvoir crew when someone came up to them very quietly and asked for some Panadol for an ill Soviet crew member. "They don't have Aspirin or Disprin, there was someone lying on the floor, feeling absolutely hideous, they have an absolute terror of getting any sort of illness. You go to Hospital to die."

The good news is the Russians have home grown colour gel now. Mark says it's like Cinemoia - except it melts faster!

The lighting inventory at the Taganka is sort of what you'd expect 25 years ago. Copies of Reich & Vogel lanterns, that might have been left in East Germany after the war before being poorly replicated by the Soviet version of Strand Electric. Sydney Opera House was equipped with more modern versions of R & V lanterns when it first opened, which in many cases were styled like the death rays in *Doctor Strangelove!*

Having looked at a photo taken of the control room, Mark knew the theatre had a 60 way preset board not unlike an old Strand SP. This was the case, but lo and behold, through another doorway was a brand new Reich & Vogel computer desk, worth over a quarter of a million dollars in hard currency! The Soviet crew mainly didn't know how to drive it, so they spent their days playing computer games on it! Luckily, the operator assigned to run *Dairy Of A Madman* was the trained computer board operator.

Establishing with the Soviets what was a



Fresnel and what was a Profile seemed OK, until Mark had a closer look. The Profile spots had a moving lamp/reflector arrangement, giving up to 50° spread while the Fresnel spots would only flood out to 20°! Profile and Fresnel in lens only, it seems, so Mark had to re-jig his plot accordingly.

Then there was the light quality. Five giant filament striations was the main feature of each actual beam those pre-war optics sure were something.

Colour medium? Try glass. It doesn't fade, but sure is fragile. The good news is the Russians have a home grown Gel now. Mark reports it is kind of like Cinemoia, except it melts a bit quicker. Anyone unlucky enough to have used Cinemoia will shake their heads at the news that there is, in fact, an even more 'liquid' medium available!

New technology? Mark found a 'Splat Light', as he named it, which was kind of like a 1k Coda flood, but the (linear) lamp was a teeny bit short, so it occasionally fizzed and sputtered and the lamp fell out. Not put out, Mark had his mountain climbing gear with him so he could go swinging about in the grid, replacing lamps and colours.

Having got the Moscow season underway, Mark and the Production Manager, along with the Translator hurried from the Theatre after a performance to get the overnight train to St. Petersburg, arriving the next morning. Spending the day at the Theatre, the realisation sunk in that they weren't expected to bump in until just the day before they opened! The concept of a setup week evaporated.

At St. Petersburg the Theatre ran a nightly cabaret show. It transpired the Belvoir crew could build their set overnight on a Wednesday, the theatre would run their cabaret on the Belvoir set on the Thursday night, then the Belvoir



Need a truck in Russia? Here's your choices! Opportunity Avis?

would open on the Friday night. Having planned this, our trio headed back to Moscow to finish the season.

Meantime, Politics Had Arisen. The Administrator of the Taganka decided the Australians weren't playing the game his way. His company wanted to come out to Australia and perform, the exchange would occur. The fact his company numbered three times the size of the Australian company didn't enter into it. To make matters impossible, Aeroflot insisted on hard currency for the Singapore - Sydney leg of the flight. The Australians would pay for this, he insisted.

The production would finish in Moscow, but the Taganka wouldn't release the set for the St. Petersburg season. Frantic negotiations ensued, and a compromise was reached. Taganka agreed to transport the set and freight to St. Petersburg.

This compromise was cancelled once the Belvoir party arrived at the Estrada Theatre in St. Petersburg. A terse fax awaited them, in effect telling the Estrada Theatre to 'have nothing to do with these people'.

This of course resulted in another overnight train trip back to Moscow to confront the Taganka Theatre management, who had dug in. With representatives of the Russian Ministry of Cul-

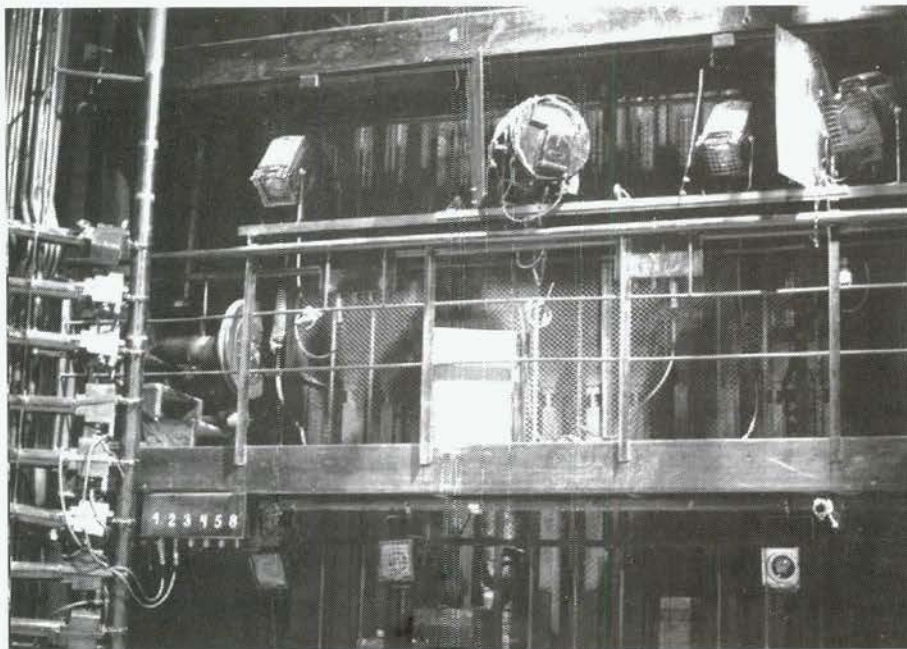
ture, the Australian Embassy, and the A.B.C.'s Moscow correspondent, Monica Attard, a meeting hammered out an agreement whereby the set and freight would, in fact, be transported the following day.

Back at the embassy afterwards, and there was a call again repudiating the deal, and advising that unless a revised contract was signed, the freight and set would be impounded by the Taganka. Belvoir's General Manager Robyn Kershaw had no option but to negotiate. The Taganka wanted compensation for the exchange visit being cancelled, then they wanted it at the 'gold rouble' rate, which was five times the agreed amount.

While Kershaw negotiated, Shelton sat on the Taganka's office phone, repeatedly dialling the home phone number of Monica Attard to tie up the line. This was because Kershaw had arranged the for the two Australian Embassy vans to be out the back, where everything that would fit was being frantically loaded as she negotiated! The Skylight - an essential part of the set - wouldn't fit in either van, so Attard hailed a passing fruit and veg truck, whose driver loaded the Skylight and drove it to the Australian embassy compound in exchange for a months wages!

Having got away from Moscow and the Taganka, the crew met the truck from the Embassy as it reversed into the Estrada Theatre dock in St. Petersburg - followed by a truck from Taganka, amazingly with the set. Something had broken through, it seemed.

After the hard end to the season in Moscow, St. Petersburg went much more smoothly, despite the ultra primitive 20 channel, 2 preset lighting board that Mark was forced to use. Critical acclaim was to follow for Belvoir, who persevered in a climate that would have stifled the average performing entourage. ♦



The average luminaire is a copy of a Riech & Vogel fixture, circa World War Two.

Q. What do these leading case and cabinet manufacturers have in common?

ABBEY SOUND
ACOUSTIC TECHNOLOGIES
AEROLYTE INDUSTRIES
ALUMAYNE INDUSTRIES
ALUMINIUM ROADCASE CO
ARX SYSTEMS
AUDIO ASSEMBLERS
AUSTRALIAN MONITOR
BEYMA ACOUSTICS
BLUEBERRY ASH
CADILLAC CASE CO
CAPITOL TRANSIT CASES
CRETEC INDUSTRIES
CUSTOM CASES
CUSTOM CUBICLES
DAVIS ARMOUR CASES
DB CONCERT SOUND
DON JOHNSTON CASECRAFT
ELECTRO-VOICE
FITZGERALD FLIGHTCASES
FREEDMAN ELECTRONICS
HUNTER MOULDINGS
JADE SOUND SYSTEMS
LIX CASEWORKS
MEIKO CASES
NESSEL AUDIO
NOVA-FORGE CASE CO
NUTCASES
PRO AUDIO
PROTECTA-CASE
QLD PROTECTIVE CASES
QUOKKA CASES
RAGONE CASES
ROADBOX INDUSTRIES
ROADWORX
SAMUELSON CASES
SESSION CASES
SPYDER DISPLAYS
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A. That's right - they all use Penn Hardware

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Channels

Studio and
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Supplement

The professional Sound and Lighting magazine

Issue 15

SMPTE Preview

SMPTE is the conference and trade show run by the Society of Motion Picture and Television Engineers Australian sector. We have contacted all exhibitors with Audio equipment, and detailed here are some highlights of the trade show. Not every exhibitor had time to respond, so there is plenty more to see and hear once showtime rolls around!

When & Where

Monday 31 August, 10am-5pm
Tuesday 1 September, 10 - 5pm
Wed 2 September, 12 noon-9pm
Thursday 3 September, 10 - 5pm
Halls 3 & 4, Sydney Exhibition Centre, Darling Harbour.

AudioTelex Communications will debut the V Series Modular Headset's, which offer interchangeable parts, and include a new earphone driver. Four models are on offer, including the PH24, a lightweight binaural model with noise canceling mic. The V-220 is pictured here. Also from Audio Telex, the EGM Gooseneck mic range

offers a silent switch and a gooseneck that BENDS! Finally, SYMETRIX products are a big feature of the Audio Telex display, with the new 564E Quad Expander Gate (pictured below) offering four channels in one rack space. Plenty of Symetrix to see! Phil Rose,arne, Dor: McConnell & Rod Craig will be on hand.

Australian Monitor will display their range of Mosfet amplifiers, including the AM 1600, 1K2, <7, and also an extensive range of speaker cabinets and TCC Monitors from PAS in Los Angeles. Look for Rod McKinnon.



Amber Technology will have almost their whole range on hand, with new line Celestion making a debut. New Weirclife Legaussers are the BTE-28 and BTE-16AR. (Continues over)



Exhibitors

Abekas Video Systems	DSP Distribution	Practel Sales
ACE Edit	Digiteyes	Pioneer
Advanced Automation	EAV	Philips
Amber Technology	Edit'ron	Quancam Pacific
Arctex	F.P. Focus'ing	Quantel
Ardisence	Filmfab Engineering	Quinto Communications
Arcom Systems	GEC Videc Systems	Rohde & Schwarz
AWA Distribution	GUVT	R.M. Lighting
A.S. Audio	Hagemeyer	Roland Corporation
A.T.I.R.S.	Han mex	Rosco
Audio Telex	Itec Systems	Radio Frequency Systems
Australian Monitor	IRT Electronics	SMP Products
AV Applications	Jacques Electronics	Starlight
Broadcast Eng. News	Johr Barry Group	Synco-tech
BASF	Kodak	Stuic Supplies
Broadcast Rentals	Lemac Film & Video	Sony
Broadcast Publishing	Ligh'works	Syntec
B.T.S.	L.A.V.A.	3M
Cinekinetic	L & P Photographic	Talkie Sound & Vision
Camera Department	Meri: Imports	Techtel
Canon	Mediavision	TV Oceania
Carte Labels	Miller Fluid Heads	Tektronix
Colour Computer Syst.	Optus	Tascam
Continental Mounts	Oshkur	Trade News
Coestar Desisti	Pacific Communications	Video Assist
D.E. audio	PBS Images	Yamaha Music

New Sydney Post Studio opened by Michael Gissing

Digital City Studio

A virtual showcase of Yamaha Digital Products was opened in July by Michael Gissing, whose new Digital City Studio's offers post production audio for film and video. Located on the 4th floor of a modern building in Sydney's colourful William street, Digital City is just that, with two studio's capable of linking into one 48 track facility if needed.

Michael Gissing comes from a film and video background, having done location recording and even a stint as producer, "too hard" he told us. These days he has a wide swag of independant producers, each of who might make one or two films and documentrys a year, keeping Michael busy. "I've done some work for Natural Symphonies, who have some 'oblique' Australian artists on their books, too", he told us.

Studio A has a Yamaha DMC-1000 Automated Mixing Console, with 2 DRU-8 Digital 8 track recorders. Studio B has a DMR-8 Digital Mixer-Recorder, with a DRU-8, so each of these studio's is normally 16

track digital. In studio B, a DMP-7 Digital mixer expands the input channels to 32, the same number as available in Studio A.

Icon Digital Crosspoint switching software in studio A allows the two studio's to be linked, a central machine room houses a raft of PCM U-matic machines, which with Sony's PCM-501 can run as two track machines, also in the machine room are a pair of Betamax recorders for even more tracks if required.

Digital City shares premises with Visualeyes, who are a video production company, integrating the whole facility into something very useful in this genre. Yamaha are delighted with Michael Gissing, who originally dealt with Ron Gadden at Turrumurra Music before the advent of the Yamaha Digital Products arm, with whom Michael now deals. Ron was on hand at the opening, so Yamaha's politics must be working!

You can contact Michael on (02) 356-2870, or fax (02) 356-2879.



- ◆ AKAI DD-1000. A User Reports
- ◆ Soundcraft Spirit AUTO debuts
- ◆ Products -People -News. INSIDE!

New MIDI console offers VCA automation of Faders, Mutes and Monitor Mutes- with software options

Soundcraft Spirit AUTO



Soundcraft say the recently introduced SPIRIT range of affordable mixing consoles have lifted sales to record levels. Now they announce the Spirit AUTO, for Home Studio, post and Broadcast Production. This is an affordable automated studio console offering VCA automation of channel faders, channel mutes and monitor mutes.

Where Spirit Studio has proven popular with 8 and 16 track facilities, Spirit AUTO addresses the wish list of some potential users who questioned the lack of Midi Mutes on the standard console. AUTO takes it a long way further, as with standard Midi Mute consoles don't allow for the automation of fader levels, which the AUTO does.

There are a couple of ways to automate the console, at the simplest level you can automate with one MIDI port, on a single MIDI channel using MIDI control change messages. Each message corresponds to a fader or mute, so all you need is a sequencer - and a MIDI cable.

At the serious end, Soundcraft have had software created by Steinberg-Automation Software is said to have been created for musicians, not technicians. This should mean that engineers can use it too, but we will avoid any serious examination of musician intellect in these pages, this is the province of the Live Production section of Channels! Steinberg can be run as a stand alone package, or concurrently with Cubase under M-ROS, on Atari. If you use MAC, then

sequencer software and automation can be run together under Apple MIDI Manager.

In use Soundcraft say AUTO makes possible an automated mix of both multitracked and sequenced instruments, which can be saved to floppy disk for future reactivation of your mix. Of course you need hardware to run AUTO in

the manner intended, otherwise what you have is a standard Spirit STUDIO console with a few extra features.

The features not common to Spirit Studio are a Snapshot Button, which when pressed sends your status to your computer for recording thereof, the Autochase switch will do this automatically every 2 seconds when activated. Autochase is handy insofar as you can play back a mix accurately from any restart point, when automating with a sequencer, which some sequencers can't do un-aided. The Protocol Switch selects Soundcraft or Standard MIDI protocol.

Common with Spirit Studio, AUTO comes as an in-line monitoring, 8 subgroup mixing console with Soundcraft's famous 4 band EQ. The EQ has two mid sweeps, and can be split for the two channel signal paths. 6 auxiliary busses likewise can be split, and are designed for swift foldback mixes and effects loops. With the in-line configuration, up to 56 inputs are possible on Spirit Studio. All Spirit Studio consoles have four stereo effects returns with EQ, 100mm Alps faders, outboard power supplies, insert, mic and line inputs.

Spirit is now a range of four distinct console types, Spirit LIVE offers three output busses with 8, 16 or 24 channel models and an 8 channel expander, MONITOR provides 8 foldback sends from 16 or 24 channels, STUDIO and AUTO are dealt with here.

For more info, contact Peter Twartz at Jands, on (02) 516-3622.

PRODUCTS PRODUCTS PRODUCTS

□ Tascam's forthcoming 8 track digital machine is based on 8mm video cassette format, according to latest reports. The company showed selected industry types and VIP's the new machine during the NAMM show last January, possibly to usurp Allessis, whose ADAT was hot news there then.

According to a Tascam representative, conventional VHS video tapes (read: Allessis format) require the tape wrap 270 degrees around the head, whereas 8mm is like DAT tape, only wrapping 180 degrees. This enables it to shuttle much faster, which Tascam claim is a major asset.

Tascam say the 8mm format is the direction the video market are headed, and also the computer industry have adopted 8mm tape cartridges for data storage. Watch this space.

□ It's a Microphone! Yup, Neumann say the KFM-100 Stereo Sound Diffraction Sphere Condenser Microphone System creates a harmoniously balanced listening impression. Who are we to argue?

But seriously, this mic consists of an acoustically neutral 20cm wooden sphere, in which two pressure transducers are flush mounted diametrically opposed from each other, together with two independent transformerless microphone amplifiers.

A flat free-field and diffuse-field frequency response and a frequency independent directivity index, and all goodness and richness in terms of

spatial and depth imagery are promised, Neumann say.



More info available from AMBER, (02) 975-1211

□ A DAT machine that works on dry cell batteries is the AIWA creation below, which is available as aco-developed project with HHB Communications in London. The N.Z. (East Australia) Police force have just ordered sixty units- that must be one each!

It is said to be a professional unit, attractive in terms of size and weight, and offers all the usual DAT stuff, like remote, rechargeable battery (if you don't want to use dry cells), and sells for about \$3,400 inc. tax from GUVT. See next item for contacts.

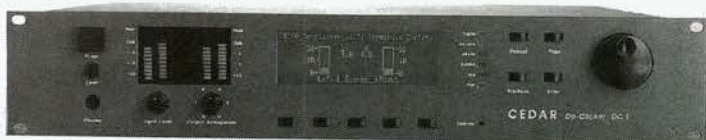


□ It's De-Clicker. The Cedar DC-1 is the world's first digital real time processor which enables the removal of clicks and scratches from vinyl records and film optical soundtracks. Additionally, it is claimed that it can remove small audible dropouts on digital recordings caused by data loss. This should be good!

Capable of removing 2,500 scratches per second, the DC-1 should be pressed into immediate service in your editor's home, where mouldy old records are unearthed by Sarah the 16 year old, who then plays them oblivious to the symphony of crackles, pops and farts that issue forth from the listening device.

Said to be popular as a CD remastering tool, this product is available from the good folk at GUVT.

More info from Pat Tapper, (08) 363-0454.



People



John Hemming (ABC TV Sound Mixer) with studio legend Spencer Lee (right) at Michael Gissing's Studio Launch. Spencer is producing an album of classics for Beiafon a present.



Also famed at Gissing's Studio launch were Alistair Dewar (PA People), with Lisa and Maurice Wilmore of North Sydney Sound Recording Studio's, a voice over facility. Lisa is expecting another little Wilmore imminently....



Pic shows young Oliver Petermann getting his prize in the Queensland Conservatorium of Music awards. Amber sponsored awards for recording and performance. (Vic Middleton, left Bob Van Der Vlies of Amber, & Oliver)

Short Splices

- ▶ DANNY DUNN the new Akai expert at Australis. Filling a gap.
- ▶ PA People say they have sold more YPEF machines than anyone else in Oz, so to further induce you they offer 60 free CD blanks if you buy one before the end of August. Call Alistair Dewar, (02) 642-5544.
- ▶ With DCC and Miri Disc getting close, the deals are getting keener for DAT machines. GUV say the Casio DA-7 can be had for \$1,330 inc tax, and the AIWA HDS-100 at around \$1,100 inc tax. (08) 363-0454.
- ▶ GUVT now sell ROLAND in SA.

SMPTE Preview

(Continued from prev. page)

Also new for AMBER is the **DRAWMER DL-251 Dual Spectral Compressor** and the **OTARI "Premier" Film Console**, compatible with sprocket driven and tape



based machines. OTARI's **DTR R-DAT** machines include the new **DTR-7** and the **DTR-90**.

LEXICON products include the **300 Digital Effects System**, the **NEUTRIK AI Audio Test System** will be there, and **FAIRLIGHT'S** new **MFX-2 Digital Multitrack Audio Recording & Editing System**.

Other new lines for Amber come from **SOUNDTRACS**, who have just released the Solo Series of mixing consoles, encompassing Solo LIVE, Solo RACK, and Solo MID models. Beyer, Canare, DBX, Neumann, and NEVE products will be on hand also.

AUSTRALIS will feature **AKAI**, the **ADAM DR-1200** 12 track recorder - said to be the first in the world to use 8mm



video tape; and the **DD-1000** (see feature on next page) will be shown with MAC editing software, with the **S1100 Sampler** and the **MPC-5011 MIDI Production Centre**. The **S1100 Sampler** has new **V.2.02 software**, which allows hard disk recoding functions while still functioning as a sampler.

From **Peavey's AUDIC MEDIA RESEARCH (AMR)** come some new products, notably the **160032-6 console**, and **308-S monitors**. Of great interest is the new **Peavey SP Sample Player** (less than \$2000 retail) and **S's Sample Expander** (less than \$900), along with the **MIDI Streamer MIDI data recorder**. These are "sample & synthesis architecture instruments", the SP having a large RAM

capacity, disk drive, and rapid sample access. Danny Dun and Richard Parsons will be on hand.

The **SONY** Pro-Audio display for SMPTE '92 will include many products never before shown in Australia. These include the **DPS-D7 Delay**, **DPS-R7 Reverb**, new **DPS-M7 Modulator** and the new **RM-DPS7 remote** capable of controlling up to 15 units will demonstrate system expansion.

The complete Sony microphone range will include state-of-the-art tube mics: the new **C-800** and **C-800G** (G version utilises heat-pipe, semiconductor cooling technology, pictured above). These studio mics have been developed to capture the transparency of digital audio recording. Latest software for expanded applications will feature with the **PCM-7000 series DAT recorders**. The **PCM-7010**, **PCM-7030** and **PCM-7050** professional standard machines.

The all new **PCM-2324S**, **DA3H** standard 24 track digital recorder will be unveiled for the first time. Boasting a host of new features the **PCM-3324S** is smaller and faster than its highly successful, long running predecessor, and around half the price. Four x Normal Speed Prestripping

(CTL & TC), Advance Output (compensating for signal processing delay in digital consoles), High Speed Timecode Reader (FF & REW) and 1-bit delta Σ type A/D with 64 x oversampling digital filters plus 18-bit D/A converters with eight times oversampling digital filters provide for serious digital multitracking.

Audio for Video displays will include **PCM-7030 professional DAT** operating under 9-pin video edit control (**BVE-910**) with new system software designed to exploit the advantages of the Timecode controlled "Memory Start" operation.

At SMPTE '92 will also be the first showing of the new **MXP-390, 12 channel mixer** specifically designed for audio/video post production. Operating under video edit control (**BVE-910**), the **MXP-390** provides eight stereo, four mono inputs and 4-channel outputs for video editing.

AWA Distribution have a wide variety of goodies like **AKG Blue Line** and **Tri-Power microphones** - both new ranges - and the **AKG**



DSE-7000 Digital Sound Editor will be on offer with a special SMPTE Show DEAL. (\$\$!!) Also **AKG** Headsets.

TOA Professional products will be there, including the new **VHF wireless system** which offers flexible options.

Denon cart players, **Leader** meters and the **Vector Scope**, **AWA Noise & Distortion meters** and **Electro Home monitors** are some of the rest. Look for **Michael Guest**, **Paul Middleton**, **Andrew Calov** and the well known **Bernie Press**.

STUDIO SUPPLIES will show **Dynaudio Acoustics** studio monitors, with the new **PPM2** and **ABES Active subwoofer system**. The **Brooke-Siren Systems** **Varicurve programmeable EQ** with either 6 band stereo or 12 band mono programmeable parametric EQ and 30 band real time analyser onboard. Other devices on show include the **Apex** recordable compact disk, **Panasonic DAT**, **Vega** radio microphones, **Electrovoice** broadcast microphones, and **HHB/AIWA** portable **DAT**. **AMEK** and **TAC** consoles make up the **Studio Supplies** range, see **Ross Edwards**, **Leon Hart** and **Christo Curtis**.

ARAUDIO say they may be the show's most interesting exhibitors, they will show **ATC (UK) studio monitors**, with an appearance from **ATC CEO**, **Billy Woodman**. **SCV (France)** signal processing equipment, **Nakamichi** players, **Brook** studio amplification, and **Omnimount** flexible mounting brackets. The **AR Audio** stand will be manned by **Maxwell Q. Twardz** and **Anthony Russo**.

AMPEX AUSTRALIA have several new audio and video magnetic tapes, the **398** for **BETA**, and **499** (pictured) high energy Analogue Audio mastering tape are two of these. A major release is the **ECT system** and companion Tape cartridge, just released worldwide at the **IBC** in Amsterdam. Many other Ampex lines on the stand, check them out.



CONTINUED OVER

Channels STUDIO & BROADCAST SUPPLEMENT

Bruce Waite and Dave Macken bought an Akai DD-1000 Magneto Optical Disk Recorder. They have since used it to the max, for some hundreds of hours. They like it, they own it, they tell us why here

DD-1000 and us!

We are pleased that we are able to find time to respond to your "World Supply Line" column. re. the AKAI DD-1000 and it's relative V2.0 software. (Channels issue #14/Page 4).

This 5 rack unit tall system houses a SONY 5.25 inch Magneto/Optical drive which, in turn, employs the SONY 1024 Byte/sector cartridge. Combined with the on-board software this enables a healthy 29 minutes of clear stereo sound on each side of a disk! (At 44.1kHz sampling rate). All other processing is achieved by the relatively modest onboard RAM, believed to be around 1 Meg*.

Not much RAM you may think! Don't be fooled; this system performs most tasks direct to disk, it does them fast and without crashing! <Guys, you're tempting fate writing

except you never destroy the original recording. The 40x8 character screen adequately displays waveforms right down to "Sample Stroke" accuracy and cutting these waveforms is as easy as labeling "Start" and "End". These "Cuts" can then be modified and played back in succession (Syncable to all timecodes) or by assigning them to various keys on the front panel or by exploiting various incoming MIDI messages!

Other tasks/features include four different sampling rates, Mono recording (doubles disk time), sample rate conversion, complete file labeling and tagging, the ability to run four drives for up to 2 hours of "seamless" stereo recording, a four track mode (digital Portastudio?), "Song" construction mode for looping and extended remixes, "Q Lists" with continuous fading and

accessed from any parameter using the very handy "help" key. When editing, there is a "jog" wheel which re-creates the motion of turning spools by hand during tape editing. outside of editing this wheel reverts to a "+/-" control of parameters. The DD1000 has common sense written all over it.

The back panel is littered with ports for pretty much every application. There are three "SCSI" ports (for serial and parallel control), RS-422 standard interface, MIDI in/out/thru and a nine pin printer port. The input and output lines are supplied as stereo inputs and assignable "A" and "B" channel stereo outputs, these can be accessed via balanced analog, AES/EBU or optical digital terminations. There are also two assignable footswitch sockets, a video/word sync port and a PCM audio out.

This brings me to the DL-1000 remote editor which the importer Australis Music landed from Japan just 11 days after our retailer ordered it! (Very co-operative). At first glance the remote editor appears simply to be a nice table top remote control rather than a front panel style of layout. The DL-1000 represents more than this as it provides three extra technical functions and allows dual access to the recorder! Firstly a SMPTE time code is generated on-board for supplying a "House sync", also the unit has two faders enabling real-time fading of the digital outputs and the V1.3 DL-1000 software allows parallel control of up to seven recorders to achieve a 28 track, fully editable, digital multitrack.

Considering the system involves a basic editing concept, we're surprised at how much we could write about. In the studio we use the Akai system to compile and edit albums, speed up or slow down songs (without changing

the key), correct recording errors, control external events, construct complex sample loops and the unit has become invaluable for song (re)construction. So far we have managed here to just skim the surface of the devices ability. We bought ours from a gentleman called Ron Gaydon, and rather than starting to re-write the instruction manual, perhaps those interested could call him at Turramurra Music for a hands on editing experience.

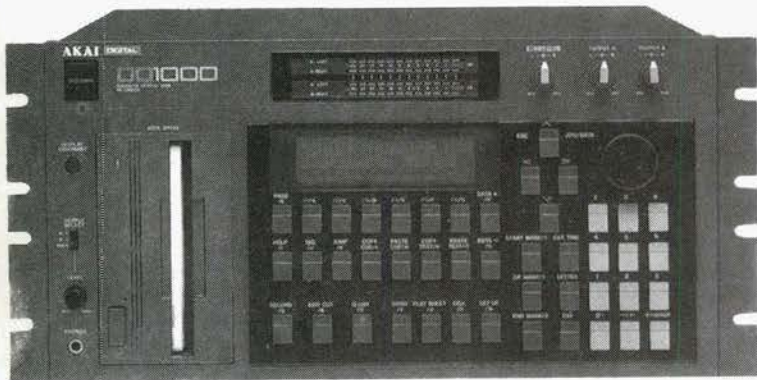
Whilst you readers are no longer "suffering from a lack of information" on the DD-1000, those with an eye to purchasing the system could expect to encounter a financial outlay of around \$20,000. Not a small sum we know, however if any reader is contemplating investing in a computer, a bunch of hard drives and a software based editing system, we would recommend they give the Akai system careful consideration. It's fast, it's sensible it's all in one unit, and as previously explained, it's never crashed.

*The specifications do not list an actual RAM size and we consider this to be due to the fact that this doesn't bear any regard to the DD-1000's ability.

**"Q-list": A list of cues to be played by an editing system at particular points within time. eg: play sample #1 at 1 min/2 sec's/3 frames (or Bar#1/Beat#1), or: play sample #2 at 2 min/3 sec's/22 frames (or Bar #2/Beat #3) etc.

-By Dave Macken and Bruce Waite, "Blind Lemon Pie". Dave & Bruce are a production team, whose studio in Sydney handles editing and song development. Contact them on : (02) 457-8304

"The DD-1000 has common sense written all over it."



DD-1000 (above), the 16 bit stereo digital recording editor. DL-1000 controller >



that!Ed>. We've used ours for nine months solid, through two power blackouts and not one bit of data was lost

In essence the unit replaces the laborious task of cutting up master tapes and splicing them back together:

MIDI output commands, time stretching with preview ability (50%>200%) and with Version 2.0 software you can store music and files to DAT to conserve cartridge expense. The unit also has an inbuilt, condensed instruction manual:

Channels STUDIO & BROADCAST SUPPLEMENT

SMPTE Preview

ROLAND AUSTRALIA will show the recently released *DM-80 Digital Audio Workstation* (pictured on right). This is a complete package of modules that allow anything from 4 to 32 tracks to be recorded direct to disk at a much lower per track cost than any existing tape based digital recording system, Roland tell us. The DM-80-4 or DM-80-8 rack mount digital disk recorder can be controlled by either the DM-80-R Remote controller, or via Apple MAC with Roland's Track Manager software. Up to four recorders can be cascaded to make up to 32 tracks. An optional DM-80-F Fader Board provides faders (natch!) EQ and real-time automation enable.

DM-80 will be displayed in conjunction with the *Roland Sound Space 3 Dimensional Stereo Imaging System*.

Also on show will be the Roland range of Professional audio sampling/editing systems together with digital effects and noise elimination processors.

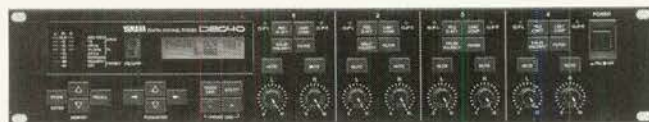
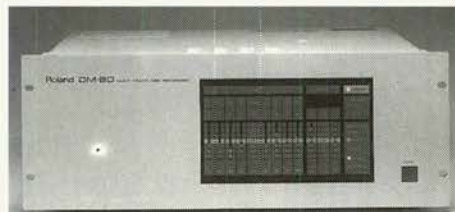
Manning the Roland exhibit will be Rick Gell, National Product Manager for the Digital Audio group, and Jim Hare, the National Product Specialist.

YAMAHA MUSIC AUSTRALIA will be out in force with a swag of new products, the *D2040* (pictured below) is of great interest to the person doing this typesetting, it is a 2 in, 8 out channel divider with EQ, compression, delay and analog and digital inputs. RIP analogue crossover? Look for *Q1131 EQ*, *EMP-700 Multi Effects Processor*, *DEQ-5 Digital Equaliser* and *DEQ5E Expander*, the *PM 4000-48 ch* will debut, the new *MC04II* mixers will be on show too.

The digital duo, Geoff Crane and Steve Leonard, will show the *DMR-8 & DRU-8 Digital Multitrack Recorders*, *DMC-1000 Digital Mixing Console*, *YPDR601 Disc Recorder* operating with the *DTR-2 DAT* recorder accepting time marks. The Aussie connection is the *DSP Multitrack hard-disk editor and recorder* from Digital Studio Processing of Sydney, and the *ICON32 Digital Audio Crosspoint Switcher*. Of course Audio Technica microphones will be on hand, the new *AT4033* and *Wireless system* are a must.

GUVT will also show *Roland's DM-80* in their role as S.A. Dealer. They distribute a strong range of product which will be on show, including *Focusrite Audio Signal Processing Equipment* & Custom Mixing Consoles, *Raindirk Audio* studio mixing consoles, *Summit Audio* hybrid vacuum tube signal processors, *Mogami cables* (with which this typesetter is over familiar with!), *Furman Sound* signal processors, the famous *B.A.S.E.* processor, *Milab* studio condenser microphones from Sweden, *API* outboard studio signal processing equipment, *George Massenburg Labs* automation system & studio devices, *Quested Monitoring*, *Apogee Filters*, *HHB Communications*-suppliers of diverse devices, and *Magi II Automation*.

See Pat Tapper on the GUVT stand.



TASCAM aim to demonstrate budget post production and production devices incorporating the latest M-3700 series recording console and both of their budget synchronisation systems - the *MTS-1000* and *ATS-500*. Also on display will be the latest 8, 16 and 24 track recorders, featuring Dolby S Noise Reduction. In addition, there will be 3 new mixers displayed - the *MM-100* and *200*, 8 stereo line in-cut with in built *BBE* signal processing and the new *M-108* 12 in 4 out rack mount console. A comprehensive range of Tascams usual product will be on display. The theme: Low Cost Console Automation and Synchronisation Systems. Look for *Travers Falkiner*, *Theo Kougioumtzis*, *Chong Lim*, *Ian Thomas*, *Chris Nainby*, *Bob Balsamo*, *Rod Henderson* and *Tony Hambling*.

(ADVERTISEMENT)

Jands Reception and Cocktails for SMPTE Guests - Monday 31st

Jands Electronics invite SMPTE visitors to a Reception where the firm will unveil a host of new products. On show for the first time will be **Soundcraft's** BVE-100, Europa and Vienna live sound consoles, and **SAPPHYRE** recording console. **JBL's** new ARRAY Series loudspeaker, 52000 Digital Processor, M-Series Electronics and **Urei's** LA compressor/limiters, along with various studio monitors.

The Reception is at Jands' Australian Headquarters, 578 Princes Hwy, St. Peters, from 6pm on the first day of SMPTE, Monday 31st August. A coach displaying a Jands banner will be available outside the exhibition hall, departing at 5.15pm, (SMPTE closes at 5pm). This coach will return from Jands dropping to several Hotels in the City.

Visitors are welcome to make their own way to Jands, which is approximately 30 minutes by car or taxi south of the city.

If unable to attend, SMPTE visitors are welcome to inspect the products during business hours at Jands, just call for an appointment.

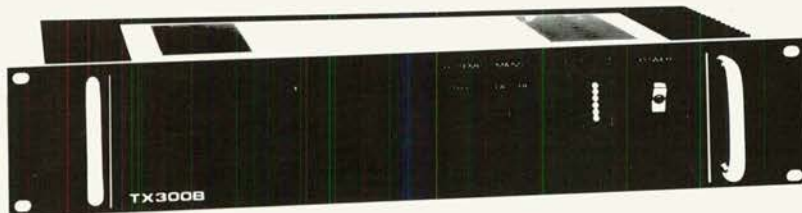
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PRODUCTS PRODUCTS PRODUCTS

Aussie firm design and produce versatile dual line identifier

Creative Audio Line Ident Unit

Creative Audio are a Sydney based manufacturer, who have devised the answer to those applications where a lot of lines need identifying- like OB and land line situations.

To make this job easier, the DMS-110 is a dual channel microprocessor based device that offers two individual recorded messages and tone sequences for ident, which also allow you to calibrate level and frequency response.

Messages are user recorded in SRAM and backed up with an internal battery. Up to 16 seconds of voice can be recorded with the internal mic, which has auto gain control, or you can use the line input.

Tone sequence, length, level and frequency response are preset, record and replay can be controlled on the front panel or remotely via parallel control lines.

How it works is that your two isolated balanced audio lines loop through the device, and when activated the device interrupts the program and inserts messages and tones onto the outgoing lines. The looped lines pass only through high

quality relays, which maintain line integrity. A 'Play Safe' input prevents activation of the unit and therefore protects lines from accidental replay of message and tones.

<The editor feels this device has an application on the difficult channels of a concert monitor system, for immediate activation and subsequent override of the programme generated by abusive and hostile musicians. Upon provocation, the hapless monitor engineer could activate 16 seconds of pre-recorded suggestions as to the heritage, religion, sexual preferences and ethnic origins of said protagonists.>

The DMS 110 is a Eurocard module for use in any standard Eurocard frame. For applications where only one or two units are needed and 240 volts are not to be found, a box and 12v battery may be substituted.

The guys at Creative say they had many a discussion with network engineers about applications for other digital messaging systems they've created. *Get more info. on the analogue phone line (02) 642-5344.*

► New from Drawmer is the DL-251 Dual Spectral Compressor, designed for pro signal processing applications in broadcast, recording and sound reinforcement. It incorporates a variable Dynamic Spectral Enhancement section which eliminates the problems with full band compressors by restoring the high frequency energy lost during the full band compression process. The Drawmer people say Dynamic Spectral Enhancement has many creative applications.

Features include switchable hard or soft knee compression, auto attack and release, and obligatory stereo link and sidechain input with a novel side chain listen feature. *Details from Amber (02) 975-1211.*

► Beyer have released a new line of hi-fi headphones, the range comprises nine models from the DT911 thru DT211. Like all headphones, words are hard to find, the 'feel' and the sound of the things are paramount, so audition for yourself, dude. *Details from Audio Insight (02) 975-1211.*



Focusrite



A third Tokyo recording studio has purchased a Focusrite Studio Console. Sunfield Crescent Studio is installing a 72 input desk with GML Automation soon. Focusrite's MD Phil Dudderidge says "for some time there has been a steady increase in the sale and use of high-end analogue processors within Japan". Chief engineer at Sunfield, Yasuo

Morimoto: "with the expansion of computer based music making, listeners are starting to forget how natural acoustic instruments can sound" A good comment. "Our decision to purchase a Focusrite console is not only based on it's ability to sound good, the distributors (Timelord) understand our philosophy." *Info: GUVT, S.A.*

Jands Product Release Dates

Jands have announced a series of product release functions, scheduled across Australia, to debut new products from Soundcraft, JBL, Urei and Jands. The release tour, for the Studio and Broadcast market, is scheduled for the day after each 'Concert Sound Tour' release, a separate product launch date for the Live Sound market.

"Two different markets do cross-pollinate", Jands' Peter Twartz told us, "but to do justice to the new Studio & Broadcast products we need a separate night". On hand will be Soundcraft's new Sapphire recording consoles, BVE-100 and SAC 100

broadcast consoles, Urei LA Series and JBL M Series processing, JBL Monitors and a host of other products. An open invitation is extended to industry professionals, who should call Jands for an invitation. Dates are: **BRISBANE:** August 20th, 7pm. Location: Greville Studio's. **SYDNEY:** Tuesday 18th August, **MELBOURNE:** Tues. 15th Sept, call Jands for venue details. **ADELAIDE:** Thur, 17th September, Raglans Hotel, **PERTH:** Tuesday 22nd Sept, Blue Note Tavern. More details, call (02) 516-3622. A special SMPTE product night will be held on Monday 31st August at 6pm at Jands.

Willowtree Move

The Brisbane studio Willowtree Recorders has moved itself to new studio's located at 295/20 Duncan Street, Fortitude Valley, phone (07) 852-2256. The new location has had four months of remodelling, and offers a second smaller studio, according to Jim Baker. Willowtree has expanded it's MIDI facilities with the addition of new sound modules, CD ROM, extra MAC gear, and the guys are moving towards full digital recording. They also offer a 20 week part time course in Audio.

SEND

INFORMATION

The Studio & Broadcast Supplement welcomes news and editorial items for consideration. Freelance contributors are sought, please contact the Editor on (02) 376-2612, Fax (02) 876-5715, or write: P.O. Box 435, Epping NSW 2121.

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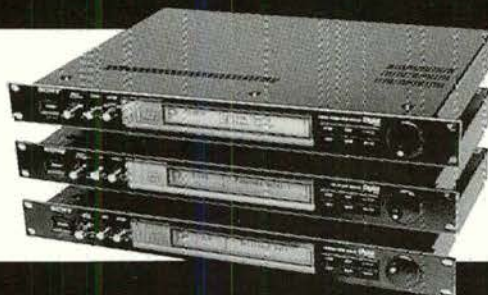
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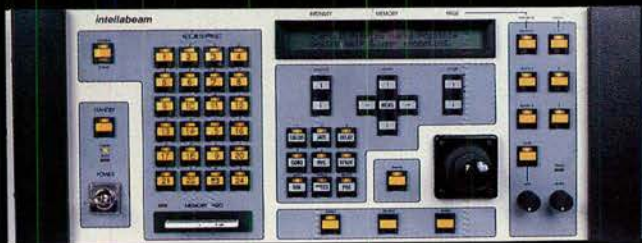
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If two coherent wide-range signals are combined with a specified time difference rather than a fixed phase relationship, some frequencies will add and others will cancel. Once the delayed signal arrives and combines with the original signal, the result is a form of "comb filter", which alters the frequency response of the signal.

Delay can be achieved electrically through the use of all-pass delay networks or digital processing. In dealing with acoustical signals in air, there is simply no way to avoid delay effects, since the speed of sound is relatively slow.

A typical example of combining delayed coherent signals is shown in *Figure 1-5*. Consider the familiar outdoor PA system in which a single microphone is amplified by a pair of identical separated loudspeakers. Suppose the loudspeakers in question are located at each front corner of the stage, separated by a distance of 6 m (20 ft). At any distance from the stage along the centre line, signals from the two loudspeakers arrive simultaneously. But at any other location, the distances of the two loudspeakers are unequal, and sound from one must arrive slightly later than sound from the other. The illustration shows the dramatically different frequency response resulting from a change in listener position of only 2.4 m (8 ft). Using random noise as a test signal, if you walk from Point B to Point A and proceed across the centre line, you

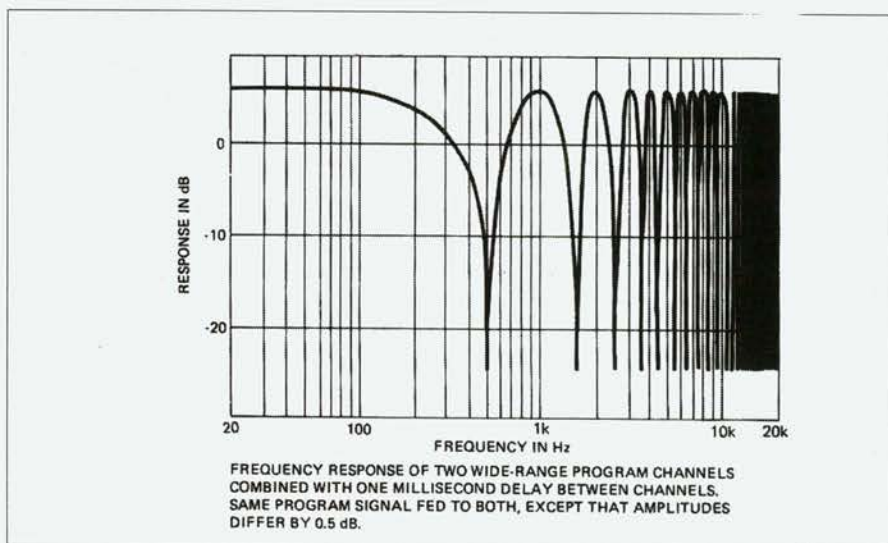


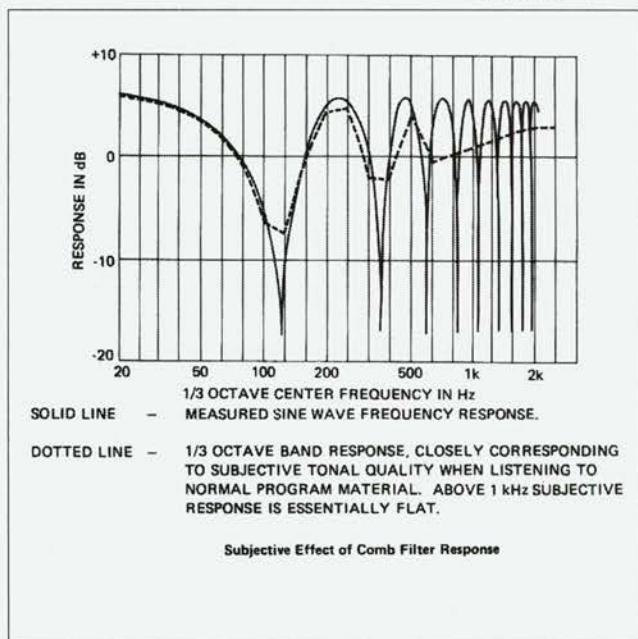
Figure 1-5

will hear a pronounced swishing effect, almost like a siren. The change in sound quality is most pronounced near the centre line, because in this area the response peaks and dips are spread farther apart in frequency.

Subjectively, the effect of such a comb filter is not particularly noticeable on normal program material as long as several peaks and dips occur within each one-third octave band. (See *Figure 1-6*.)

Actually, the controlling factor is the "critical bandwidth", a psychoacoustical phenomenon which has been investigated at great length. For practical work in sound system design and architectural acoustics, we can assume that the critical bandwidth of the human ear is very nearly one-third octave wide.

Figure 1-6



Diffraction of Sound

Diffraction refers to the bending of sound waves as they move around obstacles. When sound strikes a hard, non-porous obstacle, it may be reflected or diffracted, depending on the size of the obstacle relative to the wavelength. If the obstacle is large compared to the wavelength, it acts as an effective barrier, reflecting most of the sound and casting a substantial "shadow" behind the object. On the other hand if it is small compared with the wavelength, sound simply flows around it as if it were not there.

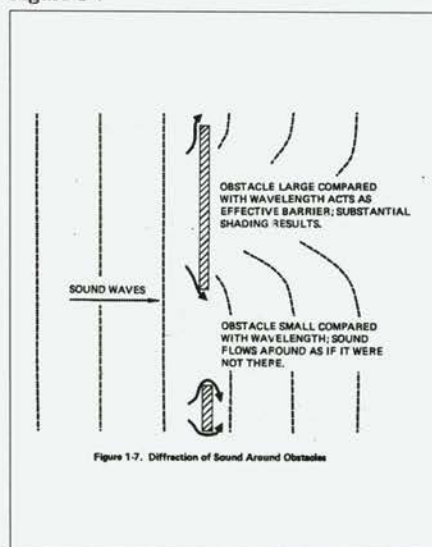
(See *Figure 1-7*.)

An interesting example of sound diffraction occurs when hard, perforated material is placed in the path of sound waves. So far as sound is concerned, such material does not consist of a solid barrier interrupted by perforations, but rather as an open area obstructed by a number of individual objects. At frequencies whose wavelengths are small compared with the spacings between perforations, most of the sound is reflected. At these frequencies, the percentage of sound travelling through the openings is essentially proportional to the ratio between open and closed areas.

At lower frequencies (those whose wavelengths are large compared with the spacing between perforations) most of the sound passes through the openings, even though they may account only for 20 or 30 percent of the total area.

(Continues next issue)

Figure 1-7



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Travel & Leisure

Tips, trips and transportation for the working professional

Survival Matters - yeah!

BASI, the Bureau of Air Safety Investigation are the people who put together the bits after a plane crash, painstakingly rebuilding the jigsaw puzzle to find the cause. Their latest Journal details some very real pointers about your imminent survival should the unthinkable occur.

- ▶ Know where the exit and alternative is.
- ▶ Count the backs of the seats to the nearest exit.
- ▶ High heeled shoes can puncture your escape slide and raft. Remember this, dears.
- ▶ Resist the temptation to wear crease-resistant acrylics when travelling, fire resistant clothing is far preferable. (*And tasteful- Ed*).
- ▶ Above all, study the emergency procedures card without embarrassment. Know where your life jacket and emergency exits are, and know what to do when an impact is imminent.

Interesting point: did you know that airliner seats fold forward so you can walk to an emergency exit *across the seat backs*, vastly increasing your chances of reaching an exit if the aisles are blocked (**as they are likely to be**) in an emergency?

▶ Australian Airlines emergency drill is activated by the word 'attention' from the cockpit. A typical message might be 'Attention please. All passengers remain seated. FA's expect left hand exits', followed by 'Attention, exacuate left hand exits'.

▶ According to reports after the Ansett 727 in-flight engine fire over Brisbane, the Captain summonsed the purser to the flight deck, who returned ashen faced to consult a manual with the other crew in the galley. This crew handled a real emergency well, according to passengers, all of whom escaped intact. 727 faults are very rare.

Comfort & Hygiene

Bangkok Airport is far inferior to Singapore's magnificent Changhi terminal, but more likely to be your one-stop if you are bound for Europe. A Bangkok airport stop will be short, they can turn a 747 around in less than an hour, vs. 2 hours plus minimum at ports like L.A.X.

So if you are not stopping to sample the dubious delights of the world's largest traffic jam, you'll want to take a brisk walk around the terminal and have a shower. Problem is, there are no showers! Passengers crowd around the wash basins in the toilets, doing modest splash and strip routines. Far from civilised.

A much, much nicer alternative is to lock yourself in the handicapped toilet, of which there is one adjoining each main toilet facility. Once safely inside, remove your shoes, and jam one between the push-and-hold-down tap and the shelf above. A size 10 jogger will fold itself into position and jam the tap on, enabling you to wash in tranquility! Our informant does this each transit through the place, without hassles.

Accom O' Deals

According to the very obliging Elizabeth at Wall Street Travel, the REGENT(S) have a deal going until 13th September. Stay at a Regent in Auckland, Fiji, Melbourne or Sydney for 2 consecutive nights or more, and you'll automatically receive a free two night weekend at any of the above Hotels. ▶ Up in our target destination of the month, Honk Kong, the Shangrila is HKD 1190 per nite (about A\$209). Normal corp rate is HKD 1785. The Conrad offers HKD 900 (A\$175). Call Wall Street, (02) 241-1866.

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	First	6810	4700
	Business	5488	3800
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	First	4860	4240
	Business	3990	3440
	Economy	1446	1200

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<Sydney as originating port.

Other States next issue>

Sydney-Melbourne return	169.00
Sydney-Brisbane return	209.00
Sydney-Gold Coast return	219.00
Sydney-Adelaide return	239.00
Sydney-Perth return	409.00

NOTE: These fares have special conditions.

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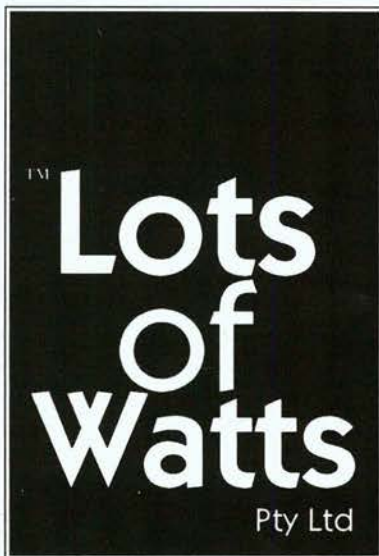
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Destinations

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Hong Kong is a British Crown Colony off the coast of southern China, comprising Hong Kong Island and adjacent islands, Stonecutters Island, the Kowloon Peninsula on the mainland and the New Territories. The language is English, there is no official religion, and the currency is Hong Kong Dollars. (HKD). These exchange for about AUD \$1 = 5.7051 HKD.

Hong Kong offers tourists one of the most efficient transport systems in the world. When I was there I was amazed at the number of people travelling on the tramway service at all hours of the day. It's frequent, fast and extremely well organised. On the other hand, the buses are crowded and noisy. Diesel powered ferries connect Hong Kong Island, Kowloon and the New Territories. Hong Kong must have one of the busiest harbours in the world, ships, river steamers, junks and every imaginable vessel.

The airport is at KaiTak, which is about 3 miles from downtown Kowloon. The taxi fare into the city is about HKD 40.00.

Cathay Pacific is the Flag Carrier of Hong Kong, Trivia for you: Cathay is a name by which North China was known in Medieval Europe. The word is derived from Khitan, the name of a semi-nomadic Mongol people.

Cathay serve 39 points outside Hong Kong and is one of the few airlines in the world whose every flight is international. Every seat in first class now has a video monitor.

-Elizabeth Pecev, Wall Street Travel.

GREAT KEPPEL

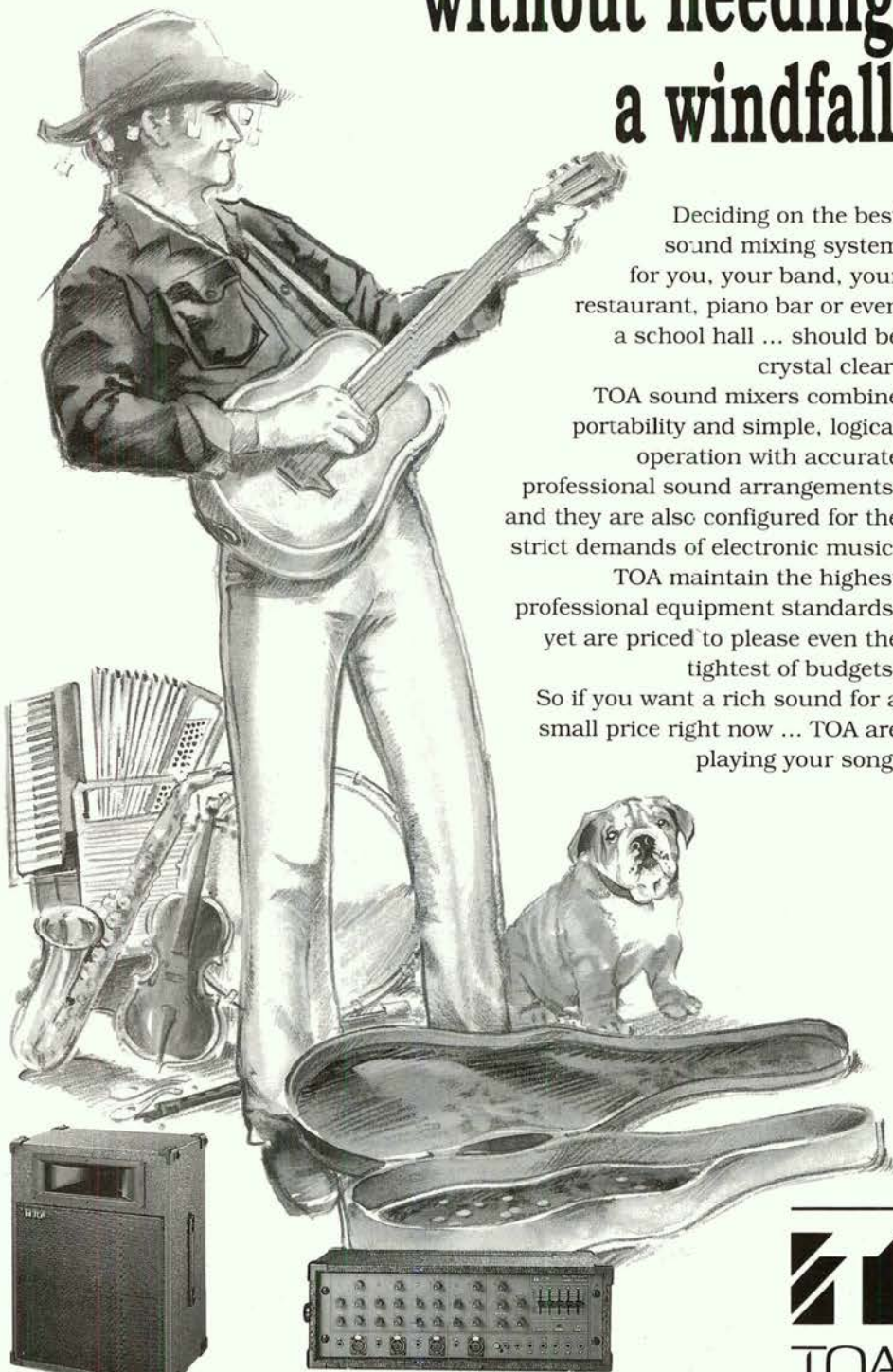
Get wrecked on Great Keppel Island, right? Not really, only if you want to. Half the Grafton family did, that is the female mother/teenage daughter act. The 6 year old went to Kids Club every morning and afternoon, and was 100% entertained, then she went to Kids Dinner at night, whereafter the ever-patient staff entertain the little sweeties until 9pm. If you think this is a family destination you're right, but there were plenty of singles there too. INXS are regulars.

Keppel is off Rockhampton so it doesn't get the monstrous Witsunday Tides, and you can watersport -for free- all day. In July the climate was sublime, sky clear, heaven and paradise! We discovered Keppel last year whilst flying a Cessna to Cape York, we landed on the short strip and stayed. And stayed! (Ask about the \$tandby rate!)

This year we wondered if the magic had rubbed off a little, if anything the place is better. Having tried both we discovered the meal package they offer you is best not taken, we paid for our meals as we went and ended up spending \$200 a day on meals for four, drinks (and drinks!) and incidentals. Our week there cost \$3000 for four, ex-Sydney, inc. airfares, and we had two adjoining rooms. Even the band are good. (*What did I say?*)

The best thing about Keppel is the staff, who mix with guests - especially teenage daughters! They even came to see her off, very suspect. Hm. It's all there, the price is right- go for it! - JG

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The most extreme case of taking a great business and ruining it started with Rank Industries hostile takeover in 1974, and ended last month in Melbourne. Strand once stood for engineering initiative, today it's hit the bottom downunder. Can Bytecrafter revive the ailing giant? Julius Grafton profiles

How Strand Lighting Blew It

As the industry recovers from the malaise that has affected business across the continent and around the world, the odd ripple is still felt from the massive excesses of the last decade. Nothing highlights the unreal expectations and hasty rush of the boom years better than a big corporation gone mad story. Since your writer's formative years in this small industry, Strand Lighting has been a formidable force in Australia, and around the world. This has come to pass, in a spectacular implosion. Read on

Strand Lighting Limited, the revered English stage lighting manufacturer, operated a major Australian subsidiary until September 2nd last year, when the company announced it would reduce its operations by appointing a sales agent. The move wasn't entirely unexpected, staff had the feeling they had until last Christmas before the crunch came. Word filtered out some companies had been approached earlier in the year with the proposal they buy out Strand Lighting (Australia) Pty Ltd.

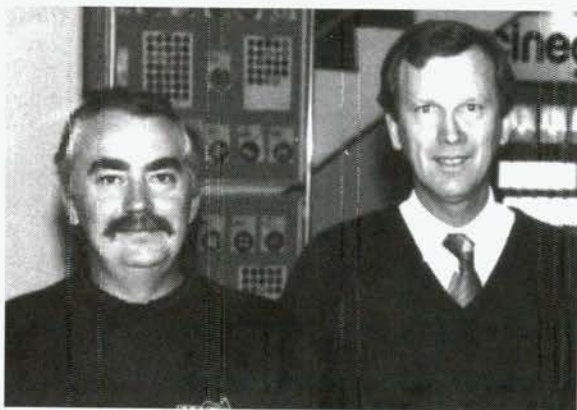
So the announcement on September 2 wasn't entirely a bolt from the blue, but still a little hastier than most people expected. Strand Lighting Pty Ltd had branch offices in Sydney and Brisbane, with headquarters in Melbourne. From that day onward Strand Lighting Pty Ltd said they would complete all prior orders placed with the company, from stock. Future orders would be filled by the

new agent, which was a new venture formed to provide this service, called Starlight Technologies Pty Ltd.

The immediate understanding of the announcement was that Strand Lighting was to exit the market as quickly as possible, and that the stockpile they still possessed was subject to some future action. It was surprising that Starlight Technologies hadn't bought Strand's stock.

Startec, as it fashioned itself, is headed by Gordon Richmond, whose association with Strand extends back more than 20 years. Richmond was primarily a contractor to Strand whose specialty was service to the company's computerised lighting consoles. From a background of passive participation he was propelled into an entirely different role.

Gordon Richmond is the sort of fellow who had no known enemies, in a business full of haters. To walk this line demanded a certain kind of personality. Kicking a new business like Startec into life is not something anyone regards lightly, so many eyes were on Richmond. The first months passed with the establishment of separate premises in the same three cities Strand Lighting had premises. This was due to the imminent splitup of Strand Lighting's two elements, its sales



*Bob Prosser, Premier Lighting; and
Durren Ritchie, Bytecrafter*

business, and its hire business.

The hire businesses were, and are today, run from the Strand locations in Sydney and Brisbane, the assignments of those leases and indeed the continuance of phone numbers was part of the sale of the hire business. That sale process dragged on, Strand Lighting's Australian General Manager Rod H. Gilbert refused to be hurried by the parties who'd expressed interest. One of these faxed Strand Lighting Limited's Managing Director in London in exasperation last November, fully three months after the splitup had been announced. In reply C.J. Waldron said, on November 11th, that "our first priority was in the orderly transfer of the sales and service activities, and the ongoing support of our customer base in Australia". He then went on to say they would appoint an agent to handle the sale of the hire

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operation.

So late in November 1991, sales documentation was finally sent to interested parties, and in accordance with Strand Lighting's wishes, the deal was completed in just one month. The new owner of the hire businesses in three states is another new company, Premier Lighting Pty Ltd, controlled by another former Strand employee, Bob Prosser, who had left Strand to establish his own business some years earlier. Premier set about moving the Melbourne hire business from Strand Lighting's warehouse, which by then was just that - a warehouse, with a stockpile of Strand Lighting stock.

While this had been going on, Startec were establishing their new business, hiring staff, leasing cars and calling on customers. The nature of Startec's arrangement with Strand Lighting was that Startec would sell Strand equipment, and build certain of it's dimmer lines under contract. Premier, meanwhile, won the hire businesses - and an unexpected bonus.

Bob Prosser understates this bonus, but it's value must be clear to him. We talk here of the right to do business unfettered by restraint. Premier have maintained the same phone numbers Strand operated on for years, and along the way picked up retail lighting sales. Strand Lighting had no concern that it was selling it's former hire businesses to an operator who could - if he chose to - syphon off future Strand business!

To be fair to Premier, they have stepped carefully since taking over Strand hire, and did in fact buy a respectable quantity of equipment from Strand. That they could do so was an indication of a weakness in the deal Gordon Richmond had struck with Strand, just months earlier.

Strand Lighting wanted to walk away from Australia, but nobody would let them. To do so they needed to sell every bit of stock, right down to the last nut and bolt. Nobody in Australia was prepared to pay the money

Strand wanted, so they struck a deal with Richmond, giving him distributorship in the hope he would get things moving, and buy their stockpile in short order. This didn't occur.

Premier bought from the stockpile, as did others. Richmond, it appears, didn't. As was his right, he ordered from Strand's regional office in Hong Kong, even, it is speculated, when the product in question was sitting just around the corner in South Melbourne. A serious fracture had developed in a new relationship, the fracture was to become a rough and messy break just months later.

Customers milled in confused circles as backorders went unfilled. Spare parts didn't arrive, rumours circulated as to Startec's alleged lack of performance. Strand Lighting made the break.

"We were approached by Strand Lighting who offered us the distributorship", Bytecraft's Durrem Ritchie told Channels. "We bought the stockpile", he said, which for Strand represents an end to their direct involvement on Australian soil. For Bytecraft it was a good business move. After all, the stockpile had diminished somewhat since they had last spoken with Strand before the Startec appointment, so it was presumably less expensive.

That a deal wasn't originally consummated with Bytecraft is a mystery. Bytecraft already maintain offices in the three states Strand lighting operated in, Bytecraft sell in the same circles as Strand. The problem may have come down to bruised egos in Strand Lighting Australia, where Bytecraft had won sales against Strand in the past. These differences were substantial enough last year for Strand to anoint Richmond as it's



Gordon Richmond, Startec Technologies Pty Ltd

distributor, but were apparently forgotten less than a year later.

Richmond fights on, he alleges he hadn't been notified in writing of any termination of his distribution agreement, that ongoing warranty support for Strand Lighting products was in question, that he is still the service agent, that he retains the right to buy the product from Strand. If there is a distribution agreement between Startec and Strand, then presumably it contains provisions for termination of distribution under certain circumstances. If Richmond has, in fact, been hard done by under the terms of such an agreement, he will undoubtedly seek damages in court. Meanwhile he has an infrastructure to support, with very little product to sell. □

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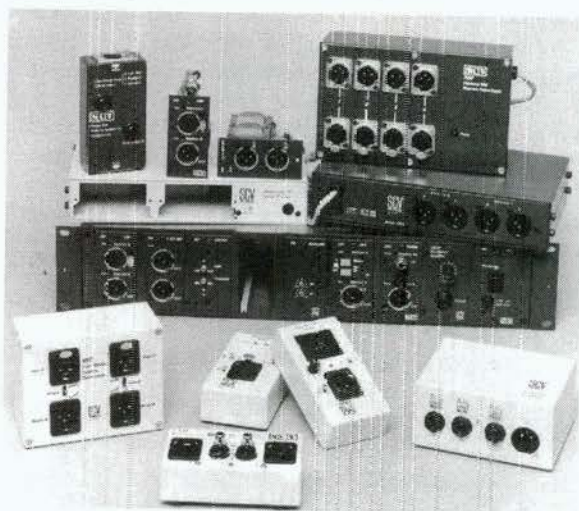
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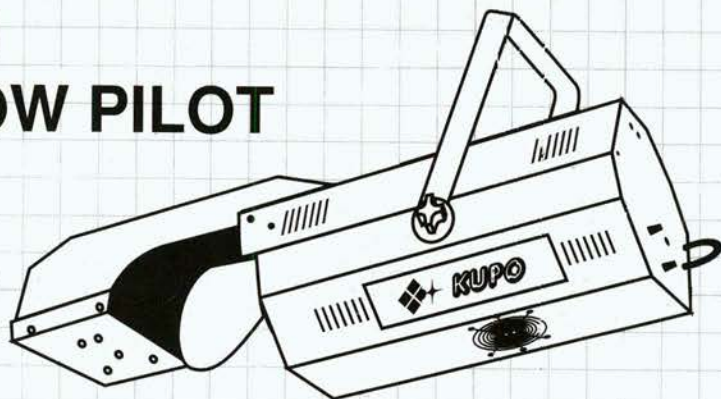
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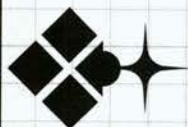
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Duncan Fry

Tijuana, Mexico - it conjures up visions of sun-drenched siestas, guitar strumming sleepy seniors in sombreros, and sultry suntanned strutting señoritas (*That's enough alliteration, get on with it-Ed*)

Well, the reality is quite different. It's a sleazy border town that can be a real trap for the unwary traveller.

We had decided to make a quick visit to Tijuana while we were in Anaheim for the NAMM show one year. There was Colin and David Park, Tony from Penn, Dave Croxton from our Sydney office and myself, all bundled into our rented Thunderbird (hey, trade shows are hard work, you know!)

Tijuana is only about a hundred miles down the freeway, past the nuclear power station and San Diego - an ideal day trip for some souvenirs and cheap tequila. On the way down we kept seeing large numbers of car transporters full of wrecked cars heading in the same direction. Odd, we thought.

You're not allowed to take rented cars into Mexico, since it would probably get stripped, and your insurance stops at the border. On the US side there is a huge carpark, where you can leave your car for about \$20 a day, and walk across the border.

The border crossing into Mexico by car is huge - about 15 lanes wide in each direction, with border guards to inspect your papers, but on foot you just walk through a turnstile! No guards, no nothing! It's a bit like entering the MCG or SCG, but with less security. You just walk through and - Wow, there you are - in a foreign country.

When you stop and think about it, the lack of border controls is understandable; I mean, what possible illegal items could you take into Mexico that they haven't already got!

From the border you haggle with a taxi driver for a cheap ride downtown. The Tijuana taxis are all mid 70's American cars, and all totally rooted. You could walk downtown, but it's a couple of miles, and the taxi fare is only about \$3. Once in the taxi, you realise why there were so many wrecked cars being transported down the road. All along the Mexican side of the border are panel beaters, in tiny buildings, with cars being pulled apart and welded right there on the street. Tijuana labour rates are obviously a lot better for cheap car repairs than Los Angeles. It may break in half down the road, but as long as you're back across the border, what do they care?

Downtown Tijuana is a paradise for all sorts of souvenirs, usually very cheap; Mexican rugs, silver jewellery, fake Rolexes, and more Louis Vuitton luggage than he could possibly have made if he worked 28 hours a day, 8 days a week! My favourite souvenir was a packet of cigarettes made from genuine 'Cangaroo shit' (their spelling!)

Anyway, after a days happy haggling, we were all set to head back home, so we got a taxi back to the border. \$5 now, since they know you're tired!

I mentioned that there were no controls going into Mexico, but going back into the US is the exact opposite - they check you out thoroughly. In a car, be prepared to have sniffer dogs go through it, and to have it stripped if they get suspicious! We were on foot and had our passports with us, and each of us was carefully

scrutinised and then waved through.

Until they got to Colin.

When you enter the States initially, you fill out a long form, part of which the Customs officer tears off and staples into your passport, to show that you have entered legally and passed through customs etc. Unfortunately he must have run out of staples or missed when he did Col's, because the piece of paper had fallen out.

The border guard grabbed Col. "Not so fast," he grunted, "Your papers haven't been filled in. Go to the end of that line." And he gestured towards a queue of Mexicans waiting to get into the States. The queue must have been half a mile long, at least, and showed no signs of moving.

"You've got to be kidding," yells Col, who was flying to Tokyo the following morning. "I said get in the line," roared the guard, and whacks Col with his billy stick. We all stood there watching open mouthed as the guard turned to us, waving his stick. "You guys - move on," he orders. So, we got out of there.



We walked back to the car to see if Col's slip of paper had dropped into the boot. No it hadn't, so we sat in McDonalds and waited. And waited.

A couple of hours later, we saw Col waiting in the immigration office, having jumped the queue by calling the guard a "f***ing asshole" and getting thrown in the holding pen!

Eventually, about 5 hours after we had walked through, out he came. "Luckily the immigration guy had been in Australia on R'n'R during Vietnam," he said, "or I'd still be there!"

You'd think that we would have learned our lesson and steered clear of Tijuana for a while, but no, at the NAMM show the following year someone said "I want to buy a leather jacket cheap. Let's go to Tijuana!"

So off we drove again, after first checking our passports very carefully to see that all the paperwork was correct!

There are no shortage of shops selling leather jackets in Tijuana, and after about the sixth or seventh, Col and I got a bit thirsty. Since we already had leather jackets (Mine, US Navy 1942, his Victoria Market 1988) we left the boys haggling while we wandered off in search of something to drink.

We had originally intended to get a couple of Cokes, but while gazing into a shop refrigerator we saw some little barrel shaped bottles of Corona Draft. These will make neat souvenirs, we thought, so we bought one each, the shopkeeper opened them, and we sat outside on some steps drinking them.

A couple of minutes later, a Police car ground to a

halt in front of us, and two cops got out with guns drawn.

Wooo, someone's in trouble, we thought, and looked around to see who it was. We didn't have to look very far.

It was us!

Without a word, the cops pulled us to our feet. Grabbing our half finished bottles, they looked at them and threw them in a rubbish bin. Then, at gunpoint, they spreadeagled us up against the car, gave us a thorough frisk, and bundled us in the back seat of the cop car!

I'm sure that when the Tijuana taxis get too ratshit even for the tourists, they turn them into police cars. This had no shockers, a back seat with springs poking through, no door trims, and no handles or window winders. However, it did have a couple of pump action shotguns clipped between the front seats. Scared shitless, clutching our passports, we bounced and shuddered our way along the Tijuana streets until we drew up outside the police station.

The two cops grabbed us out of the back seat and hustled us up the stairs and through the doors. Inside it was just like a scene from a movie. A fan revolved slowly in the roof, and a detective in plain clothes sat with his boots on a desk, a thin cheroot in the corner of his mouth, cleaning his nails with a knife. The two cops gave him our passports. He looked at them, said something in Spanish and they left. Then he turned to us.

"You Australian?" We nodded. "Not American?" We shook our heads. "You can dreenk in ze streets in Australia?"

"Oh, yes, sure can, all the time," we replied, smiling and nodding. "What, you can dreenk all day, get drunk an' fall down, ees OK?" he asked. "Oh no, not get drunk, no, no, big trouble then," we replied. He eyed us steadily to see if we were lying. Our knees were knocking like demented castanet players. The thought of a possible few nights in a Mexican jail tends to really focus the mind.

He stood up. "Thees ees Mehico, not Australia," he said. "No dreeking in ze streets. You want to dreenk, there are lots of bars with preety señoritas. You dreenk there, OK?" We nodded.

He handed us our passports. "OK, you can go now. Don' do eet again." We thanked him profusely, grabbed our passports and dashed out into the street, where a prisoner in handcuffs took advantage of the diversion to wriggle out of his captors grasp and nick off down a side street.

"Let's get out of here" said Col, and we headed off back down to the shops as fast as we could.

The others guys were still in the same shop, haggling over the price of the jackets. "Where've you two been?" they asked. "We've just been arrested by the bloody Police," we said. The guys looked at each other. "Oh yeah? Pull the other one!"

When we got back to Anaheim we recounted the story to Algis Renkus, our US manager. "I can't believe it," he said "Hell, you could f***k a donkey in the street in Tijuana and no-one would care! I really gotta start hanging around with you guys - you have so much fun!"

Duncan is the author of 'Live Sound Mixing', a user friendly book, endorsed by Channels & available from Roztralia Productions, phone (03) 555-7859.

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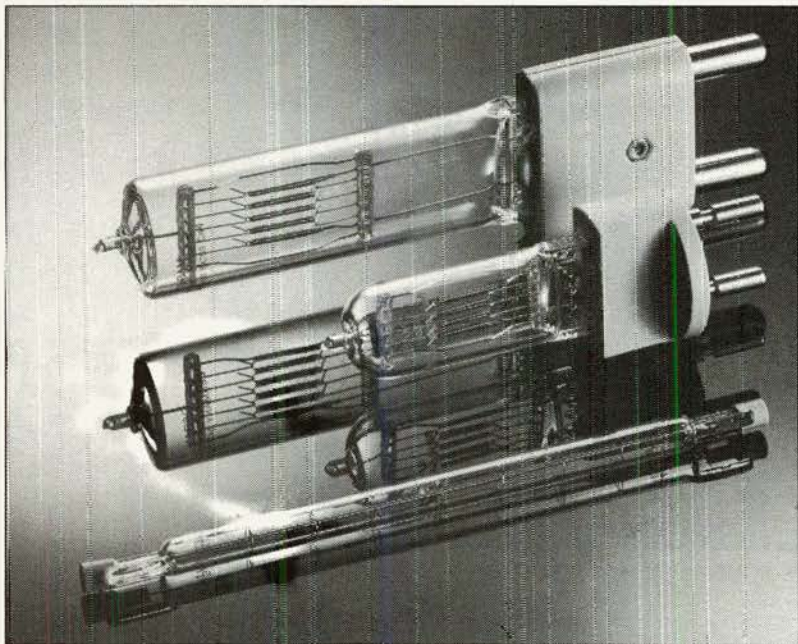
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Selecon's Simon Garrett, trying to look nice, at a lighting function where there is no booze!



Superstar Lighting Designer Peggy Eisenhauer making a point



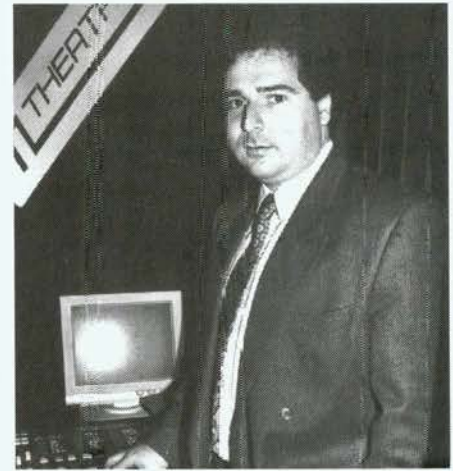
Our US columnist Debi Moen from Performance Magazine, & Lowell Fowler of Intell:beam



Roger Hind owns 480+ lanterns that he hires out. Here he is with Graeme Monaghan.



Francis Taylor, Starlight Technology



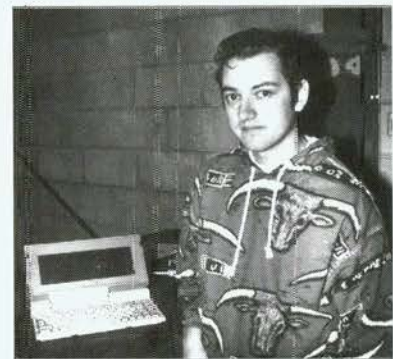
Braham Ciddor, Lightmoves Melb. Last count saw 4 Ciddor's in the industry



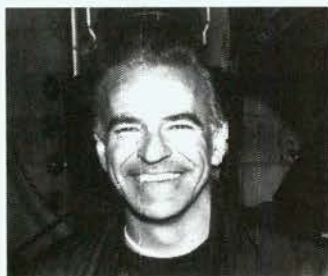
Wayne Ke'let - star lighting salesman at Herkes Electrical (Syd), also a reformed musician!



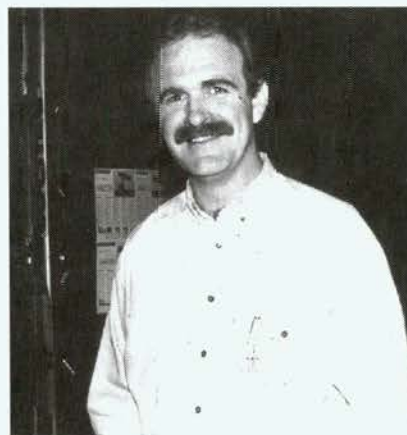
Lee Conlon - Revolver & Showcraft boss, hard at work on the tradeshow trail



CLS' Mac Gason (top), & ATS' Erett Steele (below)



Gabi Vendetti, veteran PA Owner, and star of a forthcoming Great Mistakes story (left) and LAVA boss Rod Salmon (right)



Dr. Light

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Superstar is in rehearsal as I write, and despite the slings and arrows of outrageous fortune (otherwise known as industrial action in the transport industry) Jands were able to deliver a whole bunch of new toys to our brothers at JPS. (Not not the pack of fags). <At this stage the editor wonders about Tanner. To put the word 'fags' into any context remotely near the personnel at JPS is to invite a quote for plastic surgery>.

8 Lycian #1271 1200w HMI StarkLights, the first to be purchased in Australia, are a purpose design truss mounted followspot with a choice of three lens', for short to longthrows. The show will be driven by an ETC Expression lighting control console, with 250 channels, up to 1024 digital dimmer assignments (vai proportionate softpatch) and a 400 Q memory. The disk drive writes two performances of 400 Q's each to disk, 24 sub masters (twelve pile on and twelve pile or subtractive,) and up to 125 Macro selections, which allow the user to programme up to 32 button press sequences each. Anyone interested in the ETC range should consult the dear Doctor who will organise to send you more information.

Also supplied for JC Superstar will be 12 DeSisti Piccolo 5k Fresnel spotlights, a miniature version of the standard studio 5k Fresnel spotlight. All these new lights with a whole load of new trussing will be used for the forthcoming Jesus Christ Superstar concert tour, coming to a Capitol city near you!

New Products

Our friends at Altman Stage Lighting company, of Yonkers, New York, manufacturers of the ubiquitous

Leko, have recently announced the release of a new range of studio and location fresnel spotlights. Skilfully crafted in extruded aluminium pressure die casting, these units bear more than a passing resemblance to the Arri range of spotlights.

The range goes from 1 to 5k, in location or studio formats, manual or pole operated. They also come in single ended metal halide (MSR) versions. Having perused the published data on these fixtures I am sure that Altman, who have been improving the quality of their equipment over the past few years, are on a winning path.

BLACK LITE BLUES.

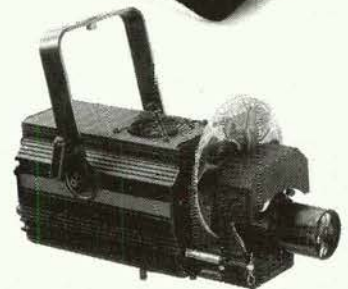
Your Dear Doctor has had a number of enquiries of late from Rental companies regarding sourcing high intensity ultra violet beam projectors. These units have been on the rise of late, with Xenotech and Wildfire Technology (to name two) US firms selling same.

If you are interested in this type of device, call on your friendly electrical wholesaler for a Philips L-835 Blacklight ovoid lamp. This works fitted to an industrial fixture designed for use with a 125w mercury ballast. Some of these feature integral yokes, so all you need do is have a power tail fitted, a hook clamp and you are in business.

Although these units operate in the relatively safe long wave (360nm range) care should be taken when using U.V. light sources, as eye damage may occur. A further note on eye safety; in general I would suggest you purchase a fixture with an integral safety glass or wire safety mesh. *On the subject of UV, what about using filter medium? Highend Systems have a dichroic UV filter. -Ed



Trailing-edge technology (above) with the Solar 575 projector. I recall asking Opti to build this eight years ago! Comes with MSR 575w lamp, adds punch to FX. Info from LAVA, (02) 816-4444.



Hey Man! Throw away the bottles of Oil, food dye and overhead projector. The Coemar Graffiti (right) will have you in chesscloth and peace beads, changing FX every 8 secs. Automatic blackout suits anyone suffering after too many liquids! Info from Coemar DeSisti Aust, (03) 467-8666.

Mike Tanner is a long serving Jands person who has intimate LX knowledge

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Experts Quoted

"Whoever came up with the idea to use D15 connectors on the output of D multiplexers, they are fucked!" - **Tony Davis, Chameleon Touring Systems.**

□□□□

"We do have affiliations with Sound companies combined together - it is kind of an alliance against the monsters at St. Peters by the name of Jands!" - **Colin Baldwin, Showcorp,** quoted in July '92 Light & Sound International.

□□□□

"The Australian Theatrical Employees Union doesn't seem to mind having it's union members out of work provided the promotor pays the fee for overseas crew. That is, a set six month fee, even if they are only here for three weeks." - **Trevor Lloyd, Concert Lighting Systems, Melbourne,** quoted in July '92 Light & Sound International.

Great Mistakes

My night with the girls (and 15,000 punters)!

Let me tell you about my last New Year's Eve gig. This is one night of the year I always look forward to, not so much for the abounding spirit of peace and goodwill, but because as a PA owner/operator I can always charge double for my services. Which means getting half of what hire of my gear, truck and time would be worth in the real world instead of the usual quarter. Unfortunately, due to the depleted health of the industry in '91, there was a real resentment among bands for paying double this time. Sure, THEY were getting double fees, but most saw this as an opportunity to pay debts, rather than passing it on.

Thus, November/December saw me taking a run of bookings followed by cancellations for New Year's, as my potential clients found cheaper production elsewhere. The last of these cancellations occurred 30/12/91. One day to go and no gig booked! That's when the phone rang and I was offered one of the strangest gigs of my career. And I've done some beauties. The guy was ringing on behalf of Porky's Strip Club/Book Shop/Movie Complex, Kings Cross. They wanted a sound and lighting system set up on an awning outside their first floor bookshop on top of their club, overlooking the infamous main drag.

Usually I would have passed some other owner/operators' numbers on, so that they too could have had a good laugh before hanging up. But with one day till New Year's, I took the booking. With the club promising all the help I needed for the stairs involved, I opted to do it as a one man crew.

Kamikaze time. I pulled up in front of the club at about 4.00 pm in a No Parking zone. The two police walking past merely asked me to be quick. I walked up two very narrow flights of stairs to peruse the gig. A stage the size of your average drum riser had been precariously set up on the awning. Access was through the bookshop window. There was no cover

provided and it was going to rain. This was nuts.

Okay, quick thinking time. Standing on the stage, looking up, I noticed five narrow windows on the floor above, also owned by the club. Setting up gear in the rain was not on. I told the owner the only way I could set up a sound system was by jamming components against the open windows of the floor above, projecting the sound over the bands and hopefully down to street level.

After a lively discussion the manager agreed to my terms. Apart from the narrow windows, there were only so many items that were going to fit up those stairs. Forget the Court Ws. And of course, the small army of help I was promised consisted of one small guy with back problems. Fortunately, at the time my drumfill was a pair of J bins (remember them?) and a horn. I'd also been carrying a prototype of the current JBL System Sub loaded with two 2226s which was coming in very handy at some of the tiny gigs as a sub/stage extension/wedge riser.

Four flights later, these three boxes were jammed against three of the windows as tonight's bottom end. The mids consisted of two JBL 2123 10s on modified AP35 pressure mid flares topped with a 90 degree biradial/2445 combo. It all powered up via a Jands 510 on mids/highs and a 516 on lows. My Soundcraft desk was never going to fit up those stairs so the only option was my old faithful Peavey 16/8 foldback desk. I set it up in the bookshop along a wall of somewhat distracting book covers and movie booths (no "Sound Of Music" playing here!), looking out through the access window behind the band, one floor below my "stacks".

Foldback was four wedges under a sheet of clear plastic and lightshow was one 500w QI (normally my worklight). The only way to gauge the "mix" was by occasionally wandering downstairs into the street, which the police had agreed to close to traffic for the

night as the street party got under way.

No-one could have been more surprised than myself that it all worked and sounded great! The first band played an hour set till 11.45 to approximately 5,000 people getting soaked in the rain below. Then it happened. To count down the minutes to midnight, the owner sent a dozen of his dancers from the club below through the window onto the stage. I was told to pump disco music through the system at full tilt while the ladies publicly disrobed. Pandemonium ensued. Within seconds, it felt like most of the 5,000 from the street below had swarmed up the stairs and were in the room behind me. Desk, effects, and myself were pushed hard against the glass, finally shattering it, as midnight and 1992 were announced the girls revealing all while showering champagne over the crowd which had swelled, according to ensuing police and media reports, to 15,000.

Fortunately, before things could get any more out of control, the police arrived and announced they were reopening the street to traffic in an attempt to disperse the crowd. They hadn't planned on 15,000 and were getting anxious, security wise. Despite the apparent shambles, the owner was ecstatic with the publicity. I got paid (always a plus) and a team of bouncers were dispensed to load my truck as fast as I could pack it.

And so, with relatively minor cuts and bruises, and four soggy wedges (the plastic sheet wasn't much help) I survived my great mistake of letting the nice, safe, dry gigs get away in the first place. Still, it's always a buzz (do you young people still use that word?) to work to 15,000. How many did you get that night?

-M J Orland, The Public Address Co.

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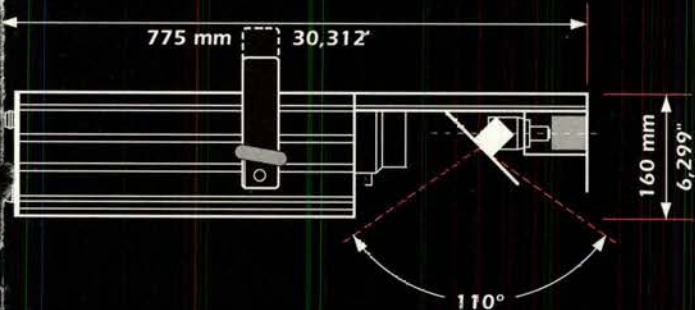
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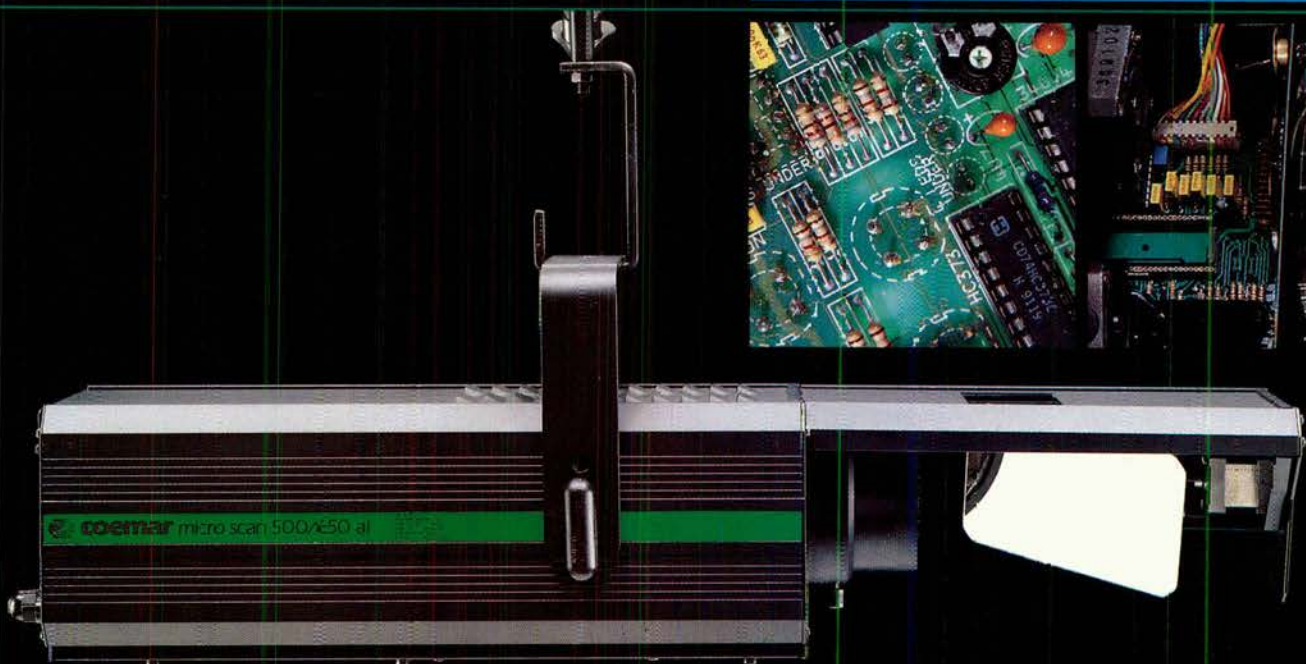
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