

# Connections

SOUND • LIGHTING • STUDIO • AV • MUSIC TECHNOLOGY • THEATRE • TOURING • SHOWBUSINESS

## Our BEST

## ENTECH AWARD WINNERS

- **Best Sound Gear**
- **Best Lighting**
- **Best People**

HOW **YOU** VOTED!

Noel Ferrier gets lucky



Trade news starts... P 5

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Johnnie reviewed P22

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NEW!

## clubland

The Other Side.

with Natalie... Page 78



Punters get Sleazy

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**SONY.**

# SHOWBIZ

## NEWS & UPDATE

### Recording Industry links with Music Distributors for AIMS '95

#### INDUSTRY ISSUES

The ARIA awards will move from March to September next year, and become a highlight during a week that is all things music. A magnificent synergy has been created between the AMA (Australian Music Association), the Record Retailers Association, & the Australian Record Industry Association.

AIMS is the Australian Interna-

tional Music Show, held each two years in Sydney, and until now the trade and retail showcase for musical equipment. The AIMS '93 exhibition attracted over 100 exhibitors, 1,400 trade and around 11,000 paying punters, who flocked to see celebrity endorsers, and participate in workshops.

Emmanuel Candi, the director of ARIA, stated at presstime that the 1995 event will promote the

local industry to Asia, with the potential to double or triple profits made in Australia.

Billed by ARIA as an EXPO, the event will be a week of concerts and public conferences, culminating in the opening of the AIMS tradeshow to the public across the final, long weekend in September.

Robert Walker, executive officer of the AMA, is organising AIMS '95, and coordinating the project.

#### Correction

### On The Street

In the June/July issue of Connections we stated that On The Street (NSW) Pty Limited had gone into liquidation and that that company was the publisher of 'On The Street', the Sydney music weekly.

Following publication of the report Connections Publishing became aware that the publisher of 'On The Street' was another company, and not On The Street (NSW) Pty Limited.

Connections Publishing accepts that at the time of the report 'On The Street' was not published by On The Street (NSW) Pty Limited. Connections Publishing further accepts that at the time of the report 'On The Street' continued to be published weekly, as it has done so continually each week since.

Connections Publishing apologises to the publisher of 'On The Street'.

**THE DECEMBER/JANUARY  
ISSUE OF CONNECTIONS  
WILL BE OUT ON THE  
15th OF DECEMBER!**

### 2,950 TRADE VISIT ENTECH

If ever there was a contrast to be had, the first ENTECH tradeshow in early October was immediately followed by Mac World Expo - same venue, but less exhibitors.

The Sydney Exhibition Centre proved a perfect location, with an international first being achieved by the happy coexistence of lighting, pro audio, and studio exhibitors, without excessive noise.

Touted as a trade show first and foremost, the three day event drew less than 200 'non trade' on the final day, to take attendance to 3,150.

93 exhibitors took up every inch of available space, with an additional dozen turned away weeks beforehand.

The fast evolution of the Entertainment Technology market saw calls for an expansion into Multimedia and Information Technology when Entech rolls around again in April 1996. \*More inside.

**"Entech has established itself in a single throw as THE show for Australasia, excellently promoted and organised, with quality visitors"**

-John Offord, Chief Executive, PLASA (UK)



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Lighting Editor: Catriona Forcer

Studio Editor: Caroline Grafton

Photographer: Suzi Prečanica

Contributing writers:

Duncan Fry, Howard Jones, Paul Bryant, 'The Idiot', Michael Orland, Peter Kemp, John Zulaikha, Natalie Apostolou.

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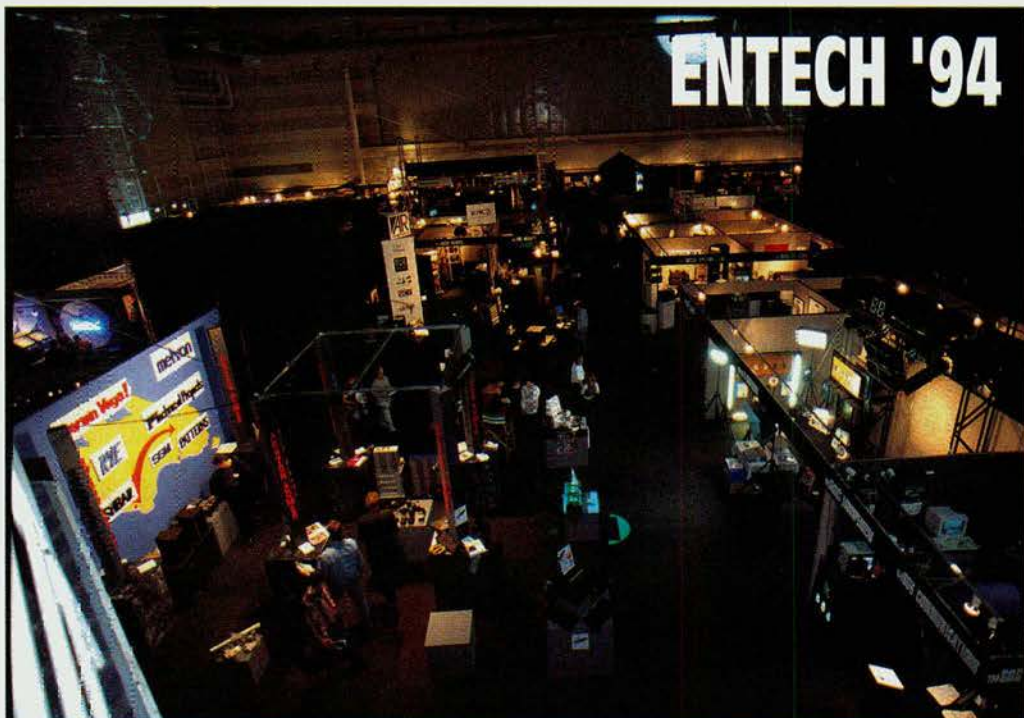
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## EDITORIAL

Just out of ENTECH we wrestle to get this issue away with minds overloaded, and heads like putty...

### • YOUR AWARDS....

You voted, Bruce Rowland from Partlett Chave & Rowland was the returning officer, the Awards Dinner SOLD OUT, and now the results are here inside.

### • TRADE SHOW SYNERGY

We got a great trade turnout at the first ENTECH, which is a reality. Now we call upon Associations and Organisations to join with us to form a Synergy. For example, holding an annual meeting or conference around the next Entech dates would certainly draw delegates to Sydney for the whole event.

The AMA and ARIA alliance to run a music week expo, and the ARIA awards, around the 1995 AIMS music show is a truly great synergy if it works as planned.

With the next Entech 18 months off, now is the time to get thinking about your own forward planning, and call us. If it fits, if it's useful to the trade, then we're all for it - and we'll support it happening during, or around ENTECH 1996 in Sydney!

The next ENTECH dates: Tuesday April 24, Wednesday 25th, & Thursday April 26th, in 1996.

### • DIGITAL DEPARTURES

It'll be different not to have Gavin Hammond around to spar with. Gav was the last editor of Sonics before they 'suspended' it, and more recently editor of DIGITAL. He left recently, along with veteran (that WORD again) advertising salesman, Mel Godfrey. Digital is a new mag that just 'appeared' on newsstands early this year, & which has since appeared roughly each quarter since. •JG

# 1,612 workshop seats

## INDUSTRY GATHERS

The 36 Workshops held during ENTECH '94 drew praise and damnation, but overall were declared a success - with 1,612 seats sold for an average of 44 people at each.

With the topic load ranging through Lighting, Studio, Live Audio, Business and AV, finding presenters was both agony and ecstasy!

### WEASEL WORLD?

Murray Treggoning the wireless king kicked off the first workshop, 'In Ear Monitors' with the salutation; 'Welcome to WEASEL World', which was an interesting tag, allegedly applied to ENTECH by Jards Production Services chief and house wit, Eric Fobrnson.

The Workshop program was hard to devise for a first show, because our national instinct is to sit and see. The topics were devised after we chair faxed 200 people and got back 15 responses, which is average for Australia!

### EMERGENCY!

Simon Jenkins had a week off from the Opera House, and pulled together several sessions when Catriona Forcer fell prey to a virus called pregnancy which rendered her with perpetual morning, afternoon and all-night sick-

ness while in London, the trip back landed her in Hornsby Hospital for a quiet re-hydrating spell.

### LONE WOLF:

David Scheirman from the Lone Wolf Corporation flew down from Seattle with Susan to deliver the keynote workshop on Media Link, this workshop was full -



Treggoning



Jenkins

Susan commented that we seem to have more female sound engineers than she is used to seeing in the USA.

This workshop drew together the threads that have lead to the protocol being licensed to many mainstream audio manufacturers, and threw to some searching Q & A cominated by Duncan Fry of ARX opining that it was hard for Aussie manufacturers to get solid info. Scheirman looked a little miserable at this, because before departing the USA

he'd told me he would make time to talk with people like Duncan - and then he'd been ambushed first! The Workshop ran overtime, but ended in time for the Harbour Cruise which benefited from the benign Sydney weather!

### 62 PRESENTERS

The Workshop machine rolled on, the two rooms were up on the mezzanine level above the trade-show floor, and the 36 workshops

basically started on, or near, time. Video Projection was handled by David Walker, head of Audio Visual at Bond University. Another Northerner of some fame is Laurie Nethercote, who came down and delivered the last Entech Workshop, on Power and Generators.



Scheirman

In between lay sessions that ranged from mighty to just a few mediocre. In some cases the

organisers could be blamed for failing to fit the presenter/s to the topic, or the presenters went flat with an unresponsive audience. In most cases the audience left happy and enriched in some way after 50 minutes.



Walker



Nethercote

his thing twice, an Entech Workshop was backed up with an extensive seminar on his MIDI show control, for Glantre Engineering, organised by Ian Cookesley of the Melbourne Theatre Company. •



Richmond

# ABSTRACT <sup>TM</sup> DESIGN TO LIGHT

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Best Budget Lighting Effect for the Abstract Gladiator

**1994 DJ MAGAZINE READERS POLL**  
Best Lighting for the Abstract Hypermoon

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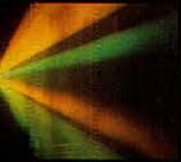
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**EnTech**  
 AWARD WINNERS  
**1995**

# THE WINNERS

### \*\*\* SOUND, TOURING, THEATRE & INSTALLATION \*\*\*

Mixing Console, touring	Yamaha PM 4000
Mixing Console, Monitors	Yamaha (overall)
Mixing Console, 24ch/under	Soundcraft Spirit
Most nominated Loudspeaker brand	JBL
Most nominated Amplifier brand	Australian Monitor
Vocal Microphone	Shure, SM-58
Most nominated Microphone brand	EV
Most nominated compact Loudspeaker brand	Bose
Most nominated Effector	Digitech
Most nominated Signal Processor	DBX
Best complete Touring PA	Revolver Audio
Best sound Hire/Production co	Jands Production Services

### LIVE SOUND PEOPLE; PRODUCTION MANAGER

Live Sound Engineer	Grant Walsh, for John Farnham
Monitor Engineer	Greg Henderson, for John Farnham
Best Production Manager	John Phillips, for John Farnham

### \*\*\* STUDIO AWARDS \*\*\*

Multitrack Recorder	Tascam DA-88
Studio Mixing Console	Mackie 8 buss
Studio Monitors	ATC SCM 300
Nearfield Studio Monitors	JBL 4208

### STUDIO PEOPLE

Producer	Tony Cohen, for the Badloves
Engineer	David Price, for lots of different sessions
Mastering Engineer	Don Bartley, from Studios 301

### \*\*\* LIGHTING \*\*\*

Memory Console, Theatre	Gemini 2 Plus
Memory Console touring, industrials, and hire	Jands Event
Moving Light Controller	Scan Commander
Installation & Architectural Dimmer	Dynalite
Touring Dimmer	LSC
Compact Moving Light	Martin (overall)
Full sized Moving Light	Golden Scan 3
Colour Scroller	Showcraft/Colourset
Fog Machine	JEM (Overall)
Luminaire Manufacturer	Selecon
Most Innovative Lighting Manufacturer	Highend Systems
Best Lighting Hire/Production co	Chameleon (Sydney)

### LIGHTING PEOPLE

Lighting Designer, Theatre	Roger Barratt, for Into the woods
Lighting Designer, Tour	Chris Newman, for John Farnham

SEE PAGE 72 FOR LIGHTING WINNER PROFILES  
SEE OVER FOR MORE ON AWARDS.....

### \*\*\* ENTECH '94 (EXIT SURVEY POLL) AWARDS \*\*\*

- \* ENTECH Stand of the show: Coemar DeSisti Australia
- \* ENTECH Product of the show: Yamaha Pro Mix 01

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- 11 radiant dichroic colors
- 11 gobos
- 150W HTI lamp
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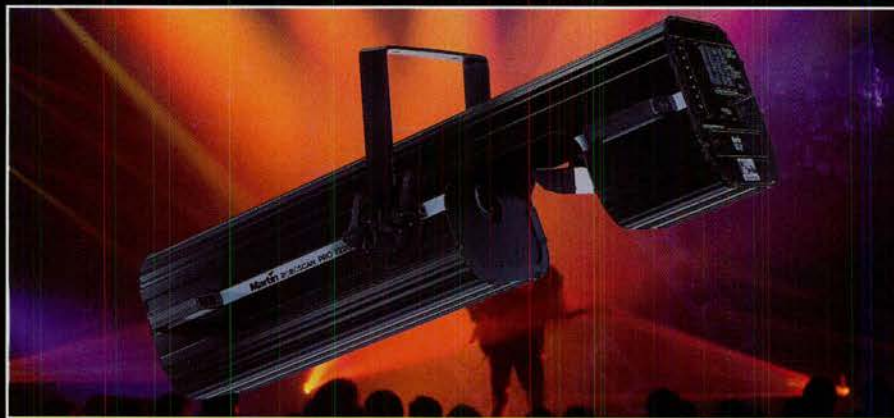
## **MEANY** **Roboscan Pro 218**

- 200W MSD lamp
- 17 dichroic colors
- 18 gobos
- Fast shutter control for strobe effects
- 2000 hours lamp life



## **MIGHTY** **Roboscan Pro 518**

- Rotating gobos
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- Prisms
- Frost filter
- 2000 hours lamp life



## **MO!** **Roboscan Pro 1220**

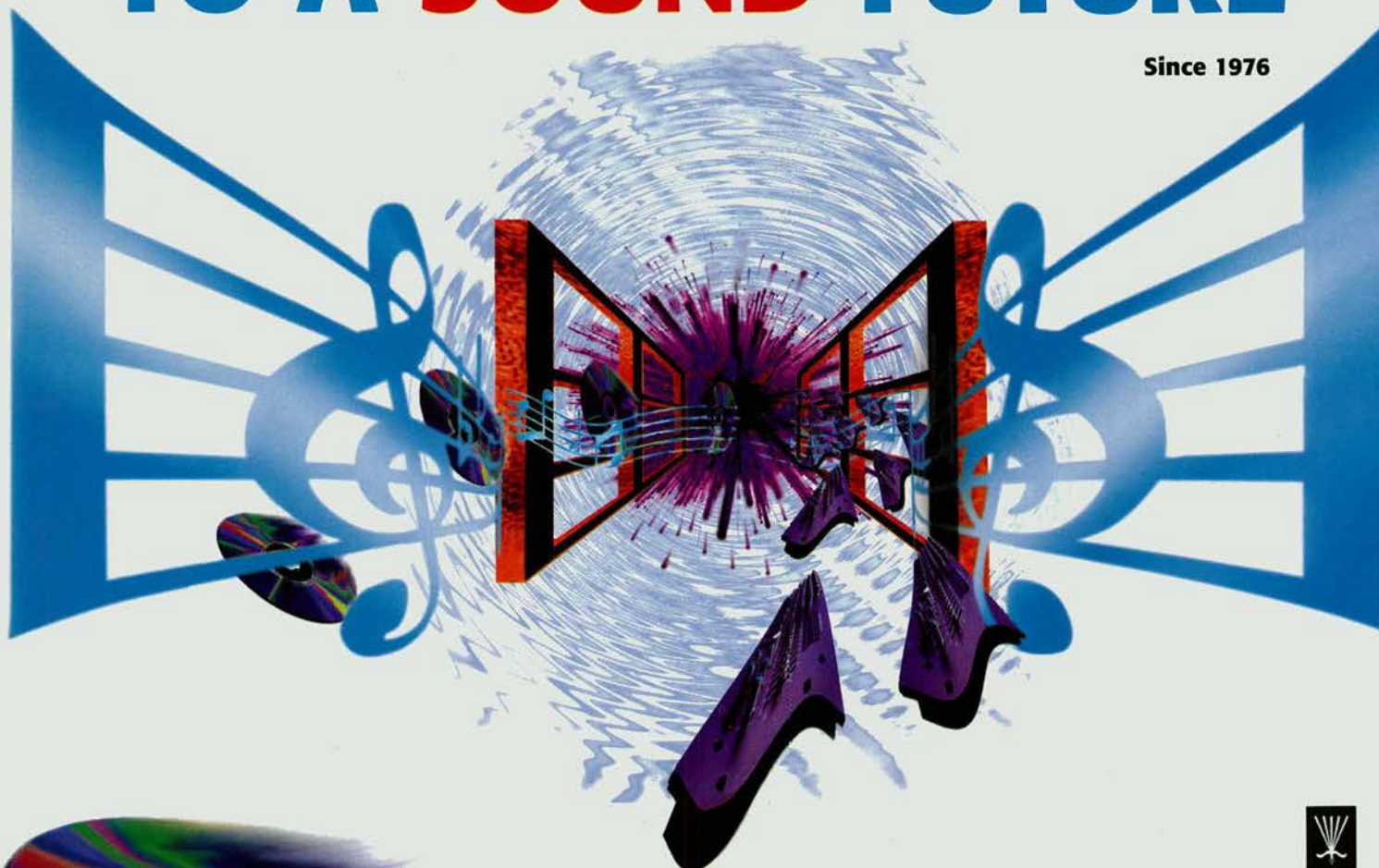
New version - Now with:

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- Rotating gobos
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# Martin

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# HOW THE AWARDS WORKED

The inaugural ENTECH AWARDS for Technical Brilliance were delivered at a sold out industry dinner during ENTECH '94. The awards are the first democratic industry based award for this industry in this country.

An ENTECH AWARD is determined by the readers of Connections, not by the publishers of this magazine. These are not Editors Awards, they are Readers -the End users- Awards.

A total of 33,000 voting forms were circulated via copies of the March issue of Connections, and the subscription copies for April, May and June. Around 1,200 were been returned to us as useable votes.

The return forms were passed on to returning officer, Bruce Rowland, head of the entertainment industry accountancy practice, Partlett Chave and Rowland. They random verified that the voters were genuine. Each form had to be signed with contact details to be eligible. Just a few, a handful, were thrown out.

The voting form had over 120 individual categories across these broad categories:-

- Studio & Recording
- Sound - Touring, Theatre and Installation;
- Lighting - Touring, Theatre Club & Industrial.



*Catriona Forcer (with hair) cracks a joke. Editor checks shoes.... We all can't remember what it was, except that it really wasn't THAT funny. Truth is, the Connections team were in an advanced stage of petrification standing before a film studio crammed full of nice people, 98% of whom didn't win anything except a hangover....*

We, the publishers of Connections Magazine, intended these awards be truly our Readers Vote, without interference from us. We choose to carry the costs ourselves, without sponsorship - and have spent better than \$25,000 on this project.

Clearly we offered too many categories, and so couldn't attract sufficient votes in SOME categories. This means we have announced

outright winners for some categories - with other categories combined to find a winner.

There are categories that you may have voted

that did not result in an award.

Partlett Chave and Rowland determined the outright winners from the sanitized voting forms they held, we then determined the

categories that could be consolidated.

In some categories the winner is a company and not a product. This is because the readers voted that way.

The awards cover the period to the end of June 1993, and were not limited to 'new' products. •

## Next Time:

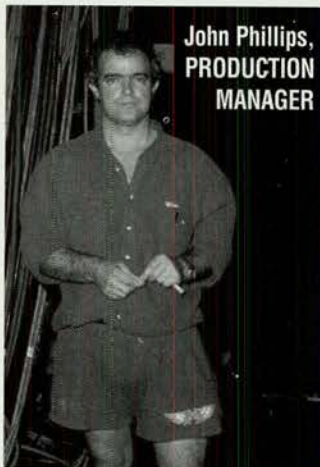
*We have, through trial and error, learnt a bit about this!*

*Ahead of ENTECH 96 we will take readers votes for equipment, however we will change the format to simplify it. We will also get an airline sponsor to throw in a great holiday prize for voting!*

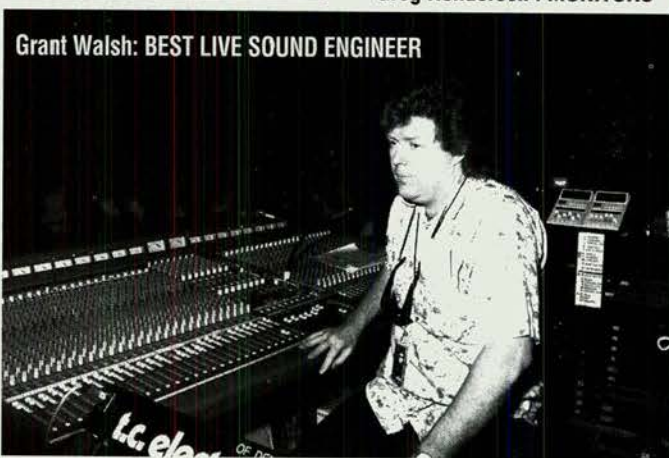
*The PEOPLE awards will be nominated by an industry panel of peers. This will ensure we get a winner in EACH category, unlike this year. •*



*Caroline Grafton announces Studio Winners, Bruce Rowland looks on.*



**Greg Henderson : MONITORS**



# Travel

**WONDERED WHAT HAPPENS** when your flight is delayed? Our Ansett 767 flight to Melbourne recently developed a hydraulic snafu on the ground in Sydney, we were kept onboard for 20 minutes till the LAME declared a new part was required. Offloaded, we waited with the other 200 pax while repairs continued. The announcements declared that we should stay in the lounge while they attempted to find seats for us, but that a four hour delay was more than likely!

Some pax obviously had superior knowledge, because rather than waiting or trying the standby lounge (it was a very busy day) they went to the reservations counter out front and got new flights reasonably pronto.

Lesson? Don't hang about, get to the Reservations Counter ASAP and look for a new flight!

## MORE DELAYS

....And on the subject of cancelled flights, quite often the airline policy is to not actually cancel the flight but DEFER it.

A colleague flying New York - LA - Sydney on United very recently got to the LA takeoff, which was aborted on the runway. Back at the gate the Aero Engineers attacked the front undercarriage, this was 11pm, and at 12.30am the restless PAX were told it was in vain.

The airline bussed them all to various nearby Hotels, without their baggage. The flight was re-listed as 'delayed' and scheduled for a 10am departure. This couldn't happen because the crew didn't have the mandatory rest break, so a further delay saw the thing finally get away in the early afternoon!

More lessons: always carry jox and sox beyond your immediate needs, and learn to enjoy the smell of unwashed flesh!

One policy that can work is to really dump on the airline staff to the extent they give you a ticket release, which means that IF there are seats on another air-

**MORE >>**

## VALE: Grant Jennings



During the opening euphoric hours of Entech the news of the tragic and unexpected death of Grant Jennings "G.J.", spread throughout the complex. With the vast majority of industry movers housed under one roof, the affection and respect with which the industry regarded this man became apparent. On behalf of the entire industry, we convey our respects to Grants loved ones, Trish Johnson and children Carey and Cain.

*The following words are written as a tribute by Paola Martinez (Ex CLS):*

Grant's career stretched over a period of 20 years. His passion was always music and without any formal training he demonstrated his skills as a lighting technician/operator at Clearlight Shows in Melbourne. In the 80's, he was employed by Concert Lighting Systems as a production manager/lighting designer. Through gaining recognition as a creative and very capable lighting designer, he worked for some of the world's leading artists.

He was very well liked and respected by everyone who came into contact with him. During his touring days, he would

always adopt the father figure role and as a responsible leader would delegate responsibilities to his crew. He had an amazing ability to provide strength amongst his team mates who appreciated his efforts immensely.

Those who had the pleasure of working with him will remember the happier times of days gone by where Grant's wit and humour held his spirits high.

In his later years Grant worked at Active Lighting as a Production Manager and later at the World Congress Centre in Melbourne where he was in charge of the Audio Visual Department Crew.

He will be sadly missed by those who knew him and will always be remembered as a wonderful individual.

*Trish Johnson would like to sincerely thank everyone who has offered their wonderful support, wishes and love at this difficult time. Extra special thanks to : Staging Connections, AAV Australia, Clearlight Shows, Concert Lighting Systems, Photomation, Denis Bourke Productions, Active Lighting and The Staging Company.*

**Joe Camilleri is one of the greats of Australian Music. With a string of gold and platinum records, Joe is a connoisseur of musical instruments and their sounds. His aim is to record them with as much clarity and transparency as possible.**

**Joe uses Mackie mixers for this very reason. Their uncompromising sonic quality and simplicity of use sets them apart from the competition. Joe also uses his CAD E200 extensively for his own vocal tracks - giving a deep, rich, rounded sound. The E200's unique 'solid state' design provides, as Joe puts it, "More warmth than most valve microphones."**

**CAD  
MACKIE**

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**MICROPHONES... & MICROPHONES**

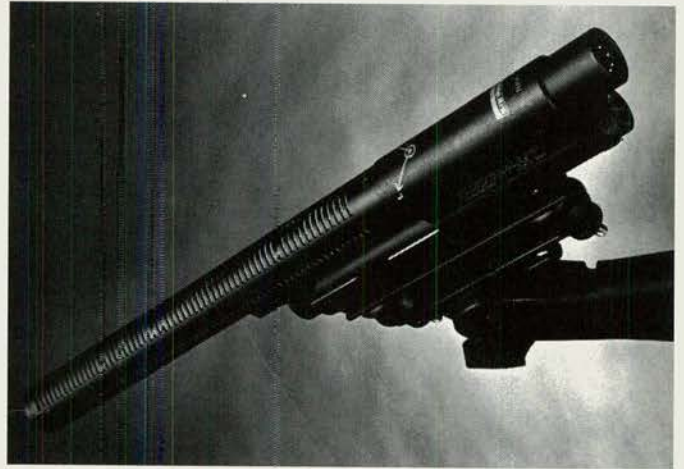
Beyer have expanded the TG-X tour group series of microphones with four new models. The TG-X20 is suitable for close miking instruments and sopeaker cabinets, TGX-40, 60 and 80 are all vocal microphones.

Pickup pattern of all four new mic's is hypercardioid, and they comes with Beyer's unbelievably good and almost indestructible MKV-8 microphone clip.

• Details: Amber Technology (02) 975-1211.

Audio Services Corporation are the newly appointed agents for Sanken Microphones, which originate in Japan. The new CSS-5 (right) has five capsules - yes 5 - for the purpose of multi-mode broadcast recording. The actual mic is only 300mm in length, which is just under one foot in the good measurement. It has 3 modes of operation:- Mono, Normal (hypercardioid with stereo localisation) and Wide, whereby you get a 140° stereo image. Priced at \$2890 ex.tax.

• Call Audio Services Corp on (02) 901-4455.



SANKEN CSS-5 Shotgun mic (above), and a new TGX mic from Beyer (below)

**MUSIC ACCESS**

This database program suits anyone with a large collection of music formats - be they DJ's or radio programmers. It will sort entries by artist, title or even beats per minute. An Aussie program, it runs on PC.

• Call them on (02) 569-9489.



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Write in Reader Service number: 135

During Entech, one of the highlights was to meet in the lobby, and go ....

## TOURING WITH AMANDA!

When Julius asked me to write a review on the enTECHnical tours I went as white as my frock and pretended it wasn't a problem. The truth is there actually weren't any problems, the tours were well received and enjoyed by all.

We all met around the foyer mainly at the "enTECHnical Tours" meeting place sign, others watched from dark corners and waited till the last moment, the nature of the industry. Once assembled we became a crowd and wandered to our awaiting bus. Chez, our very friendly driver, was just as curious as the rest of us, especially when I asked if anyone knew any camp fire songs.

The first tour was The Sydney Opera House, conducted each morning at 10.30 am. The Opera House provided technical people from Lighting, Audio, design and for general information. The tour

attracted enthusiasts mainly from a theatre background.

On Thursday afternoon the bus filled with an excited bunch and off we went to The Channel Nine Studios. The level of wit in the bus indicated to me that all had enjoyed the opening day of ENTECH,

The tour of TCN9 was conducted by Peter Cox, one of the longest serving members of Channel Nine Sydney. The content of this tour covered everything, in 3 hours all the lazy Technicians puffed as we walked around the complex from studios to satellite dish. In fact I'm sure there was a well hidden man resembling Kerry Packer who secretly joined the tour!

Day 2 of ENTECH was the afternoon of the Capitol enTECHnical Tour. What a sight, 41 people traipsing from The Sydney Exhibition Centre to the Capitol Theatre, with a frenzied female yelling

from behind "please everyone watch the traffic, don't die!"

Once we defeated 2 flights of stairs, the faces that had read; "where the flock ARE we going?" relaxed and showed the excitement of seeing the progress of Sydney's most famous Theatre. Rummaging amongst the scaffolding from the top of the dome to behind the stage to the auditorium and reception areas.

Tim Tate and Emanuel from Ipoh Garden Developments, Denis Irving from Entertech P/L and Henry Lewis from Glantre Engineering escorted the eager crowd in their hard hats through the history and future of the Capitol Theatre. There were no disappointments, as there are no words to describe the majesty of the place.

Apart from the wind blowing bits of Sydney all over Darling Harbour, Saturday 8th October was a

treat for all who have an interest in Studio recording. The "Great Studios of Sydney Tour" began at Eclipse Studios in Kent Street City. Scott introduced every one to the setup of the studio.

We then tramped up to Studio 301, more commonly known as EMI. Here Trent showed us the operations of a large studio and the various operations. Seemed we needed more than an hour to cover this one!

From the city centre Chev drove us to Camperdown for the tour of Trackdown with Simon Ledley. Considering Guy Gross' recent AFI nomination for the "Priscilla" composition which was recorded on Dolby SR and ADAT then mixed in Dolby surround sound, it provided a good cross-section.

I believe that overall it was definitely fun and education on the enTECHnical Tours with Amanda.

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# New SPEAKERS New SPEAKERS New



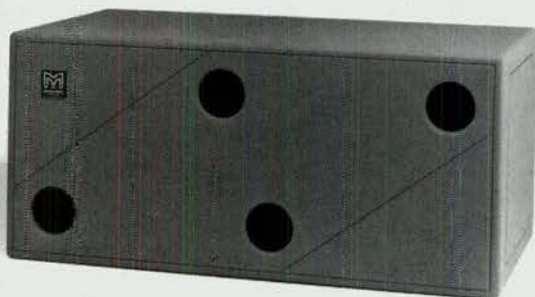
**Yamaha** have adopted a trend that I suspect Ramsa first started, that being the Spherical Waveguide, or: Round Horn.

In a conventional horn, sound waves generated at the diaphragm pass through a constricted throat before reaching the horn flair, causing reflections which create acoustic interference and distortion. Usually the circular wavefront emanating from the horn is coupled to a rectangular horn which further complicates things. And so Yamaha offer the WaveGuide Series, available in a variety of models. (Some shown at left).

• Call Yamaha on (03) 699-2388.

**MARTIN** have added the EM-150 sub bass to their ultra compact EM Series. The EM-150 has an inbuilt passive crossover network which accepts stereo or mono inputs, and it works down to 45Hz, says the firm. In Australia Martin (Audio) is distributed by AR Audio Engineering.

• Call (02) 299-3666.



**ARX** offer the microMax 1 fullrange loudspeaker system (left). It features a new sculptured radial front mesh/baffle design and trapezoid angled sides for easy arraying and placement. Low frequencies are reproduced by an 8" (200mm) bass driver, and high frequencies by a 1" (25mm) dome radiator.

The Micromax 1 is designed to be used as a system with the MicroPRO Loudspeaker processor, a dual channel unit that supplies EQ trim, sub crossover functions, and ISC speaker protection.

In addition, ARX offer a subwoofer, the MicroSUB has two 8" woofers loaded into a multi chamber bandpass enclosure. Bandpass means that only the good bits - the sub bass - gets out of the box.

Call ARX on (03) 555-7859 for more.



**JBL** has introduced 13 professional concert and stage loudspeakers in the new SR Series II range - which comprises 2 way wedges, 2 and 3 way stage speakers, and three subwoofers.

The inclusion of JBL's new 2447J high frequency compression driver in five of the models makes for better high frequency power handling. Mated to a new horn flair, the 2381, this driver has a 1.5" exit throat, which makes it suspiciously similar to the compression driver used in the Array Series.

The wedge at right is one of two 15" woofer based models. • Call JBL distributors Jands: (02) 516-3622 for more info.



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## MIX WITH THE BEST



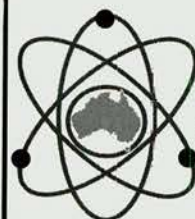
**PMX-15A Mixer \$295**



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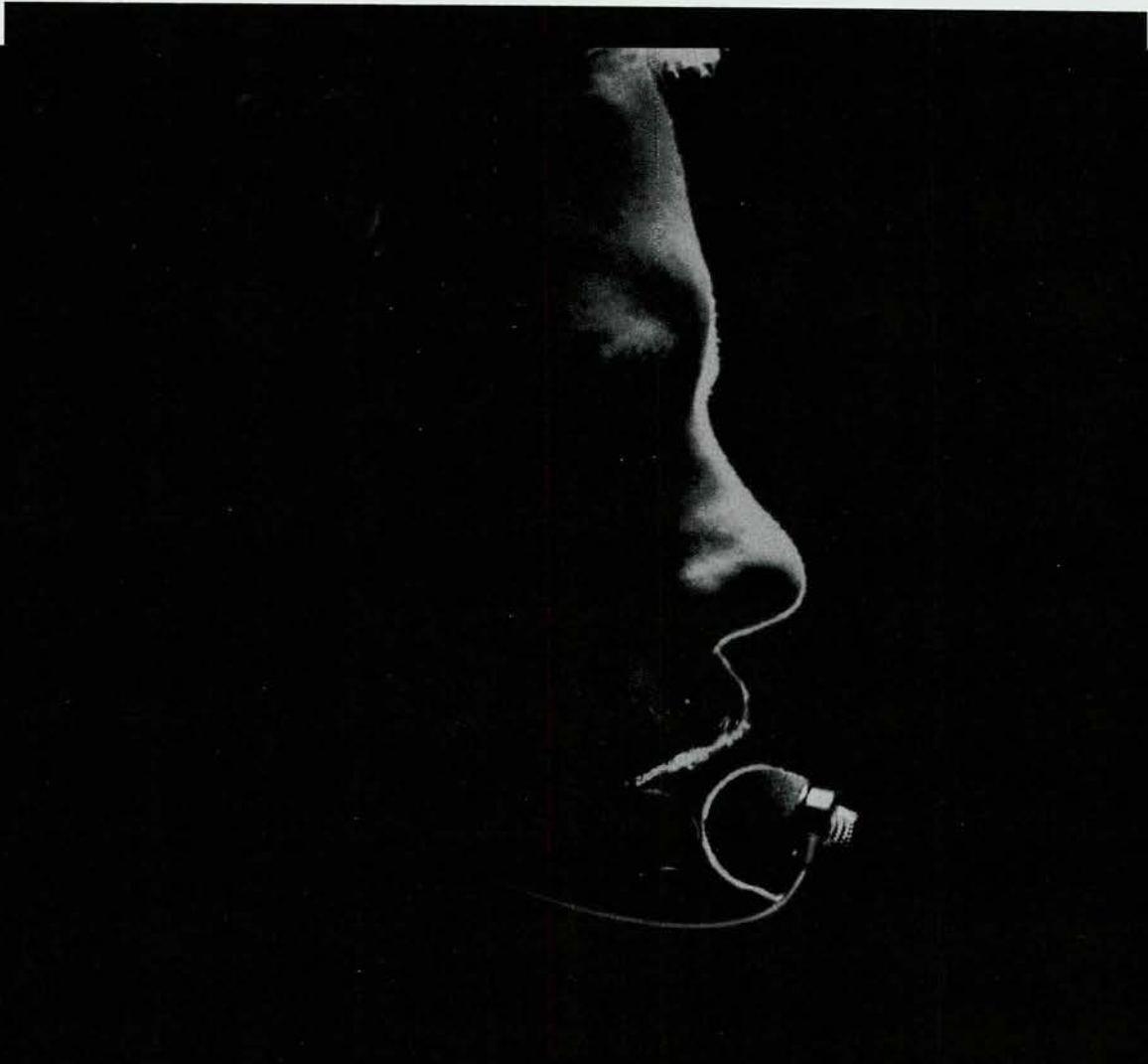
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The CM-311 gives you incredible gain-before-feedback, which means fewer problems with hot stage monitors. Superior rejection eliminates bleed-through from onstage instruments, so only your sound comes across, clean and powerful.

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warranty against malfunction with a lifetime warranty on the acoustic system.

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## SIIRI METSAR

Sound Engineer

Profile by *Barrie Bardo*

Siiri Metsar has established a strong reputation in a relatively short space of time. As a sound recordist she has become associated with C'est Ca studios in Collingwood, and her live sound mixing has taken her overseas.

Siiri graduated with a BA majoring in music from Latrobe University. Her specialist area was electronics, sound engineering, and the physics of sound. She has written articles for *The Bride*, *Australian Muso* and *Sonics*. After travelling overseas and doing an assortment of jobs, she became a sound engineer some five years ago. She states 'it's hard to get your foot in the door....it doesn't suit everyone and you have confidence.' She did a small amount of casual work at Metropolis, before approaching C'est Ca.

By working freelance and being reliable she gradually earned their trust and was given more work to do. These days she can lay claim to having done 'a lot of albums and quite a few CD's. She found recording the Oxo Cubans recently one of her most 'rewarding' assignments, since they are such

good musicians, like all sound engineers she gets her share of 'people determined to see things in a particular way' She records a huge diversity of music from rock to traditional ethnic music.

One of her most satisfying recent projects was to record and release a CD of women artists. She claims the experience was "really surprising, there is a lot of talent out there." After hearing some of the tracks I would have to agree. She contends that that it is often hard for a woman to have her art accepted for its own sake rather than having various judgements made on the basis of gender.

It's interesting that Siiri claims she hasn't really encountered sexism in such a male dominated environment, but then perhaps that can only be measured in terms of the unknown amounts of work she hasn't got.

As far as the future is concerned



Siiri is definitely looking overseas. She got a taste of travel when she went on tour with the Travelling Wallabies, who journeyed to England and Ireland.

As far as recording opportunities she believes there are a lot more overseas, and looks forward to being involved in a bigger, healthier scene. For the moment however she's happy to

continue doing good work for C'est Ca, and building on her already strong reputation. •

Contact her c/o (03) 419-1506.

## Events

The EVENTS so far featured here have been predominantly Trade Shows, but there is no reason why Associations can't note their forthcoming meeting dates.

So, if the good folk at NETAA, the various state chapters of the AES, and the numerous other industry based organisations would like to let us know in good time ... we will tell you.

### TRADE NIGHTS:

We are happy to note and promote these, and always do IF notice received by our deadline. Wherever possible please DO let us know, so we can let YOU - the reader - know, in the events column. No cost, no strings!

### DEADLINES-

Always the 15th of the month prior to publication. That is only 2 weeks before the month, unlike most monthly magazines who need a month at least.

AES 97th, San Francisco Nov 10 - 13  
 LDI Reno USA Nov 18 - 20  
 NAMM, Los Angeles, Jan 20 - 23  
 98th AES, Paris Feb 28 - March 3  
 Musik Messe, Frankfurt Mar 8 - 12  
 AES 5th Australian, Sydney Apr 26 - 23  
 NSCA, Indianapolis USA, April 29 - May 1  
 SMPTE 1995 July 3 - 6  
 PLASA (London) Sept 10 -13  
 AIMS '95, Sydney September 30 - Oct 3  
 ENTECH 1996: April 24-26, 1996.

**In the DECEMBER issue we will -try to- fill in the missing dates for all of next year's trade shows.**

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Write in Reader Service number: 121

# MOVES

## MULTICONCONTACT open New Zealand Office

The stage, broadcast and TV cable and connector guru's Multi-Contact Technologies Ltd, have set up shop in Gods Own country. Contact Chris Bennett, (Rear) 78 Delta Ave, New Lynn, Auckland 1230. Call 9 827-2804, fax 9 827-0597.

## Technical Workshops Move

The leading pro audio service mob Technical Workshops have moved to South Yarra. Contact Jeff Knight & co at 109 Commercial Rd, or call (03) 866-6655.

## LAPP Cables for E. Keller

All Lapp Cable products and wiring accessories are now available from Edward Keller and Co. Olflex, Unitronic, Neoflex and Skintop (!) will all be more familiar names now. Keller also handle Weiland and Amphenol. Contact them on: 1-800-032984.

## Births :

• **Graeme Stevenson** of Production Audio Services and wife **Allison**, have produced a baby boy by the name of **Brendan Walter**. Weighing in at 8lb 5oz Brendan entered the world at Box Hill Hospital Victoria on Thurs 29/9/94. Mother & baby extremely well.

• *A note....* My apologies for being unable to attend Entech. Hope it was a great success. My wife **Margaret** and I were otherwise occupied with a creative enterprise of our own. As a result of this enterprise, we are proud to announce the arrival of one (1) **Emma-Jane Orland** weighing in at 6lb 12oz, 7th Oct., our first. Mother, child and Father doing wonderfully. **Michael Orland**, The Public Address Co.

• **Rod (Jands) & Ruth McKinnon**, now have a second son by the name of **Christopher John**. Unlike his big brother, Christopher entered the world gracefully with a much more reasonable labour

duration. The specs as his father would put it, 8lb 4oz - 17/10/94 - 0720hrs - Royal North Shore Hospital Sydney. All doing well.

• **Geoff Cobham**, Sydney Festival Production Manager & **Ros Hervey**, Dancer/Choreographer, delivered to the world baby **Tilda**. Born on Sat 17/9/94, Tilda weighed a metric 2.9kgs. All are just fine.

• **Chris (Grafton Sound) & Jenny (Australian Monitor) Royal**, now have a little girl, their second child, by the name **Olivia**. Born at the Royal North Shore Hospital Sydney on 2/9/94 at 4.15 a.m. she weighed 6lb 3oz. The entire family are fine.

• **Shirley Jensen & Murray Rogers**, both of Bytecraft Sydney welcome baby **Darcey Jensen Rogers**, born on the 20/9/94 at 3.30a.m. at King George V Hospital weighing 3440 gms. Family are fine but Bytecraft isn't the same without Shirley. -CG.

# AUX 2 Gossip

Talk of ENTECH was re. the notorious Brisbane-ite, one Greg Hughes, who imbibed to excess on night one, and then disappeared. As room mate Mick Privitera tells, 'upon entering the room late, I observed shoes, socks, pants and underwear which contained spew. The bed was wet. Hughsie was gone, so I went to sleep anyway'. Another Queenslander, Garry Barr, entered the hotel lobby that night, to see a furtive head ducking out of the lift. You guessed, our hero had locked himself out of the room, and was wandering the halls, naked.

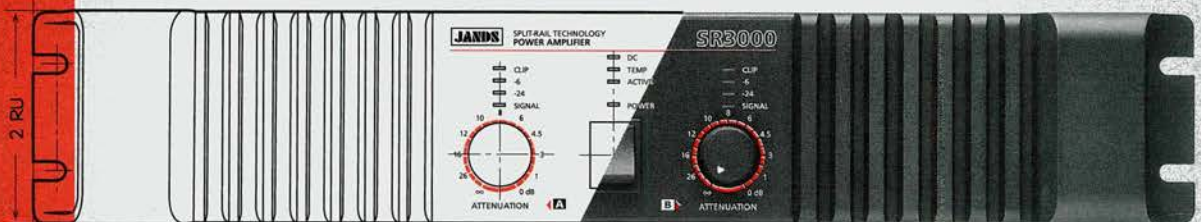
CMI Digitech expert Finbar O'Hanlon also had a brush with the bottle at the Entech Awards Dinner. He became suddenly and abruptly horizontal on the pavement, but his hairdo cushioned the fall ..... hair that looks like it would come if you whistled!

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**RECALL**  
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# RECALL by LANGLEY

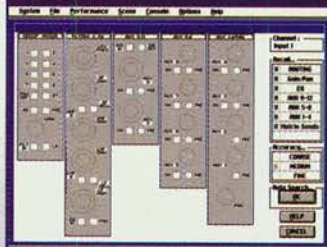
WORLD'S FIRST AUTOMATED SOUND REINFORCEMENT CONSOLE

**THE MIX WAS JUST HOW  
I REMEMBERED IT!**

## Talking Recall

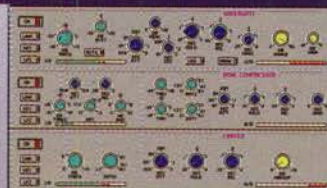
AMEK RECALL allows you to memorize the settings of the console controls and reload them at a later time - for example, when the support act leaves the stage and the headline artist takes it. Auto-scan finds only those controls which need adjusting, and settings are shown onscreen and indicated by AMEK's unique

Voice Prompt, which tells you which control to adjust next. Selected functions can be masked, so that you only Recall what you need.



## AMEK Virtual Dynamics

AMEK VIRTUAL DYNAMICS uses digital control of the fader VCA to provide you with a choice of one from nine gain processing devices per input, represented onscreen by icons of the hardware. Parameters are adjusted with the mouse and settings are saved to and loaded from disk with the performance mix data.



## The Computer

SHOWTIME runs on 486-processor based computers; rugged portables such as the IBM Thinkpad are ideal for demanding live performance applications. One 485 machine can run two linked consoles if required. Portables can also easily be taken back to the hotel room for off-line editing of SHOWTIME mix data.

## Just How You Remembered It

RECALL by LANGLEY is a major step forward in Sound Reinforcement. It creates new possibilities and provides open-ended solutions to the complex problems of modern live performance technology. And the mix will be just how you remembered it.

## Automated Sound Reinforcement Console

RECALL's audio system is designed by Graham LANGLEY, co-founder of AMEK.

RECALL's extremely small footprint packs more facilities into less space than most 5K consoles allow. The 40 and 56-input frames provide 12 aux buses, 8 audio subgroups, 8 VCA groups, 8 Mute groups, 8 Monic returns, 2 Stereo returns and 10 x 8 Matrix. Exceptional Eq and audio performance is an AMEK hallmark, and RECALL more than meets expectations.

RECALL can be used as normal manual console, but the real excitement is AMEK's SHOWTIME computer automation.

## AMEK SHOWTIME Automation

SHOWTIME is the first computer automation system developed for Front-of-House and Monitor console applications.

Scenes, comprised of fader levels, channel mutes, channel Aux 1 & 2 mutes, Mute groups, VCA group setup and levels and Events such as MIDI triggers are created. Scenes and Events can be edited together into a 256 location Cue List to build up a Performance, which can be stored and loaded - at the touch of a button - when needed.

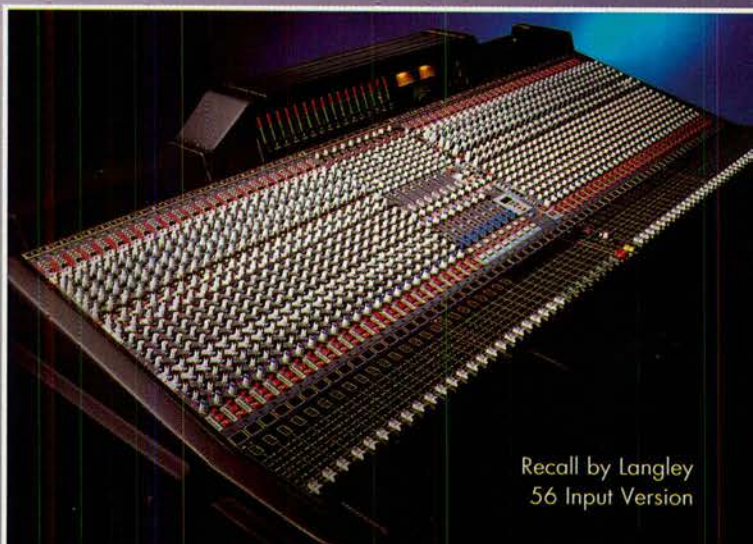


**AMEK**

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## NUMARK MADE MARK

Congratulations - having founded a tradeshow myself (Pro Audio & Light Asia) I know full well what goes into it. I think most exhibitors and visitors that I spoke to found the show and associated workshops most worthwhile.

Let's hope that those who declined the chance to exhibit or visit are now kicking themselves!

**NICK McGEACHIN**  
**NUMARK INDUSTRIES**  
**PETALUMA, CALIFORNIA**

## MIGHTY FOR MIGHTY

As the smoke has finally cleared away I would like to offer my most sincere congratulations to you all for the brilliant job you did on Entech '94.

Living in an 'information vacuum' in the top end, it's a very welcome change to visit all our dealers, put names to voices, and view available products under one roof. To do this previously took days, in three different states.

**LLOYD ENGLISH,**  
**MIGHTY MUSIC,**  
**DARWIN.**



### ABOUT ENTECH 1994.....

- **Would have like to have seen Sony at Entech '94.** *Christian McGowan, Videoflex, Melbourne.*
- **Missed Roland at Entech '94. Otherwise enjoyed everything.** *Greg Bee, Music Workshop, Geelong, Victoria.*
- **I came to see software and was happy, but not enough time!** *Dave Fitzgerald, Big Time Recording Studio, Sth. Townsville, Qld.*
- **The PA People stood out. Everyone was there for me.** *Peter Stephenson, Norman Disney & Young, Melbourne.*
- **Amber Technology- great stand and 24 track system. Would like international producers/engineers workshops next time!** *Frank Keres, F&L Sound Ideas, Holland Park, Queensland.*

## USEFUL, FINE EVENT

I hope that you have started to recover from what must have been a mammoth effort over Entech. I write to you at this point in time to offer you and your staff, my congratulations on a fine event.

The response of manufacturers and suppliers to Entech indicates the need for such a show and I hope the response of the industry and public made it the success you wished.

You and your staff are to be congratulated on the professional running of the show and their presentation to the visitors.

I found the tours particularly useful, and, by and large, I also found the workshops to be valuable. Perhaps the location, scheduling and structure of the workshops could be looked at, but I say this only in order to offer some constructive comment.

Once again, congratulations and thank you.

**PAUL STREEFKERK**  
**PHOENIX THEATRE**  
**BURWOOD VIC.**

## GOOD FEEDBACK

I just wanted to take this opportunity to thank you for giving me the platform to share my knowledge and enthusiasm for the world of music generally and the benefits of owning and managing (successfully I hope) a project or home studio.

I received some fantastic feedback, from both the exhibitors and the visitors about both the high standards of both the show generally and my input as well. I was most impressed with the professionalism and organisational skills that were used in setting up the event, and I thoroughly enjoyed being a part of it.

**CRAIG CALHOUN**  
**CALHOUN MUSIC**  
**KILLARNEY HEIGHTS NSW**

## MENTALLY DAMAGING

I have just returned from ENTECH, I was supposed to return on Sunday but the airline could not accommodate both me (now much heavier, especially between the ears as a result of the knowledge gained) and the amount of excess paper luggage that I was bringing home with me (courtesy of the many exhibitors).

I am contemplating laying legal charges against CONNECTIONS for:

(a) mental cruelty (as a result of the array of new technology that was on show),

(b) physical exhaustion (from running up and down stairs while trying to fit 10 hours worth of seminars into 8 hours, while still keeping sufficient time to see the mentally destroying exhibits),

(c) brain failure (resulting from the amount of information trying to be crammed into an already overtaxed space between my ears).

I am sure that there would be other areas that I could also consider, but my brain has now completely stopped functioning.

Seriously, congratulations on what I am sure must have been considered, by all who attended to be one of the best audio and lighting exhibitions held in this country. I trust that ENTECH will become an annual event and that in time it might even expand to a second or third hall.

The only criticisms that I would have are (a) the time between the seminars was generally not sufficient if you wanted to attend a large number, as most either started a bit late, or more likely ran overtime as a result of excellent questions and the knowledge and enthusiasm of the presenters, and (b) the cost of the food at the cafeteria.

Again congratulations on an excellent first ENTECH exhibition.

**DAVID GIBSON**  
**COPPERFIELD SOUND PROD,**  
**BROADBEACH QLD.**

## GOOD & BAD POINTS

This is just a quick note of congratulations to you and your staff for the fantastic job done organising and running Entech. Well done!

In no particular order, I'd like to mention my appreciation of:

- No noise! (Been to a "multi media" PC show recently?)
- No backline stuff
- Lighting demo's at controlled (sound) levels, and staggered times.
- Trade only. Being able to have serious conversations with the exhibitors without competing for attention with loud background noises and kids.
- "Peripheral" organisations being involved.
- Pleasant attitudes from your staff.
- Great workshop/tour concept.
- Well targeted advertising.

There was no way that I could be unaware it was on, but most of my musician friends didn't have the foggiest.

My \$0.02c worth for Entech 96:

- Most of the conferences/seminars I attend publish "proceedings", including presented papers, etc.. I don't propose exactly that, but maybe some support for the informal publishing of workshop notes for sale (at nominal cost) to people outside the workshop? For example, I would be quite happy to buy notes for some of the workshops that I couldn't attend, but don't know how to go about even finding out if there were any.
- Melbourne?
- How about holding it in 1995?

Once again, congratulations on a great event.

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## MIDDLE MARKET TYPES RULE

Congratulations on a very good Entech. I learnt a great deal and talked to a lot of people. It has sure opened my sights a bit further. In fact I believe I felt more in my element than at any similar venue/event probably since no-one has ever seemed to cater in quite the same way to, dare I say, us middle market technical types.

I have one gripe though. It was very hard to decide which workshop was useful. The descriptions were a little light on and as it turned out not always accurate. Also I couldn't quite work out the reasons for the staggered times since it made it difficult to mix subjects between rooms.

That's not to say I still didn't learn quite a bit. But not always what I had hoped to hear based on the publicity. In one case (that is W14 and W13) I heard a nearly identical presentation and the description in the program suggested two very different aspects of project studios.

Apart from the above, very good though and I look forward to the next one. P.S. I noticed the sessions were being recorded. Is it possible that tapes will be available?

**PAUL PERRY**  
**VORTEX MEDIA**  
**ARNCLIFFE NSW**

• *RE THE TAPES: Depends on the quality, we will try to listen to them all before the next issue. Staggered workshop times were due to logistics, sorry if some times clashed. -Ed.*

## EXHIBITOR BAGS AWARDS # 1

There could be room for improvement in the Awards Dinner. The venue was excellent, the food was delicious, the squirt was cheap, the entertainment was talented (and exceptionally brave!), the staff were friendly, BUT:

1. The awards were glossed over too quickly (apart from the lighting ones which could be shrunk right up. 'Best moving light with a wiggly mirror/Best moving light without a wiggly mirror/Best big moving light with a wiggly mirror pointing sideways/Blah blah blah...snore' (I'm paraphrasing here from a sound person's point of view). However I would be interested in 'Best moving light with or without a wiggly mirror MADE IN AUSTRALIA'.

2. How about living down our cultural cringe and Australianizing the awards? I mean Best Vocal Mic - Shure SM 58. Wow, no surprises there. But who cares? The thing is an industry standard, for Chrissake! I can just see all the Mexicans busy assembling Shures getting a day off to celebrate the fact that Australia voted it the most popular vocal mic!

3. I think more fuss has to be made of the personal winners. The industry needs to have a sense of confidence in itself. Highlighting people who have won an award by making them get up and receive it, maybe say a few words so that the audience can heckle them, is all a part of an industry growing up.

**DUNCAN FRY, ARX**  
**MELBOURNE**

## EXHIBITOR BAGS AWARDS # 2

The Awards Dinner was good, but the awards ceremony was too loose and no awards were given (on the night). For these to have real meaning some sort of tangible icon is required, and you had it with your 'cyborg style' poster.

A number of companies stumped up real dollars to be there, and while I'm sure you will promote the award winner in Connections, I feel a handover without speeches would have given the evening a lot more focus.

No one knew who would win what, and the tension was real! It needed a peak point to work, while all one got was a brief mention one had to listen very hard for.

**SIMON GARRETT**  
**SELECON NZ**

• *I like genuine criticism on this page, (which is always printed) and agree the actual 'presentation' bit was well below the very high standards of the whole Entech Awards process. We were frankly preoccupied and short of brainpower beforehand, working with Bruce Rowland to get the results into a meaningful format, and then running the actual night - which was, by all reports, greatly enjoyed. To set the record straight, the cost was \$45/head, for which you got a welcome drink, a More Than A Morsel dinner, Beau Smith singing every song ever written, Fats Thommo in a dinner suit, and Duncan Fry taking his shirt off. A bargain! Next time I am SURE we will have the lucky winners on stage as well. -Ed.*

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# PERFORMING ARTS

## JESUS CHRIST SUPERSTAR

Another year, another Superstar, and this time doubtless Harry M. has tapped the pulse of the public and will make yet more money from the Theatre Production. Opening night in Sydney saw the usual cloying old mob of decaying socialites, mixed with what looked like winners of FM radio contests, FM radio DJ's and flacks like your writer.

Because I rented a dinner suit, I was pissed off to see 1,961 people didn't, after all - the invitation said Black Tie. Ian Messner, director of things mechanical at Jands Production Services, was natty in his dinner suit, but what about the gaffertape bow tie .....

**SOUND:** Truly excellently delivered to our Circle seats. The problem with a full house and a ticket is that you can't wander to check the propagation, but having sat in the State Theatre circle before, more or less in the same perspective, I've come to appreciate this is not always a good aural spot.

Before some narrow minds start branding me a Jands sycophant, I'd say Peter Ratcliffe

has proven you don't need an imported audio designer to deliver the goods. The system design is one thing, the execution another, and with Wyn Milsom as sound engineer the circle is joined. Wyn assisted the imported engineer for the previous Superstar Concert tour and in the case of this Theatre production has it nailed.

Audio for a musical is the hardest task of all theatre technologies. It is long learnt and not taught, less physics and more trial and error. The Superstar mix glides from the JBL Array cabinets rather than hitting your ears, and the nuances are subtle. I really liked Milsom's use of accentuated tom tom's, which punctuate the score every few numbers for effect. The overall chorus ensemble are balanced, the leads phrasing and delivery all legible. If you can understand each word sung, the mix is a success. It is.

The State theatre, with it's 2000 seats on three levels, needs a lot of separate zones, the system design appears to be a left/right combination, time aligned to account for the fact you can't hang everything on the same vertical plane here. The feed to where I sat com-

prised four Array 4892 cabinets. These have a 14" woofer and 1.5" exit throat compression driver, fitted in a compact trapezoidal cabinet. The topography of the componentry is first rate - the raw sound from each woofer and driver/horn assembly in this cabinet is very good. System use, with the trapezoidal cabinets 'arrayed' together seems to detract little.

Ever the pragmatist, Ratcliffe had a dual 18" subwoofer flown beneath the four Array boxes, not the Array subwoofer - a dual 14" woofer

of unwanted band 'raw noise' from a musical is a very good idea.

The show has more than 30 channels of wireless, including UHF and VHF, with Countryman head-mics. Murray Treggion from MTA provided in-ear Garwood Radio Station monitors, which made up some of the wireless.

Stair centre front is where the hydraulic lift for the crucifixion lives, and stair centre above is an entrance, in front of which is the lift used

for entrances, most notable of which is Noel Ferrier who absolutely steals the show as Herod.

From various orifices emit dry ice - and this was the most sustained dry ice I've yet seen, a full 3 minutes plus, most likely from a Coldflow system - fire, and occasional pyro.

**THE LIGHTING:** Very well executed, with one exception being use of circular gobos during one first act number



design - but still, a sub is a sub is a sub .....

**THE SHOW:** If you liked Superstar in 1974 or 1992, you'll like it again. I'm not an arts critic, so I'll leave the acting and content alone. Suffice to say, the director Richard Wherrett makes a good argument in his program notes that John Lennon was, in fact, another Jesus Christ. An interesting argument, remember also most wars in this uncivilised world are over religion. I'm probably going to start another one here!

The staging is made up of one flight of stairs that takes up all but a narrow corridor each side of stage. It is no ordinary flight of stairs, for it has a window on stage right that contains the seven piece band and the musical director/conductor.

The drummer is inside a glassed off room at the rear of the band window, and the band work with headphone monitors, (Sony, via Rane headphone amps) so there is virtually nil acoustic band sound exiting the stage. This is vitally important, and to achieve this some productions whack the band/orchestra downstairs in a room somewhere. To remove 104dB+

on the stairs. The front truss had VL5's, VL2C's onstage and overhead, and the band window was counter lit to great effect.

Highly saturated washes featured, and four followspots were transparently used. I didn't consciously see them used at all. As with the Concert tour, Peggy Eisenhauer did the design, and she seems to get it right. Board operator is Andy Mutton, with Paul Kent on Vari\*Lites. As with sound, Jands provided the lighting.

There is a lot of detail in the rig, things that look like Par16's are set into the rear top row of stairs pointing up, the hydraulic lift has lights set into it and inside the well, and the stairs have opaque vertical panels that are rear lit too.

What earns the first ovation of the night is the first laser effect. This is where I'm going to find out if Harry M has a hit list, because I think the actual execution of the lasers in this production is a touch unwise.

The laser effects are very visual, and quite stunning. In the concert version you saw Herod's chorus dance about in mirrored costumes. In this production Herod does so himself, the

*continued....*

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# YAMAHA

**JESUS CHRIST SUPERSTAR (cont)**

laser from FOH bounces off the mirrors and scatters everywhere. This is no more, or less, dangerous than the concert version.

What has happened since the concert tour is that the Australian Radiation Laboratory has issued a draft code of practice for the safe use of lasers in entertainment. When issued early this year, laser industry people hit the panic buttons, because the draft code clearly aimed at preventing the use of lasers almost anywhere except in a CD player!

What the draft did do however, was to focus the attention of laser operators on what could occur, via legislation. Harry M has shipped in the laser company he used on the New Zealand theatre production of *Superstar*, namely Flying Pictures - and the laser usage makes the production all that more interesting for the audience.

However, I was distinctly uncomfortable in the knowledge that the 5 watt laser used for the crucifixion was scanning across my eyes, and indeed many other audience members were directly exposed to the thing too.

The effect in question has the laser scanning outwards from the top stair opening, rising in a cone shape from the stalls right to above the circle. As an effect it is truly great, but it should start and stop above the top row's eye level.

That aside, a very visual production.

*Julius Grafton*

**PERTH FESTIVAL**

The director of the 1995 Perth Festival, David Blenkinsop, has revealed details of his 1995 line-up for Australia's oldest and one of its most successful festivals.

The National Theatre of Great Britain's award-winning production of *An Inspector Calls* will make its Australian debut at the Festival. The production has won three Oliviers in Britain and four Tonys on Broadway.

Also appearing will be the Abbey Theatre from Ireland performing *The Well of the Saints* by John Millington Synge, a Ukrainian orchestra from Odessa, the Stuttgart and the Prague chamber orchestras and the latest in hot American dance, the Garth Fagan Dance Company performing *Griot New York*, a sculptural dance work Fagan devised with musician Wynton Marsalis and sculptor Martin Puryear.

**OH NO! A PANTOMIME IN OZ**

The self-styled "King of English Pantomime", Paul Elliott, is bringing the dreadful English tradition of pantomime to Sydney this Christmas. Elliott, in association with the International Management Group and sponsored by Nestle, is producing *Cinderella* at the State Theatre, Sydney.

Costumes and sets are being shipped to Australia. The cast include Jo Beth Taylor, Lochie Daddo and Bert Newton as Baron Hardup. What more can we say.

**THEATRE MUSEUM PLANNED FOR OPERA HOUSE**

Announced in the State budget recently was funding for 'Theatreworks', a museum of the theatre and performing arts. The idea has been nurtured by the NSW Minister for the Arts, Mr Collins, and developed by the Opera House librarian Paul Bentley and architect Leif Kristensen.

Theatreworks will draw inspiration from the Museum of the Moving Image and Rock Circus in London as well as EuroDisney. It will have high tech effects to produce a museum that is intended to be both entertaining and educational. It will not be a collecting institution.

The main exhibit will be a real 75-seat theatre which will give visitors a behind-the-scenes insight into the technical operations of theatre, the arts of illusion, lighting, sound and newer hi-tech methods of achieving these.

Visitors will also learn about theatrical arts such as direction, choreography and performance. Other exhibits will centre on the history of the Opera House, its resident companies and the history of the performing arts in Australia.

Due to open in 1997, Theatreworks will be situated under the Concert Hall.

**Safety in Theatre: CALL FOR CODE**

Following the Safety in Theatre workshop at EnTech '94, it's obvious that there is an urgent need for a National Code of Practice.

According to Workshop chairman Simon Jenkins, the first step is to establish a central contact file on all interested parties, which would include the Media, Entertainment & Arts Alliance (MEAA), the Entertainment Industry Employers Association (EIEA), other employers, and technicians. "We need to ensure that all venues and touring companies have a common set of standards". These standards must reflect the transitory nature of the industry, says Jenkins. *Contact Simon Jenkins:- c/o 151 Victoria St, Beaconsfield, NSW 2015, or call (02) 310-4989.*

**SEE WAGNER'S RING PIECE**

The Victoria State Opera are hoping to stage the ambitious Wagner's *Ring* cycle. The VSO's deputy general manager, Mr Rob Robertson, is reported to have said that the creation of a *Ring* would be a major event on the world music calendar, but about \$7million to \$8 million in government funding would be needed during the life of the project.

The provisional plan is to stage one of the four *Ring* operas each year from 1996 onwards in the State Theatre at the Victorian Arts Centre and to stage three complete cycles of all four works in the year 2000, using a mix of local talent and international stars.

The Victorian Government is still considering the project having asked the Victorian Symphony Orchestra to commission a report on the costs and benefits of staging the *Ring*. A study by accounts is also being reviewed.

**CAPITOL THEATRE SET TO OPEN IN NEW YEAR**

Acclaimed modern dance troupes from France and Florida will be the first two acts to launch the refurbished Capitol Theatre (*subject of a popular EnTechnical tour*) in the New Year.

Mikhail Baryshnikov and the *White Oak Dance Project* from Florida will open on February 1st, presented by Michael Edgley and Kevin Jacobsen. Preceding them will be the French troupe *Compagnie Phillippe Decoufle* which will be part of the Sydney Festival.

Then the Sydney opening of the Victoria State Opera production *West Side Story* with Marina Prior and Sean McDermott is set for February 25th but only for a short season. In April, Cameron Mackintosh will start his four month set up in the Capitol for *Miss Saigon* which opens on July 29th.

**THE YEAR OF FROST**

Musical producer John Frost is going to be a very busy man next year. Among shows he will be presenting are *Hello Dolly*, the new hit Broadway show *The Secret Garden*, a \$10 million production of the hit rock opera *Tommy* and the musical *Cabaret*. Also his Australian production of *South Pacific* is being sent to the UK and *The King And I* is opening in Washington and New York.

**SUPERSTAR GOES TO EUROPE**

A new alliance between Harry M. Miller and Andrew Lloyd Webber has been announced.

The Really Useful Group is to present Miller's concert version of *Jesus Christ Superstar*, with local casting, in Europe next year.

**WHAT A BEAUTY!**

Despite heavy bidding from rival promoters, Kevin Jacobsen and his co-presenter Michael Edgley have won the battle for the Australian rights to Disney's musical *Beauty and the Beast*.

Unable to secure a venue in Sydney big enough to accommodate the show, which will cost more than \$10 million to mount, Jacobsen and Edgley have opted to open it at Melbourne's Princess Theatre in mid-1995.

Australia will see the first production mounted anywhere in the world since the Broadway premiere in April. Normally a big musical would come to Australia after being produced in London and New York and maybe Los Angeles or Tokyo.

*Beauty and the Beast* is Disney's first venture into musical theatre and the most expensive show ever mounted on Broadway.



# BAD BOY JOHNNY & THE PRODUCTION OF DOOM

Somehow 'Bad Boy Johnny and The Prophets of Doom' just seemed destined to failure. Coinciding it's opening with that of 'Jesus Christ Superstar' was not a clever piece of timing. The press were scathing with their reviews with phrases like 'low voltage musical', 'Bad Boy Johnny self destructs and takes agonising time doing it', 'ill conceived, incompetent and banal' and 'passion play needs miracle'.

The musical, written by Daniel Abineri and directed by Terry O'Connell, was performed at the Enmore Theatre in Sydney. The stage set was designed by Alastair Fleming.

Several sound companies were asked to quote on the job although System Sound didn't start seriously quoting until the Monday before the bump in, which was Tuesday of the following week.

"We didn't start any proper packing of equipment until the Thursday," said Peter Jago of System Sound who was Sound Supervisor for the show. "It was all pretty rushed. Obviously you can't price a show without designing it and so this was a bit of a group design. This was a bit different for System as we're used to doing large scale theatre shows with big budgets. We're still used to doing it to a tight budget but we're just used to dealing with people who know us and we know them. We're certainly

more used to having more lead time - a week or two to design the show, think about the problems and come up with a solution. It's a design and respond situation. You talk to all of the costume people, director, musical director etc. In this particular instant, because of the kind of show it is and the people involved in it, the process was different to what we're used to. I'm not criticising the people but we were just speaking different languages for a while."

It was confirmed on the Thursday night that System Sound had the contract for Bad Boy Johnny leaving Peter only Friday and Saturday to pack the equipment ready for shipping on the Monday.

"That probably wouldn't have been so bad except that part of our brief was to use as much inhouse equipment as possible," added Peter. "When you have to interface your own



*Peter Jago and Lachlan Carrick, monitor engineer*

equipment to somebody else's often it's not just a matter of knowing what they've got but it comes down to stupid little things like 'what kind of connectors are on the inputs and outputs of their amplifiers'. Those sort of things really slow you down. The bump in time was too short, we had unknown equipment and very little information about what they wanted because they didn't know. They were making

*continued....*

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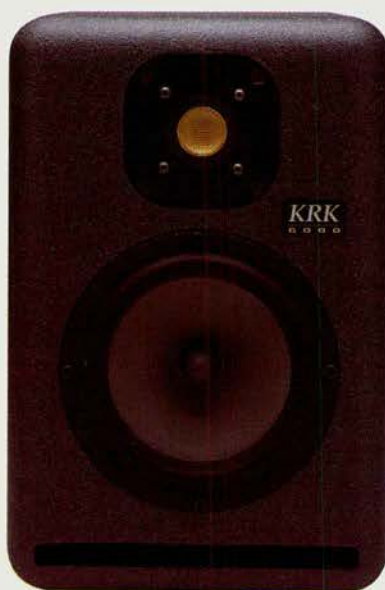
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**BAD BOY JOHNNY** (cont)

it up as the rehearsals went on.

We were by no means the cheapest priced but they came to use because, although it's a rock show, people expect to hear the words like in theatre. We understood, irrespective of whether Doc Neeson was involved (Doc Neeson's reputation for foldback precedes him), the director wanted the words clearly understood but also he wanted a big clean sound. The words of the songs are an important part of the story, you couldn't just have the dialogue clean. That's why we were engaged because they knew we could handle that. Let's face it, it's easy to turn something up but it's not so easy to make it clean and clear."

Peter wanted to make it clear that this was no criticism of the show rather it added to the challenge. The job was taken on knowing there was not much time and there was a rock'n'roll budget but with a theatrical approach to it.

When designing the sound system for the show there were two issues to be considered - the loud rock music, which had to be clean, and the foldback.

"Normally we'd have a couple of days rehearsal when we can identify where they need foldback onstage but in this instance we had to ask them and they gave us answers that weren't useful because they didn't understand where we were coming from," said Peter. "We attacked the two issues as separate areas and then tried to melt them together. We looked at the pool of equipment inhouse and at what we had to put together whatever we needed."

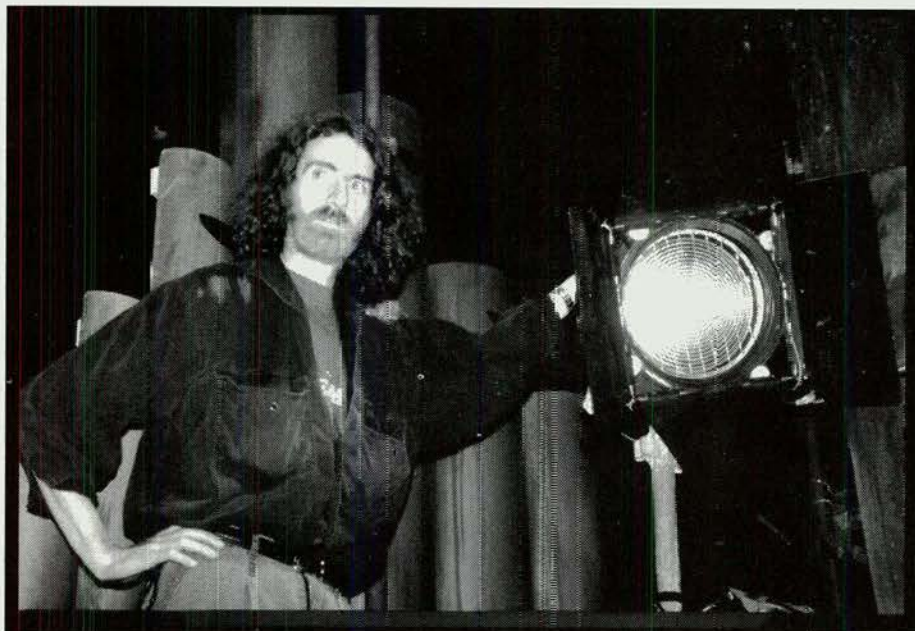
At the time of this interview the equipment was still changing in fact the design philosophy, particularly for the foldback, changed many times. The front of house system is quite simple with single point sources so the acoustics of the room were not aggravated to much. There were a pair of Meyer UM's as a centre cluster above and below each other, either side there was a MSL3 and two inhouse single W's.

"The good thing about the MSL's is that they tend to squirt straight out so you can get it away from the stage in a hurry," explained Peter. "The same with the UM's. There's a front fill of eight JBL Control 1's spread across the front and a rear fill of eight JBL Control 1's spread underneath the circle, just to get some intelligibility back there.

"The foldback is just a general vocal foldback to the whole of the stage area at the lowest possible level that can be got away with so as not to aggravate the front too much. We try to maintain some dynamics whilst still doing a rock'n'roll show."

The FOH control is a Yamaha PM3000, which was absolutely full up, and owned by the producer - a third party involved in gear provision. For a submix there was a Yamaha M406 which controlled the kick and the snare. The left hand side of the desk is for vocals with seven hand radio mics, six lapel body mics and seven cable mics.

To keep the price down, System Sound had



Roderick Van Gelder, lighting designer

to use the inhouse monitor desk - a Yamaha PM1200 with thirty channels and two stereo modules.

"Some of the foldback is done from FOH but most of it is done from that desk twisted over and bent backwards to become a foldback desk using four auxiliaries and four sub-groups," said Peter. "I think there are three foldback mixes done from the front which are sent down and subbed back into the foldback desk so he has overall control and can add things to those mixes. That's basically the band foldback.

"Front wedges were EV1502 and the side wedges EV123's and, believe it or not, we've also got a whole stack of EV 100S's which side fill for the six backing singers who rove all over the stage. They sing in front of the band so when their in that position they cover them there otherwise they'd walk into other foldback areas. Each of the keyboard players have a EV100S on their own mix and the drummer has an EV1502. The guitarist has an inhouse JBL MR wedge."

The first couple of weeks of the show were billed as preview nights and for the crew, they were the only rehearsals. System Sound were used to controlled rehearsals as opposed to a show which had to grow and change until it was a solid show.

"It's as much the people in the show as it is the script," said Peter. "I think it's a good thing but it's hard work predicting where they might go and giving yourself enough room to cope with something you didn't know was going to happen.

Front of house was operated by Paul Hitchens and Lachlan Carrick did foldback. Peter Zoz of the Enmore Theatre took care of the inhouse equipment

Lighting designer Roderick Van Gelder hails from Holland where he worked with many major Dutch theatre companies including the Dutch National Ballet and the Dutch Opera.

He came to Australia four years ago due to an invitation from the Sydney Dance Company who were looking for a Production Manager/Lighting Designer.

"I had worked with them on their European tours and they offered me a job so that's why I'm here," explained Roderick. "I left the dance company two years ago and did some produc-

*continued...*



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**BAD BOY JOHNNY (cont)**

tion for the Australian Ballet, commercial things, small dance productions and Midsummer Nights Dream in the Botanic Gardens."

With a background in dance, I wondered why Roderick had been chosen to light a show which was really rock'n'roll.

"This production is strange in that respect because it is rock'n'roll as well as very theatrical," he replied. "It's not a straight through rock'n'roll show. It goes backwards and forwards between pure rock'n'roll with many colours and everything moving to very still, clean theatre looks. That makes it very interesting for me."

I also asked Roderick about the 'amazing, never seen before lighting technology' that the show advertised.

"Well that's the bit I don't know about either!" he replied honestly. "The brief was to design a theatre/rock'n'roll show with both elements equally strong. That's what I'm still working on at the moment. The biggest problem I've had has been the time constraint because we're working on a very tight time budget. We're still bumping in a week after we started previewing. I need everybody onstage to see what is there and add more specific details.

"I've basically used all the inhouse equipment and added, at the moment, 120 par cans for the rock'n'roll look. I've also incorporated

very theatrical elements such as gobo washes, stained glass windows and something very rarely used - Svovodra unit. Basically it's a light curtain designed by a Czech lighting designer for the production of an opera. I've used them a lot overseas where they're much more common

*I asked Roderick about the 'amazing, never seen before lighting technology' that the show advertised. "Well that's the bit I don't know about either!" he replied honestly.*

but there are only a few of the units in Australia and they're all here.

So it's a strange mixture of very theatrical equipment and plain straightforward rock'n'roll. I do all my designs on the computer using a PC based software called Generica which I find as equally good as AutoCad but a lot simpler to use."

Control for the show was an Avab Expert for the main board and added to that was a Theatrelight board for more flexibility with the rock'n'roll scenes.

"I could have plotted everything on the Avab but it takes a lot of time so it's best to use two boards. I'm using all the inhouse JGM dimmers and I've added forty eight Bytcraft dimmers as well as sixty Dynalite dimmers.

These two weeks of shows up until opening night is really production in progress where we have production meetings every night after the show. Then we're back early in the morning to start all over again. Today we're adding another front of house truss because we're finding the front of house position we have doesn't help the production much."

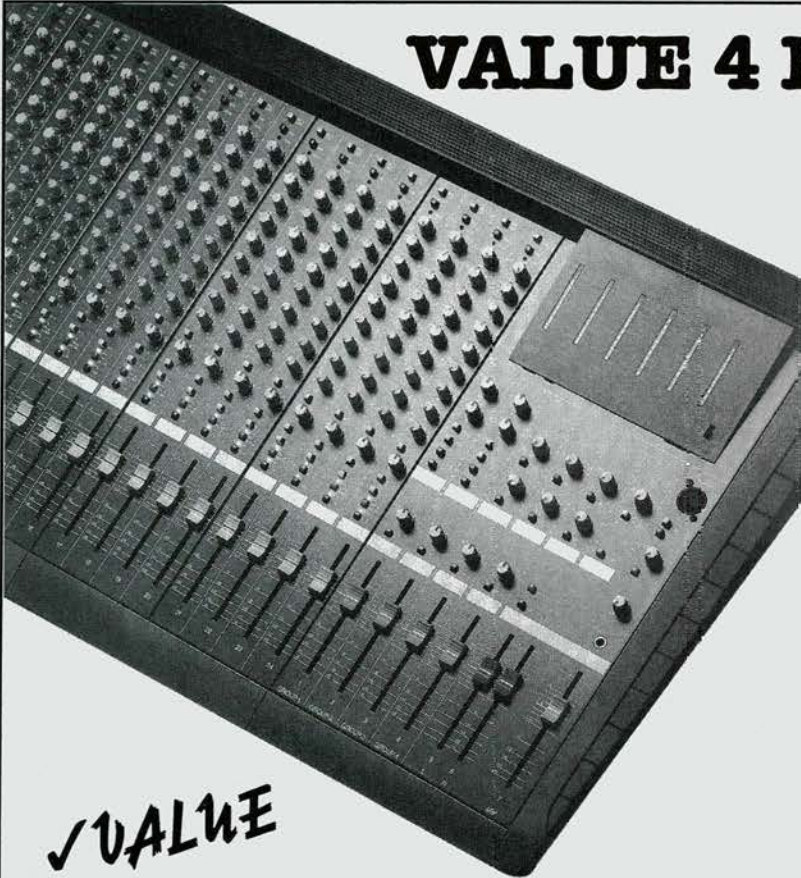
Other equipment included three Rosco 1500 smoke machines, two onstage under band risers and one behind the audience to create a constant haze in the auditorium and on stage. The idea was to try change the Enmore Theatre into one massive cathedral.

Also added were some Goldenscan 3's hired from DMC and some Colourset Scrollers from Revolver. As equipment was constantly changing, several hire companies were used including Bytcraft, Premier Lighting and Chameleon.

Specials in the show include a large cross made up of sixteen ACL's which, towards the end of the show, lowers down to crush one of the actors who disappears through a trap door.

After opening night the show only ran for a couple of weeks due to poor box office sales.

• By Catriona Forcer



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## KB Wilson, the Touring Machine

Christmas looms, so in the aftermath of Entech (our tradeshow) we sat about shellshocked, thinking of the short break ahead. And buying pressies. 'Remember when you brought the Creighton nephews that Kevin Bloody Wilson album and I freaked out on the grounds of taste and bad influence?' said Caroline. Here comes a story!

I had noticed just at that moment that Kevin Bloody Wilson had kept popping up week after week in the gig guides. 600 and 700 seats per night, club after club, week after week. What an enduring act, I thought, so I cornered the crew at Parramatta Leagues Club one warm sunny afternoon to get some detail.

The Perth based performer has fashioned a very popular act based on very rude and crude material, like: "Santa Claus, You C...", and things suchlike. It sells, and so this particular tour saw six weeks of Sydney dates, six per week. At \$20 the show which I saw being prepared would gross \$12,000. The Sydney dates were booked by Premier Entertainment.

Costs are very low, with the touring ensemble comprising Wilson, wife Betty who handles merchandise sales, and two crew. Phil



Payne is the tour manager/man Friday, sound engineer, while John Kodda - above, left - handles lights. They travel in whatever is rented, around Sydney it was a Hi-Ace Commuter bus with seats removed. The gear comprised what would fit into the van, a Bose 802 PA ("we want a sponsorship" said Phil) and basic lights.

Wilson tours for most of the year, says the crew, and surprisingly has established himself in the UK, where he is booked by Mel Bush, who also handles Billy Connolly. New Zealand is also a good market for the act, where a Kevin Bloody Wilson look-alike was recently arrested after staging his own shows! -JJ

## BUZZ

**Nova Sound** have been busy touring nationally with the Chocolate Starfish. Crew: FOH Eng - Steve Cambridge, FB Eng - Colin 'Nurse' Spencer, Lighting Eng - Kirk Wagner, Audio Rigger - Bob Welsh, Lighting Rigger - Alex Saro, Stage - Mark Pirotta, Tour Manager - Lindsay Kennedy. **RIG:** FOH Console - Nova B6-24-8, FOH Speakers - 6 x BP215 Subs, 4 x NC-4 Mid/Hi. **MON Console** - Nova M12 - 24, 8 x SLP15 Flr. Mons, 2 x NM-2 S-Fills, 2 X H115 DR-Mons **OTHER :** Kirk uses 14 Track Spots and various Q.I's etc.

Nova also toured with **Billy Thorpe And The Aztecs**. Crewed by FOH Eng - Mick Mazzone, FB Eng - Paul Bailey, Lighting Eng - Stephen (Stretch) Cox, Audio Rigger - Peter McCarthy, Stage - Mick Donnelly, Tour Manager - Mick Mazzone. Operating FOH Console - Nova B7 32-8,

*>continued over*

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**Active Lighting Pty Ltd:** Andrew and Ann Topp report an injection of equipment into their Melbourne based hire department - 4 Superscan Zooms and impressed with the performance and strength of the new Selecon luminaires Active have purchased 20 new 650w Acclaim zoomspots, 12 x ZS1200 24/40's, 2 Selecon Performer 1200 MSR Followspots, 12 x High performance 7" 1200w fresnels and 20 new Acclaim fresnels from Selecon's dealer LSC. A Coemar Diffusion Fogger has also been added to the hire dept.

**AVL Electronics** in Melbourne supplied Adam Nevzat from Light Audio Visual Australia with a huge Martin order making LAVA the biggest Martin rental outlet in Melbourne. Adam purchased 4 x Roboscan PRO1220RC's, 16 X Roboscan PRO812's, another 8 X Roboscan PRO218's to add to his already impressive amount of 218's as well as the new 3032 software and a host of 2308 controllers. Paul

Nicolaou (03) 349 2347.

**Black Express in Sydney** have added another 4 x Miniscan 300 HTIs to their hire stock. Con Andrews - (02) 559 4363.

**Blacksheep Productions** The past few months have been quite hectic for the flock. Once again a highlight was providing technical production for the Warner Bros. school holidays shows in 13 Westfield Shoppingtowns. Sony have kept Blacksheep on the road with their Annual Product Launches in Sydney, Canberra and Newcastle. The David's Limited Gala Dinner presented a lot of headaches at the Sydney Hilton with fitting a large number of Par 64s, Clay Paky MiniScans, hanging Bose 802 stacks, two 8'x6' projection screens (with multi cameras going live to screen), a band of 6, Jane Scali and 6 dancers, and comedian Paul Martell all on a 18' x 12' stage AND 750 people into the Hilton's ballroom. During all this, the crew had a balloon man explaining that 'lighting is ugly - what you do is crap, what I do is art'. Call the team on (02) 212 7222.

**Custom Audio** in Newcastle, Colin "I got my photo in Connections" Rothapfel from has been a busy bee as usual. Recently the guys supplied Roboscan PRO218's and Martin DJ Series effects to the Newcastle Knight's end of

year ball. Call Colin Rothapfel 049 294 996.

**Disco World** in Melbourne has added 4 X Roboscan PRO518's and 4 X Roboscan PRO812's into their hire department. Call Archie Kamakaris for Martin: (03) 739 5255.

**Skypak** continue to add Roboscan 805's to their hire stock (they now have some 36 units!) as well as supplying leadings clubs with Martin equipment. Call Troy (07) 852 2757.

**Soundworks** in Perth continue their amazing growth by adding 4 X Roboscan PRO1220RC's and 4 X Roboscan PRO5518's into their ever increasing hire department making them one of the most formidable Martin rental outlets in Perth. Gino Lombardi, (09) 271 5611.

**Wild Gravity** have recently purchased a Yamaha M2000 40 channel console and have added more subs and Deltamax 1152 cabinets to take the FOH to about 20,000 watts. Flying for 8 a side. Recent Shows : Chocolate Starfish at the Townsville Showgrounds, Tommy Emmanuel & James Morrison for the QLGA conference. Equipment for the Queensland Tourism awards at the Townsville Breakwater Entertainment Centre. Townsville Military Concert at the T.B.W.E.C. Call Noel on (077) 21 3540.

*By Caroline Grafton. Fax (02) 876-5715*

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**International Production Notes**

*Buck Freeman reports from Detroit*

**COST 'NO OBJECT' FOR PA!**

You may have seen the Barbara Streisand concert on cable, 'cost was no object' in the audio design, according to the sound engineer, ex-Aussie Bruce Jackson. (The J in Jands). Bruce was dragged out of mixing retirement, he is most recently the head of Apogee Electronics. Bruce went to lengths the rest of us dream about ... what about carpeting on the floor of each venue?

The system was supplied by Clair Brothers, and with an open budget Bruce got involved in design of a monitor wedge for Ms. S. The new wedge does away with the compression driver, instead the componentry is made up of a TAD woofer, ATC soft-dome mid range speaker, and Morell tweeter. Although a softdome speaker will never get as loud as a compression driver, the result is said to be superb for the vocal range Ms. S operates in.

Clair Brothers supplied systems for Bruce in years gone by, Bruce has engineered for both Elvis and Bruce Springsteen. For Ms. S, the system comprised S-4 cabinets and these were configured as left/right stereo pairs within the main cluster.

Bruce first started doing this with Springsteen, he reasoned that most of the audience were no-where near optimised for stereo, so he wired the cabinets in the arrays for left/right stereo. This way, additional depth is introduced to the mix. Try it yourself!

A first for Clair came with the use of Crest 10001 amps, a break away from the Carver PM1.5's that Clair have favoured in recent times. Consoles were Yamaha PM 4000's, a Harrison SM-5 and three Clair Classics. These consoles never die, they still go on the road after twenty years, and that Bruce chose them is testament to their integrity.

Finally, Bruce added 'delay tweeters', which were placed at least 100m out from the stage to compensate for high frequency rolloff, which happens with any system out wide. The delay tweeters injected some sizzle back into the mix.

What a great assignment!

**MANAGER SACKS HIMSELF**

Rob Kahane, who featured in the damning judgement against George Michael, will no longer manage the artist. The beak slammed Kahane, claiming the manager hadn't properly communicated with his artist as to the daily breakdown in communications between Sony and Michael

**COHL COLLECTS \$ FOR STONES**

The US and Canada parts of the Rollings Stones Voodoo Lounge tour are run by promoter Michael Cohl from his hotel room, where he deals with 1001 problems every day. I saw the show at Rice Stadium in Salt Lake City last night, and enjoyed it. But I'm old....

Cohl has had every hassle imaginable, not the least the smoking habits of Keith Richards and Ronnie Woods. The fire marshall in Philly threatened to shut down the show if they lit up - can you imagine a Stones gig where they didn't? Production Manager Jake Berry somehow overcame THAT one.

The tour has a 924-square-foot Sony video screen, and needs over 50 trucks. Each day the labour account runs towards \$300,000. The production logistics for the tour are handled by RZO Productions, who are a company owned by Stones manager Joseph F. Rascoff. The power structure is such that Cohl and Rascoff answer to the bands financial adviser, one Prince Rupert Loewenstein.

Cohl has guaranteed the band \$85 million, based on the original plan to stage 42 shows. With an extra 23 shows scheduled for the USA and Canada, Cohl and the band stand to make considerably more.

**COMING TO YOU (Perhaps)**

- The **Violent Femmes** will try for Aussie dates next March and April.
- **Bon Jovi** goes out in March and just may make Asia.
- **Canibal Corpse** start in November too.



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This year's PLASA show held at London's Earls Court had twenty per cent more exhibitors than last year and a record number of 11,500 visitors. What was notable is that over 3,000 of those visitors were international people.

The vast hall was sensibly divided into Sound, Background Sound and No Sound areas and, for once, was not full of choking smoke. As usual, the show tended more towards lighting products rather than sound.

Winner of this year's PLASA Best Product Award was **Wybron Inc** for the innovative *Autopilot* automated lighting tracking system. The Autopilot can locate a performer in 3-dimensional space, translate position to pan and tilt for any number of automated lights, real time output of position, has flexible positioning of sensors and is designed for easy use. Commended products in this category were the *3D Storm* sound system nominated by **Wembley Electronics** and *HOT Technology* from **Jem Smoke Machine Co Ltd**.

Obviously it's not possible to write about every product on show at such a huge show so I've concentrated on the 'noiable launches' at PLASA. It's impossible to go into detail on every new product mentioned so the rest's up to you! I've probably missed someone I shouldn't have, if that's the case - review your promotion!

### LIGHTING

Several new lighting control desks were launched at PLASA including the **Arri's** new automated lighting console named the *Focus*. The *Focus* has three DMX outputs giving 1536 control channels that can be patched to 324 desk channels. Arri also launched the new *Finesse* console.

**Flying Pig Systems** launched *Wholehog II* which they described as 'a control system so advanced that it can actually program itself!'. The *Wholehog II* has included yet built upon all the features that made it last year's PLASA Best Product winner. Also launched by the Flying Pigs was *WYSIWYG* a PC software package that demonstrates the colour, movement, intensity and beam pattern of moving and conventional lights in real time on computer screen.

**Jands** launched the *JandsHog* range of moving light consoles designed to compliment the *Wholehog II* and share much of the operating syntax and features of the larger brother. **Jands** also launched *Version 3* software for the *Jands Event* lighting console and the new *Jands HP Series digital dimmer*.

**Avolites** launched their new *Rolacue Pearl* desk designed to control moving and generic lights and features include a preset focus, banking of faders, Avolites' disk based personality system, built in screen and external VGA and compatibility with the *Rolacue Sapphire*.

**LSC** launched the *Axiom* lighting control desk which was seen at PLASA 93 in prototype form. *Axiom* was designed to provide a level of power and flexibility not normally found on lighting desks of this size. Also on display was the new *Tour Series Dimming System*, *Softlink softpatch version 3* and *Linklight Multiplexer Version 2*.

**MA Lighting** launched their new *12/2 Lightcommander*, a small

## PLASA

desk with soft patch and all the features and qualities of the larger consoles.

LSD launched **Wash Light**, a colour change system to compliment the Icon console and weighs under 25lbs and enjoys unrestricted 360° pan and 270° tilt motion when hung on 16in centres. LSD also launched **Mock Icon** a visualisation software that runs along side their Mac Icon emulation software, allowing remote programming for the Icon console. **Mock Icon** enables the user to bring up a lamp on-screen and view it from stage left, stage right, plan or front elevation. Dummies can be placed onstage for focussing purposes and you can then pan or tilt the lamps, change colour, gobo or whatever you desire.

Celco advanced the technology of their lighting control desks by launching **Navigator V3.0** (the desk more than doubles its capacity) and **Aviator V2.0** (with improved ergonomics and



Strand's David Brooks with the EC90 Supervisor digital dimmer

functionality, as well as having scrolling as standard). Celco also launched **Fusion 1210** a compact dimmer that can be configured in a number of ways including 12 channels of 10A, or six channels of 16A.

One highlight of the show was the launch of the **Vari\*lite VL6** the world's smallest automated spot luminaire which is lightweight and virtually silent. It will have a fairly low rental price and offers two wheels of 12 slots that can

accommodate either gobos or colours.

Selecon launched its new **Acclaim** range of lights - the Fresnel 6-60° and PC 4-46°, the Ellipsoidal Profile Zoomspot in 18-32° or 24-44° and the Fixed Beam Profile Spot in 25° or 40°.

Martin Professional launched four completely new versions of its **Roboscan** robotic light fixture. The new units - the **Roboscan Pro 518**, **Roboscan Pro 812**, **Roboscan Pro 400** and a new TV version of the **Roboscan Pro 1220** - were on demonstration as part of a show designed by LD Jonathan Smeeton.

Cameleon launched the latest **Telescan**, the MkIV, which has a 2.5kw HMI, colour change, moving mirror, film scroller so it can be used for beams and images.

HighEnd Systems launched the **Cyberlight CX**, a lower priced version of the Cyberlight system. Also launched was the **Cyberlight LCD controller** that gives user friendly control for up to eight Cyberlights.

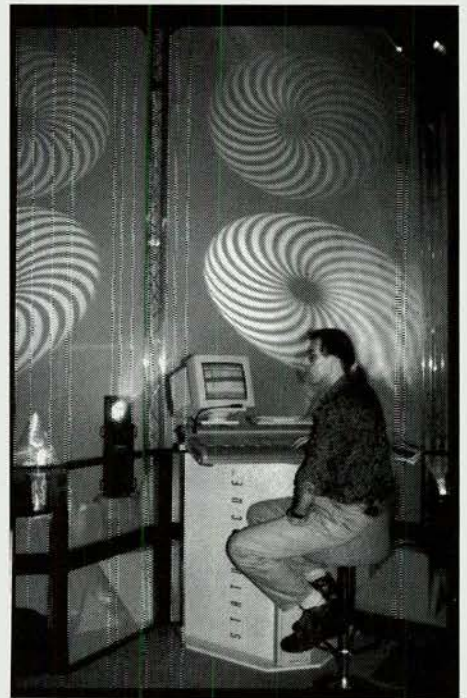
Ryger Electronics launched a variety of new lighting controllers and effects including the **Prolite Touch Chaser**, **Touch Master**, **Strobe Star** and the **Chieftan**, a 400 HTI intelligent lighting effect.

Abstract launched the **Abstract Gladiator** 250 DMX projector and the 19" Masterstroke DMX Controller. The **Gladiator** has 16 independently controllable heads, colour scroll, cross fade, seven dichroic colours plus white, gobo designs, split colours, strobing at seven times per second, plus automatic lamp stand-by and shut-off.

Anytronics had several new products including a 10-channel DMX strobe interface, two new low voltage 4-channel lighting controllers, light chaser and light chaser plus, and new Series 193 dimming packs.

Zero 88 launched its **6 x 25A** version of the ID 'Intelligent Dimmer' at PLASA.

Strand launched many products at PLASA including its eagerly awaited replacement for



Try your hand at a Cyberlight

the Gemini 2+ lighting console - the **Strand 430**. The **Strand 430** is an Intel 486-based platform with 24 by 6 pages of submasters, 6 programmable Supermasters, local LCD displays, macro keys and two VDU displays. It also offers control for moving lights with a tracker ball, scroller frame push buttons and four rotary encoders, with the requisite application software package. There was also the **LBX**, Strand's new 'memory with manual' lighting console and a new version of the **Galaxy Nova**. The newest addition to Strand's theatre spotlight range is the 2.5kW **Toccata**, a powerful tungsten halogen condense optic luminaire. A new generation of **SuperNova HMI Fresnel's** was launched as was Strand's digital dimmer the **EC90 Supervisor**.

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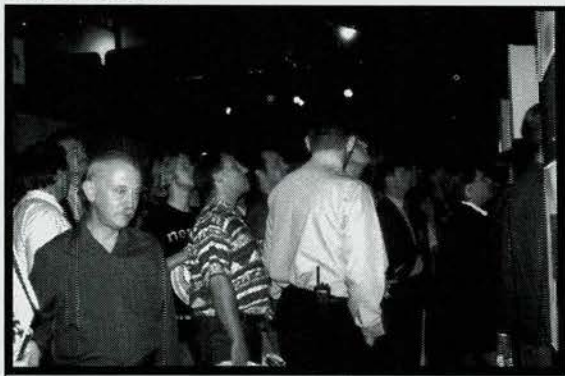
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## PLASA

Pani launched a 4000W HMI scenic projector with a single ended lamp and a powerful new projection zoom-lens with a focal length from 27 to 60cm.



*Tasteless as ever, Abstract strippers draw the crowds*

Roscolab introduced more new Supergel colours as well as forty new gobo images. Three new fog machines were introduced - the 1600 with a new precision-control Heat Exchanger, the Hazemaker and the BP25 a portable high performance battery powered fog machine.



*Wholehog, Jandshog ..... all hogging the limelight*

Le Maitre launched their Intelligent Smoke Machine, the **G300**, which uses Micro-Processor control.

Jem launched their **HOT** technology range, a light enhancement system that uses no heaters, no blocks, no heater controls, no jets or nozzles, no compressed air, no warm up time and no noise. The haze generating process is all-electronic and the range includes the **HOT 12G**, **HOT 24G**, **HOT 50G** and **HOT 100G**. The hydrosonic machines produce a fine, trans-

lucent and optically reflective haze that does not obscure the audience's view or dull sharp beams.

## SOUND

Soundcraft launched two new products at PLASA, the **SM 12 monitor console** and the **D-MIX 1000 turntable mixer**. The **SM 12** contains all the logic features of the larger SM 24, only in a compact form. It offers twelve mono plus one stereo send, for use in touring or fixed applications and is available in 32, 40 and 48 channel frame sizes. A departure for Soundcraft is the launch of its first DJ mixer. The **D-MIX 1000** has been designed for higher end installations rather than the mobile DJ market. At the moment the desk is configured with eight channels although the company is looking to produce larger versions in the future.

Allen & Heath also launched two products, the **GL4** sound console and the **GRI** conference and zone mixer. The **GL4** is claimed to "achieve the apparently impossible" by switching between front of house and monitor duties without "any loss of quality". The GL4 is fitted with recessed mode switches which change it from an eight bus FOH desk to 10 bus onstage monitor mixer. It can also cater for mono, stereo and eight track recording. Apparently A & H already had over \$500,000 worth of orders before the consoles release.

Citronic unveiled their new **Ephos** range of professional mixing desks which comes in nine models from 8 to 16 inputs with various combinations of mono and stereo capabilities. Standard inclusions are a seven band graphic equaliser and a digital effects processor with 128 programs.

Crest unveiled for the first time in the UK, the **Crest LM-20** monitor console, offering 20 separate mixes from up to 52 inputs. Also on display was the new **CA-Series** amplifiers and the first public showing of the **P-9001**.

RCF launched a complete series of sound



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enforcement enclosures named the **RCF Event Series**. On show were the **Event 3000**, a high definition high efficiency 2-way system suitable for a wide range of applications, and the **ESW 1018 Subwoofer**. Other new products included the **MSW 8 Sub Bass system** and the **DWM Series** diversity radio microphone.

Celestion launched their **KR2** multi application, a compact full range speaker suitable for use where hi-fi speakers are too fragile and PA systems too bulky.

Canon launched two new speaker systems for installed sound. One is the **V-200**, a high powered follow up to the V-100, the other a two part system for background use - the **SV-15/S-B20**.

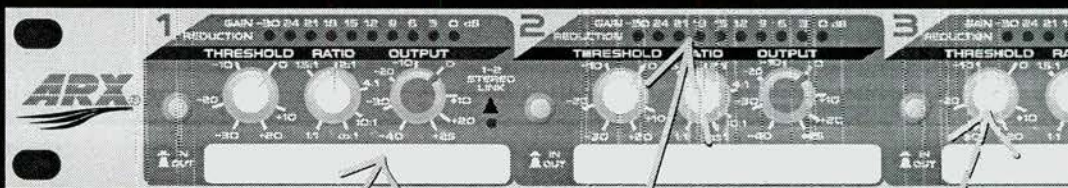
Turbosound expanded their Floodlight range of speaker systems with the **'Trapezoid' Floodlight** enclosure designed for the user who does not need a flown system for much of the time. There was also the **Floodlight Skeleton Versicon**, a system stripped of its cabinet and housing the drivers in discrete moulded enclosures, which are held together in a steel frame. A third Floodlight introduction is the **Downfill** cabinet which is essentially a split TFL-76CH

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## PLASA

and can be rotated to obtain the dispersion characteristic required for front audience coverage.

**Martin Audio** showed their new **Wavefront Series** of professional compact loudspeakers for the first time in the UK. Consisting of four



Mr. Carrier-bag-man tries his luck with the Soundcraft SM12

compact, high powered, high efficiency trapezoidal birch plywood enclosures, the **Wavefront** series is aimed at the touring, AV, contract, theatre installation markets.

**AKG** launched two new radio microphone systems - the **WMS100** VHF diversity system is available with a choice of dynamic and condenser capsules and the **WMS50** system has a smaller receiver and a less expensive capsule.

**Audio Technica** launched their **Midnight Blues** range of three dynamic microphones with high output neodymium magnets. Also making its debut were the Audio Technica diversity wireless system and ATM33 disco mixer.

**Shure** launched three new low cost diversity systems comprising of the **ECTV58-D** hand held vocal mic; the **ECTP-D** presentation 'tie clip' system; and the **ECTG-D** Guitarist mic. All systems include the new T4 MARCAD diversity receiver. Another new wireless microphone product from Shure is the **ECL14 Lapel Diversity System**, which is DTI approved to the higher output of MPT 1350. Also new at PLASA was the **Shure M367 Professional Microphone Mixer** which is a six input battery/

mains portable mixer suitable for wherever mic mixing is required.

**Sennheiser** showed new diversity radio products including the **1053** pocket radio transmitter system which can be used for voice or acoustic musical instruments. Aimed at the

upper end of the market is the new **Sennheiser SKM5000** hand held transmitter which has state of the art features including 16 switchable transmission frequencies, interchangeable capsules with omni, cardioid and super cardioid characteristics and an integrated antenna. Sennheiser were also showing a range of portable sound reinforcement systems

from US manufacturer Anchor.

New digital modules for the **Urei Platform** audio signal processing system were launched at PLASA - The **Urei CPU3** digital controller, the **Urei DSP1** speaker processor system module and the **DSP2** compact system building block.

**JBL** showed their new enclosures, the **4652** and **4655** designed specifically for the installation of the established Control 1 system. The 4652 and 4655 are wide dispersion units designed for high power and efficiency. Also new from JBL are two 1.5 inch throat compression drivers and three mid Bi-Radial horns, with Optimised Aperture architecture and reduced length over other horns.

**Cloud Electronics** launched a new addition to its CX range of audio products, the **CX-A6** multichannel amplifier which has six 100w amplifier modules, flexible input routing options and is available with limiters and VCAs for remote level control if required.

**Klark Teknik** showed its **DN320** and **DN330**, new preset equalisers for installation. The DN320 dual channel 16 band preset equaliser and DN330 single channel 30 band preset



The sexy Tannoy guys

equaliser are fitted with rotary potentiometers rather than faders. The two units are ideal for emergency evacuation systems, as they will run from a 24v DC supply as well as 115/230v AC mains.

**EV** launched their new **System 200** range with its own dedicated bass bin and controller as part of the range, taking the place of the Stage 200.

**Crown** showed the new **Macro-Tech 3670VZ** power amplifier utilising Crown's patented 'variable impedance' VZ technology.



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## BRIDGEMAN HIRES CAVEMAN

*Ever wondered what happens when you throw yourself at the mercy of a producer? Julius Grafton investigates:*

### SESSION REPORT

**G**US DENIS HAS A unique C.V. He is one of either - and you can choose - an unqualified bridge 'engineer' specialising in repairing old timber road bridges, or a singer/songwriter. The old bridge work is a good earner if you work very, very hard on sometimes very, very isolated secondary roads - mostly outside mobile phone range. Perish the thought.

From the underside of some forty ton hardwood erection circa 1903, up to your knees in freezing mountain creek water, to Studios 301 in downtown Sydney isn't an ordinary transition. But this isn't an ordinary guy. Get a slab of ironbark rough hewn at about 14" square and -say- 25' long. Cut it, drill it and hoist it into place. Try doing that on your own - Gus does.

From this you expect some giant bi-pod sluggard in a check shirt who eats three T Bone steaks (with eggs, fries and sauce) before breakfast. Or something like a Balmain front row ruck in a truck - well, it rhymes.

Instead, you see an average guy with long hair, belting out a song on his acoustic in front of Kirk Lorange, Jim Hilburn and three other pro musos. The producer is Kevin Shirley, assistant engineer Lachlan Mitchell, and with myself in the control room that makes eight men - all looking at Gus while he sings his song. Actually, not everyone is looking at Gus, mostly they're all looking at his chords, because they need to write charts for his song. And record it.

Today from 11am Gus has booked studio B at 301 to record his song, in actual fact, producer/engineer Kevin Shirley booked it. Living out at Lithgow, a non-descript coal mining town on the west side of the blue mountains, and wanting to record a professional demo that can also double as an album track means you've got about seventeen hundred options open to you, of which 1,698 could be wrong.

The song is about a road crash, something that bass player Jim

>Continued over

*Session 'pigs' prepare hasty charts from Gus' strummed rendition.*



## APATHY COSTS FACILITIES AN ENTECH AWARD

*Studio Managers slam Connections at EnTech*

**THE NON-AWARDING OF** studio facilities was slammed by some studio managers after the ENTECH AWARDS were announced at a major industry function last month.

"I can't believe you didn't award a single facility anywhere, especially after taking votes" was the comment from several studio managers at ENTECH, none of whom wished to be quoted.

The Awards Presentation was a sellout dinner held in Max Film Studio in Sydney, where Studio, Live Audio, and Lighting awards were announced following an extensive poll of Connections readers earlier this year. The audience were told before the presentation that where inconclusive votes were received, no award was to be made.

"We could have fudged, because I think every second studio in Aus-

tralia got at least one vote", said Connections' Caroline Grafton, "but to make an award for just a handful of votes in favour of a particular facility wasn't an option. Next time we'll do it differently".

The awards resulted in over 1,200 voting forms being accepted by the returning officer, Sydney based accountant, Bruce Rowland.

Awards were announced for best Producer, Engineer and Mastering Engineer, along with some products. In each case a minimum core of votes had to be achieved before an award would be granted.

"Although we know now our voting form offered too many options, I can't escape the notion that, balanced against the other categories, studio end-users are somewhat apathetic" Julius Grafton summed up.

• AWARDS: See over, also P9

*New!*

## Aphex Tube Preamp

The Aphex 107 is dual channel microphone preamplifier that packs a dual stage valve into a one rack-unit, dual channel device.

The vacuum tube stage runs at a low voltage drive level to render the valve life 'infinite', according to the firm. This also renders as non-critical the performance specification variations that tubes

are renowned for.

The 107 costs just under \$1000, yet is said to deliver 'apparent increased loudness' with up-front sonic character. Using an outboard pre-amp on critical channels doesn't mean your mixing console pre-amps are bad!

*Details from East Coast Audio, call (03) 428-9797.*





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# BRIDGEMAN HIRES CAVEMAN

FROM PREVIOUS PAGE

Hilburn has just discovered. "Well, we know the feel. We'll play it thinking about seatbelts and stuff" jokes Hilburn "but if it were about football, we'd play it differently!" The session chatter revolves around some stateside trips some present are planning soon.

Before the day Gus told me why he took this route to recording. It came down to trusting Kevin Shirley, who had engineered some stuff for a band Gus was in once, a band who were a minor success in their time and place, which was Out West Somewhere- and who singularly were one-and-all about three pegs under Gus in skill. Which is why he let Kevin hire the musos, rather than drafting the panel van set from the back-

of.

The muso roster for this session is a good one, session pigs (not), the lineup is Kirk Lorange and Ben Little on guitar, Jim Hilburn on

bass, Chad Wackerman (drums) and Rick Melick on keyboards. Until this minute they've not heard of Gus Dennis, or his song. To sit in front of these guys singing your own song while they write down your chords might be slightly intimidating. I look at the floor, admire the tray of coffee and chocolate biscuits, and think about how big the SSL console is. Gus sings on.

The musicians have already setup and had their sounds established through the console. Lachlan has been in and out of the studio, miked up everything, established DI's for the bass and keys, and given everyone a Fostex T20 headset for monitoring. Kevin has already got every sound rough balanced through the Yamaha near field monitors. The time is near. "Gimme a compressor on channel 18 for group 17 to tape" is not a yell, Kevin 'Caveman' Shirley is in his element, which in recent times has included mixing for Bon Jovi and the hit album for Taman Shud.

"I always work better trying to reach up to someone else's level", Gus told me earlier, and he is quite settled as the room fires questions at him, trying to nail his song on paper in short time. After just fifteen minutes, the control room empties as the band take up position to play the song for the first time.

It's now 1.45pm and the song is being born, at 11am it was just a guy and a guitar and a drummer setting up his kit. The first run through blows the dust out of the rafters, and the transition from minimalist to maximum arrangement is just huge. Kevin Shirley is still mxing through the NS-10s. "I prefer the nearfield, I'm never in the same place for long".

I ponder the active three way JBL monitors sitting pasively in the walls and come around to seeing the logic in mixing on a couple of Yamaha hi-fi speakers that accidentally became a nearfield semi-standard. They are popping right now, Kev doesn't care.

Gus has a commercial gamble riding on his song, which he has pitched at a road safety authority. It is called 'Daddy' and deals with a child coming to terms with a road crash. The words are simple but tell a story, so the tune is a potential advertising jingle. Told this, the band are still instructed to rock, because that's

what Gus wants. He is also singing himself, "if I sell the song and they want someone else to sing it, they can cut them in on the tape". No pretence here. Gus had also been prepared to drum the track himself, but it would have added time to session. In any case, he is sufficiently happy with Whackerman - who does what his surname says.

The session had the band recorded live, with three run through's. Gus and Kevin stayed on at 301 and mixed the track down, it was all over by nightfall. Gus slept on the final mix, and the next day called Kevin to arrange another mix-down session at Eclipse Studio's, to rearrange a few things.

The lessons from this session are that sometimes, (in theory every time,) a professional approach to a demo might save time and cost a predictable, and budgetable, amount. Kevin Shirley had organised the whole thing, and it cost Gus about the price of an old used V8 Commodore wagon. Gus said he'd prefer some pre-production next time, lessons always come out of recording!

The end result sounds just great played on the Connections audition device, and is an asset for the singer/songwriter. Also for the bridge fixer, and another days work for all concerned, who had treated Gus like an equal. Well, he earned their respect early on, but I got the feeling that even if he had of turned up in a lumber jacket, with the sauce running down his shirt they still would have treated him the same. •



Gus Dennis; instant track!

# EnTech

## AWARD WINNER

DAVID 'DP' PRICE:  
BEST ENGINEER



The amazing thing is, the award was not for any particular project, rather DP's name appeared with minor or major regularity during the vote count.

Recognised as one of Australia's most prominent Producer/Engineers, DP's expertise covers a wide gamut of musical styles and his talent is obvious in the musical reproductions of the cream of Australian artists. Credits include 'The Screaming Jets', 'Jenny Morris' and 'Midnight Oil', 'Crossfire', 'Air Supply', 'Split Enz', 'Icehouse', 'Men at Work', 'INXS', 'Cold Chisel', 'Sea's & Crofts', 'The Mode's' and 'Eurogliders' to name a few, as well as working with top line producers and engineers including Hugh Padgham, Nick Launay, Peter McIan, Keith Forsey and Don Gehman.

All of this has provided DAVID with an undisputed talent recognised by the Australian industry in 1991, when he was judged co-winner of the ARIA 'Engineer of the Year' Award for the 'Yothu Yindi' Tribal Voice album.

More recently, DAVID has concentrated on producing product for some of Australia's most promising young bands such as 'Baby Sugar Loud', 'The Am I', 'Juice', 'Massapeal', 'Front End Loader' and 'Screamfeeder'.

DAVID's expertise as a Producer has moved him into the international arena - Co-Producing and Engineering an album for South East Asia's most promising young rock band 'Assassin' - already charting after its first week of release. Other overseas recognition includes New York and 'Murdur Inc'; 'The Chavelles' album which entered the French charts at No.13; plus overseas releases for 'Front End Loader' and 'Screamfeeder'.

DAVID PRICE, known in the industry for his ability to pull the best drum and guitar sounds, was described recently in the Australian rock press as... "a man who is fast getting a name as the Producer to work with..."

# EnTech

## AWARD WINNER

**TONY COHEN:  
BEST PRODUCER**



ENTECH AWARD '94 : PRODUCER OF THE YEAR For 'Badloves'. Tony Cohen's career in recording reads like a road map of the development of the local music industry from the mid 70's right through to today and overseas where his work remains consistently at the cutting edge of successful contemporary music.

Notably 1993/8th Annual A.R.I.A. Awards saw Tony voted "Producer Of The Year" for his work with 'The Cruel Sea', 'Tiddas' and 'Dave Graney & The Coral Snakes' while 'Tiddas' took out 'Best Indigenous Record' (whatever that means) and 'The Cruel Sea' swept the field winning the awards for 'Best Album' and "Best Group" as well as "Best Single" and "Song Of The Year" for "Honeymoon is Over"

One of Australia's few internationally recognised Record Producers and still in considerable demand for his outstanding engineering ability, Tony's other credits include 'Hunters & Collectors', 'Rat Cat', Nick Cave & The Bad Seeds', 'Paul Kelly', 'Elue Healers Soundtrack', 'JJJ B g Day Out', 'Models', 'Ferrets', 'Boys Next Door', 'Go Betweens', 'Laughing Clowns', 'Cold Chisel', 'Dynamic Hepnotics' & 'Dave Warner' and honestly we could go on and on.

Tony Cohen is dynamic regarding style and I've only seen him at work once with the Cruel Sea at Metropolis, but if his commitment to the artist at that time is typical then there's no doubt why he has once again been named Producer of the Year. **-Caroline Grafton.**

**New!**

## Tascam 4ch Preamp

TASCAM say the MX-4 microphone preamp is the answer for people looking for high quality inputs for their digital recorders. The four input, one unit, rack mounting device offers the headroom and warmth required in a professional environment.

Priced at \$899 (ex.tax), the device could be connected di-

rect to the inputs of a DA-88 - the EnTech Award winning digital 8 track recorder. It features four XLR balanced microphone inputs, and has an MS Matrix. The MS: middle/side mic techniques used in firm and classical music recording as it provides as accurate stereo sound stage for the listener.

*Details: Tascam (03)646-1733.*



*n e a r*



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# LINEAR CONTROL OF NONLINEAR SYSTEMS

By JOHN J. ZULAIKHA

One might ask what's all this linear nonlinear brain stuff all about? 3 days after my first article was published, *yes!* I saw the debut 2 hour Star Trek special 'Deep Space 9'. It must have mentioned the *linear/nonlinear* thing a dozen times (to my delight) in relation to the lack of a linear existence in a worm-hole - a place of no fixed time. Jumping into Linear Control of Nonlinear Audio I liken to jumping in a black hole and Deep Space 9 really brought it home. If you don't get it... get the video. In the same week, Towards 2000 had a story on *Flashram* predicting that in 2 or 3 years consumers will have a cost-effective bankcard size solid-state recorder-player that will hold the equivalent of 13 CD's and be able to load audio data in... *a flash!* This isn't new news but the *Ramifications* are staggering.

*It's 1994, George Oh well, not again...*

The battle is between the ones who want creativity to rise...

*and the ones who don't!*

As computer interfaces are currently key stroke intensive and interface rhymes with in your face and appropriately that's what it is... *my monitor isn't big enough to see it all...* and it's fine to have a screen to see important reference data, but is it what we really want when we are dealing with mixing? It's great for editing - give me a visual waveform anytime - and for looking up correct spelling and searching for the name of a specific sound effect, but my point is that *sound* paints a thousand pictures... as sampling proves, loop a bit and synth the rest, imagination does the rest.

Too many knobs or too many keystrokes requires a solution....and that is to reduce the number of knobs and reduce the number of actions.

**GROK THIS!**

**LEFT BRAIN - RIGHT BRAIN**

*Left Brain* - male - computer - analytical - rational - linear

*Right Brain* - feminine - intuitive - abstract - creative - nonlinear

**PAST & PRESENT ASSIGNABLE CONSOLES**

The console of the future is going to have to be able to fly to the stars to accommodate the creative imagination producers and artists can conjure up at a whim. A magical box of tricks that's quicker than the eye, with unlimited facilities, amazing speed and depth of colour, as you brush and sweep your way to their creative hearts... or they'll go somewhere that

can pander to their respective needs. Rock & Roll spawned this recording revolution and R & R will continue to take us beyond.

In a practical sense (for those who need it) you and your mixer will have to be able to *mix* many more and varied sources than ever before... our needs are expanding. Multitracks - ADATS - Hard Disks - Midi Modules - Reverbs etc. With the release of equipment that has 64 or 128 possible tracks, someone is going to be the first to do it (any out there?) and you'll need to *control* it. I dare say we have overly compromised our thinking, passively accepting *the norm* and require a shock to wake us from our deep sleep. Waking up to hear the coffee boiling over eventually smacks a bitter tang as you run out to buy the better *SugerCube* chasing the tail of progress. Pardon me from blowing the old planet horn, but recycling works and the throw away society is a dead-end concept, as we lose the plot and have nowhere to plant for new growth.

Changing your console to accommodate this expanding scenario carries a high price and can amount to a major control room meltdown, re-shuffle, down time, re-building expense, complex wiring and operational adjustment. It sounds a bit like a fairy tale to be able to just expand your existing console by adding some more electronics to the rack in the machine room... yes? Well, that's a bright idea... not original but bright.

Mixing is a creative process, or it was and I'd like to think manufacturers are getting back on track. My opinion may not be shared by everyone but in hindsight we can agree... from the **Trident DI-AN** to the **DMP7**....they're a bitch to use. The DI-AN (Digital-ANalogue) was way ahead of it's time, but neither really caught on. The assignable concept, as amazing as it is, and as much as it can do the memorable job, knobs double for too many knobs - were too keystroke intensive to be in the flow of things or were just plain awkward... *nonlinear. This seems to be the bane of the assignable console.*

The **Euphonix** is enjoying a great deal of success and is indeed finding a welcome niche in the industry. It's a tactile assignable digital control surface that memorises every move and snaps to remember the mix of yesterday... Ultimate Unlimited Assignable Assignability

Euphonix, unlike other assignable consoles, has provided a fader for every signal path. My first reaction is, *so what's assignable about that*, but looking closer each fader is assignable *and* each pot is multifunction, so therefore you could run the console in just about any configuration you choose - which also means you could probably run the console

from just one channel, (but wouldn't) which kind of covers all possible bases. And that's not so silly, Euphonix are looking at a smaller frame housing less faders and more channels, which they will market towards smaller facilities like remote recording vehicles.

The console centres around the Digital Studio Control Module - featuring a built-in colour flat screen showing EQ, Dynamics, Aux. sends and lots more information. Centrally controlled EQ & Dynamics is the go, because you want to be in the middle to make critical aural decisions... cool, but there's always a hook, Mr Smee. As all the pots are assignable software driven, they go around forever, and you see the values of Aux. sends, on the screen. In the case of EQ and Compression, the screen gives you a detailed and very graphic curve for visual reference....which is also a bonus. It all makes perfect sense as you are sitting in the middle controlling everything via the DSCM. One screen, one curve, one at a time. Now that I think - they could have made it stereo, but there's probably a way to assign the same EQ or Compression curve on any 2 channels or *all* of them if you like *that* sound... not.

Once you've setup your favourite configuration you can simply hit *SnapShot* and/or *Recall* and it's as easy as that. Totally resettable in 1/30th of a second, one button does all. Good for remix, reset to zero, remember that mix and remember that setup... *Snap. Normal* (if there is such a beast) for a 48 track *extravagant* setup might be a 96 fader console....looking from left to right....24 faders, pan pots, switches, then the DSCM, then another 24 faders, pan pots and switches.

Above those faders are a duplicate 48 faders, which is why each channel strip has available 2 digitally controlled 4 band parametrics and 2 sets of dynamics... optional 2 digitally controlled dynamics processors including compressor, limiter, and expander/gate, plus 2 digitally controlled side chain filters per channel for frequency dependant tricks, which is of course assignable. Above the 2 rows of faders are 6 pots, assignable of course. They most probably would be a mic and line, 2 echo and 2 Aux. or 6 line trims or 6 echos or 6 Auxs. or even EQ, anything.

Sounds like the ultimate unlimited assignable assignability digitally controlled analogue console, and that's how the monitor and routing is *snapped* as well, because all it's all treated the same. And of course, as a live console it could be a fully configured 96 input console. Not bad. But there's more, taking into account each channel also has 4 inputs and the largest system houses 104 faders, the Euphonix

>continued over

# SOUNDTRACS

## LOW-NOISE INPUT STAGE

A wide range gain (60dB max) for optimum signal to noise ratio. The input signal phase can be simply inverted, & a flip switch swaps the main & secondary inputs around (no re-patching required). The bus switch places the signal from the associated group on to the channel direct output.

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## 6 SWITCHABLE AUX SENDS

The 6 pre or post fader auxiliary sends can be split in almost any way. Both inputs have one dedicated pre-fader auxiliary each & can also access any of the remaining 4 (post fader).

## THE SECONDARY INPUT STAGE

The secondary input has controls for pan, level, illuminated solo & mute in conjunction with a dedicated equaliser & access to the auxiliary sends. In addition, all secondary inputs may be fed to a stereo bus (monitor mix), separate from the main bus, allowing you to create a totally independent stereo mix. - It's like having two mixers in one.

## ROUTING & CHANNEL CONTROLS

You can route the main channel signal to any of the eight audio groups via the channel pan &/or direct to the main LR outputs using the 100mm long-throw fader, illuminated channel solo & channel mute.

Write in Reader Service number: 154

**A** dedicated multitrack recording console must provide the following: Superb audio performance, exceptional equalisation, versatile monitoring, comprehensive patching and 1st class ergonomics.

- All are in abundance in the stunning new Topaz Project Studio Console from Soundtracs.

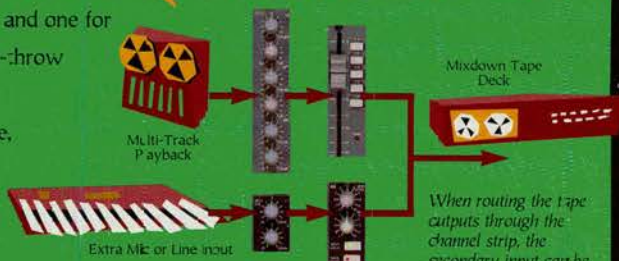
Unlike other 'budget mixers' Topaz is a dedicated multitrack console with the tools to make recording smooth and hassle free.

The dual input design means you have two independent inputs on each input channel strip. One for tape tracks or line sources, (with rotary fader), and one for mic or line sources, (on long-throw fader). These can be easily swapped around at any time, particularly for the mix-down, without re-patching.

Add independent EQ sections for both inputs, 6 auxiliary sends accessible between both inputs, 8 groups with separate outputs as well as a send facility to the output of every channel, a comprehensive Master Module, the choice of 24 or 32 inputs with up to 72 inputs at mix-down, the ability to handle up to a 32-track tape recorder without re-patching and you have a console that is set to do more than just become the class leader.

It completely re-defines the term "budget".

## DOUBLE INPUTS DURING MIXDOWN



When routing the tape outputs through the channel strip, the secondary input can be used for an additional mic/line source. - Giving an incredible 64 inputs with EQ in mixdown on the Topaz 32.

# TOPAZ

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## LINEAR CONTROL OF NONLINEAR SYSTEMS

(from previous page)

can source 208 inputs... if the lower faders are used for multitrack return then the upper faders can switch between 3 other inputs... all automated. *Monster!*

They've thought of just about everything and more - like aux. sends expandable to 48 - twin stereo mix buses that may be linked to form a 4 track bus - LCRS - Left Center Right Surround (expandable to 24) for film mixing. 3 monitor mixes (expandable to 24), so now you can automate headphone mixes...with EQ etc. and an expandable frame system for when you do want a long 3 man console for traditional film mix teams... which brings to mind how long it is... it's certainly assignable, or have I said that... but looking long - is that linear or nonlinear or both. Most engineers would like the one fader for every channel deal, but it does make it a sort of long assignable console without values indicated on the pots so you need to be in the middle to see the monitor concept... with mega remember snap recall memory. By the way, I hear the computer that runs the deal is a standard IBM 486 via a Digidesign Midi interface... get down! At over the \$100K mark and up, the skies the limit - a maximum configuration can you get about 100 channels, and would cost a pretty dollar for a pretty incredible system. If you like looking at a screen, you've found your machine.

Checking out the **Tactile Technology M4000** 240 channel mixing console... it's tiny by comparison and huge by number - a tactile (as the name implies) digitally controlled analogue remember everything console. They manage to pack in a lot of channels in a small space and that's happening! Unlike the Euphonix, it has 24 faders with 5 buttons to select each block of 24 located top left, that's 120 mike inputs and 240 line for mixdown. As you look at each channel starting at the bottom... fader, access button, solo and mute - then 24 more (multifunction) faders handling monitoring with solo and mute buttons.

Then across the top there are the ancillary blocks... Input mic/line/tape - EQ - Group - Monitor - Global - Aux. etc. which act as masters for each channel. So you select an access button on any one channel, and the ancillary blocks snap into place... so then you've got access to Gain, EQ, Groups, Aux. etc. pretty neat... but... always a but, there's no way to touch faders 24 and 25, 48 and 49 etc. at the same time - as it works in 5 blocks of 24...a bit nonlinear but neat. Absolutely great price, starting at around \$50k for the control surface and the 24 analogue audio electronics in a rack at the back connected via a computer data link setup... expandable in blocks of 24 up to 240 channels of totally automated power. Didn't see any compressors or dynamics and didn't get a price on the expansion - as it was hot just off the dock to arrive just in time for ENTECH.

Frankly, Yamaha isn't playing fair and intends rubbing out the competition without getting their hands soiled with a tiny 16 channel mixer of doom... how sweet it is. The **PRO MIX 1** mixer from Yamaha is a marvel of technology at a remarkable price. But 16 into 2....

I could go on... Capricorn, Logic 3, Scenaria, Concept One... but Linear Control of Nonlinear is the focus and eventually this tangential experience must lead to a logical solution. Music and pleasure go together and that is where it's at. More power at less pain. No screen No Pages No keystrokes No complicated learning curve No complicated software to learn... a more flowing creative inspirational experience, starting small, expanding, updating audio quality, analogue or digital and growing with the times. Not possible? Nice wish? If one can think of it, it can be. Patience, it'll be worth it - Smack your lips in anticipation as we Linear Leap into the future. •

*Obviously J.Z. is leading us somewhere .... so I guess that means we need to tune in next month to find out just WHERE it is! -Editor.*

New!

STUDIOS

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STUDIO SUPPLIES PTY. LTD.

Write in Reader Service number: 153

# SONY DATSTATION SOFTWARE

The Sony PCM-E7700 DATStation integrated portable DAT editor is now shipping with new software. As well as the choice of insert or assemble editing, operational enhancements include three new memory rehearse/preview modes and communication to the outside world is improved thanks to the addition of an RS 232 data transfer capability.

\*The new software now supports three enhanced edit preview modes: Memory rehearsal permits cross-fades to be auditioned direct from edit memory and is joined by Single Cut Preview and improved Multi-Cut Preview option.

\*Individual cuts and EDLs (Edit Decision Lists) can now carry an alpha-numerical name of up to 12 characters in length.

\*A time offset between the start of a fade-

out and the start of a fade-in during a cross-fade can be specified.

\*Full RS-232C capability supports data transfer between DATStation and an external computer, printer or another DATStation.

The PCM-E7700 represents the ultimate 'go anywhere' DAT editing package, (according to Sony) and incorporates two 4 head 4 DD motor DAT transports, real time jog/shuttle, edit controls and a large easy to read electroluminescent screen in a robust, highly transportable package. Edits can be rehearsed and reviewed at will and auto editing (specified by DATStations on screen EDL) and DAT duplication is performed at twice normal play speed offering dramatic time savings over conventional editing set-ups.

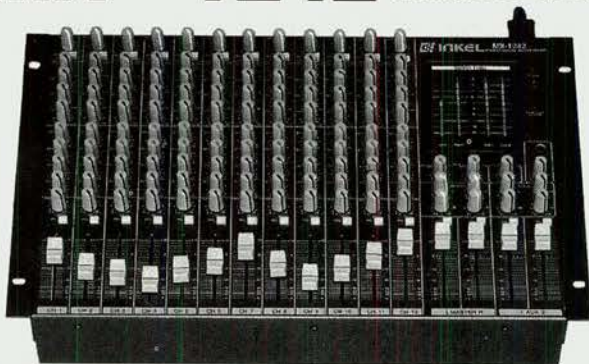
• Get info from SONY 02 887 6666.

**NEXT MONTH: Full on-the-spot report from the San Francisco AES show. Connections' Julius Grafton visits Audio Heaven. Out on December 15th**

# INKEL PA

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- PFL on each Input
- Rack or Table Mount
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**MAGNA SYSTEMS AND ENGINEERING**

**Australia:**  
Magna Systems & Engineering  
A trading division of Silklore P/L. ACN 004 004 997  
7 Gibbes Street, Chatswood, NSW 2067.  
Phone: (02) 417 1111 Fax: (02) 417 2394

**New Zealand:**  
Magna Techtronics (NZ) Ltd.  
Level 4, 210 Khyber Pass,  
Newmarket, Auckland.  
Phone: (09) 307 3901 Fax: (09) 307 3832

Write in Reader Service number: 143

# BASF NATIONAL TRACKING GUIDE

ARTIST	PRODUCER	ENGINEER	PROJECT
<b>New South Wales</b>			
<b>A# Sharp Studio Jeff Cripps (02) 534 4440 24 Track 1"</b>			
Paul Fisher	Jeff Cripps	Jeff Cripps	Swing CD
Karen Hewitt	Martin Cicia	Jeff Cripps	Country CD
<b>Airmotion Studios Kristen Wolek (02) 550 3863 24 Track</b>			
Saraguy	Saraguy	Guy Dickerson	Mix Album
Juice		Colin Simkins	B Sides
Renaissance Players	Winsome Evans	Guy Dickerson	Mix Album
<b>All Music Manufacturing Geoff Sturte (02) 557 1169 2 Mastering Suites</b>			
Chain of Hearts	Band	Paul Bryant	CD Master
Kirsty McCallum	Kirsty McCallum	Paul Bryant	CD Master
Penguins	Andre Storer	Paul Bryant	CD Master
Jive Bombers	Peter Morand	Paul Bryant	CD Master
Renaissance Players	Winsome Evans	Paul Bryant	CD Master
Police Concert Band	David Hatch	Paul Bryant	CD Master
<b>Bush Tracks Recording Studio Ruth &amp; Dave (066) 89 1290 24 Track</b>			
Neil Pike	N.Pike/D.Highet	Dave Highet	Demos
Greg Gardner	G.Gardner/D.Highet	Dave Highet	Album
Kym Pitman	K.Pitman/D.Highet	Dave Highet	Demos
David Birch	D.Birch/D.Highet	Dave Highet	Album
Kerith Power	K.Power/D.Highet	Dave Highet	Demos
Kath McMillan	K.McMillan/D.Highet	Dave Highet	Demos
<b>Charing Cross Studio David Sykes (02)387 8362 - Quality Neve Analogue</b>			
Tumbleweed	Paul Mc Kercher	Keith Cooper/Dave Trump	Album Mixing
Glide	Paul Mc Kercher	Keith Cooper/Dave Trump	Album Tr'king/Mixing
Darcy Leyer	Martin Delaney/Darcy Leyer	Keith Cooper	Album Mixing
Solar	Dorian West	Keith Cooper	Album - Tr'king/Mixing
Apartments	Paul Mc Kercher	David Trump	Album - Tr'king/Mixing
Mental As Anything	Martin White	Keith Cooper	Tracking
<b>Cloud Studios Parris Macleod (043) 532 429 48 Trk Analogue/Digital Mastering Suite</b>			
Thomas Brothers	Parris Macleod	Parris Macleod	Mix
Troy Dassan' Dailey	John Sayers	John Sayers	Album
The Dead Ringer Band	Parris Macleod	Bruce Waite	Demo
Scott Leece	Parris Macleod	Parris Macleod	Album
Harry Bruce/Super B	Parris Macleod	Parris Macleod	Single/Writing
Kirk La'Strange	Parris Macleod	Parris Macleod	Writing
<b>Crystal Clear Recordings (02) 975 3769 David Tozer 24 Tk Digital ADAT System &amp; BRC</b>			
IOU	David Tozer/IOU	David Tozer	Album
My Left Voice	David Tozer	David Tozer	Demos
Mike Teranz	David Tozer/Mike	David Tozer	E.P.
Ben Thatcher	David Tozer	David Tozer	Demos
Vaughan Michael	David Tozer/Vaughan	David Tozer	Demos
Welcome the Terran Federation	Dean Hayson/Vajra Barnett	David Tozer	E.P.
<b>Damion Gerard Studios Contact Marshall (02) 660-8776 16/32 Track</b>			
Deadly Nightshades	Brendon	Russel Pilling	Album
Died Pretty	Brett Myers	Russel Pilling	Pre-Prod. Demo
Juice	Band	Colin Simhais/Dave Trump	Demo
Lovecraft	Brendon	Russel Pilling	Indie Single
Physco Motor	Band	Dave Trump	Indie Single
Fridge Door	Band	Colin Wright	E.P.
<b>Eclipse Music Studios (Formerly Rich Music Studios) (02) 264 7734 Jodie</b>			
Marcia Hines		David Nicholas	Mixing
Front End Loader		David 'DP' Price	Mixing
Anti Anti		Kevin Shirley	Mixing
Blue Tongue	Louie Shelton	Kevin Shirley	Mixing
Marc Hunter	Hunter/Walmsley	David Nicholas	Mixing
Connie Mitchell		David Nicholas	Mixing
<b>Enrec Studios Ed Matzenik (049) 361 376 32 Track</b>			
Various Speakers	Ed Matzenik	Steve Newton	Spoken Word Album
Sharon Mann	Steve Newton	Steve Newton	Album
Carol Carr	Steve Newton	Steve Newton	Album
Slim Newton	Steve Newton	Steve Newton	Album
<b>Emerald City (02) 905 7144 John Zulaikha 24 Track Analog. Warm, Fat &amp; Funky.</b>			
EQ & Heru	Eki	J. Zulaikha	Album
<b>Enterprise Graeme Storer 02 564 3225 8 Track/MIDI</b>			
R. Gallo	Gallo/Storer	G. Storer	Album/Programming
Rural Chemical Ind.	G. Storer	G. Storer	Jingle
Schools			Consulting
Enterprise Songwriters Group			Songwriting/Production
<b>48V Studio Clare Britton (02)211 6663 48 Track, 24 Digital/24 A'log</b>			
Bushwackers	Bushwackers	Simon Sheridan	EP
Charlie Chan	Robbie Rowlands	Robbie Rowlands	S'track/Video
Succotash	Dave Henderson	Dave Henderson	Demos
Face Paint	Grant Wamsley	Dave Henderson	EP
Purple Avengers	Lachlan Gould	Lachlan Gould	EP
Parkside Killers	David Price	David Price	EP
<b>Festival Studio (02) 660 39327 24 Tk Analog, 32 Tk Dig. Neve</b>			
Blue Tongue	Louis Shelton	Caveman	Album
Mal Eastick	Mal Eastick	Mark Thomas	O/Dub & Mix
Anti Anti	Kevin 'Caveman' Shirley	Mark Thomas	Album
Mother Hubbard	Mark Thomas/Band	Mark Thomas	
<b>Hullabaloo Glenn Heaton 02 684 2039 24 Track, Pro-Tools Editing</b>			
'The Big Byte'	Pauline Chan	Geoff McGarvey	TV Translations
Heaton/McGarvey	Howard Payton	Glenn Heaton	Corp. Presentation
Physco Raspberries	Physco Raspberries	Glenn Heaton	Single Release
Disney Live	John Berrick	Heaton/McGarvey	Stage Show S'tracks

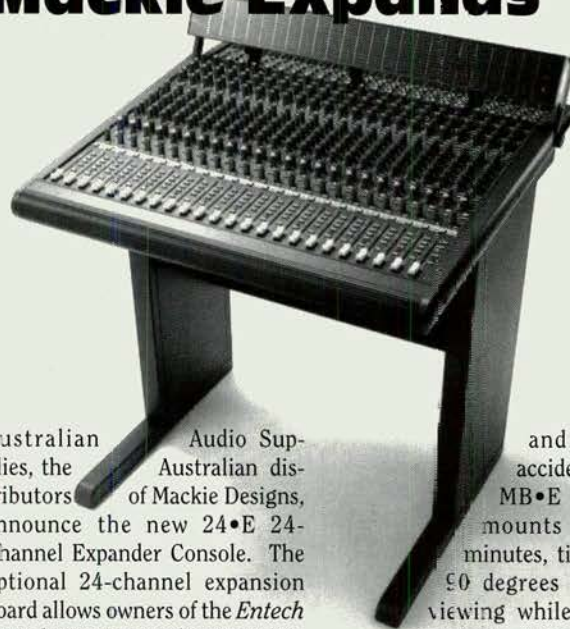
<b>JMF Studio Fran Esther (02) 790 4097</b>			
Acid Jacks	Band	Ralph Esther	Demo
Magic	Band	Ralph Esther	Demo
Dale Automotive	Ralph Esther	Ralph Esther	Voice Over
Kerry Gail	Kerry Gail	Ralph Esther	Demo
<b>Main Street Studio Rob Specogna 042 834 515 16 Track</b>			
Bean Bag	R. Specogna	R. Specogna	CD Comp.
Mud Lungs	R. Specogna	R. Specogna	CD Comp.
Kev Bates	R. Specogna	R. Specogna	Demo
Warwick Marsh	Warwick Marsh	R. Specogna	CD
Bell Tower	Bell Tower	R. Specogna	CD Comp.
Zabourne	Zabourne	R. Specogna	Demo
<b>Megaphon Studios Guy Dickerson (02) 516 3917 24 Track</b>			
Cruel Sea	Tony Cohen	Paul Mc Kercher	Single
Saraguy	Saraguy	Guy Dickerson	Album Rec./Mix
Thami		Guy Dickerson	Single
<b>Mirage Studios (02) 211 3711 16 Track Digital, 24 Track Analogue</b>			
Winterhouse	Tom Misner	Jason de Wilde	Album
Pelican Jed	Jason de Wilde	Dave Cowling	Album
Scarymother	Scarymother	Paul Grant	Demo
<b>Paradise Studios Bill Field (02) 357 1599 48 Track A'log, Custom Mixer,</b>			
Siam Dunk	Rene Baiker	Marcel Gisel	Album
Died Pretty	Simon Holmes	Wayne Connolly	E.P.
Steven Bennet	Steven Bennet	Guy Gray	Tracking, Album
<b>Powerhouse Studio Contact Doug Henderson (02) 318 1220 24 Track Studer/Neve Console</b>			
'The Factory'	John Darwish	John Darwish	
'Bronte'	Berger & Henderson	D. Henderson	EP. CD
Belly Dance	The Band & M. White	Martin White	CD
Groove Town	C. Beck	Craig Beck	CD
'Sue Jones'	Berger & Henderson	D. Henderson	CD
'As Black As'	J. Negro/J. Hresc	J. Hresc	CD
<b>R&amp;R Recordings Contact Robert Zimola (02) 624 4484 16 Track</b>			
CJJM	CJJM	Robert Zimola	Albums
Eye Cue Communications	Peter Saunders	Robert Zimola	Corp.
Ampol		R. Zimola	Corp.
Moving Mannequin	M.M.	R. Zimola	Vocal
Mick Cardy	Mick Cardy	R. Zimola	Vocal
Nu-Skin	R.Zimola/A.W.	R. Zimola	Corp.
<b>RockingHorse Studio Allan Devandra/Kim Reid ((066)884131 24/48 Track</b>			
Carmelia	Murray Burns/Kevin Shirley	Kevin Shirley	Single
Gypsy Moon	Ramesh Sathia	Ramesh Sathia	Demos
Turtle Box	Ramesh Sathia	Ramesh Sathia	Demos
ICU	Marcos McBain	Greg Courtney	Album
Spiderbait	Ramesh Sathia	Ramesh Sathia	Demos
The Strange	Mark Moffatt	Greg Henderson	Album
<b>Sony Music Studio (02) 332 0320 Ross Ahern. 24 Track Analog.</b>			
Dave & Joy McCrae	Dave & Joy	Ross Ahern	Album Prod.
Jon Stevens/Jo Camilleri	Jo Camilleri	Simon Tonx	Single O/Dubs
Sidewinder	Sidewinder	Bruce Waite	Album
Sexing the Cherry	Robert Rack	Kathy Naughton	Single O/Dubs
Slava Gregoryan	Austin Pritchard	Ross Ahern	Album Transfer/Digital. Edits
Margaret Ulrich	Robin Smith	George Gorga	Album Prod.
<b>Sound Level Pty Ltd. Joe Breen (02) 552 3200 32 Channel - Live to DAT</b>			
Cruel Sea	Matt Crosby	Matt Crosby	Demos
Tribe of New	Joe Accaria	John Soane	Demos
Love Gas	Peter Stirling	John Soane	Demos
Alex Clegg	Alex Clegg	John Soane	Demos
Mal Larri	Mal Larri	Rory McKenzie	Demos
Squeeze Box	Fulvio Cocaiacolo	Fulvio Cocaiacolo	Demos
<b>Soundwarp (02) 419 3214 Bill Syrratt, Meredith Brooks Mastering</b>			
Scuttlebutt	Scuttlebutt	Meredith Brooks	CD Master
The Dallymores	Soundwarp	Soundwarp	Demos
<b>Studio Arts Productions (042) 849128 Ed Lee. Independent Recording Studio</b>			
Naaid	Ed Lee & Naaid	Ed Lee	CD Tracks/Demo
Kindred	Kindred	Ed Lee	Unseen Unheard CD
Whose Muddy Shoes	Whose Muddy Shoes	Ed Lee	CD (Album)
Blink	Blink & Ed Lee	Ed Lee	Cassette EP
Merkins	Merkins & Ed Lee	Ed Lee	CD Track/Demo
Nodscene	Nodscene & Ed Lee	Ed Lee	CD Track/Demo
<b>The Vault Studio Contact Michael Tame (02) 953 0332 2" 24 Track</b>			
All Men Are Liars	Mark Moffatt	Wayne Goodwin	S'track
Audio Murphy Inc	Mark Ovenden	Mark Moffatt	Single
<b>Trackdown P/L Contact Jeff Watson (02) 550 6890 24 Track Dolby/B-16 Track A-DAT, etc</b>			
Cast of Musical, 'Bolivar'	Warwick Abrahams	Simon Leadley	Album
Various Artists, movie 'Mary'			
Mic Conway	Stephen Rae	Greg White	S'track
Nick Howard	Simon Leadley/Michelle Barry	Simon Leadley	Animatronic Voice Record
			Demo
<b>Tracking Station Studios Contact Martin Cass (02) 281 8899 24 Track A'log</b>			
Le Club Nerd	Le Club Nerd	Steve Pomfrett	Single
NSW R.L. Grand Final Show			
Allan Caswell	Jamie Rigg	Anthony McKenzie	Corp.
Don Spencer	Allan Caswell	Mal Shepherd	Demo
	Martin Cass/Don Spencer	Martin Cass	Album



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# Mackie Expands



Australian Audio Supplies, the Australian distributors of Mackie Designs, announce the new 24•E 24-Channel Expander Console. The optional 24-channel expansion board allows owners of the *Entech Award Winning* Mackie 32•8 (32-channel) and 24•8 (24-channel) mixing consoles to expand input channel capacity at a modest cost.

The 24•E is essentially the same as a 24•8 console but without the master section, providing 24-full featured input channels plus an additional 24 tape returns.

The 24•E may be placed on either side of the master console, connecting via a proprietary multipin cable.

Multiple 24•E expanders can be daisy-chained to configure an 8•Bus system with 72, 80, 96 or more full input channels, with double that number of inputs available during mixdown. The 24•E's outputs are pre-mixed in the expander to reduce line noise and thermal noise, ensuring the highest possible sonic quality at the main console. Tests at Mackie indicate that up to seven 24•E units (168 inputs) can be added with no appreciable increase in the noise floor.

The 24•E comes with its own separate power supply. The MB•E meter bridge, available as an option, provides 24 12-segment LED ladders shielded by a Lexan cover for protection against dust

and liquid accidents. The MB•E bridge mounts in minutes, tilts up to 90 degrees for easy viewing while in use, and folds down flat for transport.

Each input channel on the 24•E includes discrete, low noise, high headroom mic preamps; 48V phantom power on all inputs; 100mm precision network faders; sealed rotary pots; stereo solo; -20dB activity LED; overload LED; six assignable stereo aux returns; MIX-B monitor section with pan, level and source buttons; and mic in, line in, tape return, and direct out. Switchable EQ section for each channel has parametric MID-HI with separate band select and Q controls, swept MID-LOW, shelving HF and LF, and 75Hz roll off low cut filter.

*Suggested retail price for the 24•E is \$5995, the MB•E meter*

## Agent for Hayes f80

Hayes Loudspeakers, whose Pascuan 80 loudspeaker turned many heads at ENTECH, have appointed Australian Audio Supplies as their distributors. The f80 is an Aussie nearfield monitor with unusual features worth a look.

Call AAS on (02) 879-6124.

Redneck Mothers	Steve Pomfrett	Steve Pomfrett	Album
Helen Kay	Helen Kay	Steve Pomfrett	Single

<b>Troy Horse Studio Michael Lewis (02) 557 3129 24 Track</b>			
Solidarity Choir	Kathy Simonds	Colin Wright	Album
The Feel	Hamish Adam	Colin Wright	EP
The Cannanes	David Nichols	Johnny Refferty	EP
Nic Dalton	Harding Richards	Nic Dalton	DP
Vicious Hair Mary	Michael Lira	Liberty	EP TV Themes
Bruce Waite Combo	'Lil Johnny Larsen	Bruiser Waite	Secret Project

<b>The Giant Production House Peter Dawkins (02) 555 8999 Mastering/CD Cutting/12 Track Digital</b>			
State of Mind	State of Mind	Gavin Duffield	Mastering/Post Prod.
Hollywood House Video		Paul Dawkins	Audio Restoration/Mastering
Strong Advertising	Strong	Paul Dawkins	Jingle
Matt Finish	Paul Dawkins	Paul Dawkins	Trking/Femastering
Northeast	Paul Dawkins	Paul Dawkins	Trking/Mixing

<b>Wirra Willa Studios Contact Will Rout (02)605 1203 24 Track/8 Track Hard Disk</b>			
Heres Joshua	Evan Gorringe	Will Rout/Ian Cooper	CD Track
"046"	Shane Duggan	Ian Cooper	CD Track
Nathan Foley AWalker	Daryl Averhard	Will Rout/Ian Cooper	CD Track
Suresh Choudhary	Suresh Choudhary	Ian Cooper	CD Remix
The Schultz Sisters	Mick Ferguson	Will Rout/Ian Cooper	CD Track
C.C.R.	Connie Rout	Will Rout	Demo

<b>Northern Territory</b>			
<b>Caama Studios (089) 523 744 Stan Satour Digital</b>			
Bill Wellington	Bill Wellington	Stan Satour	New Album
Yartula	Stan Satour	Stan Satour	New Album
Bush Kids	Chris Christie	Stan Satour	New Album
Amunda	Amunda	Chris Christie	Acoustic Album Single Song

<b>Queensland</b>			
<b>Grevillea Recording Studios Malcolm Jacobson (07) 262-8422 24 Track A'log/8 Track Dig./8</b>			
Phil Manning	Phil Manning	Malcolm Jacobson	Mastering Album
Ruth Apelt	Ruth Apelt	Malcolm Jacobson	Mastering Album

<b>Outlaw Recording &amp; Records Jerry Reinisch 070 576742 12 Trk</b>			
June Graham	Graham/Reinisch	Jerry Reinisch	Album
Ian Williams	Ian Williams	Jerry Reinisch	Project Album
Mantaka	Mantaka/Reinisch	Jerry Reinisch	CD

<b>Sunshine Studios (07) 844 6844 Leon Prescott 36 Channel Neve 24 Trks</b>			
Strange Fruit	Leon Prescott	Leon Prescott	Album
Evermore	McElligott	Mark McElligott	Album
Dionisys	Mark McElligott	Mark McElligott	Single

<b>Suite 16 Audio Productions Murray (07) 369 8733 24 Track</b>			
Attitude	Dave Richards/Kevin Stanton	John Bosack	Ausmusic Album
Tundra	Dave Richards	Dave Richards	EP
Darryl Timms	Phil Graham	Dave Richards	4 Track EP

<b>Taramalin Sound Allan Lahey (07) 208 9736</b>			
Feebles Junky	Band	Allan Lahey	EP
Robin MacCaib	Robin MacCaib	Anton Koch	Demo
Matt Denny	Mat Denny	Allan Lahey	Album
Lanie Loxley	Lanie	Allan Lahey	Demo
Black Jack Savage	B.J.S.	Allan Lahey	Demo
Edies Playpen	Peter Ashcroft	Mark MacElligott	EP

<b>Total Advertising Production Paul O'Connor 074 792277 16 Track Digital</b>			
Maroochy Waters	Barrie Morrisson	Anthony Marsh	Jingle & Vision Prod.
Betta Electrical/Aust. & N.Z.			
	Barrie Morrisson	Anthony Marsh	Jingle & Vision Prod.
Sunshine Plaza	Barrie Morrisson	Anthony Marsh	Jingle & Vision Prod.
Toombul Music	Barrie Morrisson	Anthony Marsh	T.V.C.
Wide Bay Capricorn Blg.Soc.			
	Barrie Morrisson	Anthony Marsh	T.V.C.

<b>Vandersound Studios Eric Vandersande (075) 468100 8 Track A'log/16Track Hard Disk/MIDI Suite</b>			
Darcy Moore	Eric Vandersande	Eric Vandersande	Album
Jacob Gilroy	Eric Vandersande	Eric Vandersande	Album
Soliloquy	Eric Vandersande	Eric Vandersande	Album
Stormy McBride	Eric Vandersande	Eric Vandersande	Album
So What?	Eric Vandersande	Eric Vandersande	Album

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# BASF NATIONAL TRACKING GUIDE

**ARTIST      PRODUCER      ENGINEER      PROJECT**

## South Australia

### Disk-Edits (08) 340 1377 Digital Editing and Mastering Suite

Corban	W. Bertram	N. Clark	CD Master
Outpost	Juice Records	N. Clark	CD Master
The Strangers	Band/Kubitzky	N. Clark	CD Master
Peter Combe	Peter Combe	N. Clark	CD Comp.
John Hansen	John Hansen	N. Clark	CD Master
Neil Curry	Neil Curry	N. Clark	CD Master

### Mixmaster Productions Mick Wordley (018) 822 986 24 Track 2" Dolby

Emerald Sun	Band/Wordley	Mick Wordley	EP
Chris Finnen	C. Finnen	Mick Wordley	Live Album
Auntie Raelene	Band/Wordley	Mick Wordley	Album
Snap Dragon	Band/Turrell	Mike Turrell	EP
Neptune Lollishop	Band/Wordley	Mick Wordley	EP

### The Soundworks Recording Studio Cran Wilton (08) 369 1187

Spirit	Spirit/C. Wilton	Cran Wilton	Pre-Prod.
September	Cran Wilton	Cran Wilton	Album
Bob Cothor	Bob Cothor	Cran Wilton	Demo
Fiat Earth	Cran Wilton	Cran Wilton	Demo
Mornful Congregation	Cran Wilton	Cran Wilton	Demo
Phil King	Phil King	Cran Wilton	Album

## Victoria

### Bei Air Sound Danny Olesh (03) 563 7887 24 Track 32 Ch Desk/ Digital Editing

Amnesia	Amnesia	D. Olesh	Demos
Hitz TV	Hitz TV	Andrews	Commercials
Elysium	S. Segal	S. Segal	Album
Brad Walker	B. Walker	D. Olesh	Demos
Desveaux	S. Segal	S. Segal	Demos
Fuzz Burgers	Fuzzmen	D. Olesh	Demos

### Gotham Audio Tom Kehoe (03) 879 9400 48 Track Dig.

Tommy Emmanuel	Tommy Emmanuel	Doug Brady/Aaron Humphries	Album Tracks
Mother Hubbard	Doug Roberts	Doug Roberts/Aaron Humphries	Album Mix
The Lovers	Jeremy Allsop	Doug Brady/Aaron Humphries	Album Tracks
DaddyCool	Ross Fraser	Doug Brady/Aaron Humphries	Album Tracks

### Hot House Audio Contact Cryss (03) 525 3703 24 Track

Sam Panetta	Craig Harnath/Sam	Craig Harnath	Single
Nervous at Midnight	Craig	Cryss	EP
Dragon Fly	Craig	Cryss	Album Tracks
Viscious Vinyl	Artist	Tony Espie	Singles
Barker	Nick Barker	Bruce Johnston	Mix
Pulling Face	Band	Paul 'Woody' Annison	EP

### Metropolis Audio Contact Ern Rose (03) 696 2111 24/48 Tk Analogue/Digital SSL + Harrison

Billy Thorpe	Billy Thorpe	Ern Rose	Album Tracks
Salt 'N Pepper	Salt 'N Pepper	Mat Thomas	OB
Cruel Sea	Tony Cohen	Tony Cohen	Mixing
Tommy Emmanuel	Tommy Emmanuel	Cameron Craig	Demos
Wet Wet Wet	Wet Wet Wet	Mat Thomas	OB
Margot Smith	Paul Kosky	Paul Kosky	Demo's

### Newmarket Studio Contact David Bates (03) 329 2877 24 Track 2 Studios

Nuno Bettencourt	Nuno Bettencourt	Robert B. Dillon	Demo
Matt Taylor	Wayne Burt	Robert A Dillon	Album Recording
Broderick Smith/Rodney Freedman-Smith		Robert G. Dillon	Robert B. Dillon
Album Mixing			
Nick Smith	Nick Smith	Robert B. Dillon	Album Recording
Nick Charles/Alex Burns	Daniel Desiere	Tim Cole	Album Recording
Cash Backman	Allan Pallaveris	Robert B. Dillon	Album Mixing

### 001 Recording Studios Contact George Siew Doi (03) 348 1300 24 Track/Midi Suite

Dennis	Dennis	B. Marsh	Demos
Colin	Colin	M. Robinson	Mixing
M. Fowler	M. Fowler	B. Taylor	Tracking
A. Burchill	A. Burchill	S. Heming	Single
E. Kelly	E. Kelly	E. Kelly/B. Marsh	Single
D. Black	D. Black	O. Botwell	Mixing

### Platinum Aust. P/L Contact Jim Mountford/Susan Minchin (03) 827 7483 48 Trk. SSL/24 Trk.

Rick Price	Ben Wisch	Ben Wisch/Adam Rhodes	Album
Skunkhour	Dorian West	Kalju Tonuma	Mix Album
Paul Kelly		Simon Polinski/Bruce Curnow	Album
Vika & Linda		Simon Polinski/Bruce Curnow	Album
Stephen Cumming		Simon Polinski/Bruce Curnow	Single
This Is Serious Mum	T.I.S.M.	Laurence Maddy/Adam Rhodes	Album

### St. Andrews Recording Studio Mark McCormack (03) 583 2341 or Paul 018 102519 16 Track

Ethereal Scurge	Steve Rowe/Band	Mark McCormack	Tracks for CD
Embodiment	Steve Rowe/Band	Mark McCormack	Tracks for CD
The Sun Dogs	Rick O'Neill	Yak Sherrit	Tracks for CD
Whipping Post	Band	Mark McCormack	Tracks for CD
Rock N Roll High School	Greg Long	Greg Long	Comp.

### Sing Sing Studio Phil (03) 428 4622 - 24 Tk Digital & 24 Tk Analogue

Bad Loves	Doug Roberts	Doug Roberts	Album
Sky Hooks	Mark Moffatt	Greg Henderson	Album



# BASF

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## AVD Sold

Sydney based pro audio outlet, Audio Visual Designs, has been sold to JMC Pty Ltd - who operate the Academy of Audio Engineers.

Founder Peter Strohkorb has accepted a senior position at Sony, after completing the sale of AVD. Located in Haberfield, in Sydney's inner West, AVD joins the Academy of Audio Engineers and the Tracking Station studio, all owned by Martin Cass.

New AVD manager is Anthony McKenzie, who has spent several years as house engineer at Tracking Station.

Call AVD on (02) 716-0211.

## DA88 wins Entech Award

Tascam's 8 track digital recorder won best Multitrack Recorder at the recent Entech Awards. The result comes as something of a numerical surprise, with a far greater number of competitive Alesis ADAT machines in circulation.

Commenting on the award, Connections publisher Julius Grafton said: "a vote is a vote, in this case the majority of votes came from the pro studio sector".

## LATE NEWS

### AVID & DIGIDESIGN MERGE, ISMT WIN

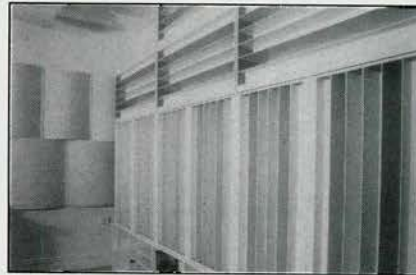
*TWO OF THE WORLD'S LARGEST PROFESSIONAL MAC PLATFORM DIGITAL AUDIO & VIDEO MANUFACTURERS MERGE*

AVID Technology and Digidesign will merge through an exchange of shares, according to Australian distributors ISMT.

Managing Director Robert Styles said at presstime: "This merger is made in heaven, over the past few years ISMT has achieved considerable success throughout Australia with both companies products, and has established both as market leaders. The pooling of future R & D will prove to be one of the major success stories of the decade".

ISMT are active in the multimedia field, where definitions defy description and technology blurs. They operate from Melbourne, call (03) 416-9688, and have a new Sydney office, call (02) 967-2922.

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Jan Hellriegel	Daniel Denholm	Robbie Rowlands	Album
Black Sorrows	Joe Camilleri	Phil Butson	Mix Album
Daddy Cool	Ross Wilson	Doug Brady	Album
Meg Herbert	Mark Forester	Mark Forester	EP
<b>Studio 52 Paul Higgins (03) 417 7707, 32 Tracks &amp; Studio 2 ADAT 8 Track</b>			
Remedy Stone	Trevor Carter	Trevor Carter	Single/Trks.
Kwijibo	Trevor Carter	Trevor Carter	EP
Woodshedders	Frank Cleary	Frank Cleary	Track
Alfrio Christaldo	Frank Cleary	Trevor Carter	Harp Music from S.America
Bannista	Trevor Carter	Trevor Carter	EP
Barb Waters & Rough Diamonds			
The Band	Frank Cleary		Acoustic Trks.
<b>Studio RB-X (03) 429 6199 Ross Burton 48 Track, SSL</b>			
Talon	Self	Mark McDougall	Album
Linda Cable	Self	Mark McDougall	Album
Steve Doming	Doug Brady	Doug Brady	Demos
They Must Be Mad	Film House	Mark McDougall	Post Prod.
Prozak/Sonne	Self	Voigt/Jagic	Demos
Brady/Copping/Harding/Ingles/Fitzgerald			
Self	Various		Jingles
<b>Whirled Records (03) 427 1436</b>			
Peer Group Pressure	C.McArthur/Band	Craig McArthur	EP
Painters & Dockers	C.McArthur/Band	Craig McArthur	Album
Osso Booko(Comedy)	C.McArthur/Band	Craig McArthur	Cassette
Good	G. Dickinson	Craig McArthur	Comp. Trks.
Madeline's Party	C.McArthur/Band	Craig McArthur	EP
Ian Chia	Ian Chia	Craig McArthur	Film Score
<b>World Recording Studios (03) 866 8643 Don Nadi 24 Track</b>			
Boots Collective	Woody Annon	Woody Annon	Album
Tina Arena	Don Nadi	Woody Annon	12" Remix
Kate Ceberano & Jean Paul Wabotai			
Don Nadi		Jewels Michael	Christmas Album
Angie Bekker	Don Nadi	Jewels Michael	Demos
Mo & Hess	Mo & Hess	Woody Annon	Single
<b>Wombat Road Studio (051) 454204 Barry Clissold 8 &amp; 16 Track + Full Midi</b>			
Sue Kennedy	Graeme Howie	B. Clissold	Album
Boola's	Brian Strating	B. Clissold	CD Demo Track
Brian Baker	Brian Baker	Baker/Clissold	Solo Album
Carobna Noc	Sam Rauza	B. Clissold	Album
Jane Beaton	Jane Beaton	B. Clissold	Album
Daryl Lees	Lees/Clissold	B. Clissold	Demo
<b>Western Australia</b>			
<b>Bonsai Recording Studio Tom Thorpe (09) 349 6029 24 Track</b>			
Matt Williams/Rick Lovett	Tom Thorpe	Tom Thorpe	CD
Andrew Breen	Tom Thorpe	Tom Thorpe	Demo
Keith McDonald	Tom Thorpe	Tom Thorpe	Demo
Studio Trax	Tom Thorpe	Tom Thorpe	Demo
Criminal Force	Tom Thorpe	Tom Thorpe	Demo
Hugh Bartley	Tom Thorpe	Tom Thorpe	Demo
<b>Planet Sound Studios Contact John Villani &amp; Denise Preston (09) 382 2211 48 ,32, 24 Tracks</b>			
Kelly Newton Wordsworth	K.N.W.	Les Williams	Album Tracking
Novak Langer	J.Villani/N.Langer	John Villani	Album Tracking
Colour Blind	Band	J.Villani/L.Williams	Album Mix
Gino Celeberti	Gino	John Villani	3 Songs Mix
Wayne Simmons	Paul Reynolds	J.Villani/L.Williams	Single
Grant Hart	Grant H.J.Villani	John Villani	Album Tracking

**Poons Head (09) 339 4791 Rob. 32 Track**

Spank	Rob. Grant/Band	Rob Grant	Demos
Whore	Rob Grant/Band	Rob Grant	Album
Externals	Rob Grant/Band	Rob Grant	Album
Heist	Rob Grant/Band	Rob Grant	Album
Siam Bells	Rob Grant/Band	Rob Grant	Album
Hunk Papas	Mark One/Band	Rob Grant	Album

**Tropo Sound (091) 922394 Mick Connolly 24 Track Dolby S Dat Master**

The Waifs	Band	James Edwards	Demo
Gus Blainey Orchestra	Band	Brett Lyons	Demo Single
Kahpu	Artist	Mick Connolly	Radio Singles

**Witzend Recording Studio (09) 331 1818 Alan Dawson 16 Track**

Shaun McVicar	Alan Dawson	Alan Dawson	Album
The Rise	Alana Dawson	Alan Dawson	Demo
Ron Hughes	Alan Dawson	Alan Dawson	Album
Neon Ceiling	A.Dawson/Neon Ceiling	Alan Dawson	Album
Victor Harrington	Alan Dawson	Alan Dawson	Album



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*Elaines top 3*

**ACTUAL band names of the month!**

**BAND NAME from Guide:**

1. Fridge Door
2. Fuzz Burgers
3. This is serious, mum

**ELAINE'S COMMENT:**

- Desperate.*  
*What CAN I say about this?*  
*Cute.*

**HOW TO LIST YOUR STUDIO:**

1. Deadline is ALWAYS the 15th of the month before publication.
  2. Mail or Fax the information to us, you do not need a specific form, but you do need to follow the format of the guide
- Send to:** Connections, BASF Guide, PO Box 439, Epping 2121, or Fax: (02) 876-5715. More info, call Elaine on (02) 876-3530.

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# EX-TRACK

With Caroline Grafton

• **Cat Stevens** has finally made another album, his first since 1977, but this one is a little different from the album I swooned over as a teenage nymphet. The album is a spoken narrative entitled 'The Life of the Last Prophet', produced to attract interest in the Islamic faith, which Cat now practises ... to contact, face East!

• **Damien Gerard Sound Studios** happenings..... **RUSSELL PILLING** is still busy doing various bands including "PEYOTE" and somehow finding time to put the finishing touches on the 'DIED PRETTY' recordings. **ASHTRAY BOY** have been asked to record two (that is 2) 7" singles for a label in Texas (US of A), but they have to do the whole lot in one (that is 1) session. **JAMIE CARTER** has been engineering in STUDIO A and hence DG's weekly coffee order has been doubled for the increased demand. The boys were issued on entry to the studio with a mug (for the coffee), a box of matches (for the eyes), and B B Berocca's (for BB Bounce). **TEMPLEGODS** have been finishing their EP with **BOB SPENCER** pulling some wild sounds with anything up to 10 condenser mics, close & ambient, for one guitar sound. **DAVE TRUMP** engineered along with **JAMES CADSKY** who has been working with **PETER GABRIEL**, among others, at renown **REAL WORLD STUDIOS** in LONDON. **BUG** (Leigh & Gen from **BUGHOUSE**) are in working on a new project with **TIM POWLES**

in STUDIO B. **TIM** is also mixing **COLD RAIN's** debut EP. **YOTHU YINDI** have returned to continue work on their new songs, this time with **COLIN WRIGHT** engineering. **THE** tireless maintenance staff at DG's have been busy building a new booth for STUDIO B which features a HUGE glass sliding door making it ideal for isolated vocals etc. while tracking. They have also been re-racking and re-wiring the control room to accommodate the increased demand for **ADAT'S**. Meanwhile, **CHAD WACKAMAN** appeared to play on a session for new band **ORANGE HORSE** with **TIM POWLES & DAVE TRUMP** engineering. New **BMG** signing **ANTI ANTI** have been in doing production with producer **Kevin Shirley**. The **DEADLY NIGHTSHADES** have chosen DG's for their forthcoming album and will begin work with **Russell Pilling** next week. On the equipment front DG's now have a pair of Neve Preamps for hire both in-house and outside of the studio. The units have onboard EQ, accept Mic or line inputs, and produce that "Neve" sound everyone loves at the moment.....call *Marshall or Karen for details on (02) 660 8776 or (02) 692 9915.*

• **Foghorn** artists hit the airwaves with **DRUE TYSON HOILE** doing a live acoustic spot on the **STREET NOISE** program on new TV channel 31 and **ELIA BEL** from **Once Upon A Time** appearing on the **2SER** songwriter's show Saturday 22nd OCT. The new "COG" album from (**Once Upon a**

**Time** is already a fave down at **REDEYE RECORDS** store and **EASTSIDE MUSIC** put the album on their phone line to stop people being bored while on hold. **O.U.A.T.** launched the "COG" album down at the infamous **DAMIEN GERARD** carpark on **TUESDAY** the 25th **CTOBER**. **SWISS** label **GROOVELINE** are very keen on both the **FOGHORN** and **RAVENSWOOD** catalogues and will be importing some CD's for **EUROPEAN** release. ....call *Marshall or Karen for details on (02) 660 8776 or (02) 692 9915*

• **Grevillea Recording Studios'** **Bruce Jacobson** is currently in NZ doing final mixes on an animated feature film. Call (07) 262 8422.

• **Songwriters** call **Graeme Storer** if you want to join the **Enterprise Songwriters Collective** on (02) 564 3225.

• **Sony Music** tell us that refurbishment is imminent!!!!. Lately gangs of workmen have been seen digging up the foyer and third floor admin area has undergone a miraculous transformation. Next they start on the second floor and then shock, horror and eventual bliss the full studio refurbishment. **Ross** at **Sony** is very excited and dare I say a little heady over the whole concept. **Sony** now have **MAC** artwork facilities (program **TBA**) for fully CD Ready Finished Jackets etc. All you have to do is print! Call **Ross** on (02) 332 0320.

• **Studio 52** have launched their own label entitled **EMPIRE RECORDS** with the new act **REM-**

**EDY STONE**. The marketing campaign for **Remedy Stone** is as prolific as one would expect from the **52** team who in the past and present have managed to successfully promote unsigned talent through the dynamic tool known to us all as **Nu-Music Compilations**. **Paul Higgins** tells me the TV campaign will commence in November in time for the Christmas sales. Call **Paul** on (03) 417 7707.

• **Tarramalin Sound** have completed a fund raising project for **Western Qld farmers** in record time. The track was produced and composed by **Rob Fisher** and performed by **Mick Nolan & Rob** on vocals, **Gerry As** on drums with **Daryl McIvor** on guitar. They recorded and mixed down in four hours - transferred to disc in one hour - and went to air that night on radio **101FM Logan City - Gold Coast** the same night. Community response has been great to date with interest coming from **Channel Nine**. Call **Allan Lahey** on (07) 208 9736.

**Vandersound Studios** have upgraded with the installation of a **16 track Sounscape Hard Disk Recorder** (128 virtual tracks) **SPX990**, **Audio Technica AT4050** mic, an **Aphex Aural Exciter** and a **Drawmer DL42**. Call **Eric Vandersande** on (075) 46 8100.

**Windwood Studios** have been busy sponsoring new Christian talent, providing a days recording for **THE LIZARDS** winners of **The Voice Band Competition**. Call **Terry Cox** on (047) 59 1655.

New!

## Tascam DA-30 MKII DAT

In 1989, way back in time, Tascam released the first DAT recorder designed specifically for professional applications. The DA-50 was followed in 1990 by the DA-30, which quickly became an industry standard.

Later on, the DA-60, with timecode ability, came along. The DA-30, however, remained the 'core' device, and it is upon what the new DA-30 MKII is based.

While retaining the performance of the DA-30, the MKII has

refinements and innovations. Most new or revised products do, we suspect....

DA-30 II has a shuttle dial and

advanced locate functions make for faster and easier operation. There's also a 4 hour long play mode in addition to normal play

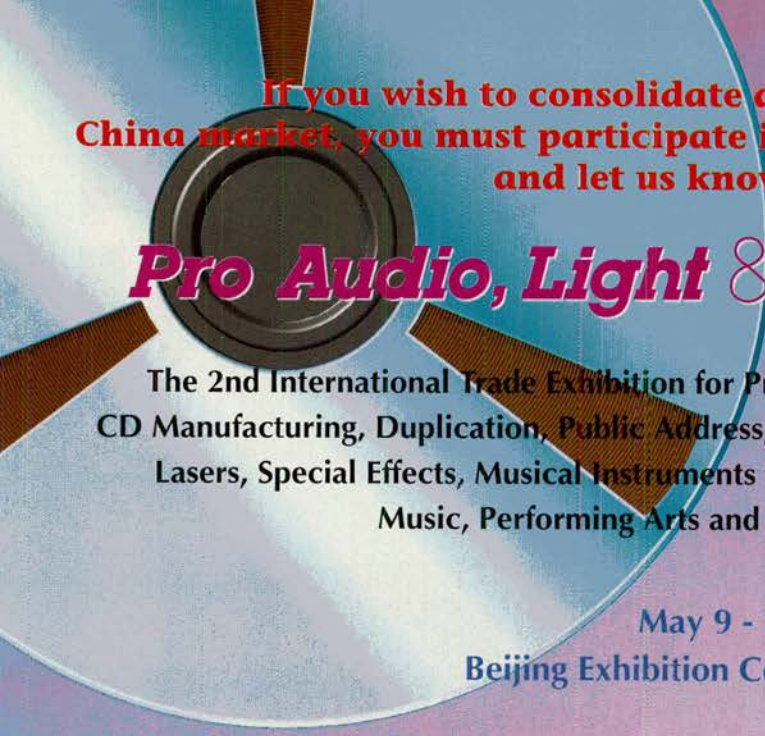
mode.

Other important features include balanced XLR-type analog inputs and outputs, AES/EBU standard digital inputs and outputs, 44.1kHz recording capability, and a built-in parallel port for versatile external control.

DA-30 the second comes for the same money as its father, which is around \$2500 ex-tax, and it was said to be landing about now.

For more details call Tascam on (03) 646-1733.





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If you wish to open the world's largest single domestic market, here is a unique opportunity to participate with confidence in a national industry event. Pro Audio, Light & Music China '95 will offer you fantastic sales opportunities in China.

The '94 show featured more than 230 exhibitors and represented manufacturers as well as two national pavilions while attracted more than 15,000 visitors who were professionals, traders, important government officials and end-users. 99.9% of the visitors came from different provinces all over China. This proves that the China market is really astounding.

Huge potential business opportunities in China are awaiting you!

***Same space selling rate as '94!***

**E**xhibits of pro sound and lighting include sound systems, studio equipment, recording duplication, compact disc/tape production and packaging equipment, broadcasting, post production, acoustic design, public address, lighting systems, lasers, special effects, control equipment, entertainment facility design, video wall systems, theatrical and discotheque equipment.

Exhibits of musical instruments include acoustic and electronic guitars, guitar amplifiers, keyboard instruments, midi and computer-based music systems, musical instrument-related electronic devices, orchestral percussions, percussion instruments, reed instruments, stringed instruments, wind instruments, printed music and miscellaneous musical products.

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**A**  
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EXHIBITION

# CONTRACTING

EVERY 2ND MONTH

## BOSE launch new Panaray LT system

SYSTEM OFFERS ULTRA TIGHT DISPERSION AND PURPOSE DESIGNED FLYING SYSTEM FOR INSTAL

**B**ose have moved quickly to obtain some fruit from their recent takeover of US Sound, with the launch of the Panaray LT - for Long Throw - System. US Sound was a New Jersey based concern, and designer, Chris Henrickson, came from E.V.

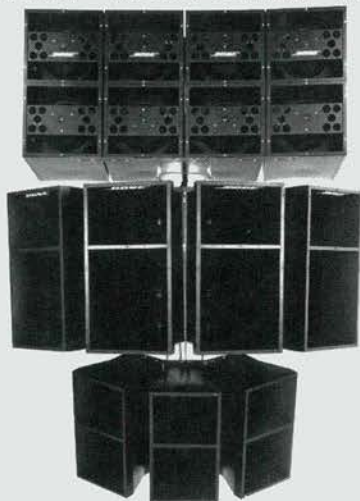
The Panaray LT has nothing in common with the Panaray 502A 'banana' you've come to recognise on these pages. Far from it, with the LT you have an industrial strength, modular hanging system that is 100% designed for large scale public address. They are so user specific, that Bose says emphatically that although they have tested the LT in the Touring Concert market, they CANNOT be used for this. Reason? The rigging requirements and the durability of the cabinet. It is built to be installed, not for roadwork.

Weight is always an installation factor, because any roof anywhere has a finite limit. Bose draw a comparison between an Array LT 3202 which is the heaviest - these are in the middle of our picture. Weight? Around 50kg, against something like 135kg for a JBL concert series cabinet.

The models shown in our picture are: the subwoofer (LT 1802), which contains 2 woofers which face backwards, this cabinet weighs 66kg, and works from 42Hz to 160Hz. Then in the middle is

the 3202, which contains 2 x 10" speakers for midrange, and a compression driver. This cabinet boasts dispersion of 27° horizontal x 20° vertical, which is very tight by any standards.

A smaller mid/high cabinet, with one 10" speaker and a compression driver, called the 4402, has wider dispersion - 40° x 40°.

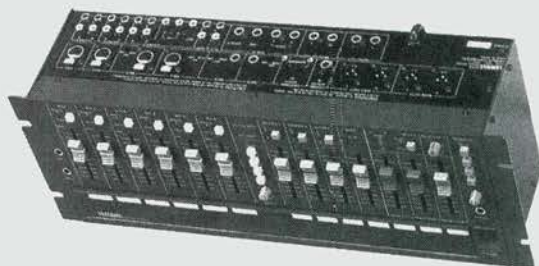


This is shown at the bottom of the picture. It weighs 30kg.

For system control you can shop about and find yourself a good 3 way electronic crossover with a 24dB crossover slope. Crossover points could be 150Hz and 2k, as the mid componentry is rated to 2k5.

At time of writing the system had been first shown at Entech by The PA People, who were also testing it on the other side of the bay outside the Sydney Exhibition Centre. The test concert could be clearly heard inside the tradeshow hall, which says something.

\*More from Brian Chilcott at Bose, (02) 648-1022.



## YAMAHA DEVISE COOL TOOL

THIS is another good idea from Yamaha, who seem to have good ideas in fits and starts. 1994 has been a good idea year!

The MV1000 mixer is just right for commercial rack mount jobs, because it has noisegates, EQ, and limiting hidden behind a panel at the bottom of the unit. This is always a good thing!

Inputs are provided for six microphones, four of which can be XLR balanced, then there are three stereo dual source inputs and a stereo background music (BGM) input. The three source channels can be selected for either A or B inputs. Source and the BGM channel, can be set to 'level duck' when microphone input 1 or 2 becomes active.

Two pairs of stereo main out-

puts, and two mono outputs are offered. The input/output strip can be mounted on top of the unit, or behind it, in the traditional manner. The connections also offer sub inputs for main, mic and effect, and a port for an external mixer module.

The external mixer module is an EXMV-1000, itself a wall mounting dual microphone control position. This can be remote installed anywhere within wire reach of the MV-1000, and takes total mic inputs to 8.

An internal effects processor offers four basic effects, 2 reverbs and 2 delays. MV-1000 could be used almost anywhere commercial audio is designed and installed.

•De'ails: Yamaha, (03) 699-2388.

## NEUTRIK A2 GOES DIGITAL

Amber Technology announce a new Digital Measurement Option for the Neutrik A2 Audio Test and

Measurement System. The new Digital I/O option coincides with some extra features added to the system. The new I/O option can be retrofitted to existing units, it with automatically detect analogue or digital signals, switching to the appropriate mode.

It can read and write AES/EBU and SPDIF formats, and will provide electrical analysis of the digital bit stream. •Call (02) 975-1211

### SUBMIT HERE!

Send Contracting news for the FEBRUARY issue, by Jan. 15th. Call (02) 876-3530, fax 876-5715.

### 200 Mic's Please...

200 Beyer TG-X180 dynamic microphones have been chosen for the John Maddison Tower Court complex in Sydney. Installer Trevan Johns & Associates is in charge of the court contract, they chose the TG-X180 because it rejects structure (handling) noise, and mounts well to a gooseneck.

# LASER GO LOCO IN THE TROPICS!



Queensland Rail, hoping to make a major impact on the lucrative backpackers travel market, have opened a new north Queensland rail service featuring what is believed to be the world's first: Disco on wheels.

The "Spirit of the Tropics", which operates between Erisbane and the Whitsundays, and Brisbane and Cairns, has introduced a new era in "fun" travel in Queensland since hitting the tracks in August.

It's a major initiative to entice young people and those who are 'young at heart' back onto Queensland's long-distance trains. Marketing of The Spirit of the Tropics is targeting backpackers, the youth market and budget-minded travellers - those pas

*(continued on page 54)*

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# SONTEC AT LANG PARK

Sontec (Qld) Pty Ltd formed eight years ago to complete the network around Australia for 'The Sontec Group'. This network provides the corporate sector with supply, installation and service of communication products such as Audio Visual Systems, Public Address, C.C.T.V., AEI Music for business and Nurse Call Products.

Sontec were required to design, supply and install an entertainment quality sound system in Lang Park's new grandstand and to reconnect the existing system for the rest of the grounds. Sontec worked with MarkIV Audio, (E.V.) Ian Johnstone, on the speaker layout and planned the head equipment around this design.

As a basic system was in existence at the stadium, with three thirty unit racks full of equipment, it was decided to only modify the rack which controlled the new stadium.

Four clusters of EV Horns plus Bass Bins were used. The original drawing showed eight clusters but Sontec proved with their CAD drawing that only four EV speakers could do the job.

As Brian Springer (Director of Sontec Qld) had a bad experience with the P.A. supervision of the Commonwealth Games in Brisbane (but that's another story!), he specifically chose to use a 100 volt line system throughout. This required special transformers to be built for the Bass Bins.



Simon Kotzur, Project Manager, and Brian Springer, Director, of Sontec Qld.

Each cluster consisted of Speakers: 1 x HP 940 rear of stand and 2 x HP 1240 front and apron, Drivers: DHIA High frequency all speakers, Bass Bin: 8060XR plus 100v transformers.

Invariably on sites like this, there is the argument as to whether the internal speakers should be installed by the Fire Evacuation Contractor or the Sound Specialist - guess who won! All speakers internal of the stand were put in by the Fire Evacuation Contractor with a connection to the equipment rack for total take over if the alarm goes off.

During one match alone the alarm went off four times with no communication to the patrons and everybody was in total confusion.

"Maybe in the future we will have a sound specialist lobby that Electrical Consultants will listen too!" said Brian Springer. "The installation of the clusters was quite scary as we were working off the largest crane boom in Queensland to get to the underside of the stand. Meanwhile workmen below were laying the concrete



for the apron of the grounds. The 'State of Origin' match was six days away which meant that with the concrete still green, a crane could not be brought back for any problems so the pressure was on us for no mistakes. The consultant called for RASTI tests, but as there was no time and a grandstand with work still being completed, it was accepted that the commissioning be accepted the night of the game. This was the best test of all!"

Before each match the entire system is impedance tested before the amps are turned on as there are many maintenance functions that happen between games to cause shorts or cable cuts to speaker systems (including the time that ground maintenance staff replaced a 100 volt line horn with an 8 ohm unit).

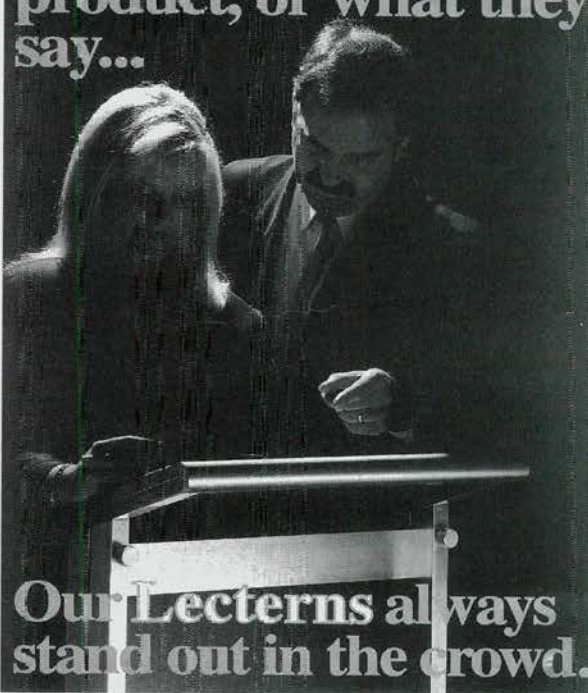
When it comes to 100 volt Line Speaker Systems, Brian Springer has learnt a lot of lessons during his thirty years in broadcasting/PA experience.

"Spare amplifiers with switch over should not be put into any system without the ability to impedance test the line first," he said. "The reason is nearly all amplifier failures are caused by speaker or line failure. Simply switching another amplifier onto the line will also cause this symptom. Basically, when building racks for large speaker systems an im-

pedance metre should be built in to read all speaker loads before amplifiers are turned on.

"If a list of impedances are noted you will even see if someone has added extra speakers to the line from one test to the next. Tendering without design knowledge and S.P.L. experience only gives the industry a bad name. If the Architect is wrong - argue with him for the sake of the industry. Maybe one day they will take notice!"

It doesn't matter who stands behind our product, or what they say...



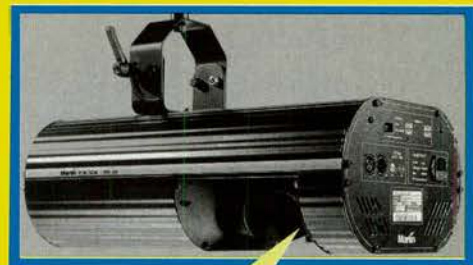
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## CONTRACTING

### LASER GO LOCO (cont)

sengers keento 'rage on rail' en-route to holiday hot-spots of the Whitsunday Islands and Cairns.

An estimated 180,000 'backpacker' tourists visited Australia in 1992. Each averaged expenditure of \$4,500, making total spending of 4820 million.

The train is able to carry up to 200 passengers who have exclusive access to "Club Loco". Club Loco features a separate bar and lounge areas, high tech lighting effects, a dance floor and television monitors playing continuous video clips.

The results show that QR are right on track, with the latest figures showing patronage up by approximately 15%. Occupancy on both services is consistently above 70%.

Club Loco was built at Queensland Rail's Ipswich Workshops to the design of Brisbane firm Mitchell Phillips Design. Laser Productions of Brisbane collaborated closely with the engineering personnel at QR and the consultants Mitchell Phillips Design to design and install a unique system that recreates the atmosphere and effects of some of the most dynamic city nightclubs within a very limited space.

"The concept id fantastic and represented a grat challenge for us," said Ms Mitchell.

"The challenge for Laser was to make it all work technically because the low ceiling height and unusual dimensions of a railway carriage create a difficult acoustic environment," said Glen De Witt, Laser's chief technician. Laser rose to the occasion, employing the very latest in entertainment technology to create a dynamic, modern nightclub environment. Queensland Rail is apparently thrilled with the result.

The installation of the small but dynamic JBL Control 5 Compact Monitor speakers together with a Jands 107 IIa amplifier and Alesis graphics and compression ensured excellent sound quality. The equipment also blended visually with the black and gold decor of the club as designed by Sue Mitchell, of Mitchell Phillips.

Mirrors in the ceiling combine with Laser's innovative lighting design to produce an effect which maximises the available space through the chaser controlled, recessed downlight-style pinspots, together with chased tubelighting in pillars, flooring, pelmets and ceilings.

Other design highlights include a video system consisting of two 51cm Sony monitors, two hi-fi stereo VCR's and video switching, which shows recent music video releases to co-ordinate with and complement the superb sound system. The dramatic yet intimate effect of the entire interplay is subtly enhanced through the use of a recessed High End F100 Fog Machine. •

## (More) Suppliers who Enjoyed Entech '94 ....

We can't help it, the Trade are talking ....

• It provided us the opportunity to showcase a viable alternative. There was rarely a time we didn't have a prospective dealer or paying client on the stand. **Colin F. Stevenson, Production Audio Services.**

• Sales were better than expected, contacts from far and wide turned up making the event very worthwhile. **Colin Formston, Mark IV Audio Australia.**

• Excellent trade coverage for PA, Contractor and Venue. **Tony Russo, AR Audio Eng.**

• All aspects excellent, we received a very steady stream of quality customers throughout the show. **John Fitzpatrick, Amber Technology.**

• One of the best organised events I have attended throughout the world. The quality of the people was extremely good. **Paul Wilcox, Australian Monitor.**

• I think the world over, shows that target the popular entertainment market are succeeding and growing, whereas the narrower shows that are market specific are struggling - because the technologies are covering and overlapping. I think Entech, and shows like it, represent the future. **Paul Mulholland, Jands.**

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# SELECON



# MUSIC MI NEWS & UPDATE

## Melbourne Music Expo Fires Up

### PUBLIC & TRADE MINGLE

By *Barrie Barde*

Pictures by *Marty Williams*

Trying to write a summary of an event as big as the Melbourne Music Expo is quite impossible. There was so much going on I had to sit down on several occasions! So before I even start I will offer apologies to those I miss out on. The best I can do is offer some personal highlights, and a few overall impressions.

Upon entering I was greeted by the sound of Culture Shock. They were playing outside, dressed in very chic clubland fetish type clothing and doing their very best in well over thirty degree heat! Not the best environment for this band, but their awesome vocal ability is undeniable in any context. And a great showcase for the practical applications of music technology. Their sound is full and defined, and seemed to even impress the hardened drummer next to me.

It was obvious to me that some thought had been given to noise reduction. I was impressed by the fact that you could actually hear people talk! I remember the guitar show at the Town Hall - it seemed like every kid in Melbourne

was playing Metallica riffs at once. This time there were headphones in abundance and any showcase performances were at a tolerable volume. Definitely a bonus.

The first people I would like to mention are the guys who've put out a new magazine called 'music trader'. They are not backed by a publishing house, having apparently financed and initiated the project by themselves. Basically it is a 'trading post' for musical instruments complete with decent sized photos. It should be in most newsagents and sells for a very reasonable three dollars. A great idea and full marks to the guys for getting out there and doing it.

It's always pleasing to see Australian manufacturers achieving something for themselves and Belman guitars seem to be going from strength to strength. I first heard about Belman when Eragan Stanic of Roxus started endorsing them. Belman make strat shaped guitars designed to fulfill the requirements of the modern guitarist. A lot of attention is paid to the selection of woods and overall playability. One of the great things about buying a locally made guitar is that you can make a few choices yourself such as nut width,



Roland mounted a major display, the video wall was a great idea, though which 'hands on' demo's could be seen by all.

>Continued over

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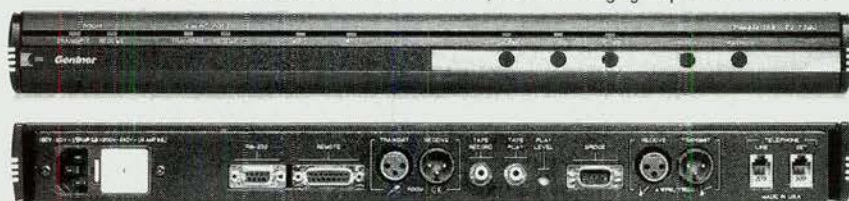
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wood, pickups and colour.

The CMI stand has some real goodies! Firstly there's the DigiTech guitar effects processors. The GSP-2101 is a very interesting idea bound to catch on in a big way. A tube preamp with digital effects in one. It has all the effects you could possibly demand with a sampling capability. I believe them when they say the technology has taken a few million to develop. This is the kind of thing that has to be tried and heard. DigiTech are also justifiably proud of their WP 11 which is a 'pitch bending, harmony and detune pedal all in one.' Also the RP-10 which is a state of the art floor unit guitar effects processor and preamp. A durable unit that seems very simple to operate, it leads the way in its category.

CMI also do Jackson guitars which I don't expect I need to say too much about. People like the legendary Randy Rhoads, and modern metal gods like Megadeth and Anthrax use them. What surprised me was some of the prices. The JDR 94 retails for under nine hundred dollars, and has all the features you could want including a nifty inverted headstock design, twenty four fret fingerboard, locking system and three pickups. It's a similar deal with the JSX-94 except the headstock has the tuning heads on top and there's twenty-two frets. Impressive value. And of course CMI do DOD pedals which are affordable enough but alienate me with ridiculous names like 'grunge' or 'death metal!' Obviously aimed at a young marketplace, and in that sense a successful line.

While I was at the CMI stand I got talking to one Finbar O'Hanlon who was there to do clinics and demonstrate gear. To say the guy can play guitar is a ridiculous under-statement. To look at him you'd probably think he would be into Motley Crue or something, but listening to his CD *The Elements* is a real eye opener. He covers all bases, and unlike some instrumental albums, this one never gets boring. Finbar's a Sydney dude which I guess is why I haven't come across him before. An as-

tonishing player. (Finbar is pictured right. See also *Aux 2* this issue-Editor)

I spoke to one of the guys from the AIBA group. It's always fun to enquire as to whether you would be covered if someone vomited on your guitar. Actually one has to take this seriously. I had a guitar stolen from off stage while I was playing once. Insurance is a necessity.

Roland is a name that has become synonymous with technology and their display was certainly notable for this. A huge video set-up featuring a bank of televisions show Greg Bissonette using the incredible TD-5K compact drum system. This is an electronic kit with a pad even replacing the high hat. A lot of work has gone into making this as much like a real kit as possible. And best of all it allows you to try it out with headphones on!

Roland are also justifiably proud of their JV 1080 synth module which has so many features I could spend another page just listing them. I also dig Roland's commitment to providing quality at the lower end of the price scale with instruments such as the JV 50 and JV 35 having considerable value as keyboards in their own right and potential for upgrade.

Yamaha likewise cover the marketplace pretty thoroughly, especially when it comes to what you might

term the non-professional or hobbyist musician. Yamaha have a whole range of keyboards which allow pretty much any one to put a piece of music together. Then of course they have equipment aimed at the highest level professionals.

One criticism of the Yamaha display from my point of view was that there were no pamphlets, which made it very hard to mention any specific products. My memory took a battering surrounded by so many products. It's also worth noting that the Yamaha display was in an elevated section

and seemingly packed continuously!

One area of music that is definitely booming is music software. I only have a basic understanding of how it works and it really became obvious to me that I needed to learn some more - especially since I'm recording techno stuff these days! One difficulty at a show like this,

which I noticed at the Kawai display, is that it is very hard to demonstrate music software to more than one person at a time. Perhaps one day soon we could see something running through it on a large screen video like the one Roland had for the Greg Bissonette video. I had so many questions that I wanted to ask at some of the technology oriented displays



*A TRADE SHOW FOR PRE-CHRISTMAS ORDERS, was the focus of the Music Expo, says AMA Chief Executive Rob Walker. Trade attendance was around 700, while around 3,000 public went through, he said "Saturday was quiet, but Sunday was better".*



but it really is difficult for them to deal with more than one person at a time, and the questions never have straight forward answers! The Expo seemed to be weighted more towards traditional instrumentation which is not a reflection of what is selling in music these days. It would have been good to have had a techno artist demonstrating sampling or something. This sort of thing can be done quite easily on the spot and always amuses people. Certainly in the future it would be good to see a greater accent on technology.

Drummers seemed to be well catered for although in fairness I'm not a drummer and for the last four years my favourite drummers have had names like '909' and '808'! I looked in at the Sonor display and was suitably impressed, and I noticed that drummer Frank Corniola seems to have ventured into the world of publishing! Virgin Donati was one hand to astonish one and all, and I have to admit that he is one drummer who can solo without getting tedious. He understands that percussion is melodic as well as rhythmic, and his sense of dynamics is superb.

Likewise it wasn't just contemporary musicians that were catered for. There was a well, awesome, array of wind instruments of all varieties and I caught a bit of a recital by a brass band.

I should finish up by saying how good it is to see the locals getting in amongst it. Jade systems had an impressive display, and aside from the items they make themselves such as their speakers base rig, and wedges, also import Vester guitars. Then of course there is the legendary Maton. It was all good and an experience not to be missed.

## Tripp Conference Draws 500 Industry Types

The National Entertainment Industry Conference was held on September 3rd and 4th at the ABC's Goosens Hall in Sydney. Prompted by the all-encompassing and unrelenting development of technology the conference was assembled in an attempt to bridge the information gap between technological advancement and its widespread ramifications to the music industry.

Organiser and convenor Phil Tripp of Immedia PR addressed the increasing loss of identity that the Australian music industry is experiencing in the face of the integration of music with other forms of media and hence its absorption into the overall entertainment industry. He highlighted the debilitating hole in our export market and the lack of effective government protection for artists and record companies against unauthorised recordings and CD rentals. Yet, despite the dismal overview, his message was ultimately one of pro-active optimism for the future starting with harnessing and taking advantage of the escalating changes in technology and applying them to a deeply need change in direction for the industry.

Among the diverse array of speakers, the Minister of Arts, Michael Lee delivered the keynote address conveying a savvy and

*By Natalie Apostolou*

empathetic view of the industry suggesting that there is at least one voice in Canberra acknowledging the importance and viability of contemporary music and its related issues. Lee outlined the various matters that the Government and industry were working on, most importantly the overview of copyright laws which are a huge point of contention in the wake of firms such as Applehouse legally distributing unauthorised C.D's to the market.

The whole realm of copyrighting was a frequent theme throughout the conference particularly in regard to the emergence of consumer friendly digital technology, allowing the downloading and purchasing of music. The convergence of music and visuals demands a complete overhaul of copyright specifications as the various genres collide. The attendant implications for record companies, artists, and publishers are far reaching and raise many issues to be rapidly resolved.

The overall focus of the conference was geared towards the artist, with live performance issues discussed by panellists including Michael Chugg, information on breaking the Asian market and strategies to assist the promotion and development of local talent.

# BandTALK

**BAND-** Clover  
**FORMED-** September 1993.

**MEMBERS:** **Matthew Purcell;** lead guitar and lead vocals (Fender Mustang- six string/ Ampeg combo.Amp VH-140C.); **Christian Zammit;** Guitar and backing vocals (Rickenbacker 12 string/ Roland JC-120 AMP)

**Kevin Ireland:** Bass Guitar (Rickenbacker Bass and Music Man Sting ray Bass- Labby Systems Amp + EV speakers.

**David Haller:** Drums (Pearl Kit and Zillian cymbals)

**STYLE:** Pop/Rock.

**FAV MUSIC STORE-** Galleon Music store; Fairfield, and Downtown Music

**WHY-** These stores have everything including really cool staff.

**FAVOURITE LIVE ENGINEER-** Shane Wedesweiler.

**FAV REHEARSAL PLACE-** Rock Depot (Liverpool)

**FAV RECORDING PLACE-** Q Recordings (ex Rhino, Sydney)

**FAVOURITE RECORDING ENGINEER-** Jason de Wild.

**FAVOURITE PRODUCER-** Paul McKercher, Jason De Wild and Mark Moffat.

**BOOKING AGENT-** need one.

**MANAGER-** Paul Christie.

**BEST GIG & WHY-** Supporting Glide at the Sandringham on the 1st of October. Sang an encore with Glide, one of our fav's



**NEXT EQUIPMENT TO PURCHASE-** 6 string Rickenbacker for Christian (need a good deal!)

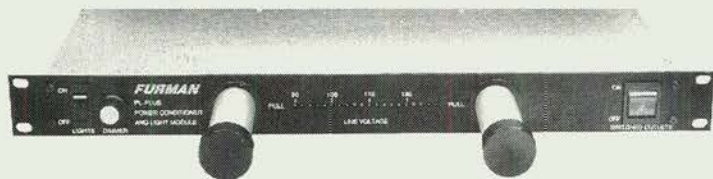
**FAVOURITE LIGHTING OPERATOR-** Craig Ellis.

**CLOVER ROAD CREW-** Paul Brunton; guitar tech and security. Craig Ellis; lighting.

**FUTURE OF MUSIC-** We hope the live music scene and music industry in Australia continues to grow.

**NOTE:** Clover won the 1994 TAFE N.S.W- Student Band Competition, with prizes like 2 days recording at Woolly Mammoth Studios, 12 hours rehearsal at Stage Door Productions & more.

## Take me to your rack.



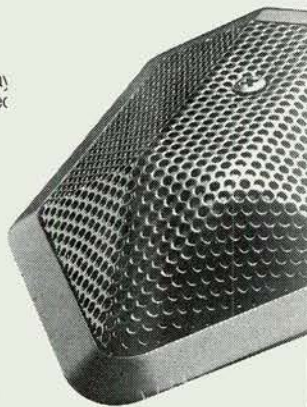
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## STOLEN

**Blacksheep Productions** had a Sony V06800PS video recorder (serial # 22815), Sony DXC3000A video camera (S/No. 81693), and 4 x MP-1A video camera batteries stolen from a vehicle parked in the Sydney suburb of Moore Park on the night of June 2nd. All equipment had "Blacksheep Video Productions 781-422" engraved on them. If you have any information please contact Senior Constable Mick Gorry at Redfern Police Station on (02) 690 4600.

## At Australian Zeppelin

Show at Hawkesbury Sporting Club, Nth. Richmond on Sat. 15th Oct. Black plastic mic case containing 3 x Shure SM58's, 4 x EVPL88's, 4 x Freedman FD4000 (all marked Canon at base) and 3 x Boss Active DIs (Internally marked ) \$250 reward - no questions asked. Ph: (02) 817-4093.

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o.n.o. Fostex X28H dual speed four track portastudio, perfect condition, \$950 o.n.o. Korg Wavestation EX excellent condition, \$1700 o.n.o. Zoom 9001 studio multi-effects processor excellent condition. \$500 o.n.o. Oberheim Matrix 1000 Analogue MIDI module, \$850. o.n.o. (02) 487 4472.

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**ART 1812** (3 way Active system Horn loaded 1 x 18" + 1 x turbo style phase plugged 12" + 50W 1" Emilar horn with Controller). \$3000.00/pair. Sydney Concert Light & Sound Freecall 008 804 994 or (02) 550 3828

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# Random Comment

## Duncan Fry

### Teeth Don't Fail Me Now!

A long, long time ago, before I discovered the joys of mixing, I played in a band which had a bass player named Carl. Not his real name, but close enough for rock and roll.

The band eventually fell apart, as bands frequently do for many reasons, but mainly because the lead singer was playing hide the sausage with Carl's wife. Still that's another story.

Years of periodontic neglect had caused Carl's teeth to rot away, and he had a set of false teeth. For some reason they didn't fit very well, probably because he was too cheap to pay for a decent set.

Anyway, one night he came home from a gig feeling extremely tired and emotional, and went for the big spit. Unfortunately, while driving the porcelain bus, along with the evening's food and drinks he spewed his teeth down the toilet as well! When the Board of Works told him that looking



through the sewage down at Werribee for a pair of false teeth was not a job for the faint hearted, he had to get himself another pair, and these fitted him even less well.

We never earned very much money in the band, so we all had to have day jobs, although Carl was convinced that he could survive on just his band earnings if only his wife and kid would stop eating! Needless to say, his wife and kid disagreed.

So, he had to work at a real

job. And because he didn't have a car, he had to catch the tram into work each day, but he managed to time his journey so that it coincided with a bunch of teenage schoolgirls on their way to school. Carl would bignote himself and regale them with stories about how he was a famous pop star, and tell them about all the other stars he hobnobbed with at the gigs. Then he would bask in the warmth of their admiration for the remainder of the journey.

All good things come to an end, though, and so it was with Carl and his pubescent fan club. It was a cold morning, and Carl was just sitting there looking suitably jaded in just a T-shirt and jeans telling the girls about the previous night's gig.

The old 'W' class trams, without any doors, were pretty chilly of a morning, and halfway through the story a sudden gust of icy air made Carl sneeze. As he did so, he blew his false teeth out of his mouth! They clacked and skittered their way across the floor and disappeared off the edge of the open tram, out into the peak hour traffic, never to be seen again! The young schoolgirls pissed themselves laughing, since poor Carl had gone from pop star to Grandpa in about ten seconds!

Glowing bright red with embarrassment, he leaped off the tram and caught the bus from then on!

### Peace Upon You (from a great height)

They say that being on the beautiful people's guest list is a bit like working for the Public Service - once you're in, you're in - you have to do something really bad to ever get the flick. It's quite possible to go from one trendy do to another without ever stopping, if (a) you're on enough guest lists, and (b) you don't die from liver failure!

A friend of mine - let's call him Leigh, since that was his name - was working in publishing, selling ads in Vague Magazine, and consequently his name was on multiple guest lists in the vain hope that by inviting him the event would be guaranteed coverage in Vague. One night he was invited to the launching of a new shoe boutique. We're talking late 70's here, and this was one of a glut of such things that mercifully seem to have gone the way of most 70's things except flares.

The night was a star studded affair full of beautiful people all standing around making sure they could be seen to be seen getting

pissed rotten. The women were wearing so much gold that had they all died on the spot then the economies of several small countries would have collapsed overnight. And the guys - well, I remember Leigh saying that if you had ever wondered what had happened to all those kids whose heads you wanted to shove down the toilets at school, well, you needed to look no further.

The shoe boutique was on the ground floor of the building which was so new that it was the only occupied floor - all the other levels were unfinished off and vacant.

There were about a hundred or so guests crammed in for the launch, but since the place was just a little shop, it only had one toilet. The human body (even those of the Beautiful People) can only take so much being poured into it before things start leaking out the other end. Once the guests had all been there for a while, they started to get the urge to splash the boots, so to speak (since it was

a shoe shop!) and pretty soon the queue for the dunny stretched around the walls of the shop.

Leigh wasn't immune to this call of nature either, since with the abundance of free drinks he was rapidly becoming as tired and emotional as a newt. He had always been a bit of a sufferer from the old Chinese bladder syndrome, and, deciding that he couldn't wait half an hour for his turn, he wandered upstairs to inspect the plumbing on the next floor.

Upstairs turned out to be deserted and in pitch black darkness, so after roaming around for a couple of minutes and cracking his shins on piles of wood and various tools, nature got the better of him and he decided to have a quick leak in the corner.

Well, it was rather like opening the floodgates at the Hume Weir. A seemingly endless stream, a veritable Yellow River gushed out until a sizeable puddle had formed around him. Unknown to Leigh, the floor had a very slight slope

on it, which led back to the staircase. It had obviously been designed to cope with flooding, but it was being irrigated now by a flood of a very different kind. Leigh groped his way to the edge of the stairs, preceded by a coruscating golden stream which slowly trickled down ahead of him.

Beautiful people standing underneath the stairs were surprised when a gentle golden shower began falling upon them and their drinks, and looked up to see what was causing the miniature Niagara Falls which rushed down the stairs and collected in a giant puddle at the bottom.

Unaware of all this, Leigh shakily made his way down the stairs, and was greeted by stony stares from the rest of the guests. Sensing that something was amiss, he decided that it would be an excellent time to leave the party, and sloshed his way out the front door.

Strangely enough his name never appeared on the guest lists after that!

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Write in Reader Service number 134



# LIGHTING MONTHLY

November 1994

Edited by Catriona Forcer

## AXIOM WINS DESIGN MARK

On October 6th, 1994, the Quality Assurance Services of Australian Standards awarded LSC Electronics Pty Ltd an Australian Design Mark for their lighting control desk - Axiom.

The Design Mark is an endorsement which indicates that a product has achieved a required level of design excellence. The product was submitted before a panel of independent industry professionals comprising: Engineers, designers, Ergonomists, Economists, Marketing, Quality Assurance personnel as well as two representatives from the lighting industry. In addition a full audit of the company's quality programs was assessed by an Auditor from Quality Assurance Services.

In both cases LSC Electronics rated very highly and has now been submitted for the Australian Design Award, an annual award held in November, to chose the best product of its type in Australia.

Further info: LSC (03)561 5255

## V3 SOFTWARE FOR EVENT

Jands has released Version 3 software for the Jands Event lighting control consoles as part of its ongoing commitment to the versatility and longevity of this product range.

Version 2 was launched two years ago and was designed to give more power and flexibility to the moving light operator with functions such as build memories, dipless crossfades on chases, solo safe and additional recording and playback features.

Now V3 offers a greatly enhanced VDU facility which provides more on-screen information, making programming, editing and playback far simpler. A Superwide mode expands Event Plus to 252 channels and Event to 120 channels, with the additional channels being controlled via the keypad or from a slave console.

"V3 gives Event even more power and flexibility," says Jands director Paul Mulholland. "With V3 we think the Event range will continue to maintain its relevance for conventional and moving light operators who prefer fader per channel operation."

The software is now available on Jands Event Plus consoles and will be released for standard Event consoles later in the year. All previously purchased consoles can be upgraded to V3.

Further info: Jands (02) 516 3622

## STRAND LIGHTING'S NEW MID-RANGE CONSOLE IS SHOWN AT ENTECH



Keen interest was shown for the Strand 430 on the Blycraft stand at Entech.

Strand's eagerly awaited replacement for its Gemini 2+ lighting console was previewed at Entech. The Strand 430 follows the philosophy of Strand's new generation smaller memory systems (GSX and LBX) by having separate operating and application software packages on a standard hardware platform.

Strand 430 is an Intel 486-based platform with 24 by 6 pages of submasters, 6 programmable Supermasters, local LCD displays, macro keys and two VDU displays. In addition, the 430 offers true multi-attribute control for moving lights with tracker ball, scroller frame push buttons and four rotary encoders, with the requisite application software. The word 'attributes' refers to the non-lighting elements of the control system such as colour scrollers, pan, tilt, focus and gobos for moving lights.

Genius+™ is the operating software, based on the successful Genius™ created for the GSX and LBX consoles. It has been expanded to accommodate the added facilities of the Strand 430's control surface, and it also includes, as standard, the special effects and colour scroller

features available with the GSX and LBX through the optical Kaleidoscope™ software. The maximum capacity of the console is defined through the level of Genius+ software installed - from 100 to 350 dimming channels in steps of 50. In addition, an extra 100 to 250 attributes may be controlled over and above the dimming channel count.

Additional software packages planned for the Strand 430 are Communique+™ (communications software for MIDI, DMX-in, MSC etc), a networking package (an Ethernet system for remote VGA monitors, and signal distribution), Multi-Attribute Control (for automated lighting and scanners) and Reporter™ which adds time-correlation and status reporting for EC90 Supervisor and CD80 Supervisor dimmers.

The console offers users a high degree of customisation, plus the confidence that the hardware and software architecture accommodates future upgrades easily. An Intel Pentium-based platform, the Strand 530, is also announced to increase the maximum capacity to 600 channels, and 400 attributes.

Further info: Blycraft (03) 587 2555

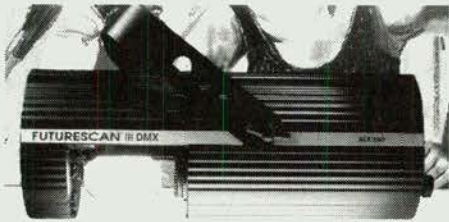
**ENTECH LIGHTING AWARD WINNERS - PAGE 72**

## ABSTRACT'S NEW PRODUCTS

Universal/Abstract are pleased to announce the arrival of two new lighting products - Futurescan III and Scenesetter 100/250.

The Futurescan III is a professional installation version of the popular Futurescan series. It has a separate gobo selector featuring seven patterns together with an additional seven colours plus white. Both gobo and colour wheels are fitted to individual stepper motors for lighting fast response. Smooth mirror movement has been achieved thanks to advanced software controlling the long life motors giving

plication. Scenesetter has a built in power pack for dimming and DMX control over both functions including the seven colours plus white and strobe. Sound activation, together with pre-programmes when used in multiples, make the Scenesetter good value for price and size, says Abstract. Available in 100w or 250w versions with adjustable beam angle. RRP \$569. Further info: ULA (075) 290384.



Futurescan the ability to cross fade from scene to scene. DMX 512 is fitted as standard together with internal sound activation and the ability to synchronise with other products without a controller if required. RRP \$1499.

The Scenesetter is a professional colour changer for the band or mobile/small club ap-

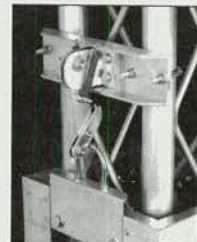
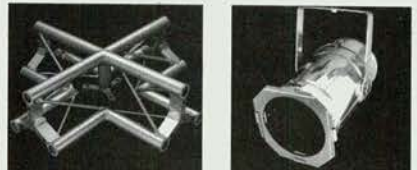
## CCT Bounces Back

When CCT went into receivership a few years ago, sales took a turn for the worst. Founder/Owner Don Hindle from CCT was present at Entech and he took the opportunity to clarify the companies position.

"Well, everyone forgets it was three years ago that the Midland bank wanted it's twelve year money back - at six hours notice and the company was only in receivership for eight weeks," said Don. "Since then we have been back in business. The only thing that changed out here, is that our (then) agents Jands decided they didn't want to continue with us, so we're now going through Rosco Australia. You have to remember in this industry you have a lot of competitors who are quite happy to spread rumours about you!"

"The product line is still there, we support all the products in the market place and spares are always available. I think we're the only manufacturer who can say that we can still supply spares for luminaires we made in 1972. I don't think people realise they can upgrade their original 1K Silhouettes to 1.2K just by buying a lamp tray. The latest shutter set fits anything we've ever made in the Silhouette range. We've got a commitment to our products." Further info: Rosco Aust.(02) 906 6262.

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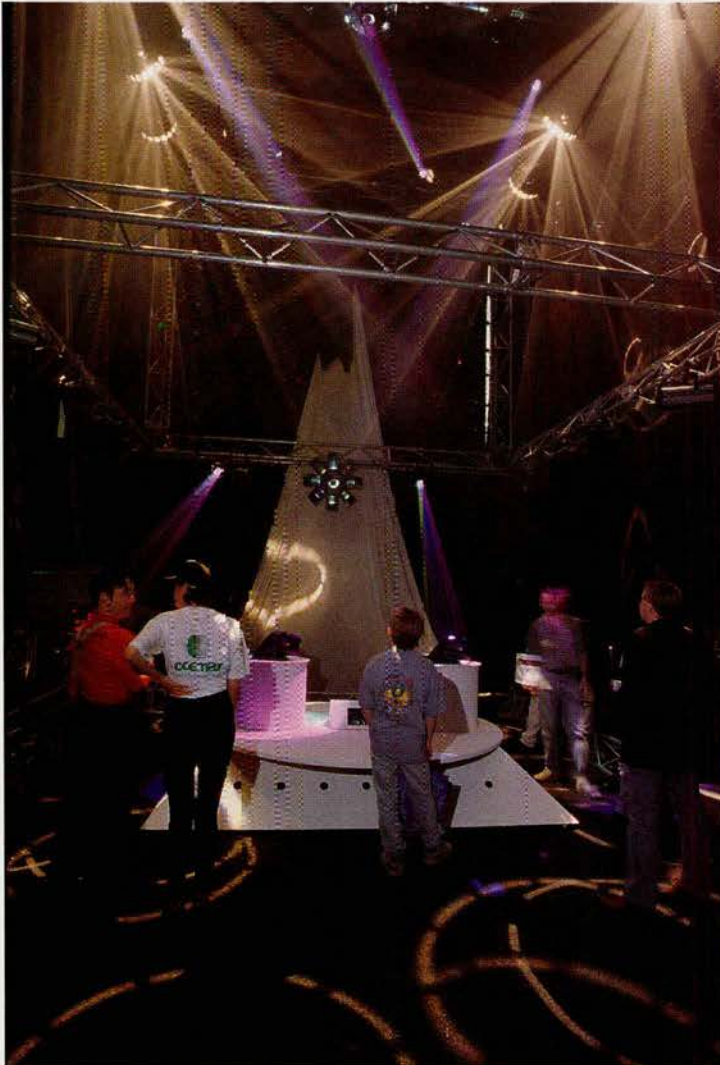
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# ENTECH - JUST WHAT DID YOU THINK!



The Coemcr De Sist: stand, designed by Peter Kemp won The Entech Best Stand Award.

"Very interesting and highly qualified visitors so I'm really quite pleased. We're using the show to introduce new products to the market and to continue to improve our business here."

**Phil O'Donnel (Strand Asia)**

"We've had a lot of interest in The Cyberlight and sales have already been made. Bytecrafft have bought a system of Cyberlight CX's for use straight away. The show's a credit to the staff at Connections because everything has gone so well for us. It's also a good opportunity for everyone to see products that have been around for a while and we've had a lot of renewed interest in products like the Trackspot."

**Noel Bourne (GUVT)**

"Although I haven't added everything up yet, I'm quietly confident. We've had a lot of good enquiries and we've just received a large Clay Paky order for a circus. We're close to closing deals with two rental companies on some of the big Clay Paky scans and we've confirmed two sales of the large Martin 1220 Scans, one to Lights Audio Visual in Melbourne. You can add to that millions of dollars of work discussed. I've also picked up a couple of international orders, one from Fiji and one from New Zealand."

**Rod Salmon (Show Technology)**

"Another full day load-in would be useful next time. We've been running shows every half hour and probably averaged thirty people at each one. A lot of people haven't seen our full range yet and they were very impressed. We've got many orders including export orders to the South Pacific. Infact we've sold the stand about three times over. We've also sold some of our Gladiators for forthcoming Midnight Oil concerts."

**Cuono Biviano (Universal/Abstract Lighting)**

"The show has been very good for us with a lot of interest in the new products. I'm only demonstrating not selling, I send them to distributors but I know that Lightmoves have made some sales. I'm very, very impressed with the show."

**Olaf Diegel (Theatrelight Ltd)**

"The show's been good and I've made some good new contacts, one of which would probably pay for my expenses ten times over if it works out! I'm 99% sure of that order and I've also met a guy who is going to exhibit our product at LDI and Chicago. I really don't think you can criticise the show and the noise level has been really good."

**Sean Cairns (Prolite Manufacturing)**

"It's been pretty good and we've met all our objectives in terms of meeting dealers from all around Australia. In terms of the amount of money we spent, we've got a fairly good return. We should win an award for the most amount of stuff on the smallest amount of space!" (OK, you win! -Ed)

**Rick Chisolm (AE Australia)**

"It was definitely worth me coming and I'm seriously thinking of coming back for the next one. We've been looking for contacts for future business and we have some very good possibilities. I'm very impressed with the way the show has been operated especially as it's the first one."

**Marc Allsman (Vantage Lighting Inc., USA)**



Inside the Show Technology stand, designed by Rod Salmon and built by Chameleon Touring Systems.



"I'm really happy with the response. For the first show of it's kind in Australia, it's done really well. We've sold ten of the Pioneer CD players and had a lot of interest in our new range of lighting."

**Angelo Andrews (Black Express Light & Sound)**

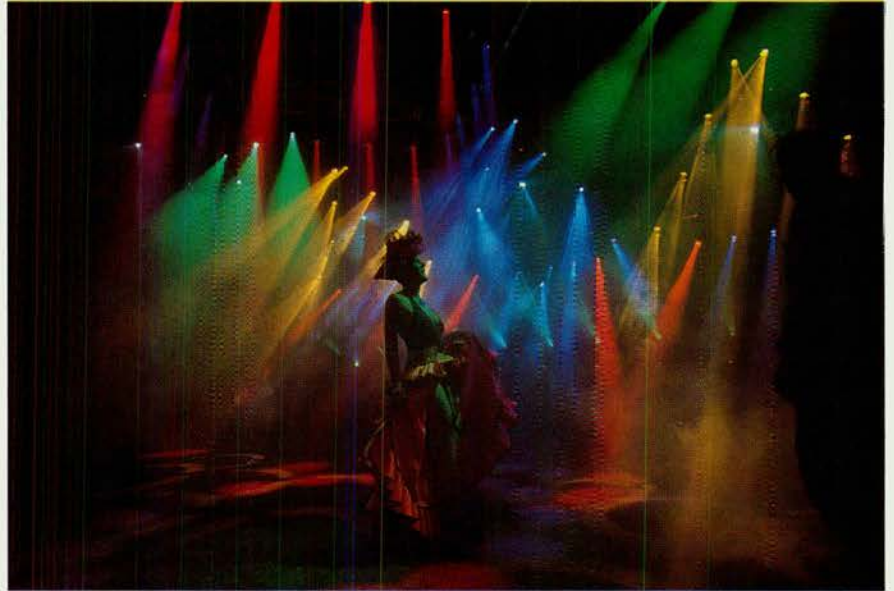
"The show's been very good. We've seen a lot of people we know but also met a lot of new contacts. It's certainly been consistent. We've taken a number of orders for Axioms and it looks like we might have sold the actual stand itself, the Litestructure side of it."

**Alan Graham (LSC)**

"I'm really glad I came. I've had a lot of band LD's on the stand looking at our products. I'd certainly recommend other international firms to come to the next Entech but I think I'll keep it to myself!"

**Neil Rice (Optikinetics, UK)**

"The Darling Harbour people have been good. When I queried what power I had booked, they were over straight away and the problem was sorted in twenty minutes. The control of sound and smoke must be applauded. I think having a stand with no defined boundaries is really good because people walk into it before they realise where they are. We also put things on trees to make them touchable. It has shown that you guys are certainly hitting the pro market. I've met about 10 - 15 new contacts which, after 8 years of shoe



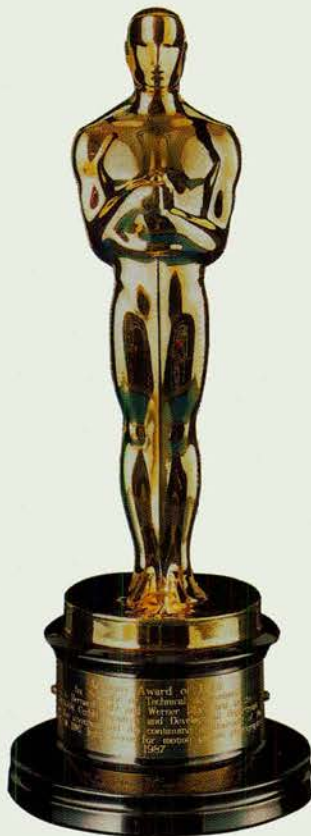
*Things get fruity on the Universal/Abstract stand designed by Abstract UK.*

leather here, is quite good. The new Acclaim range has been received very well and we've had confirmation of some decent orders."

**Simon Garrett (Selecon)**

"I think it's been really good. Of course it's always good for us to go to a truss free zone, which is how I see Australia, and accordingly we've had a lot of good interest. We've had three genuine enquiries into buying the stand."

**Adrian Brooks (Lite Structures, UK)**



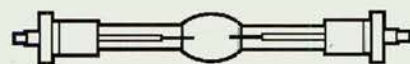
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**ENTECH - WHAT YOU SAID** (cont)

"It was very successful as far as we were concerned. It attracted the right people, we saw all the people we needed to see and all the exhibitors I spoke to commented on how busy they were. We sold 10 of the new Lycian 1290 XLT 2kW Xenon followspots and received commitments for more than 40 of the new Jands HP Series dimmers and more than 20 of the forthcoming Jands Hog consoles."

*Paul Mulholland, Jands*

"A well organised event with quality user audience. As Rosco does not sell direct, all of the Rosco dealers will benefit through the opportunity for us to have been able to demonstrate and market Rosco and CCT. Something that dealers don't have the time or the knowledge to be able to do. Thanks to all at Connections for a well produced trade show."

*Ian Baseby, Rosco*

"Very pleased with the attendance. Entech presented a great opportunity to meet more people in the business and show them our new technology."

*Lee Conlon, Showcraft*

"In general terms we are very happy with the results of Entech, we have secured a number of good orders from the show and are working on a lot of quotations relating to the people attending our stand at Entech. Exhibiting at Entech allowed us to show a wide-range of people the products and services we offer, and strengthened our position in the market place.

Generally the show was very professionally organised and run. It provided the industry with an excellent opportunity to get together and see the latest in technology."

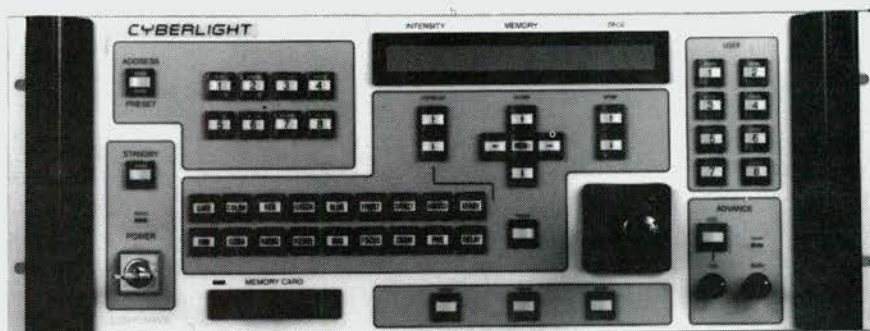
*Peter Kemp, Coemar De Sisti*

**LIGHTWAVE RESEARCH RELEASE CYBERLIGHT LCD CONTROLLER**

Lightwave Research have released a new controller specifically produced to control the Cyberlight automated luminaire. The controller utilises familiar Lightwave Research front panel architecture and offers control of up to eight Cyberlight units. The controller features a liquid crystal display with adjustable backlight intensity, nine memories, 891 pages (scenes) and 1024 programmable presets, simple menu operation with programming assistance prompts, master/slave capabilities, memory lock, a memory card slot for pro-

mable user macro keys, fixture parameter viewing, fixture exclusion, edit and copy functions, a professional joystick, and cross-fade functions for dimming, iris, focus, zoom, RGB colour and frost. Other features include colour, gob and intensity modulate, user selectable proportional or remote level submaster modes, two audio advance modes, page time delay, strobe, individual fixture homing, RS-232 and MID ports, remote enable and a locking key switch.

*Further info: GUVT (07) 358 5022*



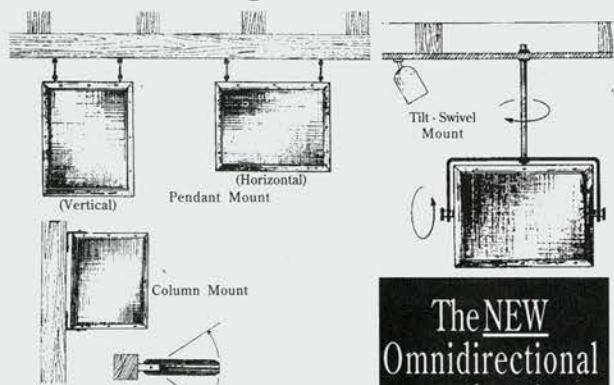
**JANDS DEALER AWARDS**

Jands presented seven dealer awards in recognition of outstanding performance during the Jands cocktail cruise on the first night of Entech. They were:

- Lighting Dealer of the Year - Performance Light & Sound
- Special Commendation, Lighting - Theatrecrafts
- Installations Dealer of the Year - Les Jones Designs
- Performance Dealer of the Year - Musicians Pro Shop
- Special Commendation, Audio - S.O.S. Communications
- Professional Dealer of the Year - GUVT
- Special Commendation - Integrated Media

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# STRAND GSX LIGHTING CONSOLE

A Reader Review by Garion Hall

Always wary of brand new, untested lighting control systems, it was with some trepidation that I approached Strand's new GSX lighting desk. I had the dubious good fortune to be the LD for the Wagga Wagga based University Theatre Ensemble. A local theatre, half owned by the university had recently bought some new equipment - four Jands digital dimmer racks and the GSX.

We bumped into the theatre a few days after the equipment was delivered, and I was hoping that there would be a manual around. Fortunately, there was. Unfortunately, there were no DMX leads to be found, an oversight on somebodies part, so it was just as well we were able to use our old Strand D-54 protocol (serial analog) racks.

At first glance, the GSX is a diminutive little thing - 750 by 280 mm, and only 60 mm deep. The rear panel seemed to have more I/O ports than a mixing desk, the small 64 character backlit LCD display complemented the VGA computer style monitor, and a 3.5" disk drive on the side of the unit hinted at a software based system. A rare feature on most computer based lighting control systems I have encountered was apparent on the GSX - 24 faders. Dozens of buttons LEDs and a golf ball thingy.

These were my first impressions. On turning the thing on, and glancing thankfully at the manual, I watched the LCD display go through a memory check. The GSX is a software based system, and the owner can choose to buy 25, 50, 75, 100, or 125 channels of operation. There are three software packages available for it - the basic Genius one, which, as Strand put it, is for "foundation applications", Kaleidoscope for "advanced lighting control and colour control", and Communique, "lighting communications control".

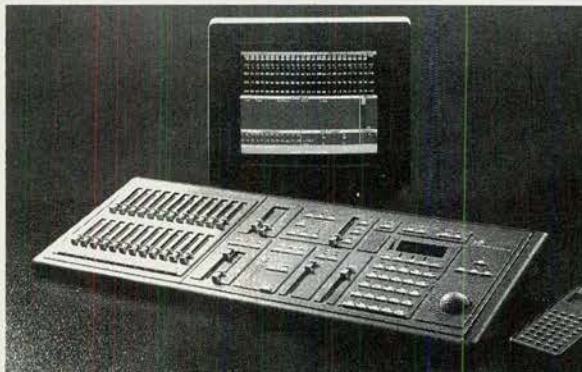
On the system I was to use Genius only was installed, with Kaleidoscope to be installed in the future. As the show was a straight play, this did not seem to pose much of a problem. The desk has a Grand Master and an FX Master. There are two modes of cue playback.

The "X Fade" (for crossfade) allows the user to, after plotting cues, simply press a "go" button for each cue as many as six fades can be active at once, nice for slow daytime to evening cyc' changes. If the operator gets trigger happy (easy to do with a sensitive "go" button on opening night), there is a "back up" function - either to the last cue, or the cue before that, all with a very simple press of a button.

There are LED fade mimics (as well as a representation on the screen). Alternatively, the "X Fade" section can be loaded with a cue that will be executed with the next "go" but-

ton press, by pressing "Load X" and a cue number - another handy feature both in plotting and a messed up showtime.

The second way of playing back cues is with the "A/B Playback". The user can load cues



into both A and B faders, then crossfade manually, in any sequence the user decides.

Plotting is arduous regardless of the desk, and the GSX is no exception. I am yet to see a stress free plotting method on a computer desk (pushing a fader on a manual desk is a lot easier). The operator must type in a channel number, then adjust the intensity on the channel using the afore mentioned "golf ball thingy" (actually an endlessly rotating wheel). Alternatively, the user can press the "@" key, and enter a percentage from 1 to 99. To have the channel at full, a macro key must be held, which is irritating.

It is possible to assign channels to the 24 submasters, but it is unlikely that anyone would only have 24 dimmers with a desk like this. Another way of plotting, presumably (I have never tried this), is to use a conventional desk (with a fader per channel), set up the scene, and have the GSX "grab" the output. I cannot imagine a situation where this would be economically viable; but people can become proficient with the keypad.

Perhaps the most impressive (and valuable) function is the delay, wait and follow cue attributes. This allows the operator to press the "go" button

once, and have any amount of subsequent cues executed after it at set times (crossfades, or whatever). Or, on a press of the "go" button, have the current state fading down over a time, and delay the up time of the next cue by any amount of time, or any combination.

Having the GSX software based is a good idea, and I am baffled why any desk of this type would not be software based. When the operating system is improved, the new software need only be simply loaded. The GSX allows disk backup of shows.

A functional softpatch mechanism allows any output channel to control any (and any number of) dimmers, or any number of channels to be patched to any one dimmer. Channels can be trimmed 0 - 100%, and scaled 0 - 200%.

There are many chase options - probably more than one would ever need. "Flicker", "Random", "Cycle", "Build", MIDI, timed, are all available. The difference is not immediately apparent, but I'm sure there would be a use for it.

*continued...*

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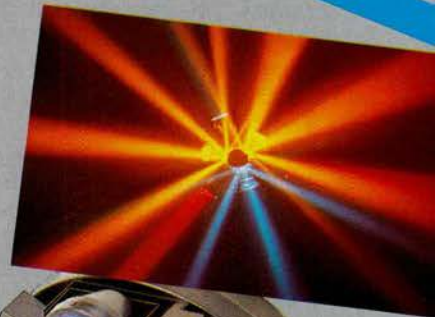
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Bits

Review (cont)

On the rear of the unit are two types of power inputs, monitor output, DMX512 out, AMX192 out, D54 out, RS232 I/O (printer), twelve analog outputs, RS485 (remote stuff), audio in, DMX512 in, and MIDI in/out/thru. What more could you want?

Well, I cannot think of anything else I'd want on a lighting control desk, short of a mouse - at least, an optional mouse to select things (like a series of channels to adjust) and to use menus. The GSX is ergonomically logical, and comfortable to use. Very lightweight (at 5.5 kgs), easy to move from the auditorium for plotting, to the bio box for shows.

A riggers remote is available... but it has to be physically plugged in to the desk, which means one may as well use the desk (with or without the monitor), and save money. Infra red would make more sense. Personally, I do not like the shape of the faders, but they do not have to be used much (at all if you choose).

The only other problem I have with the GSX is its 200 cue limit. This seems an absurd number with so many other features. Although the show I used it for took 60 cues, musicals we have produced before used all 176 cues on our old Strand Tempus, after we had pared them down.

I am sure I have not touched upon all the features of this desk, but I advise anyone who is seriously interested in a theatre lighting control system to check out the desk. I'm sure the guys at Bytecraft would love to help you out - they've been helpful to us.

*Gareth is a second year bachelor of arts Technical Theatre Production student at university in Wagga Wagga, NSW. He still works with live music and theatre (lighting and sound) within and exterraneous to his course. Gareth is experienced in the art of computing and is currently programming a computer controlled lighting system called 'Hurricane' with an electrical student from Monash university, Victoria. Gareth hopes to be hugely successful in the concert lighting design and operation field so if you know of any jobs going, get in touch with him!*

● Finishing a replacement program begun last year Paul Spillane of the **Victorian Arts Centre** has just installed a further 80 Selecon High performance 2kw 10 inch fresnels installed into the State Theatre.

● **Andrew and Ann Topp** of Active Lighting report an injection of equipment into their Melbourne based hire department. Impressed with the performance and strength of the new Selecon luminaires, **Active** have purchased 20 new 650w Acclaim zoomspots, 12 x ZS1200 24/40's, 2 x1200MSR Performer followspots, 12 x High performance 1200w fresnels and 20 new Acclaim fresnels from Selecon's dealer LSC.

● Chosen for use by **Jands Production Services** in the production of *Turandot*, is the new **Expression 2x** lighting console from ETC which provides extended features for complete control of dimmers, colour changers and moving lights.

● Northern College of TAFE reports their new 1200MSR Performer followspot from Selecon is astounding them with its output and features. A quote? Particular note has been made of the fader control, clean optic's and the sheer power of this axial unit.

● Ex wildman Colin Rothapfel of **Custom Audio** in Newcastle has designed LX and supplied 16 x Robocolour 2s and a 2308 controller for Waratah Mayfield RSL.

● In the first purchase of new lighting equipment for some time the **Mt Isa Civic** centre has just purchased a swag of new Selecon equipment from Selecon's Townsville dealer Wild Gravity.

Zoomspot 1200's ,8x 2k fresnels , Compact 6 fresnels and pc's and new Acclaim fresnels are now doing their thing in this distant Queensland venue.

● **Twin Towns Services Club** on the Gold Coast recently surprised East Coast Lighting's Greg Hughes with purchase of Selecons new Acclaim 650w profiles.

Originally in the market for 1000w fixtures, Greg was convinced the output of the new 650's warranted a look and sent some of these down as he felt they would do the job. The Twin Towns Tech's were so impressed with the output 78000 cd they bought some on the spot. *(That's what it says on the fax!)*

● Casula Power Station Art Gallery in western Sydney now has a foyer art gallery and huge windows lit with Selecons Accent low voltage and metal halides range from Herkes in Waterloo. A mixture of framing profiles and spots have been used to successfully light the artworks in the foyer of this converted coal fired power station. While windows visible from the outside at night are lit using Selecon's metal halide 150w 6000hr profiles. The windows of this venue show 4 amazing Thumb Print images some 10 metres high split over the multiple panes.

● **DM Marketing** in Melbourne have supplied 4 x Roboscan PRO812's to Ben FX, another 2 x Roboscan PRO218's to Phaseshifts Productions, 6 x Roboscan PRO218's to Face Lite Productions, who are going on tour with popular Melbourne band The Wizards, and a host of effects like Majic Moons, Spinners and Starflashes to Club 17 in Gippsland.

● **BJ's Sound and Lighting** have supplied Billy's Beachhouse with 4 x Roboscan 805's as well as heaps of Martin DJ Series effects. In addition they have all three nightclubs in Ipswich fitted out with Roboscan 805's and one even still has Roboscan 1004's. Transformers in Brisbane has recieved a new speaker system courtesy of these guys while at the same time urchasing a set of 805's and a 2308.

● **Soundworks** in Perth have been busily selling Roboscan 805's to the Civic Hotel and a heap of DJ Series and GENI effects to the Planet Nightclub amongst others.

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# ENTECH LIGHTING AWARD WINNERS

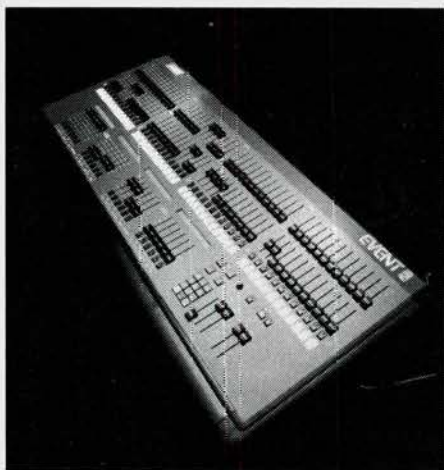
## JANDS EVENT

### MEMORY CONSOLE TOURING, INDUSTRIALS & HIRE

Launched in 1990, the Jands Event lighting console is a flexible board which gives the operator easy access to powerful functions. The Event is suitable for both generic and moving lights and with the release of Version 3 software, changes and upgrades have been made possible. Already an industry standard in Australia, the Event is gaining the same reputation in Europe and the US while in England it is standard equipment for colleges and universities.

The Jands Event was designed by a team led by Jands Production Services' David Mulholland. Mick Beasley (UK designer) did the software and Jands' R&D engineer David Timmins designed the hardware.

Notable sales include Nirvana (Event 24 with M Card); Beijing Academy of Dramatic Arts (Event 48); The Badloves (Event 48); Bjorn Again (Event 24); Sydney Town Hall (Event 24, Event 60 Plus); Australian Parliament House (Event 60 Plus); Queensland Performing Arts



Centre (Event 24 x 3); His Majesty's Theatre, Perth (Event 24); Adelaide Festival Theatre (Event 60 Plus, x 2, Event 24 x 2); and Darwin Performing Arts Centre (Event 60 Plus x 2).

Prices are (RRPs including tax) - Event 24 \$6995, Event 36 \$8995, Event 48 \$10,995, Event Plus 48 \$11,995 and the Event Plus 60 \$14,995. Further info: Jands (02)516 3622

## LSC ELECTRONICS

### TOURING DIMMER

First released in 1987, the Tour Series Dimmer quickly forged its mark in the industry for its compact unique design. Available as a 12 channel by 10 amp per channel dimmer, it originally came as an analogue control input with 12 HPM output connectors. The dimmer has been modified over the years to incorporate DMX512, 120V three phase and single phase operation, 50Hz to 60 Hz auto frequency selection, generator operation and a choice of output connectors.

The Tour Series has been a popular choice with most major Australian rental/production companies because of its reliability, performance and price. Among the varied sales are: Hilton Ballroom, Jakarta, Indonesia; Het Concertgebouw, Amsterdam, Holland; GTV9, Melbourne; ABC TV, Melbourne; Australasian production of Cats; World Congress Centre, and Victorian Arts Centre Trust, Melbourne.

In addition to the above sales, the Tour Series Dimmer has been used on such events as U2; Cindi Lauper; Cher; Joe Cocker; Lenny Kravitz; Melbourne International Festival; Lillehammer Winter Olympics; Rocky Horror Show and RAAF Flight Simulator.

The Tour Series Dimmer was recently voted the fourth most popular dimmer for rental companies in Germany in a poll conducted by European magazine Production Partner.

The success of the Tour Series Dimmer is greatly attributed to the designers Patrick Base and Gary Pritchard.

Further info: LSC (03) 561 5255

## SHOWCRAFT/COLOURSET

### COLOUR SCROLLER

Back in 1987, Lee Con. on of Showcraft Australia took a serious look at colour changers. It appeared to him that they offered an enormous benefit to lighting but many people were ignoring scrollers due to their bad reputation for reliability. Lee wanted to crack the problem by developing his own colour scroller.

After a lot of money and a lot more time than he had ever imagined, around two years of long hours, the 1K was ready for its ultimate task - to become a piece of equipment in a hire company. After a few minor modifications, everyone who had used them so far were impressed and so Lee decided to start selling them.

After showing the scrollers around to interested companies, he made his first sales, all a one and the scrollers immediately went into some of the most prestigious shows around. Adelaide Festival used them for *The King and I* lit by Nigel Levings and Roger Barratt used them for the long running show *Buddy*. East Coast Lighting put them into their hire department along with Chameleon Touring who now have over 100 units available for hire. Many other companies, which include Bytcraft, Jands, Tower Lighting, hold good hire stocks of the Colourset scroller.

One of the largest hire companies in Tokyo holds over 100 units in their hire stock. Recently Showcraft signed a deal with CCT Lighting in the UK to distribute and sell the product through their world-wide dealer network.

Further info: Showcraft (02) 698 3009

## JEM

### FOG MACHINE

JEM Smoke Machine Co was formed over 11 years ago and in that time has become a world-leading manufacturer of smoke machines. JEM's range starts with the Show Fogger at \$599 RRP, the Fogger MKIII which has new improved power and electronics from \$799 RRP through to the 'industry standard' ZR20 (\$1,399 RRP), the ZR41 work-horse (\$2,999 RRP), the Heavy Fog series (from \$5,799 RRP), and the most powerful smoke machine in the world, the Roadie (\$12,999). JEM keep researching and developing new products the latest of which is the Water Cracker (RRP \$8,999) which produces an almost invisible haze (previously only available by using a cracked oil machine) using water based fluid which is completely non-toxic. All JEM Smoke Fluid is 100% safe and has been approved by Health and Safety organisations in the UK and Australia. With a five year warranty on smoke machines, JEM is Australia's top selling smoke machine.

Further info: Show Technology (02) 898 1111

## GOLDEN SCAN 3

### FULL SIZED MOVING LIGHT, FROM CLAY PAKY

Quality control, research and development have always been a priority for Italian firm, Clay Paky. For years Clay Paky have led the way in developing high quality, innovative lighting, but a milestone was reached in 1987 when they released their first 'intelligent' projector with a moving mirror - Golden Scan. Since then, Golden Scan has become a world-wide success winning awards for the original Golden Scan and Golden Scan 2. SIB Rimini in 1993 saw the release of Golden Scan 3 which took the world by storm. Since then the Golden Scan 3 has won every major award in the industry, in its group, and continues to do so. Some of the main features include 30% more light output than GS2, 24 colours plus 24 bi-colour beams, 4 rotating gobos plus clear position which can be rotated in two directions, multiplying prisms plus much more which make the Golden Scan 3 one of the most popular units for production, television, hire and installation companies. The Golden Scan 3 retails from \$9,499.

Further info: Show Technology (02) 898 1111



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## SCANCOMMANDER

### MOVING LIGHT CONTROLLER

German company MA Lighting Technology developed the Scancommander almost two years ago and released the controller at SIB Rimini in 1993. Since then, it has risen to the position of a most versatile and easy to use unit on the market. Built for the touring and hiring production market, Scancommander can quite happily be used for theatre productions and any other professional or industrial application. The controller can facilitate a large range of varying light fittings; Scancommander has the ability to run every scanner ever built. It will operate Roboscans, Golden Scans, Cyberlights and Intellabeams side-by-side. One of the other features of this unit is that it also controls 512 channels of standard DMX or Midi. The Scancommander can run on input control from audio (sound to light), remote triggering, SMPTE, Analogue +10 volt, DMX512 and Midi. The MA Lighting Scancommander retails for \$12,500.

Further info: Show Technology (02) 898 1111

## MARTIN

### COMPACT MOVING LIGHT

Martin Professional A/S was started in Denmark by Peter Johansen, 13 years ago when he developed a prototype of a smoke machine in his basement which was to become the very first Martin product. Since then, things have snowballed. Lighting production was the next logical step and this led to the development of the Roboscan range which have been winning awards around the world since 1990. Initially, in the compact moving light market were the Roboscan 805s, 1004s, 1016s and PRO218s. The 1004s and 1016s are no longer being manufactured but can still be found out and about in the industry. These units have made way for the new PRO518s and PRO812s which were launched at Entech. The 805s and PRO218s are still going strong and are being used in more applications now than ever before. The Roboscan compact moving lights now have the advantage of being run on either Martin protocol or DMX 512. Pricing for the Roboscans starts from \$1,399 RRP for the 805 through to \$2,399 RRP for the PRO218.

Further info: Show Technology (02) 898 1111.

## SELECON

### LUMINAIRE MANUFACTURER

Established in 1968, Selecon began manufacturing theatre luminaires in early 1978 primarily to meet the demands of the growing school drama courses. Over the next 8 years, the range was steadily developed to include profiles, PC's, Cyc's and Floods to meet the growing demands of the performance sector. In 1985 the company ownership changed from a family business to the Selecon of today.

Selecon began to gain market acceptance in the 1980's and became market leaders in the 1990's. The firm today is world competitive, exporting the majority of production to Asia, Australia and Europe - where exciting gains have been made. The company grew 17% last year on the strength of Europe.

Selecon recently launched an entire new range of 500W/650W luminaires which they firmly believe will transform the way people look at this end of the market. Continuing its policy of combining innovation with improved performance and safer operation, Selecon have presented what is possibly the most radical reappraisal of the 650W lantern during the past 15 years.

The new luminaires, known as the Acclaim range, now harmonise with the design concept of the existing Compact (650W/250W range) 1200W range and Arena (2kW/2.5kW).

Further info: Selecon 64-9 360-1718



## HIGH END SYSTEMS

### MOST INNOVATIVE LIGHTING MANUFACTURER

Born from the company Blackstone Audio Visual, which began in 1969, Lightwave Research entered the lighting manufacturing business in 1986 with the Laser Chorus, a low powered laser system. The Laser Chorus con-

trol architecture became the basis for future Lightwave developments.

In 1988 the release of Color Pro marked a significant step and justified the companies large expenditure on vacuum chambers necessary to produce cost effective dichroic filters with acceptable tolerance. Early 1989 saw the release of Dataflash, a digitally addressable, dimmable high powered xenon strobe fixture.

By November 1989, Lightwave Research had produced their first Intellabeam. This move was brought about by the change in marketing policy of a particular Italian moving light manufacturer who's products up until this time were distributed by High End Systems. Intellabeam marked the end of High End Systems Distribution of the European sourced products and Lightwave Research quickly set about the task of manufacturing products to fill the void.

With their previous experience LWR were well placed to manufacture products specifically to their own high standards incorporating many innovative features with their latest automated luminaires being Cyberlight and Cyberlight CX.

These luminaires join the inventory of other products such as Intellabeam 700HX, Trackspot, Color Pro, Dataflash, Viper, F-100, Coldflow, Emulator, Status Cue and a host of Controller options.

High Ends Systems/Lightwave Research have a policy of continuing product development responsive to user feedback and this assures their place as a most innovative lighting manufacturer.

Further info: GUVT (07) 358 5022

## DYNALITE

### INSTALLATION & ARCHITECTURAL DIMMER

Dynalite was established in 1983 by John Gunton and during the early years was principally involved in design and manufacture of dimmers and lighting control products for the theatre and entertainment industries. Over the past 5 years, Dynalite has diversified into the field of architectural dimming and energy management. Despite this diversification, Dynalite is still a major supplier of dimming equipment to the entertainment industry.

Further info: Dynalite (02) 564 1400

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### Scanner Bar

- \$104 \$247.00  
Light bar housing four GE 4515 lamps scanning with individual motors. All housing complete with spring clip allowing for plastic colour caps/gel.

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Metal housing with numerous lenses giving a "rainbow shower" effect.

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- MARTIN JNR. SMOKE MACHINE c/w Remote \$399.00

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- 5 Litres \$37.00
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The variety includes coloured smoke (10 or 20 second) - stage fright flash, silver or golden burst - coloured fires, gerbes - glitter/confetti/streamer bursts.

- JEM FOGGER SMOKE MACHINE \$495.00  
Comes with remote.

All prices and specifications subject to change without notice. Prices are exclusive of sales tax. Lamps are only included in the price if specified. Trade enquiries are welcome. Free gift offer to 'Connections' readers for all orders over \$100.

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ENTECH LIGHTING AWARDS

GEMINI 2+

MEMORY CONSOLE, THEATRE

The Strand Lighting Gemini 2+ is the latest in a range of Gemini control desks that originated in the early 1980s as a portable memory console and was based on the features and operating method of the Strand Lighting Galaxy, the top of the range control desk. One of the first Gemini control desks was used on the original production of Cats and the Gemini has been used on musicals, on drama productions and in television studios from that time.

The Gemini 2+ can control 360 channels with proportional patching and playback via 2 split cross fade playbacks, programmable effects panel, submasters and a built-in 80 group backup. The show can be stored on floppy disk and can be printed out for later use. Accessories available include a designers remote, a riggers control and a second monitor if required.

Installations of Gemini 2+ include the Canberra Playhouse and the Civic Theatre Newcastle while many users of the Gemini 1 have taken the opportunity to have the software upgraded so their desk now runs as a 2+. Geminis

are found in theatres and studios from North Queensland to South Australia and are sold and serviced Australia wide by Bytecraft.

Further info: Bytecraft (03) 587 2555

CHRIS NEWMAN for JOHN FARNHAM

TOUR LIGHTING DESIGNER

Chris Newman has been working as lighting designer for John Farnham ever since John left the Little River Band which was about eight years ago.



The lighting for John Farnham's 'Talk of the Town' tour had to be BIG and Chris did not let him down. Despite little time for production rehearsals, Chris and his Vari\*lite op-

erator Peter Lothian put together a visually stunning show that kept the audiences talking for days afterwards.

The stage was 88ft x 50ft with the rig comprising of 180 par cans with 50 colour changers as well as 24 8-light molefay colour changers. There were ten followspots, four cracked oil machines, Pani 4K projectors, some ACLs and nine individual moving trusses. Vari\*lites were 38 VL2c's, 25 VL5's, 20 VL4's and 17 VL2b's. Control was by an Avo QM500, Colouset controller and an Avab for the Pani projectors. Equipment was supplied by Jands except for the Pani projectors which came from Bytecraft.

ROGER BARRATT for INTO THE WOODS

THEATRE LIGHTING DESIGNER

Roger Barratt is one of Australia's most requested lighting designers who lights about thirty productions a year. Current productions which he has lit include The Pearl Fishers for the Australian Opera and Buddy.

Roger had to overcome many staging difficulties before lighting the production of Into The Woods which was held at the drama thea-



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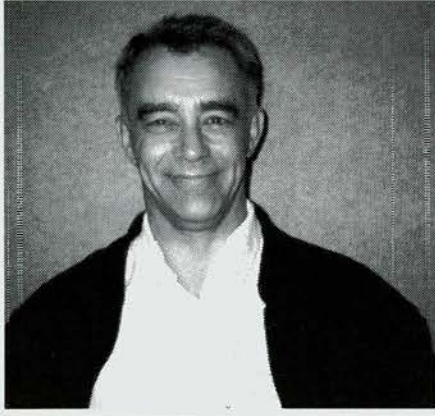
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**ENTECH LIGHTING AWARDS**

Roger Barratt (cont)

tre of the the Sydney Opera House. The show ended up having 250 lighting cues, a lot for a normal theatre show and was controlled by a Galaxy 2. The rig comprised of 250 lamps with 14 Colourset scrollers and half the lamps held Rosco gobos, mostly of foliage.



**CHAMELEON**

**BEST LIGHTING HIRE/PRODUCTION CO.**

Chameleon Touring Systems was formed seven years ago and has developed into one of Australia's most progressive production companies, dealing in Business Theatre, Special Events, Professional Theatre and Dry Hire.

The company has a large range of lurrinaires, trussing, rigging equipment, control systems and intelligent lighting.

Apart from numerous corporate events, the company has provided services for Hot Shoe Shuffle, Big River, A Chorus Line, South Pacific, Wet Side Story, Buddy, The Pirates of Penzance, Into The Woods, Me & My Girl, Blood Brothers and most Australian AV Companies

Chameleon is located in a modern 8,000 square foot factory in Alexandria, employing a permanent staff of fifteen.

**MATTHEW JAMES, L.D.**

**ENCOURAGEMENT AWARD**

We had several letters attached to voting forms regarding Darwin based lighting designer and operator, Matthew James. According to Patrick James, Artistic Director for the Darwin Theatre Company: "Matthew has received much acclaim from both audiences and members of the industry".

Ken Conway, Executive Officer of Brown's Mart Community Arts said: "His reliability in the most trying circumstances, and his tolerance and good humour, contribute to the respect in which he is held.....Lighting Man, cf, and for, the Territory."

Accordingly we announce an encouragement award goes to Matthew James, Lighting Designer, Northern Territory.

**INAUGURAL AUSTRALIAN MARTIN DEALER DINNER**

The recent Entech exhibition was the occasion for the inaugural Martin dealer dinner which was hosted by Show Technology and Martin Professional. Martin dealers were given the red carpet treatment with a sumptuous dinner at Centrepoint Tower in Sydney and a quality leather bound diary as a token of appreciation.

Troels Volver, International Sales Manager for Martin and Emmanuel Ziino, Show Technology's Managing Director, both gave speeches and launched the new 'Martin Domination' marketing plan.

"We committed ourselves to a dedicated dealer network which at first was hard but now we are seeing the results..." says Emmanuel. "...we have chosen our dealers wisely and have proven that service, back up and distributor support is a very important part of the selling process".

As the news hit about the Martin winning an Entech award (best compact moving light), Centrepoint Tower swayed as the dealers partied and cheered. The party continued at Heart beats Nightclub in Sydney's Eastern Suburbs.

**HOW TO TRANSFORM A CYBERLIGHT INTO AN EFFECTIVE DRUG!**

At Entech, Greg Hughes of East Coast Lighting happily offered up the following information on how to transform a Cyberlight into an effect drug:

"Open white, put it on the rotating, spiralling looking one, if you know what I mean," he enthused. "Watch the black dot in the centre and focus on it until you start seeing a strobe effect. You've got to get the speed right. Then try look at anything else, it really distorts the way you look at things and everything just melts in front of you. It's great."

Connections magazine in no way endorse this practice but hey, what the heck...."

Rumours abounded at Entech as to how Greg ended up in the foyer of his hotel, at 2am, wearing only his shirt and socks.

"I can't confirm or deny the rumour," said Greg. "Basically because I can't remember!"

•See Aux 2 this issue. -Ed

**LITESTRUCTURES NOW AVAILABLE IN AUSTRALIA**

Europe's most popular truss systems are now available in Australia through LSC Electronics Pty Ltd.

Exhibited at the recent Entech 94 exhibition in Sydney the reaction to the quality and diversity of the Litestructures system was overwhelming.

Based on a standard component arrangement, structures are limited only by one's imagination. Astralite, Livelite, Bilite, Quatralite, Minilite 2, Minilite 3 and Minilite

4 make up the various styles available which together offer the designer a comprehensive framework for small lighting rigs, display stands, nightclub installation rigs etc.

A custom design service is also available to help the designer achieve attractive and original sets utilising shape, colour and the interaction of other lighting components to best effect.

Further info: LSC (03) 561 5255

**JANDS LAUNCHES DIGITALLY CONTROLLED DIMMERS**

The new Jands HP Series digital dimmer was designed to meet the demands of touring companies and theatres. The compact 3RU HP Series dimmer is available in a 12 channel/10A format with a six channel/25A version due for release early next year.

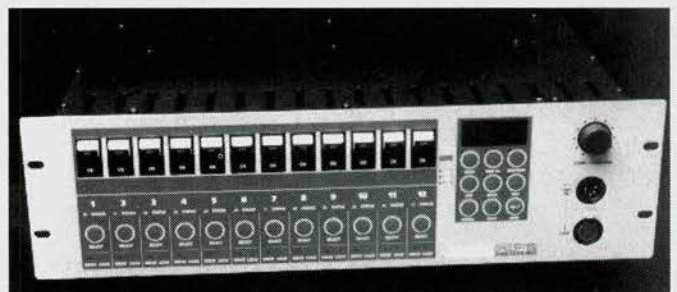
A function keypad, LED fault indicators including 'neutral failure', selectable output voltages, built-in test facilities, fast-acting circuit breakers and a variety of output connector options are just some of the features provided. Being micro-processor controlled, future software upgrades to the operat-

ing system are also possible.

"The HP Series achieves performance that equals or betters anything else on offer, at a reasonable price," Jands director Paul Mulholland says.

The HP Series was well received at PLASA with dealers placing immediate orders.

Further info: Jands (02) 516 3622





## NEW PRODUCTS FROM SHOW TECHNOLOGY

Entech saw the Australian release of the new products from **Martin**:

**Roboscan PRO518** - the first robotic projector which includes rotating gobos in a compact budget-priced fitting, plus a selection of up to 36 colours and prism effects. The PRO 518 has a total of 5 rotating gobos, continuous rotation on colour wheel and a colour modifier. RRP \$3299.

**Roboscan PRO 812** - gives a choice of 11 colours, 11 motorised gobos and weighs in at only 10.5 kg. Uses a HTI150 lamp and can be controlled by any Martin controller, via DMX 512 or used as a stand alone unit with its built in random programs (both with and without audio activation). RRP \$1899.

**Roboscan 400** - By combining two dichroic colour wheels and hot and cold colour modi-

fiers, 32 vibrant colours can be achieved. It also has a combined dimmer/shutter which provides 0-100% smooth dimming and very fast strobe, as well as 3 motorised gobos which give 7, 14 and 21° beam angle plus wash effect. RRP \$1499.

From the **ADJ Pro Range**:

**Cyclone** - a new centrepiece effect that comes complete with 19" rack mount controller. It has 8 heads each with a mirror that shoots beams of light either onto the dancefloor or back onto a 'moonflower' dish that spills the beams into a kaleidoscope of tiny multi-coloured laser-type beams. RRP \$4499.

**Fanlight** - a simple, yet effective unit that gives a fan effect of concentrated beams. Each beam can be gelled to achieve an array of coloured beams. RRP \$429.

**Spot Gobo** - a focusable projector that uses an 'E' sized gobo. Images can be projected in white or gelled in any colour. Best used in multiples. RRP \$219.

**Mini Starball** - A miniature version of the Astroraggi effect. RRP \$395.

**Colour Bank 4** - A compact sized fitting that has four Par 16 cans. Has a built in chaser that can either flash to music or use its own internal speed rate adjustment. One lead powers the entire unit. RRP \$499.

**Twin Star** - perfect for washing walls with colour. Two lamps project onto a dichroic prism and the reflected multi-colour patterned beams slowly rotate. RRP \$199.

**Sunlight** - Multi-coloured flat beams 'sweep' constantly through the air. RRP \$245.

Further info: Show Technology (02) 898 1111

## Peter Kemp says: SMOKING CAN BE BAD FOR YOUR HEALTH!

Smoke machines have come a long way since I first joined the industry at Strand Electric where we used to sell and hire the Concept range of machines from the UK. The smoke machines in those days used to use an oil based fluid which enabled one to hold a naked flame (usually a cigarette lighter) in front of the machines output and create a flame thrower (a very dangerous effect). In addition to this the machines required a air cylinder as they did not incorporate a pump. I believe this company still makes machines today.

Nowadays there are many smoke machines on the market- one machine even offers a detector that monitors the smoke in the room

and automatically adds smoke when required!

One of the main differences in the machines is the amount of output and if it is constant or not. The wattage of the heater in the machine is a pertinent point in regards to the duration the machine will operate for before switching off to re-heat. Some of the little machines are quite powerful and very reliable however they lack some of the deluxe features of the bigger machines.

The major problem associated with smoke machines would have to be blockages, this usually relates to what the people put through the machine, which in some instances is not only smoke fluid. I have seen instances whereby

perfume, aftershave etc has been added to smoke fluid to make the smell more acceptable. The additives will usually cause the machine to block. In addition to this the other relevant point is that not all smoke machines are the same and therefore you should only use the fluid made by the machine manufacturer in order to eliminate any problems. The reason for this is that machines operate at different temperatures and putting other fluids through the machine may introduce a change in the chemical composition of the fluid, which can result in blockages and also can create serious health problems.

• More on Smoking next month.



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# clubland

## Night Club and DJ News

with Natalie Apostolou

### D.J- Andrea Wallace

Blaring music, blinding lights, relentless liquid bingeing, suits, secretaries, hens, bucks, piles of de-stressing punters- its a typical vision of any downtown club. But this is Sydney's Bobby McGees and at the epi-centre of the frivolities is a woman with a mission. Andrea Wallace is McGees resident DJ diva and her task is to inject the crowd night after night with her own unbounded enthusiasm.

The fact that she succeeds makes her one of Sydney's most popular D.J's - and highlights the rarity of her status as a woman in a male dominated field. It is perhaps her sex that has contributed to her success as her DJ-ing style is not of the lone wolf kind. Andrea specialises in inter-active performance based escapism "pushing the boundaries on every level", in order to unleash the dancing beast lurking within every uptight suit. Wallace's set prides itself on emphasising the lack of delineation between crowd and DJ - she cajoles, entices and vibes up the crowd until achieving the unhinged chaos of a room filled with uncontrollable groovers.

Andrea has spent the last four years building up a loyal following, five nights a week at McGees and is currently contractually bound. Suprisingly, Andrea has not encountered much sexism and commands respect from her crowd, complaining that men are actually intimidated and threatened by her more than anything else and is still awaiting the appearance of a groupie.

The D.J.'s she prefers are freelancers Mat Brown and Glen Hockley and when in party mode Andrea heads down to D.C.M's or Mr Goodbar and The Lounge and Mega Bar when in Melbourne.

#### Andrea's current Top 5 tracks;

100% Pure Love  
Rockin with Myself  
Do you wanna Funk  
Swamp Thing

### NEW CLUB: Axis

Proof, if any were needed, that clubland is continuing to thrive despite the seasonal crowd malaise of Winter, is the number of new clubs emerging across the land. Not to mention the copious expensive refits of established clubs preparing for the Summer's dance floor sweatfest. The east Sydney boogie bloc has gotten yet another purpose-built venue in the form of AXIS. Promising to fill in the demand for glam at the Bondi junction end of Oxford street, Axis combines the best of all worlds with a gourmet pizza restaurant, pool room, and a fevered funk based dancefloor. Since opening in late September the discerning club crowd have been quick to infiltrate and with Sydney's famous and fab in tow, Axis has rapidly claimed the reputation for being the new celeb haunt.

### CLUB 77

CLUB 77 on William street, has quietly sneaked onto the club scene catering to the eclectic tastes of Sydney's breeding nest of sub-cultures.

Although its decor is non-descript at best, this club has an uncanny ability to suitably transform for its many and varied musical and sub-cultural genres from night to night. 77 is enjoying a steady stream of hybrid club culture inter-bred attendance with its staple Thursday, Friday and Saturday night forays of diversity.

NOCTURNE has been darkly flourishing every Thursday. Specialising in Gothic grandeur and mayhem and rival only to the eternally celestial Sanctuary. Your dark hosts for the night are DJ's Douglas (new Euro goth) Simon (old school goth) and Andrew (indie/industrial), who tell me that Nocturne enjoys notoriety in England and throughout Europe.

For an evening of feral lashings of the sonic kind and the odd indie rock god propped at the bar- don your darkest and do your worst.

### Heart for Les Girls

One of the staple creatures from the Soho stables is one Ian Hartley and through his divine guidance and inspiration Sydney's former Les Girls should be metamorphosing in November under the guise of Heart. Mr Hartley has long been lurking as a barometer and creator of things cool and sub-cultural and Heart sounds like it will fill a niche for all cultured tastes. Combined on the Les Girls premises will be a movie house, theatre (with pantos through Christmas) and weekend club terror zone.

### Video Library

Although the music video is not a new concept, the access to and availability of up-to-the-minute releases for clubs and pubs is an issue for punters and proprietors alike. To redress the balance and push venues onto the cutting edge of new releases and modern classics the **Nightlife** music video library provides the essential tools for a complete visual assault to enhance any club environment. Their vast library database covers a broad cross-section of music styles ranging from Top 40, dance, rock, classics and alternative tracks.

A huge cross section of venues, large and small are currently using Nightlife's system including Kokoz and Melba' on the Gold Coast, the Kings Cross Hotel and the new and improved Patrick's. *Info: NIGHTLIFE MUSIC VIDEO (07) 367 1045*

### Vinyl anyone?

Vinyl lives on through the Sydney based operation, Pro DJ International. Pro DJ is a manufacturer of CD's, cassettes and vinyl (the only operational vinyl plant in Australia) which has branched out to the licensing and distribution side via culling overseas talent such as DJ Mobo, KWS, Beatsomatic and distributing nationally. D.J International can provide special edits and mixes. *For more details call Jeff Sturre (02) 557 1169*

Please submit your ideas, news and items of interest. Call Natalie at Connections, (02) 876-3530, or fax (02) 876-5715.

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# VENUE REPORT *The METRO in Sydney*

The building which houses Metro - and the Dendy Cinema, Bar Ace and several other businesses - was constructed some four years ago by the then-owner, NGI Investments Pty Ltd.

The L-shaped upstairs area that now houses both Metro and the Dendy Cinema was, in fact, originally intended to house a purpose-built world class nightclub/rock venue to be called "Alcatraz". "Alcatraz", however, never saw the light of day and the space stayed vacant until the current Metro fit-out in late '92.

The Metro Theatre opened with a flourish in February '93, hosting a very successful season of "Beauty and the Beast". However, in July '93, the property passed into the hands of the receivers, who managed the property, including the Metro Theatre, until July '94. Subsequently, a lease of ten years was signed with the current tenant, Metro On George Pty Ltd.

The principal of Metro On George, Peter Hearne, assisted by Mark Goodwin, formerly owned and ran a number of respected live music venues, including eleven years at the legendary Hopetoun Hotel in Surry Hills and five years at Sydney's then foremost medium-sized venue, the Annandale Hotel.

Metro bookings are handled exclusively by City Circle Promotions, which comprises Darcy Condon and Leo Crawford.

The current team have been in residence at Metro for some four months, and in that short time have transformed Metro from a staid (seated only) theatre to a multi-purpose venue that is as comfortable with live rock shows as it is with corporate presentations or children's pantomimes.

The venue has been re-designed to enable various room formats - from standing live music mode to traditional seated theatre style or cabaret set-up with tables and chairs.

Further room improvements are at present taking place, which include new separate male and female toilets, a new, larger bar in the auditorium and a VIP area. Once this work is completed, Metro will be licensed for a capacity of 1,000 patrons.

## Common misconceptions the new managers would like to clear up, include :

- It is **not** the New Tivoli (try two doors up George St - soon to be Sydney's own Planet Hollywood).
- It is **not** on the site of the old Tivoli (try the bomb-site one block down George St.)
- **City Circle Promotions** are **not** affiliated with ANY other agency.

**Venue Name:** The Metro.

**Address:** 624 George Street, SYDNEY, 2000.

**Phone:** (02) 264 2666

**Stage Size:** Width -17.2m, Depth - 6m, Wings - 2 x 1.5m. **Power Available:** 6 x 3 Phase - 8 x Double GPO's

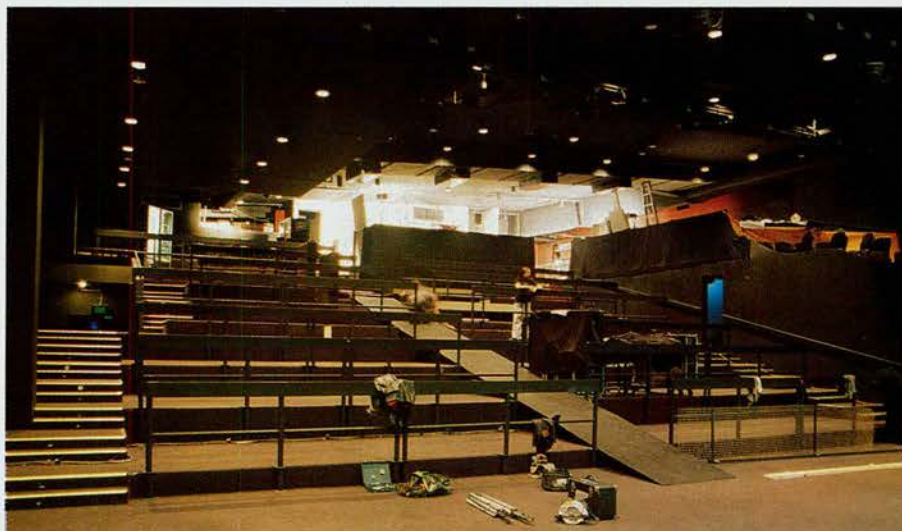
**Load-in:** While not a level load, the management are all too aware of access, thus the in-house system. There are twenty-nine steps in total but they are three metres wide and straight. The best access is from Central Lane.

**HOUSE PA:** Stereo 3 Way System - 8 Revolver Bass cabinets, 8 Martin Mids, 8 JBL Horns.

**FOH DESK:** Soundcraft 40Ch 500 Console

**FOLDBACK SYSTEM:** 6 send active system.

**LIGHTING SYSTEM:** Celco 60 channel desk, 48 ch dimmers, 14 x Par 64's, 15 x Profiles, 1 x 2k F/Spot, 4 x Fresnels 1200w, 3 x Coda 4way 500w floodlights, 3 Selecon 4way Cyc lights.



*Photographs by Suzi Precanica*

# 11 GOOD REASONS FOR OWNING

# SPIRIT LITE

## GRAHAM BLYTH'S HANDS-ON GUIDE



*Spirit stunned musicians and engineers with the launch of Folio, the world's most versatile and affordable high quality personal mixer. Now there's Folio Lite, making the concept of low-cost quality mixing even more affordable.*

### HOW AND WHERE YOU COULD USE FOLIO LITE

- Home Studio mixer
- Submixing in a Studio
- Live Submixing of Drums or Keyboards
- Location mixing direct to DAT
- Audio Visual mixer
- Multi-Media mixer
- Tape Monitor mixer

#### 1 Quiet Inputs, with Huge Signal Handling Capacity

At -129dBu EIN, Lite's mic preamps are actually quieter than many large "pro" consoles. Our new mic preamps give you even more signal handling than before; now you get sensitivity ranging from -4 to -60dB, rather than the usual -10 to -50dB; that's **five times more** handling capacity than other consoles. This means that you can connect almost anything from low output ribbon mics to active DI boxes with headroom to spare.

#### 4 Consistent Rotary Controls

Off-the-shelf controls are seldom good enough for the consistent response you need when fine-tuning a mix. Spirit consoles have custom-designed potentiometer laws that guarantee predictable response to any movement.

#### 5 Balanced Inputs and Ground-Compensated Outputs

The combination of both of these godsenders on one console is exclusive to Spirit at this price. They protect most input and output signals from interference and noise, even when ground loops, hum fields and lighting rigs try to corrupt your signals.

#### 6 Mono Channel & Mix Inserts

You can connect signal processors like compressors and graphic equalisers to give you more creative control over your mix.

#### 7 British EQ

For an authentic "British" sound, we've given you carefully selected, musically useful points at 80Hz for kick drum thud and 12kHz for top end sizzle or to cut through the mix instead of the typical 100Hz and 10kHz. Compare the sound with others and you will accept nothing less.

#### 8 Dedicated Tape Return

This saves you 2 valuable inputs when playing pre-show music, and is essential for DAT mastering. By routing to mix you have a staggering total of 16 inputs at mixdown.

#### 9 Aux 1 Pre/Post switching

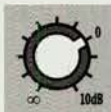
You'd expect just one monitor and one effects send, but Lite's Aux 1 can be switched Pre for foldback monitors or Post to use an extra effect send at mixdown.

#### 2 PFL Solo System

Among small mixers, only Lite lets you monitor individual input channels. You can even monitor the stereo inputs in stereo so that you don't have to rely on a potentially misleading mono sum solo.

#### 3 Fader Zero dB where it should be

On Spirit consoles, the "0dB" point is further round the fader's travel than the standard half-way mark. That way you get more fader resolution where you really need it for smooth, precise control instead of the annoying leaps in level that happen with even small movements. That's because other faders just don't have enough resolution in the right place.



So here are 11 things that Graham slaved over to meet the challenge of designing Lite. There's no hype, just the real reasons why Lite stands out against the competition - taken straight from Graham's notebook.



#### 10 Long Travel Switches

You can see instantly whether any switch is "on" or "off".

#### 11 Very Compact

Lite measures just 300mm wide by 266mm deep, and is only 38mm high.

#### 12 Designed & Built in Britain

Ok, so Graham found 12 reasons for owning a Folio Lite. Accept no substitutes.

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For free brochures and a booklet written by pro-audio journalist Paul White on how to get the best from your mixer in a variety of situations, simply complete and return the coupon to the address below.

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**SPIRIT**  
By Soundcraft

## WHO IS SPIRIT'S DESIGN GURU?

At Spirit, we're all passionate about our mixers.

But no-one is more passionate than the innovator behind every Spirit console, co-founder of Soundcraft Graham Blyth. Graham's been designing the world's best mixers for about 25 years and relentlessly seeks perfection (Graham will never say "I'm completely satisfied").

But he might say "Mmm, that's a step in the right direction".

Every new Spirit mixer he designs makes professional audio quality and features more affordable.

Audiophiles love him, other mixer designers envy him. Graham cannot abide poor design, whether it be electronic or ergonomic, and he becomes very emotional about some of the things that the competition gets away with. His philosophy is that every customer has the right to expect quality, because elegant solutions don't have to mean extra expense.



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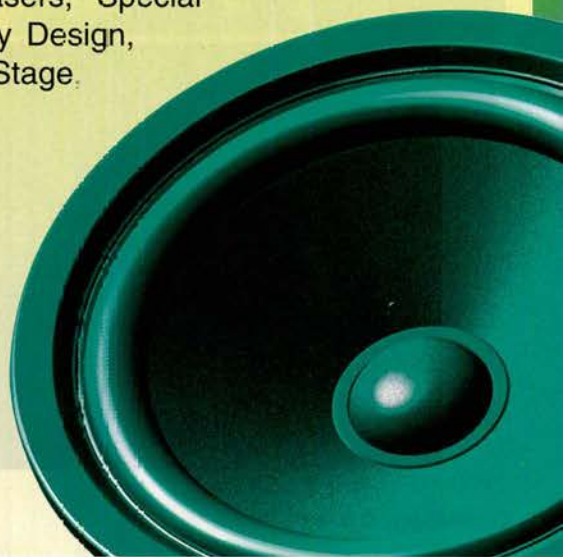
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and then:-  
August, September, October,  
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(combined with January).

# THE PA PAGE

## AMPS and AIRFLOW

*Don't take it for granted, says Michael Orland.*

You may have noticed power consumption ratings stated in watts on the back of amplifiers, or in manuals. These can be up to 3 or 4 times the wattage of useable energy driving your speakers. When folks talk about the energy efficiency of various amplifiers, what they mean is the percentage of useable output versus total energy input. So what happens to the remaining 2/3rds to 3/4s of that energy? It gets turned into heat.

All electronic components, such as those within your amplifiers, have an optimum temperature range for working within. When the heat built up within an amplifier exceeds this range, said components can stress out, making the amplifier unreliable. To sum up, if you want reliable amplifiers, you'd better look at ways of disposing of that heat.

Many high powered amplifiers these days have internal fans. If yours does not, and it is prone to heat build up, i.e. the longer and harder it works, the hotter it gets, then you need to find ways of ventilating its heat sinks.

This is not necessarily as simple as it sounds. Firstly, you need to understand and accept the concept of ventilation. This is not just a matter of blowing cool air at a hot surface. It is just as important to remove that warmed air, allowing cool air to replace it. You need to create air FLOW.

To many readers much of the above may fall into the common sense/no big deal category. The main reason for my writing this is the number of times I've seen it **done wrong**.

*Examples.* Well, let's say you've got a Phase Linear 700B and you'd like to install it into a rack "sleeve". Look at it. External rear fins for heat sinks. Now it simply isn't good enough to put this 4 unit amplifier into a 4 unit sleeve with a 4 unit back panel fitted with fans and connectors. This can be

worse than useless. After a few gigs all you're doing is covering those fins with a nice warm blanket of insulating dust. And if you're using a 220v version on 240v power into 4 ohms in these conditions, what you have is another "time bomb".

There are a number of solutions. You could install the amplifier in a 5 unit sleeve, sealing off the area above the rear panel, forcing air over the sinks and out the front. If you consider a bigger sleeve unsatisfactory, then you'd better consider customising the sleeve for the job.

If we're dealing with a plain ply sleeve, the quick and neat way to customise is with a hole saw. Three holes, cut top and bottom, each about 3" diameter, are ideal. Position them such that about a third of each hole is over the main chassis of the amp when fitted. Lightly sand and spray the cut-outs to achieve "the look". Secure pieces of open steel mesh internally with some U nails. Lastly, fit 4 1/2" to 1" rubber feet to the bottom to enable safe stacking with other sleeves.

If the sleeve is carpeted or ABS/flightcase style, the best way to ventilate it while maintaining a professional look is with the appropriate hardware. People like Penn and Rean make nice looking grills which are easily installed for the right effect.

The Phase Linear is just one example. (*WHAT happened to Phase Linear- the company? Anyone know? Editor*) Each amplifier should be individually assessed for proper cooling. If the amplifier's heat sinking is located on it's sides, e.g. Hill, Studiomaster, Cerwin Vega; you'll need to create little wind tunnels by locating the warm air exit holes on the sides directly behind the front rack wings. When the amplifiers are grouped together in racks, consider the overall airflow. Fans are best posi-

tioned at the bottom of racks with air exits at the top, utilising the hot air rises principle.

When I first started in the 70's, my amp racks were fitted with 12" kitchen fans, an idea I copied off many touring racks of the day. Many abandoned this look in favour of neat rows of "Muffin" or computer type fans used today, which was actually a step back performance wise.

If you use these fans, be aware that despite the similarities in appearances, there are huge differences in performance. For example, the fan within a Perreaux 6200B is quite adequate for the task of cooling the amp provided it is cleaned on a regular basis. However the fan within its predecessor, the 6000, is quite inadequate when driving 4 ohm loads and should be replaced for reliable operation.

Whilst on the subject of amps with inbuilt fans, let me add the importance of airflow should still be considered when sleeving or racking. Let's go back to our 4 unit ply sleeve. This time we're installing our 4 unit Perreaux 6000 (having replaced the fans). Air is drawn in from the rear and expelled evenly from the sides. Do not rely on the small gaps either side at the rear for adequate expulsion. A good idea is to jigsaw out large rectangularish holes on the sides which also make useful handles. Carpeted/ABS/flightcase versions? Install the appropriate grills above the heatsinks on the top.

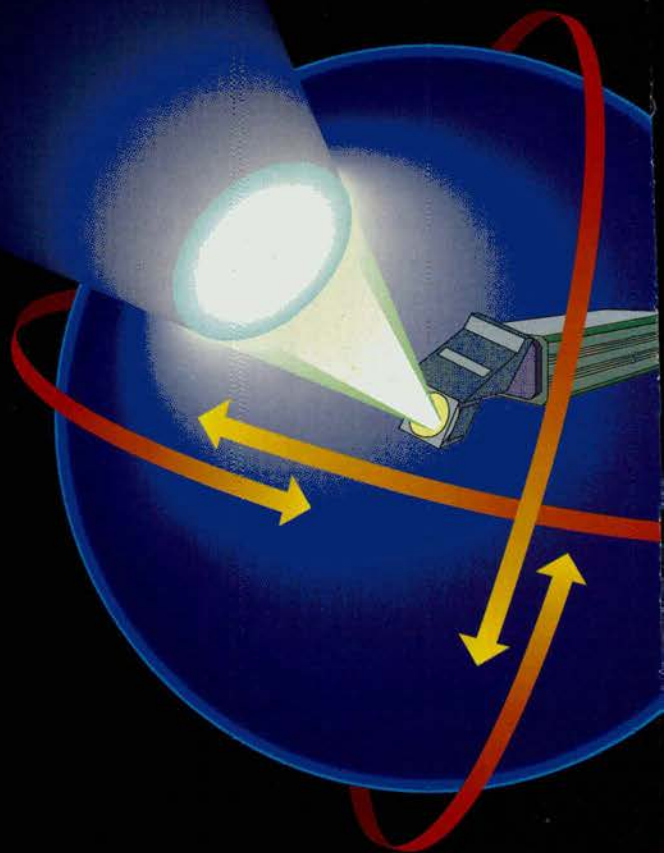
Designers spend much time and effort creating amplifiers that run cool. A little time and effort spent extending those designs as to how the amps travel and get used together will ensure much longer life. •

*Michael runs The Public Address Co in Sydney, call (02) 799-7219.*

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