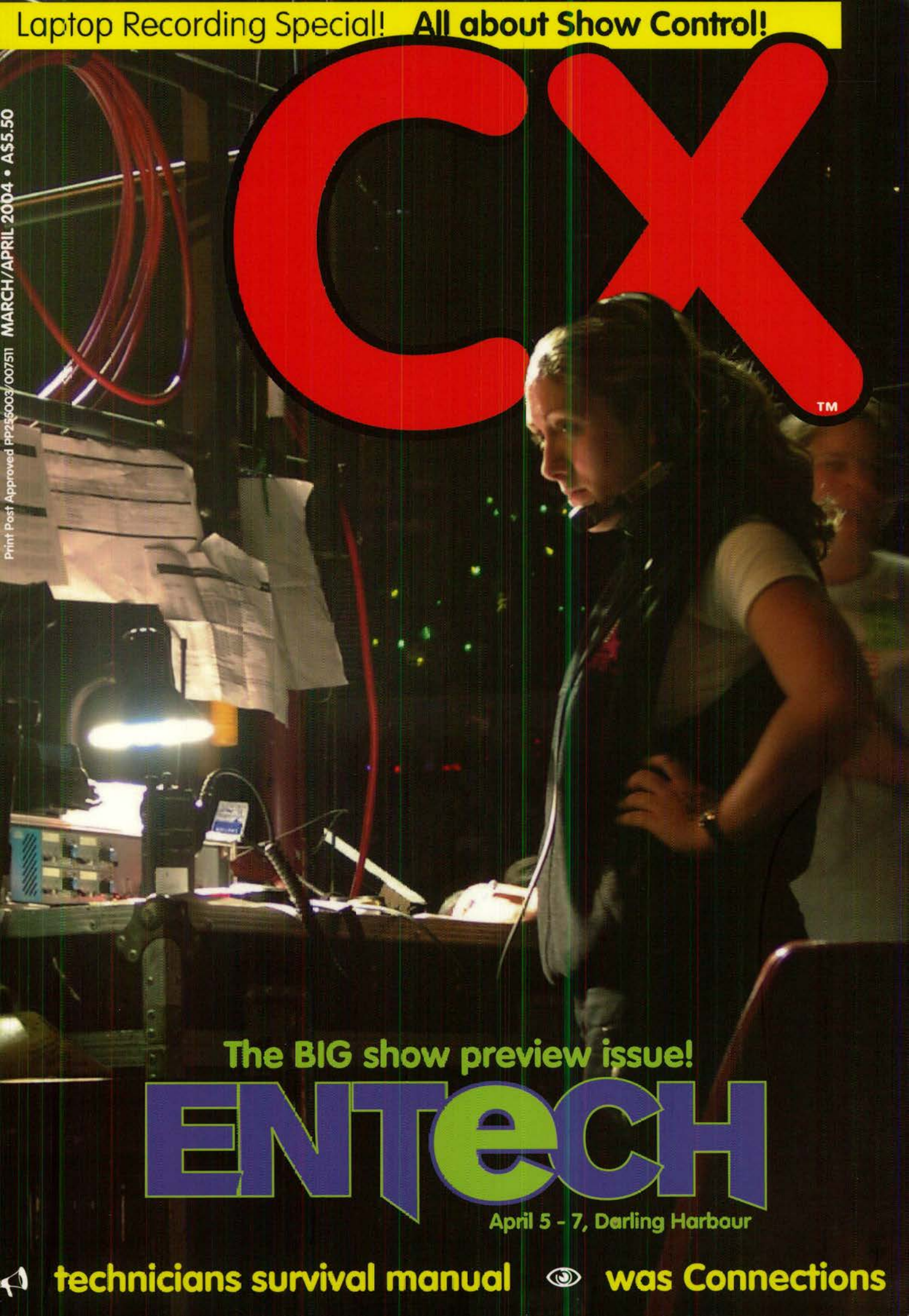


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# CX

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# ENTeCH

April 5 - 7, Darling Harbour



technicians survival manual



was Connections

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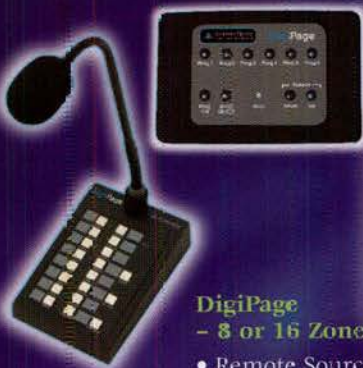
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## MOVED!

We have just moved into our new college at Rydalmere, in Sydney's central western suburbs. All Juliusmedia calls still go to +61 2 9876-3530, faxes are unchanged at +61 2 9876-5715 and all mail still goes to Locked Bag 30, Epping NSW 1710 Australia.

All street deliveries (like Fedex) should now be addressed to:

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Rydalmere 2116  
NSW Australia.

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Email [mail@juliusmedia.com](mailto:mail@juliusmedia.com)

Web [www.juliusmedia.com](http://www.juliusmedia.com)

Editor Julius Grafton

Sales Louise Brooks

Sub Editor Anton Jarvis

Graphics by Zapman

Admin Janelle and Jenny

Front desk Suzanne

Web by ThinkFirst

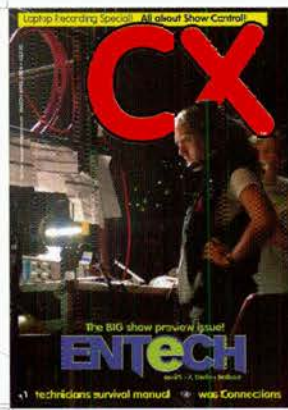
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**Juliusmedia**



## In this issue:

Our cover features Anna 'Spanna' Rob, hard at work. She is one of several people profiled in this issue with the tagline 'Females In The Industry'. We have been debating right up to presstime whether to use the tagline. We celebrate the steady increase in the number of women who are working in the technical side of the industry. We honour those who break through traditional gender barriers - including the males who don't feel threatened, and who make it possible. These stories are designed to encourage others. What do you think? [mail@juliusmedia.com](mailto:mail@juliusmedia.com)

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FROM THE PEOPLE WHO ONCE PUBLISHED CONNECTIONS MAGAZINE

#7. MARCH/APRIL 2004



## Why I just sold ENTECH

### Juliusmedia keeps CX, training expands

New Alfa? New waterfront mansion. No! The funds from the sale of ENTECH have been sewn back into our new Technical Production College at 10 Bridge street Rydalmere.

Running a large event like ENTECH every two years was very stressful, and distracting. Now we can do what do best, which is to publish this magazine. And train people.

We are aiming high in the field of vocational training. It's been a long, slow haul getting where we are now.

The facility isn't huge, and it doesn't need to be. We expect to train around 80 sound, and 80 lighting technicians in our first year.

But we have plans, which include soon introducing exciting new music production qualifications, and more.

Best of all, CX and Juliusmedia now have a home with purpose, and proper working capital. A magazine office is usually boring, but the college is a fun place. It has interesting people, a rotating collection of new equipment, and proper equipment test facilities.

It also has a neat little cafe.

We welcome visitors who would like to check out the college. Just drop in, between 9.30 and 4.30, Monday to Thursday. Friday is for fishing.

The deal was struck after quite a long audition process, which is pretty uncommon in business, let alone at the rarefied heights of a Top 100 company, which is what PBL are. The firm which purchased ENTECH is called Exhibitions and Trade Fairs Pty Ltd. It is a wholly owned subsidiary of Australian Consolidated Press, controlled in turn by PBL Ltd. The ultimate shots in all this

are called by Kerry Packer – Australia's wealthiest individual, and the most successful truly Australian media mogul.

The story really goes back to 1996, when ENTECH was but a few years old. We had an entertaining approach from P&O Events, a subsidiary of the steamship company. They wanted ENTECH, and went about a long period of assessment prior to offer. Back then, they ran the PLASA show in London – they still do, only now they are named Clarion Events. The masterplan was some kind of world domination, with a family of little FLASA and ENTECH events spanning the globe. It sounded exciting, until the detail seeped in, saturating and eventually slowly drowning the deal in mid 1997.

Meantime ETF had been dutifully attending every ENTECH, which by then had been held in October 1994 (Sydney); April 1996 (Sydney) and April 1997 (Melbourne). ETF Director Rodney Cox and I first met in the summer of 1978, when he worked at MobyDisk. I'm not sure he would be pleased that I reveal this, but too late!

I ran ENTECH in 1998 (Sydney), 2000 (Homebush Bay), and 2002 (Sydney) and the show was not for sale. The underlying Connections partnership was unraveling during this time, and the 2002 show was managed for the first time by Louise Brooks. She stepped into the firing line just a few months short of the show. She had a marketing and communications degree, and seemed impossibly young to be ringmaster of the largest event of its kind in the southern hemisphere.

In the afterglow of the 2002 show, Louise decided to gain more experience, so she went off to London to work with Clarion on the 2002 PLASA show, held later that year. She returned in March last year to start work on ENTECH 2004, to be held April 5 - 7 at Darling Harbour.

Between March and August last year, Louise and I researched opportunities. We

were midway through the long and arduous process of obtaining our Registered Training Organisation accreditation from the Australian Government, for our fledgling training college. The problem was that Louise really wanted to continue to manage events, and we didn't have another event. Should we start another one?

ETF called in August to see if we would like to sell ENTECH. It wasn't really on the agenda, but the timing was excellent. We opened talks that culminated with a deal which had the unusual audition process wrapped up in it. We signed a heads of agreement which in effect stated that ETF could examine us across a due diligence period and then decide whether they really wanted to get into this. They did secret background checks on us through their network, including Channel Nine.

On December 1st Louise moved from the Juliusmedia office at 210 Clarence street, just three blocks east to the line of PBL buildings which dominate the Hyde Park corner at Park and Elizabeth streets. From these buildings come a veritable score of magazines of all kinds, as ACP are the leading magazine publisher in Australia. Other further afield PBL businesses like Channel Nine and Crown Casino are also remotely controlled from there.

ETF then got down to the serious business of analyzing ENTECH and the underlying entertainment technology industry.

The deal would have withered and died if ETF were uncomfortable with the nature of the industry they were about to represent, and if we didn't have credibility. We were watching them, and they were watching us.

Sometime in the middle of January we comfortably passed the threshold of sales that we had established for the month, and ETF concluded their analysis of our industry. It was Go Ship, and we all trooped off to the legal and accounting division at ETF to make a done deal.

Juliusmedia retains the excellent services of Louise Brooks, who is on secondment every issue from ETF to sell advertising in CX Magazine. ETF retain the excellent services of myself to assist them where they desire it with future ENTECH events. It is a quid-pro deal, which should work very well.

If there are changes at ENTECH, then they will be changes for the better.

I'll see you at ENTECH – April 5 - 7, Darling Harbour!

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# ENTECH



ETF are the new owners of ENTECH. They are part of PBL and ACP, the largest Australian owned media company.

Held every second year, the industry trade show returns to its starting place ten years ago in April. ENTECH is very topical, as the show has just been sold to Exhibitions and Trade Fairs Pty Ltd, a PBL controlled company. The proud new owners have retained Louise Brooks as the show manager - and promise that any changes will be for the better. CX is pleased to be official show journal for ENTECH! Here is our preview of just some of the attractions. Be at Darling Harbour, April 5 - 7, for much, much more!

## Robe Show Lighting

Robe Show Lighting, distributed by ULA Lighting will appear in it's own right for the first time in Australia at Entech 2004. Australia users have quickly taken to the range, which initially comprised the extensive XT series moving yokes and mirrors.

New is the ColorSpot AT series range. The first of these, released in the last quarter of 2003 is the ColorSpot 1200AT (pictured).

ColorSpot 1200AT has already met wide approval across Australia, with production companies like Pulse Effects

purchasing these for their rental, and prestigious installations at Conrad

Jupiters Casino and the Victorian Arts Centre.

ColorSpot 575AT and ColorSpot 250AT will be shown for the first time in Australia at Entech 2004. Eagerly awaited, these new products build on the success of the XT series, while encompassing the enhanced design and performance attributes of the ColorSpot 1200AT

Key International Guests at ULA for Entech 2004 include:-

- John Wiseman, Executive VP Business Development & Worldwide Sales, High End Systems
- Leigh Anne Aitken, Regional Sales Manager, High End Systems
- Joseph Valchar, Managing Director, Robe Show Lighting
- Harry von den Stemmen, International Business Manager, Robe Show Lighting

## Tascam Returns

After a strange period of quasi hibernation in the Australian market, Tascam have announced big plans for the region. They have appointed Electric Factory as their exclusive distributor for Australia, with direct support from Tascam in Japan.

This alleviates the previous situation where Tascam product was sourced through the local Teac (hi-fi) distributor. Teac tried, but ultimately didn't really understand the market.

Electric Factory will be showing a host of new Tascam products, including some exciting new USB and computer audio interfaces. The US-2400 control surface (below) has some neat thinking incorporated.

Tascam is a nice fit for Electric Factory.



**Clay Paky's new push**

Total Concept Projects have taken on board the exclusive distributorship in Australia for Clay Paky lighting.

Total Concept Project's Richard Skarzynski comments: "Clay Paky were looking for a long term commitment from us. We are with them on this and hope to extend the contract to a 10 year period when the first expires."

Service for the Clay Paky product will be a major focus for Total Concept Projects.

Mr Skarzynski comments: "We have put in place an air freight service to ensure the turnaround time for spare parts will be no longer than a week and have appointed Anna Kondrajian as spare part co-ordinator. We will also be adding value by reducing the cost of spare parts by 10% and increasing the warrantee period from one to three years."

Stay tuned for more exciting news from Clay Paky within the next month. The location of their new CBD Showroom in Sydney is soon to be announced. It will be the largest lighting showroom in Australia allowing customers to truly "live the experience" and see the impact of this stunning lighting range.

**VISTA makes its debut**

Leading Australian lighting manufacturer, Jands, will be unveiling their new console, the Vista at ENTECH

Featuring a major new design that takes advantage of

the latest user interfaces, the Vista is a whole new world of speed, ease of use and sheer intuitiveness in lighting desks.

Dispensing with touch screens, keypads and tedious number-crunching, the Vista uses a pen and a huge colour screen to give you unprecedented creative power and control over every aspect of your show.

For the first time, the Vista incorporates a timeline that lets you see what's happening in your design in relation to time: when lights come on, when they go off, when they change colour and so on. You can jump in at any point to edit, and all the variables such as colours, focus and gobos are there on the one screen.

The Vista also features a generic fixture model that takes all the hassle out of changing fixtures. When you make a change, the Vista compares the two lights and works out how to adapt - even if the new light doesn't have the same feature set - no re-programming required.

For the operator, the Vista provides splittable fader banks, a host of user-definable

buttons and assignable encoder wheels to give you fingertip control of timing, chase speed and more.

Its big news. Jands will be providing demonstrations in a separate room right throughout the show. Get info at their stand. • [www.jandsvista.com](http://www.jandsvista.com)



**ATTRACTIONS**

**Demo Rooms - new!**  
Throughout the ten year history of ENTECH there has been a continual struggle to locate seminars somewhere near the trade show floor. Now that Sydney Exhibition and Convention Centre have opened the Convention Centre South, the problem has been fixed.

In addition to the large seminar rooms, there are also six demonstration rooms, plus an auditorium -

all in use by ENTECH exhibitors, staging live active sessions throughout the show. A program is on the next pages.

**Swedish Massage**

Lab Gruppen customers will be feeling refreshed and relaxed at ENTECH courtesy of a Swedish Massage.

The lightweight power amplifier giant is rewarding their loyal customers in Australia by issuing them with an invitation to indulge in a Swedish Massage on the Audio Telex stand at ENTECH.

< Ed: insert risqué joke here! >

**Mackie sneak preview**

Although it possibly won't make it to ENTECH, live sound engineers will be very interested in the new Mackie TT-24 digital live console. The back panel is shown below. It boasts 24 mic pre's, plus 8 line inputs. It can change mode for stage monitors. Ask the people at Australian Audio Supplies for more info, at ENTECH!



# ENTECH

## ATTRACTIONS

### Demo Room 1 - The Jands Demonstration Room

New products and interesting audio and lighting topics will be the focus in the Jands Demonstration Room at this years ENTECH.

The topics and ideas to be discussed include:

- The new Jands Vista lighting console
- New studio monitors from JBL
- The revolutionary new ETC moving light (pictured, right)
- JBL Vertec Line Array
- New directions in business music systems
- Does automatic feedback suppression really work?
- Engineering installed sound systems on a budget

A timetable of these demonstrations will be available on the Jands stand during the show. Jands encourage you to come and meet their international factory experts as well as engineers from the Jands Technical Resource Group.



### Demo Room 2: Audio Telex

Audio Telex will be displaying the latest powered and non-powered systems from Turbosound. The theme is Touch it Feel it... Hear it!

Customers will also be able to take a good look inside a Lab Gruppen Power Amplifier and listen to them in action as they power up the Turbo Speaker Systems.

There are no set times or cumbersome formal presentations in the Audio Telex demo room, they say, just come on in and request what you want to hear and get a real feel for the products on offer.

Demo rooms are off the exhibition floor at Hall 6.

Specific Products on Show from Audio Telex include:

- New Turbosound QLight Powered and Non-Powered Range
- New Turbosound TXD Series
- Lab Gruppen fP Lightweight Range of Power Amplifiers
- Various MediaMatrix and RANE Signal Processing
- Sabine Wireless Microphone Systems

### Demo Room 3 - The Audio Department

The Audio Department will be having live performances through HPV's MAD panel speaker every day of the show.

Performance times will be:

- Monday 5 April 1pm & 5pm
- Tuesday 6 April 11am, 1pm & 5pm
- Wednesday 7 April 11am.

The MAD system has attracted a lot of interest, and is pictured below in action in Melbourne. It is ultra compact.

they discuss important matters and concerns about the commercial audio industry.

- Tuesday 9:30 - 11 am: Business Music Breakfast Session: Retail Industry

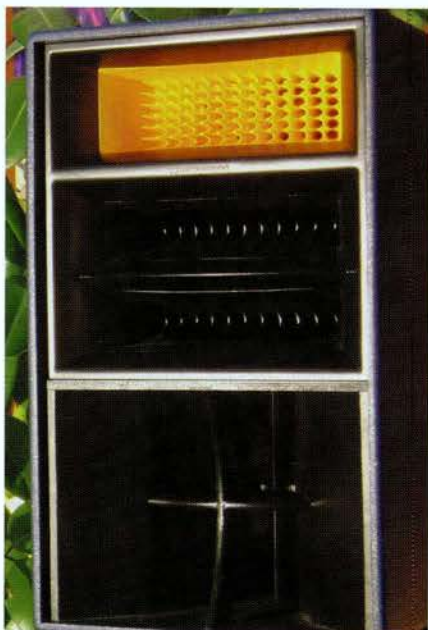
Listen to key Retail industry representatives as they discuss important matters and address their concerns on the commercial audio industry.

- Wednesday 9:30 - 11 am Business Music Breakfast Session: Marketing and OH&S. A report on recent study into the effect of business music on consumer behaviour and OH & S issues to be aware of.

Limited seating available please check ticket availability at the BOSE stand.

In addition Bose will host a Gala event on Monday and Tuesday afternoons in their room.

Bose product demonstrations will be run throughout the day. Obtain a timetable from the Bose stand.



This may, or may not, be a new Turbosound design. It may, or may not, incorporate some new line array technology. Use ENTECH as a place to ask for more! Turbosound is distributed by Audio Telex, who may, or may not, be delighted to see this!

### Demo room 4 - BOSE

Bose are hosting a series of briefings, such as the Business Music Breakfast Sessions; and other events in their room.

- Breakfast Monday 5th of April, 9:30 - 11 am:

Hospitality Industry

Listen to key Hospitality industry representatives as

### Demo Room 5 - KV2 Audio

Australian Audio Supplies are proud to present the new ES and EX Speakers Systems from KV2 in Demo Room 5.

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# ENTECH

## ATTRACTIONS

KV2 (continued)

Marcelo Vercelli, President of KV2 Audio will be talking about KV2 and demonstrating his products from 11.00am on the hour each day of the show.



### Demo Room 6 - Audio Products Australia

Please visit the Audio Products Australia Demo Room 6, located near the show exit in Hall 6 (Promenade area).

Each show day in the demo room, there will be 3 live 'scratching' demonstrations by DJ EK and DJ KC on Denon DJ's brand new DNX1500 mixer and the world's first spinning platter CD decks, DN-S3000 and DN-S5000. Please stop by Stand G16 for more information and a demo timetable.

In addition, there will be regular live demos of HK Audio's Active Systems line every 30 minutes in the Demo Room.

### EVI Audio in the Tumbalong Auditorium "Audio Excellence - Featuring Electro-Voice, Dynacord, Midas, Klark Teknik and Telex"

EVI Audio will be hosting a three-day presentation in

Audio Excellence in the auditorium located outside Hall 6 at ENTECH 2004.

This will feature extensive presentations of active equipment in the Tumbalong Auditorium (access from the show floor). The presentations will be from a range of noted international and local presenters and will include live music.

Highlights of the event - all in the one place - at the EVI Tumbalong Auditorium:

- Monday 11.30am: Midas Presentation; Launch of the new Midas Verona eight bus mixing console. Not only will the launch be conducted by John Oakley and Dave Wiggins from Midas but all five frame sizes will be on display. Over 14 different Midas products will be on display ranging from the Venice 160 to the new Heritage 4000

- Monday 1.30pm: Power to the Box; featuring the extensive new ranges of powered speakers from both Dynacord and Electro-Voice. Over seven new models being actively demonstrated with live music from "The Robertson Brothers"

- Monday 3.30pm: Wireless 101. 'Wireless' presentation by Dave Egenberger, Telex/EV product manager from the U.S.A. on the mysteries of RF.

- Monday 5pm: Line Array Technology. As a leader in line array technology EV/Dynacord will have an active display of three different line array systems from the amazing Cobra 2 to the highly acclaimed EV Xlc.

These systems will be featured with live music from leading Sydney bands 'The Robertson Brothers' and 'The Jive Bombers'.

This presentation will also feature English expert Nigel Meddemen from Shuttlesound in the U.K.

- Tuesday April 6th, 10.30am:

World release of 3D Imaginary, Holography, and Laserology, presented by Ron Carpenter

- Tuesday 11.30am: Power to the Box (repeat)

- Tuesday 1pm: Church Sound Presentation. An overview of the audio system in the Church and its use from well known local expert Phil Webb (with over 20 years experience in the field) with assistance from Dave Egenberger from the U.S.A. This will touch on all aspects of the worship system and conclude with a musical presentation from "Endless Praise".

- Tuesday 3pm: Line Array Technology (repeat)

- Wednesday 11.30am: Midas Presentation (repeat)

- Wednesday 1.30pm: Line Array Technology (repeat)

- Wednesday 3pm: Power to the Box (repeat)

- Wednesday 4.30pm: Wireless 101 (repeat).

EVI have Show Presenters from around the globe: John Oakley, Managing Director of MIDAS/Klark Teknik Group U.K.

Dave Wiggins, International Sales Manager of MIDAS/Klark Teknik Group U.K.

Dave Egenberger; Wireless Microphones Product Manager of Telex Communications U.S.

Nigel Meddemen; Technical Services Manager of Shuttlesound, U.K.

Bryan Davidson, Dynacord and Contracting manager of EVI Audio Australia

Phil Webb, Concert Sound for EVI Audio Australia

Pre-register with EVI Audio or register on site at Stand i9, U15 & Tumbalong Auditorium for any session - and you have the chance to win great prizes, courtesy of EVI Audio.

For registration visit [www.eviaudio.com.au](http://www.eviaudio.com.au) or call beforehand, +61 2 9648 3455.

## ENTECH NEWS

### WIN A MIC

Head to the Audio Telex stand to win a Beyerdynamic Microphone pack worth almost \$1600.00

Simply head to the Audio Telex stand, fill in the form and you could win either the Beyer Studio Mic or Beyer Drum Mic pack.

Audio Telex Stand is N15.

[www.audiotelx.com.au](http://www.audiotelx.com.au)

### New from BIAMP for Audia

BIAMP is proud to introduce several new products at this year's ENTECH. See BIAMP at the Audio Products Australia stand.

TI2 - Telephone Interface for Audia FLEX. A 2-channel card that can be slotted into Audia FLEX. The card will have two analogue lines and can act as a telephone hybrid. The user will be able to use the Audia software to dial any telephone number.

Features include:

- o Making outgoing calls
- o Detecting and answering incoming calls
- o Speed dial options for frequently used numbers

With the TI2 and the AEC2 cards, Audia FLEX is the perfect answer to all telephone and video conferencing needs.

Audia EXPI Digital and EXPO Digital: After many requests from distributors and customers for a digital input and output to Audia, here is the EXPI-D and EXPO-D. They will act as the digital interface for Audia.

- o Select between AES3, TOSLINK or SPDIF inputs and outputs
- o Built in Sample Rate Converter which will convert from anything up to 96kHz

# MIDAS VERONA

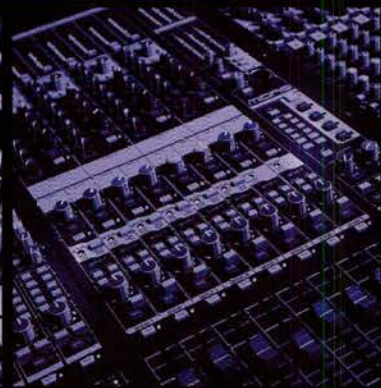
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MODELS (240 - 640)



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[www.midasconsoles.com](http://www.midasconsoles.com)

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MUSIC STORE PTY LTD, 1000-1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 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# ENTECH

## ENTECH NEWS

### BIAMP NEXIA

BIAMP will also be launching a whole new product range called Nexia.

See a preview at Audio Products Australia, Stand G16. Nexia is coming soon.

### Zone Mix 3 from Australian Monitor

The Zone Mix 3 (*below*) is a high spec stereo zone mixer, designed for both foreground and background applications. Hotels/Clubs/Bars/Conference Centres being the major applications.

The four stereo and two mic/line inputs may be assigned to any or all of the three stereo outputs. Each of these three stereo outputs features 5 stage EQ.

Customers may utilize the features of the Zone Mix 3 via



with the new VS8F-3 Plug-In Effect Expansion Board, opening up a world of plug-in effects.

It supports use of VS Plug-Ins by installing an optional VS8F-3 Plug-In Effect Expansion Board. Up to three boards can be installed, and each is capable of running two high-quality plug-ins from Roland, or optional 3rd party plug-ins from developers like Antares,

industry", says Joakim Odlander.

"We supply a large amount of custom gobos into the corporate event, theatre and TV markets but found that very few gobos make it into retail displays. We looked at the available projectors and found that suitable units would often be priced out of reach in many smaller installations. After searching high and low for a good value projector that we could bundle with a custom glass gobo we ended up at Custom Electronics in Italy."

Also at ENTECH Gobotech have something for the driveway hire and corporate event suppliers. Having seen the poor bugger on the floor of the production company scraping molten gel and bug filled filters off the previous nights outdoor garden lighting

On stand M35, Meyer Sound will show some of their most popular products: the MILO high-power curvilinear array loudspeaker, the 2004 EDDY award-winning UPJ-1P compact VariO loudspeaker, with its rotatable horn and numerous mounting and rigging options, the M1D ultra-compact curvilinear array loudspeaker, the M1D-Sub ultra-compact subwoofer, and the tiny, high-fidelity MM-4 miniature wide range loudspeaker. Also shown will be the USW-1P compact subwoofer.

The SIM 3 analyzer and MAPP Online software can be seen at demo stations on the stand.

### KLOTZ VARIZONE

KLOTZ DIGITAL has developed VARIZONE, a digital public address system with a small powered amplifier module including individual signal processing.

VARIZONE allows completely flexible positioning of zones, transferring 8 audio channels within one loudspeaker line and is able to broadcast individual content to any destination within a zone. Individual surveillance control of powered speakers, routing of all audio signals, comprehensive control management and redundancy make VARIZONE a highly developed and innovative Public Address system which fulfills most modern safety and emergency standards.

equipment they came up with a range of dichroics fitted to standard QI floodlights that are cost effective and rugged enough to have as rental stock or to specify on long term projects.

### Meyer Sound's full Support for Sound Contracting

Meyer Sound Laboratories, is celebrating 25 years as a premier manufacturer of sound reinforcement loudspeakers by coming to ENTECH with an award-winning line of high quality loudspeakers.

These will be joined with a complete set of supporting tools, including acoustical prediction software to aid loudspeaker system design, a new generation of audio analyzer for measuring performance in installations, and patented rigging.

IK Multimedia, Massenburg, Universal Audio and more.

Edirol will also show an extensive range of music, computer, and vision equipment with Roland at ENTECH.

### Gobotech add Custom

Gobotech has just become the distributor of the Italian lamp manufacturer Custom Electronics (*below*), a manufacturer previously not represented in Australia.

"We believe that their products will not so much compete with existing offerings but will fill a void in the market and grow the display



external volume/source selection and a remote paging station which all are cabled by CAT5.

The price, the features and the added benefit of security covers make the Zone Mix 3 from Australian Monitor, a real winner at Entech (stand N15). [www.australianmonitor.com.au](http://www.australianmonitor.com.au)

### Roland

Roland will show the First V-Studio with DVD Archiving - the VS-2480DVD (*pictured, top*). It takes Roland's best-selling 24-track workstation and adds a DVD multi-drive for storing up to 4.7GB of data.

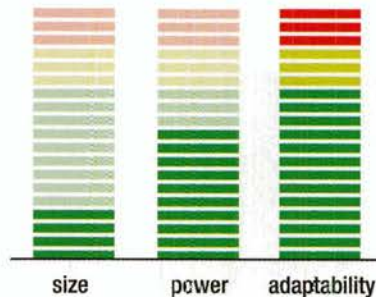
Naturally, the VS-2480DVD has all the features of the original -including 64-track digital mixing, motorized faders and VGA monitor support. It's also compatible



## UPJ-1P: Evolution means adaptation

QuickFly® rigging enables numerous configurations of the UPJ-1P.

Tools were invented to help people cope with their environment. The new self-powered UPJ-1P is an evolutionary tool: small, light, powerful, sonically pristine. Meyer Sound's VariC™ rotatable horn, lets you change the UPJ-1P's coverage to fit the application. It's a long way from a stone axe. For information on the UPJ-1P please visit [www.meyersound.com/upj](http://www.meyersound.com/upj).



\* SIZE: 11.15" W x 22.43" H x 12.25" D (283 mm x 570 mm x 311 mm) WEIGHT: 46 lbs (20.86 kg) POWER: 123 dB Max Peak SPL PRICE: \$5400 incl. GST.

Contact Meyer Sound Australia toll free at 1800 4 MEYER (AU) or 0800 3 MEYER (NZ); or at PO Box 595, Albion Qld 4010; 4 Gordon St., Newstead Qld 4006; Ph: +61 7 3252 4493, Fax: +61 7 3252 3380

# ENTECH

## ENTECH NEWS

### DENON DJ

Denon DJ is pleased to offer live 'scratching' performances at ENTECH by well-known DJ EK and DJ KC on its brand new DNX1500 mixer and the world's first spinning platter CD decks, DN-S3000 and DN-S5000. See Denon at the Audio Products Australia stand, and in their demo room.



### Other Audio Product Australia features:

"Need an attitude adjustment?" Go see the new PROSTAX Series by Cerwin-Vega Professional at Stand G16, for use in permanent installations and mobile set-ups alike. (C-V PSX36 pictured).

HK Audio will be introducing the new L.U.C.A.S. 2000 at ENTECH. It is a 2000 watt portable sound system for audiences up to 300 people.



### Comulite Vector Family

The new Comulite Vector Family Console (*above*) is the world's first true lighting workstation, they say. Featuring an integrated CAD package and enhanced paper work capabilities, the console and its software modules are designed to take you from concept to closing night with as little hassle as possible.

Vector architecture is built around a unique multi-processor system. One processor handles the user interface running on an embedded Windows XP operating system.

The second processor, calculating the real-time components of the system runs on a robust, deterministic, VX-Works platform. It is designed for speed, stability and response while seamlessly

operating in the background.

The two processors communicate via an internal Ethernet network that will make future connections to additional Windows or Real-time processing devices a snap, thus providing an upgrade path to enhance performance and features.

See Vector at the Coemar DeSisti Australia stand.

### Trantec S6000 for TRC

Trantec Systems' S6000 miniature radio microphone system scooped an EDDY Award for Best Sound Product of 2004.

This was the S6000's second accolade since its launch earlier in 2003, having been awarded Best Sound Product at this year's ABTT show in London.

Designed and built at Trantec's London HQ, the S6000 has already been deployed by Orbital Sound on the musical production Chicago and the new Phil McIntyre production Tonight's the Night, drawing praise from designers and engineers alike.

The S6000 system comprises a Beltpack Transmitter with 64 selectable frequencies. It is very compact - it fits within the boundary of a credit card.

Frequency and gain can be changed manually or by infrared via a Palm PDA (or similar).

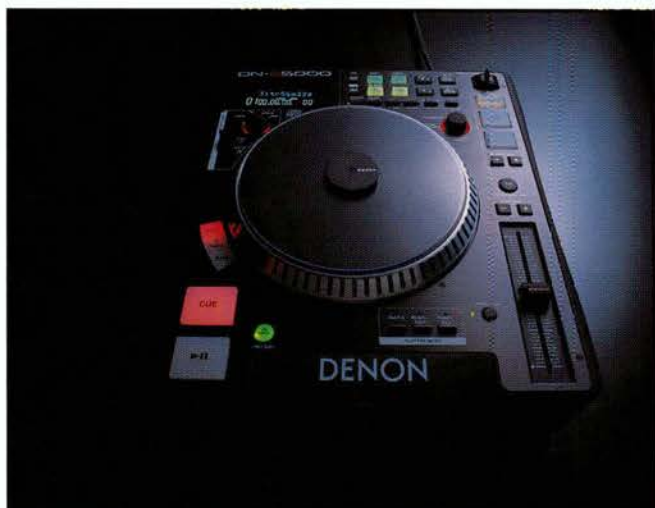
### FAD for Aerobic

Fitness Audio Distributors (F.A.D.), the wholesale side of Aerobic Microphones Australia, is continuing the policy of providing the fitness industry worldwide with the microphone solutions it demands from their base in Mascot, NSW.

F.A.D.'s continual support for local manufacturers is showcased in their "Australian Made" range of robust Aerobic headworn microphones and transmitter pouchbelts.

### Bosch makes ENTECH debut

The BOSCH Praesideo system (*below*) combines a digital public address and an emergency sound system. Praesideo is a completely newly developed system - all audio processing, communication and control functions are entirely in the digital domain. Initial system configuration is done from a PC. The configuration software uses web-based technology, which allows authorised users to access and monitor the system from any location.





# It's here.

But, we can't show you the best  
thing about the new PM5000

You'll have to come and  
hear it for yourself  
at **ENTECH**

**ENTeCH**

# ENTECH

## ENTECH NEWS



### New Compact Active Subs from Dynaudio Acoustics

Denmark's Dynaudio Acoustics are just one of many leading brands on show at the Amber Technology stand

Amber represent a large stable of pro audio brands covering broadcast, recording and live sound markets.

Dynaudio have expanded their highly acclaimed BM Series studio monitor range with two new active subwoofers - the BM10S & BM12S (above).

Dynaudio EM active monitors such as the BM6A & BM15A have already established a large user base in Australia.

### TL Audio on show

TL Audio will show the new 5060 Preset Valve Compressor (below), which is the latest addition to the best selling Ivory 2 series.

The 5060 couples a dual channel compressor with a high quality discrete mic preamp, plus stereo line and instrument inputs.

See it on the Audio Products Australia stand.

### ARX with TRC at ENTECH

Australian audio manufacturer ARX will return to ENTECH with a host of new product developed since the previous show.

Typical of these is the new Afterburner II Dual Mode Compressor Limiter (above).

The AFTERBURNER II can be used in three different modes of operation:

- o In Two channel mode, it performs as two independent compressor/limiters, with 'industry standard' variable Threshold, Ratio and Output gain.

- o In stereo mode, the New Adaptive Stereo Link Circuitry provides increased stereo imaging accuracy when linking both channels as a stereo pair.

- o A single front panel switch puts the Afterburner into its alternative Mono mode, setting it up as a Single channel, Dual Band compressor/limiter.

### ULA Presents High End Systems Digital Lighting

ULA have the largest stand at ENTECH dedicated to lighting. The big news is the emphasis and push ULA Lighting are giving to digital lighting technology, which is the revolution taking place in the industry at present.

High End Systems Catalyst is now in release of Catalyst3 - a major move forward, plus the world's first true Digital Light: High End Systems DL-1 was



released late last year.

On display will be 4 Catalyst G5 systems, presented on a massive 144 Barco LED panel wall (from TDC) as well as via 8 DL-1 fixtures.

This will be a striking display, very evident at the left side of Hall 5 when you first enter the show. Look to the left of the huge Jands stand.

WholeHog 3 has well and truly come of age too - multiple consoles will be on hand to demonstrate hands on. Plus ULA will have 4 Hog FC stations complete with Play & Programming Wings, running with WYSIWYG

High End has further developed the possibilities for greater control in the theatre industry with the development of two new products that will transform theatre lighting as we know it.

ULA will show over 40 ColorCommand (pictured, top) diode wash luminaries as well as the new ColorMerge. ColorMerge provides seamless CMY color mixing for Source 4 fixtures. ColorCommand and ColorMerge mean no more

noisy scrollers, no more fading colour filter.

ColorMerge is pictured below.



### Ashton's inexpensive audio options at ENTECH

Ashton is the Australian owned brand devised by Peter Hayward from Australis Music. They have assembly done to their specifications in Asia. Low cost is the mantra! Typical is the HD50 - a super comfortable "closed" headphone at \$69 RRP.



### Bulls-eye Followspot Sight

For over twenty years overseas followspot operators have been using Bulls-eye Followspot Sights. Bulls-eye is powered by an LED, the batteries in your sight will last for hours. Available from Balanced Technology.



# Four New Angles From The Solution Factory.



Protea 4.24D Distribution System Processor

Ashly is known for unparalleled sound quality, rugged construction, and attention to detail. Our products are designed for every audio application you'll encounter and our four new solutions are no exception.

The latest addition to our award winning Protea series, the 4.24D is a fully programmable 4-in/8-out, 24-bit digital system processor for managing distributed or conventional sound systems. With no front panel controls it's virtually tamper-proof, keeping the audio under total control.

MX-406 Six Input Stereo Mic/Line Mixer

Expanding our line of mixers, the MX-406 provides six balanced input stereo mic/line inputs, making it perfect for use in fixed installations as well as for portable applications. Up to 84dB of gain is available, making it extremely flexible. And with channel inserts and built-in 48V phantom power, it's ready for just about anything.

DPX-100 Graphic Equalizer & Compressor Limiter

Make the most of your valuable rack space with Ashly's new dual audio processors. Combining EQ with compression or limiting is a natural solution for dynamics control in any environment. Our DPX-100 gives you a 15-band graphic EQ with short throw faders (from our popular MX Series). The DPX-200 provides a mic/line input and parametric EQ with 4-bands of filtering - two full band width, and one each hi and low shelving. Both are paired with one channel from our famous CLX series.

DPX-200 Parametric Equalizer & Compressor Limiter

Give us a call or drop by our website to learn more about how Ashly's solutions can remedy your audio needs

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## SEMINARS

### STAGE OH&S COURSE

On the day prior to ENTECH, which is a setup day (Sunday April 4), ENTECH will present the Juliusmedia Stage OH&S Course at the Sydney Exhibition and Convention Centre. Doing the course means people attain a Nationally Recognised unit of competency from the Entertainment Industry Training Package.

The course is the Juliusmedia stage OH&S course, delivered in full.

It runs from 10am to 4.30pm, in Tumbalong Room 1 - upstairs from Hall 6.

The cost is A\$99 or A\$59 for students.

### SOCIAL SUNDAY

People can pre-register for ENTECH from 4pm on Sunday 4th April - and then partake of two extremely different social events departing at 5pm.

The registration area is in front of Hall 5, at Darling Harbour.

Gather at 5pm at Registration for a choice of two very different social gatherings:

The first is a free bus trip to Hillsong Church at Baulkham Hills - about 45 minutes away. It leaves at 5.00pm sharp! You need to register in advance on the ENTECH website ([www.entech-tradeshow.com](http://www.entech-tradeshow.com)) for the free trip out, and back.

Then see the largest new church of kind, in full flight at the Sunday night worship service. Hillsong boasts an extremely impressive technical array.

Option two is a Bar crawl with desperate industry types. It leaves at 5.05pm, not so sharp. Gather at the same place - registration - and be lead astray by CX Journalists.

## Laws conference expands issues

ENTECH has a decade of experience delivering conferences and seminars, but the keynote conference for 2004 will assume the most serious topic. Titled 'The Business, The Laws and You', the conference aims to detail the workplace compliance issues facing almost anyone in the industry.

The conference will not feature a panel of lawyers giving qualified advice, rather the approach is to deliver perspectives, then debate the questions that are posed by the delegates.

Starting at 1pm on Monday April 5, the conference will be divided into sessions. First up will be a presentation on the responsibilities of everyone working in the industry, by a senior workplace inspector versed in the performing arts.

Session two will examine insurance, and risk, with several leading insurance brokers

on hand to answer questions. We will attempt to balance the needs for various kinds of cover, the cost, the risks, and the issues. Do you know what will happen if you write the word 'rigging' on your application for public liability cover? What is an unauthorised insurer, and 'averaging'?

Session three is about industry accreditation, and the balance between having everything tidy and compliant, and being a firm who don't. Do you compete against companies who are less well structured? You can get accredited - and we present a terrific low cost scheme devised by the Events Industry Association.

There will be information about qualifications, test and tag, and the tax obligations of contractors.

The conference will conclude at about 5.30pm. Cost is \$49 (Students \$30).

## Seminars, meetings at ENTECH

Various seminars and industry meetings will form the official program at the ENTECH show, and these will all be held in Tumbalong Meeting Rooms 1 and 2, located up the escalators from Hall 6.

The layout of the show is new, you enter at Hall 5, and the exhibits in Hall 6 lead to exit points for Demo rooms, which are all on the same (tradeshow) floor level. The official Seminar are all up one level, outside Hall 6.

Seminar topics in order of delivery (from Monday April 5 through Wednesday April 7 include:

MONDAY: (Cost is \$18 or \$12 for students)

- Lighting Design and Video, 1pm - 2.30pm.
- Sydney Theatre, field trip, 2pm by bus.
- Vision and System Control over Ethernet. 3.00pm - 4.30pm.

TUESDAY: (Cost is \$18 or \$12 for students)

- Height safety, 10.30am - 12 midday.
- AV Presentation Systems, 1pm - 3pm.
- Bruce Jackson and Friends, LIVE! The legend of live sound - a fun - and educational - session! 1pm - 3pm.
- Houses of Worship - technology trends 3.30pm - 5pm.

- Framing Pictures - With Lighting Designers. 3.30pm - 5pm.

WEDNESDAY (\$18 or \$12 for students)

- Electrical safety: Test and Tag, principles of electrical safety. 10.30am - 12 midday.
- Ready, aim, FIRE! Moving Light shootout. 1pm - 3pm.
- Show Sound Design: Designers from several camps put their views. 1pm - 3pm.
- Who does the consultant serve - user or client? The way a theatre consultant relates to the rest of the design team. 3.30pm - 5pm.

FREE MEETINGS AT ENTECH - NO BOOKINGS REQUIRED, JUST BE THERE!

- Industry Training, hosted by Jamie Ivason. Tuesday 10am - 11.30am.
- An industry Accreditation Scheme. Presented by the Events Industry Association. Wednesday 10am - 11.30am.
- Light Years Ahead. Presented by ALIA, the Australasian Lighting Industry Association. Wednesday 3.30pm - 5pm.

All Seminars need to be booked, preferably in advance at [www.entech-tradeshow.com](http://www.entech-tradeshow.com) or you can buy tickets beforehand at the Seminar ticket counter near registration.

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# FAIRLIGHT POWERS INTO PROFIT

Collapse? What collapse? More like a hiccup is what they claimed. We ventured to the far northern beaches of Sydney to probe the substance behind the rumours and the rumbles



**F**airlight is flying once again, and CEO John Lancken wants the whole world to know about it. Confusion and rumour has dogged the firm since it was thrown into liquidation in April 2003. Yet Fairlight hardly paused – sales resumed just 30 days after the previous owners were locked out by administrator Giles Woodgate.

Now things are happening at sprint pace. Sales last December set a new record, then the firm shut for the break and moved into a new, purpose built facility above Sydney's northern beaches – with production resuming just days later.

Beyond the unshakeable reputation of Lancken, built over the course of decades of handling international sales and marketing for the firm, the resurrection of Fairlight can be laid squarely on the absolute "rightness" of the product the company produces. Underpinned by drive, vision, and passion, the company's technology has inspired intense loyalty.

The 3,500 machines humming happily away all across the world are still revered. "It's because the customer doesn't want to fight a temperamental machine, while dealing with a difficult client," says John Lancken. Clearly if Fairlight didn't have the right stuff, it would have been buried last April.

But rise it did. And its business going forward is predicated on an astute assessment of the company's own Intellectual Property (IP) and the size of the global market for products that deliver audio to the top of the video, post and studio sectors (roughly estimated at under US\$200m).

The company has a new name, Fairlight.au, and a new lease on life. Seizing the opportunity as the first assets of the old company were being prepared for sale, Lancken called on Rodney Lowe from Good Audio Sense – who was immediately locked in.

Rodney is a Fairlight user with studios in Melbourne and Adelaide. Between the two, they had enough wherewithal to make a bid for the IP. Then, Tino Fibaek, former Fairlight Head of Research and Development, agreed to assume the same role at the new Fairlight Au.

A third partner had joined the firm by this stage. George Keppner is a successful high tech manufacturer based in Melbourne. He brought capital and expertise into the firm, which today is owned by four equal partners: a manufacturer, a customer, a distributor, and an enthusiastic CEO.

The new company was back in business building products within 30 days of the administrator walking in the door, and the

larger issue was now distribution. It's testimony to the loyalty of staff that many key people at Fairlight in the USA, the UK and in Europe, chose to form their own support and sales companies.

The U.S. market had always been a vital one for the company and Lancken had no trouble resurrecting interest there, quickly taking orders for two DREAM consoles each from the legendary Audio Recording Unlimited in Chicago and New Wave Entertainment in Los Angeles. Other notable U.S. locations that have recently received new DREAM consoles include Jay Howard Productions, Sound Hound in New York City, Ravenswork, NBA Entertainment and Postique.

"This is a really great start for the new Fairlight," Lancken said. "We have received a tremendous amount of support and encouragement from Fairlight customers around the world, and we are grateful for both. A lot of people worked very hard to keep the Fairlight dream alive. All of these people share a common goal, to make the new Fairlight a better company that is able to respond quickly to meet a customer's requirements."

Perhaps the most radical departure, which some previous clients were concerned about, but which has won them all over, is Binnacle Editing. It's intuitive, quick and easy to learn and makes an easy process of editing. For TV commercial work, the VMotion and new Pyxis video recorder from Fairlight's recently acquired subsidiary AVMedia comes in very handy.

Of course, most modern post facilities revolve around networks these days so intercommunication of equipment is of paramount concern. This, too, has been addressed by Fairlight.

Explaining how it's essential for the modern facility to incorporate an open network environment as the conversion to digital technology continues, Lancken details how Fairlight Au plans to address open platforms.

"We believe that implementing a system that would allow fast and easy control of all the disparate elements within the studio is the future for the successful audio professional," he declared.

"In order to be successful in business in the future, it is incumbent upon audio professionals to serve their clients well, and that means an open, non proprietary control system."

Fairlight Au has accepted this challenge in a way never before seen in the industry. It is now offering an easily accessible, open system protocol free to the industry. In this setup, automation, disk recording, editing, plug-ins, SFX, Video and all other elements can be stored and controlled

from one place in the studio. The system is already openly available, is platform independent and easy to implement. Not only has Lancken and crowd already developed such a system, it's free. It is called RAPID, or Remote Application Program Interface for DREAM. It was developed by Fairlight and is already under consideration by numerous other equipment manufacturers for across the board implementation.

We all know the reasons why this is so important. As the number of computers has proliferated in the studio, each doing a special job, the ability for them to communicate together, to work on the same job, has diminished in reverse proportion. Yet, the needs are basic. For example, when an edit moves, if there is a plug-in associated with that, or automation written to it, it should be fundamental that those elements are engaged and moved at the proper time automatically.

"Everyone's aware of how frustrating it is to have a range of different products that are computer based with each having protocols that have not been developed to allow them to talk easily to each other," Lancken lamented. "It's imperative that these tasks coordinate within all the studio's computer environments so you don't have to do a job multiple times."

Fairlight's Merlin lives on too. It had been launched with much acclaim in 1999, and was touted as a 48 track music recording product to trounce the Euphonix R1. It seems Euphonix and Fairlight both overestimated the market for a product which was routinely sold against really inexpensive Mackie HDR / SDR 24 track boxes and of course Digidesign's ProTools – costing way less than R1 or Merlin. Yet, orders for Merlins keep coming in.

As CX prepared to leave Fairlight's funky new facility, the BBQ was being fired up out back. The staff were inviting their families over on this blazing hot afternoon in early January, to see what it was they had been building over the Australian holiday break.

Lancken spelled out the place that Fairlight occupy in the pro audio hierarchy, and the reasons why Fairlight has bounced back to a place that is better than it was before.

"The pro audio market is always invaded by people offering the promise of one box for a total solution. But these people forget about service", says John. "Our approach is not to shove out cheap boxes, but to offer solutions. We are committed to the making sure the job "is in the can!" – just like the old days".

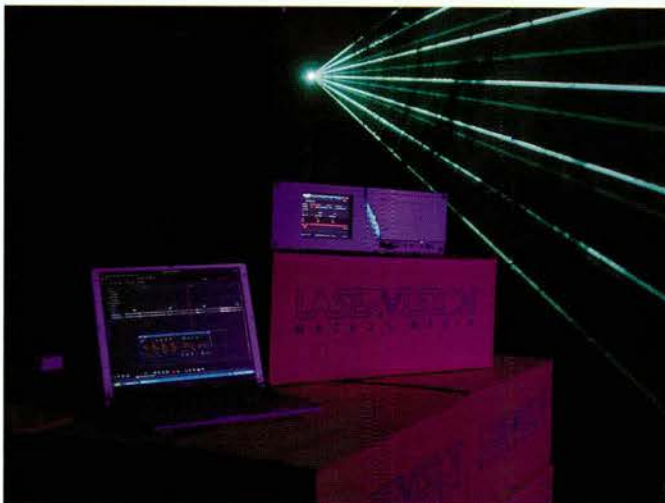
[www.fairlightau.com](http://www.fairlightau.com)



# The \$100 million lightshow

Hong Kong sets the scene as the place for massive scale lighting

This massive lightshow is run from Laservision DataPump servers (below).



Every lighting designer dreams about doing the world's largest show of kind. The Athens Olympics will reportedly feature 1,000 moving lights. But Australia's Paul McCloskey has pulled off the grandest lighting feat ever attempted. He has lit up an entire city.

Every night at exactly 8pm, the foreshores around Hong Kong are packed, rain hail or typhoon, as a 17 minute light and sound show plays out on 18 major buildings across the harbour.

The soundtrack is transmitted, played on ferries, and can be dialed up on your phone.

It is a permanent feature, a

landmark of the city, in a city without other landmarks. That is what the Hong Kong government wanted, a tourism icon that is unique. And from January 17 this year, they have it.

The project cost is not known, but estimated at up to \$100 million. This is because each of 18 building owners purchased and installed masses of outdoor lighting – IP rated devices from Martin, Space Cannon, and Griver. Paul McCloskey's firm Laservision were the designers and the consultants for the project, with their component costing over \$15 million.

"It was an incredible journey. We had to sit 18 building owners around a table, and coordinate them" Paul told CX. Meanwhile Laservision were working on the issue of controlling all 18 buildings, spread across the city. There was no DMX distribution system in existence that would do it.

"RF was ruled out early, due to all the clutter and security issues. We had to have fairly serious firewalls in place, because a hacker thrives on seeing the results of their endeavors", Paul said.

# THE ULTIMATE LIVE EQ

## EQ STATION BY TC

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### The New Benchmark in Live EQ

In 1990 TC introduced the multi-award winning TC 1128/3032 EQ. It became the benchmark for digitally controlled Graphic EQ. Now TC is back in the live EQ business using cutting edge 48 bit DSP processing and superb ADA conversion technology - the result is EQ Station, the next generation of EQ solutions for the most demanding live-sound applications.

With EQ Station's intuitive user interface you will be up and running within minutes! You no longer have to choose between ease of operation and a full set of features.

### Less space in the truck, less weight in the air

EQ Station comes in 4 and 8 channel versions in only 2U rack space. Compare a 16 channel EQ Station with your typical analog solution - the analog rack will be at least 24U, while the 16 channel EQ Station including remote will occupy only two light-weight 4U cases that can be hand carried to the gig.



### Extensive remote access

Add the MotoFace Remote and you combine the familiar interface of analog graphic EQs with the advanced processing and store/recall functions that the digital world offers.

EQ Station includes a comprehensive PC/MAC editor that runs on industry standard networks - including the new low cost wireless systems. Imagine equalizing the monitors from your Tablet or Pocket PC from anywhere on stage!

### Features:

- ▶ Available in 4 and 8 channel versions
- ▶ Superior QVGA color TFT display
- ▶ Separate views and bypassing for Graphic, Parametric and Dynamic EQ
- ▶ Individual Frequency, Bandwidth and Gain Encoders
- ▶ Store/recall of settings (250 User Presets)
- ▶ Linkable channels for stereo and In-Ear Monitor applications

### Simultaneous Processing per Channel:

- ▶ 29 Band Graphic EQ
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## HONG KONG



**The whole city goes off! The original 18 building cityscape (above) will soon expand to 38 buildings. How much power will that require?**

*Project Manager Alan Chambers is interviewed on Hong Kong TV about the project*



The solution was very creative. Laservision have two products that were designed with this kind of show in mind. Media Manager software creates (authors) the show. Then the Data Pump is effectively the Media Server. The Media Manager software has the timeline, it creates assets, and it fires up and goes off at exactly 8pm each night. The show is run in 18 different buildings, by 18 Data Pumps, and is frame locked to absolute time. Each Data Pump logs on to the atomic clock at regular intervals to validate exact time settings.

The entire show is actually 18 separate shows, without a central control room.

Each building has a backbone, designed by Laservision, and run on fibre optic cables – as much as 100km's, according to Paul's best guess. Throughout each building are various Laservision fibre optic breakout boxes, for dmx, sound, pyro and laser control.

Laservision can download new show commands to the whole network of buildings, in real time if necessary, with just 40 milliseconds of latency. They log on to each building via TCP/IP over the internet. Individual commands can be sent to individual luminaries – it is crucial, according to Paul, that issues like lumen intensity are balanced – to avoid one building going for the brightest possible fixtures.

"From an architectural lighting perspective, a building is dark half a day – which is what an architect has designed it for – the daylight view. Architects give little thought about the night. Then they specify things like sodium discharge fittings, and light up the smog above a building."

The whole city-scape approach has paid off in Hong Kong. Each building owner went away and purchased their own fixtures and fittings. Laservision stayed out of the purchase and installation component.

"The thing that scared the building owners most was that we took control over their energy management systems. They didn't

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## HONG KONG



The job was managed by Laservision, with each building manager making their own purchases.

*Focussing one of thousand's of IP rated intelligent fixtures, high above Hong Kong*

understand exactly what we were doing, so we gave them the opportunity to switch off our link if something untoward happened," said Paul.

As the project wound towards the deadline of December 20, it became apparent many of the building owners would not be ready. The Government had a delegation coming from Beijing, so it was decided that a show would be staged anyway. That required Laservision to install and remove a temporary show, right in the middle of the commissioning period for the permanent show – now moved to a January 17 launch date.

Whilst some building owners commissioned

their own lighting designers; Laservision were responsible for the major ones. One example is the Hong Kong Shanghai Bank (HSBC), who installed 716 intelligent lights – including 450 colour changing fixtures in the glass stairwells. Also at that site are Martin Exterior 600's and 20C fixtures on five levels, 8 Search lights, and over one kilometre of LED lighting around the top of the building.

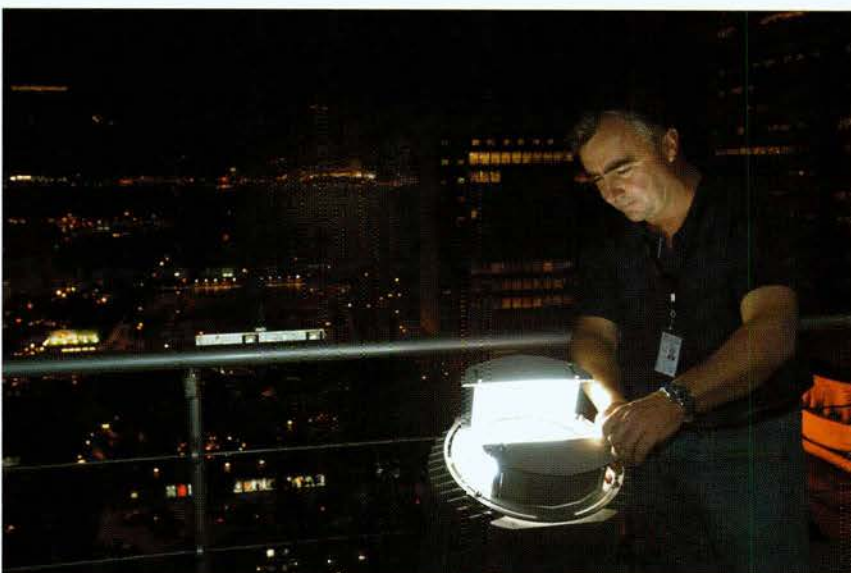
Hong Kong is a city that is very responsive to public opinion – a fact not usually recognized outside China. So much so that the new Hong Kong Parliament House building was abandoned at the foundation stages due to feedback. So it is a solid endorsement of Laservision's work to date that a further stage in the Hong Kong Harbour Lighting Plan will see an additional 20 buildings join the project.

### PROJECT FACTS:

Currently the city utilises 2 DMX Galaxies with 20 Universes with over 1,300 fittings controlled by almost 8,000 channels of DMX lighting protocol. It's done with real time streaming via fibre optic networks all fed and orchestrated by Laservision's DDP II Digital Data Pump.

Each DDP is capable of 5 universes x 512 channels = 2,560 There are 18 DDPs installed on the project allowing: 9 Galaxies with 9C universes and 46,080 channels

The Hong Kong Shanghai Bank HSBC alone has 3 Universes with almost 700 fittings controlled by more than 5000 channels of DMX.





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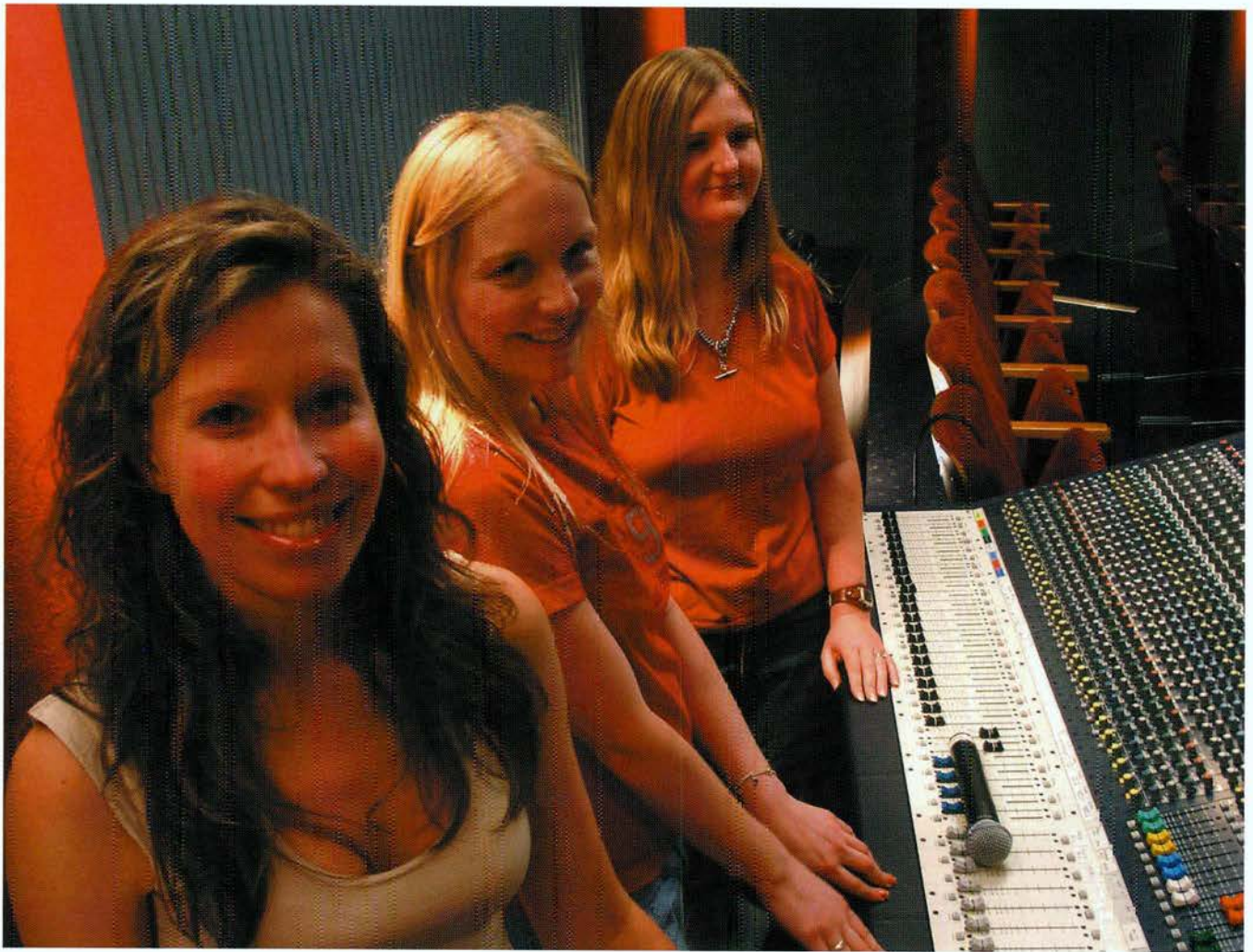
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# Broadcasting Services Officers

## Females in the industry

**Emma Flett,  
Michelle Jones and  
Lyz Lawrence-Child**  
Profiled by Julius Grafton

*Pictured from left to right*

**A**ustralia's Federal Parliament has its own postcode. It is a massive complex housing thousands of people under high security.

The Department of Parliamentary Reporting Staff (DPRS) are in charge of audio and broadcast activities within the complex, and also whenever federal politicians venture out for meetings or events. We asked three officers about their work:

### *How did you get into the job?*

**Lyz:** I always had an interest in music and live bands. I worked in TV for five years, then went to Parliament as I have an interest in politics.

**Emma:** I applied via the local newspaper.

**Michelle:** I started working in community radio at the age of 14, after school. At 17 I began casual panel op-ing, ended up full time at Eagle FM in Goulburn.

### *What qualifications did you have?*

**Lyz:** Studied a Bachelor of Arts at Australian National University, and computer applications at Canberra Institute of Technology.

**Emma:** I'm currently completing a Bachelor of Communications - Media Production at the University of Canberra.

**Michelle:** Year 12, and my radio experience.

### *What's the best aspect of the job?*

**Lyz:** The people I work with are fantastic and I get to hear some great things in the chambers. Sometimes it's history in the making. Getting paid helps too!

**Emma:** It's a unique environment, we are expected to do everything from vision to audio, to makeup for politicians. We also get the chance to work in a studio environment and on special broadcasts like the Bush visit and the Bali memorial.

**Michelle:** The variety - on a busy day I could be spending an hour doing senate audio, then vision switching for a committee, audio for House of Reps Question Time, doing makeup and autocue for a minister. And audio for a presser! All in one day.

### *OK, so what's the WORST aspect of the job?*

**Lyz:** I've been to almost every state in the country, and all I have seen is the inside of a hotel room and the venue.

**Emma:** We have to travel to pretty remote places sometimes. You can get quite homesick when you're away a few days.

**Michelle:** If we're on the late shift, we stay until

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## EtherSound ES8in EtherSound ES8out

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ES  
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the chambers "get up". On occasions when there are important bills to pass, this could be 4.30am - or worse, you can still be there the next day when the morning shift starts at 8am. When we travel, we go the day before to set up our gear, alone - which can be lonely in a strange city.

**What did you find most surprising about the job - how did it differ from expectations?**

**Lyz:** The fact that every network in the country relies on us for all audio and vision - and the huge amount of variety involved within the job. It's so diverse.

**Emma:** I didn't realise we would get to do so many different things.

**Michelle:** I didn't know the job existed till I saw it advertised. The press gallery aren't allowed to record in the chambers, we provide it all for the rest of the world. That's pretty impressive!

**How does the job sit with you - the person?**

**Lyz:** I feel lucky to see a broader view of the Parliament and not just what the media portrays. It gives me some faith in human nature and what we are here to achieve. If I have a small part in that, then I have achieved something!

**Emma:** I enjoy the fact we have a front row seat to pretty well every political debate. It's nice to know what's going on.

**Michelle:** I enjoy the variety, I've done script writing, produced in house videos, voice-overs and television presenting. I've learned a lot about Parliament and proceedings which can get really interesting at times - believe it or not!

**What do you tell people you meet at a party about your job?**

**Lyz:** That I work for the Broadcasting Department of Parliament House. No, I don't work for the ABC. And no, I don't find it hard to stay awake on shift, unless I've just worked a week of 12 hour shifts, then sometimes it gets difficult.

**Emma:** After I tell them, they usually stop talking to me after that!

**Michelle:** I hate explaining my job - nobodies heard about it. But people are usually pretty interested.

**What's the funniest thing that's happened?**

**Lyz:** Working in TV there were some major building extensions going on - a Bobcat dislodged quite a lot of underground cables. I was trying to maintain a program broadcast with equipment racks falling in on me and the floor was falling in!

**Michelle:** After September 11, there were numerous pressers

(press conferences) and one was held outdoors in a courtyard. All of a sudden a massive plane flew low overhead. Everyone just went quiet. Creepy!

**The most difficult aspect of your job?**

**Lyz:** Lugging audio equipment all over the country on your own.

**Emma:** Getting back into a (Parliamentary) sitting pattern after a big break.

**Michelle:** Odd hours and travelling means I am not at home as much - I miss my dog and my boyfriend. Not necessarily in that order!

**What are the most significant changes in your department since you started?**

**Lyz:** People no longer specialise. We are all expected to operate equipment to broadcast standards, audio and vision. The chamber audio upgrade has been a long running project that's the most significant change.

**Emma:** We are having input to the chamber audio design elements.

**Michelle:** There's more multi-skilling, when I started there was a definite distinction between people who did audio and vision. Now, staff are trained in both areas.

**Are there examples of where people have assumed because you are female, you can't do the job?**

**Lyz:** Only in television. At one particular station - and that's all I'm going to say.

**Emma:** When it comes to lifting equipment, most guys think I will struggle.

**Michelle:** Some people assume because I'm female I must be a Hansard editor. But when I rock up to a venue with the audio gear all my myself, it soon changes their minds!

**What are your words of encouragement for other females in audio?**

**Lyz:** You can do it!

**Emma:** Go for it. There's no reason audio has to be a male dominated industry.

**Michelle:** Get in there and learn as much as you can. Get stuck into it - prove to the men you can do what they're doing. And a tip - don't wear hipster pants when loading gear!



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Manipulating audio into, on and out of a computer gives you heaps of options for computer hardware. Some of these are designed to be used on the run via the laptop, and some are intended for the dedicated studio.

CX's new technology writer **Justine Aloha** has compiled this list of just a few of the "add on" hardware options available today. This list is by no means comprehensive, but it is most certainly interesting!



## Computer audio interfaces!



### Apogee Mini-Me

(USB) The Mini-Me features 2ch of Apogee A/D conversion at sample rates of up to 96 kHz, two premium mic/instrument preamps, line level inputs, AES/EBU, S/PDIF and Push-It, a unique new 3-carve stereo comp/limiter ideal for location recording.

Mini-Me is equipped with optical USB for a direct connection to your laptop. [www.apogeedigital.com](http://www.apogeedigital.com) Price: \$2,395

• Sound Devices Pty Ltd +61 2 9285 2077  
[www.sounddevices.com.au](http://www.sounddevices.com.au)

### Digidesign 002

(FireWire) Pro Tools Music Production System with Pro Tools LE 6.1. The Digi 002 pairs Pro Tools LE software with an integrated control surface to provide you with an ideal, finger-friendly music production environment. Record, edit, process, mix and master your projects with hands-on efficiency, then tuck Digi 002 under your arm,

take it to a gig, and use it as an 8x4x2 digital mixer complete with EQ, dynamics, delay, and reverb with snapshots. [www.digidesign.com](http://www.digidesign.com) Price: \$4,390

• Digidesign Australia +61 3 5428 7780  
[www.digidesign.com](http://www.digidesign.com)

**Digidesign Control|24**  
(Ethernet) Integrated Front End for Pro Tools TDM and LE systems

(picture, top). With its ergonomic control surface, 16 Focusrite Class A mic pres, surround capabilities, Ethernet connection, and compatibility with both Pro Tools TDM- and LE-based systems, Control|24 is a quality alternative for environments that don't need the additional features or extensibility of ProControl.

Control|24 transforms even the most complex sequence of functions into a series of intuitive movements, substantially enhancing the speed of working with Pro Tools. [www.digidesign.com](http://www.digidesign.com) Price: \$14,070

• Digidesign Australia +61 3 5428 7780  
[www.digidesign.com](http://www.digidesign.com)

### Digidesign Digi 2 Rack

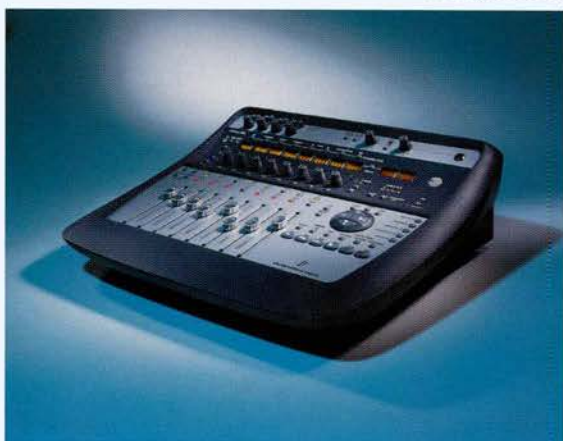
(FireWire) Designed with both recording and performing musicians in mind, Digi 002 Rack is an affordable FireWire-based Pro Tools solution that packs all the punch of Digi 002 (minus the control surface) into a 2U rack-mountable unit. [www.digidesign.com](http://www.digidesign.com) Price: \$2,280

• Digidesign Australia +61 3 5428 7780  
[www.digidesign.com](http://www.digidesign.com)

### Digidesign Mbox

(USB) Mbox is a 2-channel USB audio peripheral specifically engineered to offer you precision sound in a very small, very portable package. Powered by Pro Tools LE software, Mbox integrates audio and MIDI recording, editing, real-time mixing and Internet collaboration. [www.digidesign.com](http://www.digidesign.com) Price: Under \$870

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**Digidesign MIDI I/O**

(Midi) MIDI I/O (pictured right) includes ten MIDI inputs and outputs for a total of 160 channels, and features a programmable hardware thru mode, allowing you to patch any inputs to any combination of outputs without the need to access your computer. The unit connects to your computer via its self-powered USB connection, and includes support for the Digidesign Time-Stamping feature for superb timing accuracy and precision.  
www.digidesign.com Price: \$1,050

- Digidesign Australia +61 3 5428 7780  
www.digidesign.com



**Digidesign Motor Mix by CM Labs**

(Midi) Motorised Control Surface for Pro Tools. Motor Mix is a compact, affordable, motorized-fader worksurface that communicates with your Pro Tools TDM or LE system via MIDI. The Motor Mix dual-slope design gives you effortless viewing of all your mixer settings, and its array of controllers work seamlessly to enable you to manipulate a number of Pro Tools parameters. In addition, up to four Motor Mix units can be linked, providing up to 32 faders.  
www.digidesign.com Price: \$1,750

- Digidesign Australia +61 3 5428 7780  
www.digidesign.com

**Digigram VXpocket 440**

(PCMCIA) The VXpocket 440 is a multi-channel audio solution using PCMCIA. A supplied cable provides 4x channels of balanced XLR connectors, as well as S/PDIF I/O and LTC timecode.  
Price: \$1,299

- Major Music Wholesale +61 2 9545 3540  
www.majormusic.com.au

**Edirol UA series**

(USB) The USB based group of products include UA-1X with RCA I/O, S/PDIF optical out (\$199) // the UA-20 with 24-bit audio and MIDI I/O (\$429) // the UA-3D with analog and optical

I/O, plus 5.1 features (\$495) // the UA-3FX with direct input for mic, guitar, voice, and dynamic effects (\$469) // the UA-5 with audio interface with phantom power XLR, 1/4", RCA, and S/PDIF in (\$795) // and the top of the range UA-1000 which is a USB 2.0 audio interface, with 10 ins, 10 outs, 24/96 converters, four preamps, phantom power, inserts, and ADAT, S/PDIF, Word Clock and MIDI I/O (\$1995) . www.edirol.com Price: Starts at \$199

- Roland Australia +61 2 9982 8266  
www.rolandcorp.com.au

**Edirol UM series**

(USB) These are a small profile USB MIDI interfaces that include the 1x1 UM1S-X (\$99) // the 1x1 UM-1X, featuring Edirol's FPT technology to allow for low latency, low jitter MIDI transmission (\$119) // the 2x2 UM-2 (\$199) // the 5x5 UM-550 (\$549) // and the 8x8 UM-880 (\$849) . www.edirol.com Price: Starts at \$99

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**Edirol UR-80**

(Midi) The UR-80 features stereo I/O, phantom power, XLR, 1/4" input, RCA output, MIDI I/O, and 43 assignable controls capable of controlling up to 102 parameters per control map, up to 24Bit/96kHz processing. Included is HQ Hyper Canvas editing software. www.edirol.com Price: \$1,195

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www.rolandcorp.com.au

**Emagic A26 and A62m**

(USB) The A26 is a USB audio interface with six analog outputs, two analog inputs, and S/PDIF digital I/O at 16/24bit resolution. The A62m provides the same configuration with higher bit rates of 24/96 resolution and MIDI I/O. www.emagic.de Price: \$999

- Electric Factory Pty Ltd +61 3 9474 1000  
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## COMPUTER AUDIO INTERFACES



### Emagic MT4

(USB) The MT4 is a MIDI interface for USB-equipped PCs and Macs. Two MIDI ins and four outputs, each with an activity LED, provide a total of 32 input and 64 output MIDI channels. [www.emagic.de](http://www.emagic.de)

Price: \$399

• Electric Factory Pty Ltd +61 3 9474 1000 [www.elfa.com.au](http://www.elfa.com.au)

### Emagic Unitor8 mkII

(USB) Unitor8 mkII is an 8 x 8 MIDI interface for Logic-based studios that require comprehensive sync with external devices. Analog and digital audio and video recorders, or timecoded DATs can be locked to the Logic system via Emagic's AMT technology. In addition, the Unitor8 mkII features LTC and VITC I/O and an external Click input, allowing the control of Logic via a percussive audio signal. [www.emagic.de](http://www.emagic.de) Price: \$1,599

• Electric Factory Pty Ltd +61 3 9474 1000 [www.elfa.com.au](http://www.elfa.com.au)

### JLCooper Electronics CS32

(Midi, USB, RS232) The new CS-32 MiniDesk is a 32-channel miniature control surface. It works with Digidesign ProTools, Digigram X-Track, Steinberg Nuendo, Cubase SX, VST, MOTU Digital Performer, Cakewalk, Sonic Foundry, Abelton Live, Logic Audio and most other audio software programs. The CS-32's radically small size does not reduce its intense capabilities as an extremely powerful controller with 32 dedicated faders / channel strips for real-time control of volume levels, mute, solo, track arming and more. The "Mini" has tactile transport buttons, cursor keys and weighted jog / scrub wheel, just like bigger control surfaces. [www.jlcooper.com](http://www.jlcooper.com) Price:

\$1,099

• Major Music Wholesale +61 2 9545 3540  
[www.majormusic.com.au](http://www.majormusic.com.au)



### Mackie Big Knob

(Audio Only) Mackie's Big Knob lets you easily switch between three sets of studio monitors, four different stereo sources, and even send musicians their own custom headphone mixes while communicating with them via the built-in Talkback microphone. And with its high-end esoteric sound quality and robust construction, Big Knob is right at home in professional studios.



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### Mackie Control Universal

(Midi) Mackie Control Universal controls Logic Audio, Pro Tools, Cubase, Digital Performer, SONAR and other major audio softwares. It gives you real-time control over your music in ways your keyboard and mouse never will. The unit comes with 100mm Penny+ Giles optical touch faders, a full sized backlit LCD, V-Pots for fast tweaking of effects and plug-ins, a full implementation of Logic Control, and shortcut navigation and editing for all major software including Pro Tools. www.mackie.com Price: \$2,495

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### Mackie Spike

(USB) The Spike package consists of the XD-2 audio/MIDI interface and recording software. The interface is a 2-channel, USB-compatible, cross-platform box. It supports 24-bit resolution and sampling rates up to 96 kHz, while folding in two Mackie mic pre's with gain controls, low frequency rolloff filter, switchable 48v phantom power, and 3-LED level meters. The preamps are claimed to offer the low noise and distortion characteristic of Mackie mixer mic pre's. www.mackie.com Price: \$995

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### M-Audio Audiophile USB

(USB) This USB incarnation of the Audiophile has two analog ins and outs on gold-plated RCA jacks, S/PDIF and MIDI I/O, and a headphone jack. Operates at up to 24/96 resolution. Driver support: MME, WDM (Win 2000, XP), Direct X, PC-ASIO, EASI, Sound Manager, Mac-ASIO, OMS, Core Audio and MIDI (OS X). www.m-audio.com Price: \$599

- Electric Factory Pty Ltd +61 3 9474 1000 www.elfa.com.au

### M-Audio Duo USB

(USB) A 2x2 USB audio interface that can be used as a stand-alone mic pre and A/D converter, the Duo USB features 24/96 converters, two XLR mic inputs with phantom power, a 20 dB pad switch, and variable input level and two 1/4" balanced line level inputs. www.m-audio.com Price: \$799

- Electric Factory Pty Ltd +61 3 9474 1000 www.elfa.com.au

### M-Audio Firewire 410

(FireWire) Firewire 410 features two analog inputs with two mic preamps (with phantom power) for 24/96 digital recording. Line level 1/4" TRS connectors are also provided. Eight analog line outputs allow surround mixing or 8-channel transfers to another device. The 410 also has optical and coaxial S/PDIF I/O as well as MIDI I/O. Two headphone outs with separate volume controls are provided. www.m-audio.com Price: \$1,399

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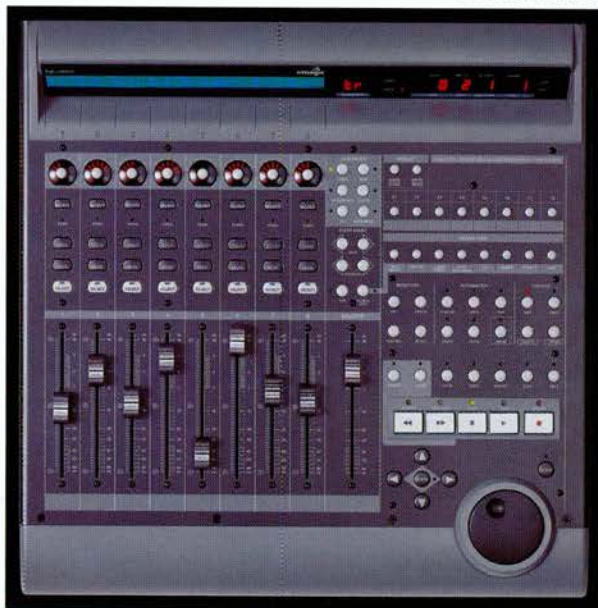
### M-Audio Midisport series

(USB) The Midisport USB MIDI interface series comes in a variety of I/O offerings to suit a wide range of studio needs and budgets. Driver supports multiple units for easy expandability. Bus powered. Mac OS 9 (OMS included) /X and Win 98/ME/2000/XP. USB Midisport 1 x 1 (\$159), USB Midisport 2 x 2 (\$199), USB Midisport 2 x 4, (\$299), USB Midisport 4 x 4 (\$399), USB Midisport 8 x 8/s (\$899).

www.m-audio.com Price: From \$159

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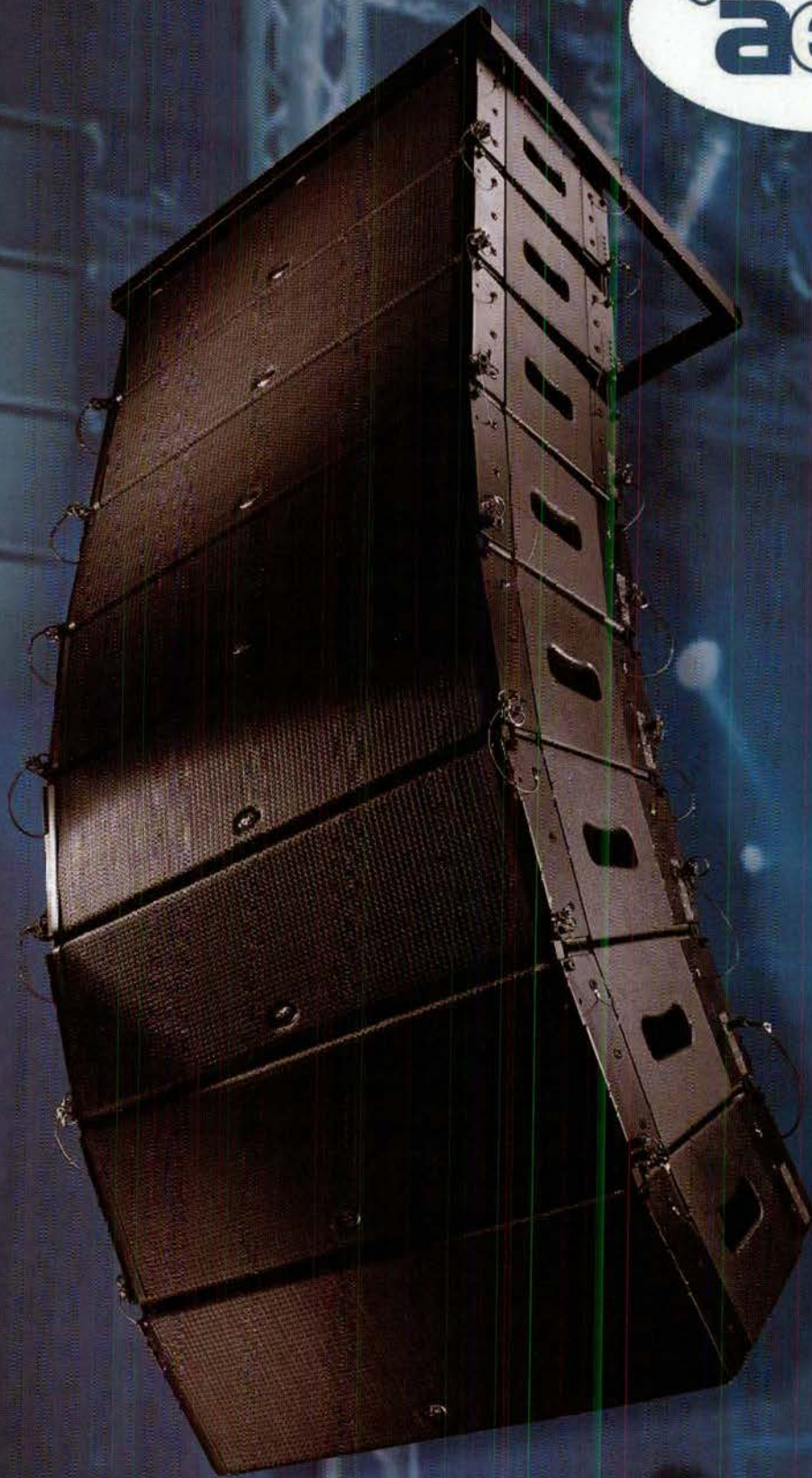
Mackie Control



### M-Audio MobilePre USB

(USB) This bus powered 16/48 interface is equipped with two mic/instrument preamps (with 48 V phantom power), two XLR mic inputs, a stereo mic in (1/8"), and two high-impedance instrument/line ins. A stereo 1/8" output, 1/4" TRS out, and 1/8" headphone output are included. Direct monitoring allows zero-latency performance. www.m-audio.com Price: \$499

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**Edward Sound Systems Ltd** 20-22 Nikau Street, Eden Terrace Auckland NZ  
Tel: +64(0) 93584361 Fax: +64(0) 9358 4366



**M-Audio OmniStudio USB**

(USB) The OmniStudio USB is a 4 x 4 audio interface with two high-quality mic/instrument preamps, and an onboard mixer complete with effect sends and return, and four stereo aux inputs. [www.m-audio.com](http://www.m-audio.com) Price: \$1,299

- Electric Factory Pty Ltd +61 3 9474 1000 [www.elfa.com.au](http://www.elfa.com.au)

**M-Audio Quattro**



(USB) Quattro is a 4 x 4 audio 24/96 interface plus MIDI in and out. Features include zero-latency direct monitoring and variable I/O levels. Driver support:

MME, WDM (Win 2000, XP), Direct X, PC-ASIO, EASI, Sound Manager, Mac-ASIO, OMS, and Core Audio and MID (OS X). [www.m-audio.com](http://www.m-audio.com) Price: \$799

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**M-Audio Transit**

(USB) Small enough to fit in your pocket, Transit brings 24/96 quality to any USB-compatible computer. Its digital I/O lets you transfer pristine audio between your computer and other devices such as MiniDisc and DAT. [www.m-audio.com](http://www.m-audio.com) Price: \$299

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**Metric Halo Mobile I/O 2882 with DSP**

(FireWire) Mobile I/O 2882 supports simultaneous input and output of all the major audio standards. Each unit has 8x analog balanced & unbalanced I/O (Mic, Line & Instrument), S/PDIF, AES, ADAT Optical & IEEE 1394 within Macintosh OS 9 and X. It also provides an independent stereo headphone mix and output. Analog inputs and outputs are all 24-bit, 96kHz compatible. It provides wordclock input and output allowing transparent professional interfacing of multiple units for larger



systems, making it fully modular to support up to 128ch of 96k audio or 256ch of 48k audio. [www.mhllabs.com](http://www.mhllabs.com) Price: \$1,995

- Audio Chocolate +61 3 9815 0066 [www.audiochocolate.com.au](http://www.audiochocolate.com.au)

**Metric Halo Mobile I/O ULN-2**

(FireWire) ULN-2 is similar to the 2882, except that it only has two analog and two digital channels of I/O, but these are exceptionally high quality Ultra Low Noise I/O's. With up to 73 dB of gain, an E.I.N. of -129 dBu, these I/O's provide fantastic detail and an ultra fast slew rate. The ULN-2 also features balanced analog inserts, front panel controls, and the same FireWire connectivity, A/D D/A converters, and onboard DSP for mixing and routing. [www.mhllabs.com](http://www.mhllabs.com) Price: \$1,995

- Audio Chocolate +61 3 9815 0066 [www.audiochocolate.com.au](http://www.audiochocolate.com.au)

**MOTU 828 MkII**

(FireWire) The 828mkII (below) is a 1RU 24/96 FireWire audio interface for Mac and PC, with 20ch input and 22ch output - expandable to 80/88 channels. Up to 10 channels of 24/96 I/O on balanced 1/4" connectors, including two Neutrik XLR/TRS combo connectors with built-in mic preamps, ADAT optical digital I/O, S/PDIF, latency-free 20-input/8-bus monitoring, stand-alone operation, and a complete set of drivers for compatibility with all major audio software on both computer platforms. Also includes AudioDesk full-featured sample-





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#### MOTU 896 HD

(FireWire) The 896HD (top) provides eight mic preamps, 192 kHz analog I/O, eight channels of ADAT digital I/O and stereo AES/EBU, and multiple units can be used to provide more I/Os.

As a computer interface, the 896HD provides 18 separate inputs and 22 outputs, including separate main outs and headphone out. Drivers for Mac & PC, including ASIO, WDM Wave, GSIF and Core Audio. Also includes AudioDesk full-featured sample-accurate workstation software for the Macintosh with recording, editing, mixing, real-time 32-bit effects processing & sample-accurate sync. [www.motu.com](http://www.motu.com) Price: \$2,795

- Intellware +61 8 8277 1722  
[www.intellware.com.au](http://www.intellware.com.au)

#### MOTU FastLane USB

(USB) This is simply a 2 x 2 MIDI interface (pictured, below). There is also a 1-input/3-output serial version is also available for older Macs. [www.motu.com](http://www.motu.com) Price: \$199

- Intellware +61 8 8277 1722  
[www.intellware.com.au](http://www.intellware.com.au)

#### MOTU MicroLite

(USB) This is a 5 x 5 MIDI interface that provides 80-channel performance, and is compatible with all Mac and Windows

software. The MicroLite takes full advantage of USB, giving you high-speed MIDI throughput, sub-millisecond timing accuracy, support for "hot-swapping," and plug-and-play expansion.

Removable rack attachments, as well as a custom center-joint fastener, are included and allow you to easily mount two MicroLites side by side in a standard rack. [www.motu.com](http://www.motu.com) Price: \$365

- Intellware +61 8 8277 1722  
[www.intellware.com.au](http://www.intellware.com.au)

#### MOTU MIDI Express 128 (and others)

(USB) MIDI Express 128 (below) is an 8 x 8 MIDI interface that provides plug-and-play connectivity to any USB-equipped Mac or PC. It provides 128-channel operation and compatibility with all Mac and Windows software.

Other models in this range include the MIDI Express XT, which adds tape sync in all SMPTE formats.

The half-rack Micro Express USB has four MIDI in, six MIDI out, 96 MIDI channels, SMPTE/MIDI timecode conversion, MIDI processing, and expansion via any standard USB hub.

Finally the MIDI Timepiece AV (8 I/O MIDI/SMPTE interface/patchbay/merger with video, digital audio, and SMPTE-to-MIDI sync features) [www.motu.com](http://www.motu.com) Price: \$595

- Intellware +61 8 8277 1722  
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#### Presonus Central Station

(Audio Only) The Central Station is the ultimate studio-monitoring interface for the modern digital studio.

The Central Station features three sets of stereo analog inputs to switch between input sources such as: DAW, mixer, CD/DAT/Tape player, or keyboards/samplers.

Two stereo analog inputs feature TRS balanced and the third stereo input features RCA inputs with trim control for level matching of input signals.



## COMPUTER AUDIO INTERFACES

In addition, the Central Station will accommodate two digital inputs via S/PDIF or TOSLINK providing D/A conversion up to 24Bit/192kHz. [www.presonus.com](http://www.presonus.com) Price: \$1,295

• Australian Audio Supplies +61 2 4388 4666  
[www.ausaudio.com.au](http://www.ausaudio.com.au)

### Presonus DigiMAX LT

(FireWire) The DigiMAX LT features the same 8-channel mic/line, dual-servo gain stage preamplifier as the original DigiMAX, but adds front panel phantom power buttons and insert points for every channel. [www.presonus.com](http://www.presonus.com) Price: \$1,995

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[www.ausaudio.com.au](http://www.ausaudio.com.au)

### TASCAM FW-1884

(Midi) FW-1884 is a pro DAW control surface and audio/MIDI interface that provides audio and MIDI interfacing to computers as well as control of DAW parameters via eight 100mm motorized touch-sensitive channel faders, one master fader, and controls for pan, solo, mute, and select functions on each channel. Tactile control for four bands of parametric EQ, a jog/shuttle wheel, and a variety of shortcut keys for various popular software applications are also included. [www.tascam.com](http://www.tascam.com) Price: TBC

• Electric Factory Pty Ltd +61 3 9474 1000 [www.elfa.com.au](http://www.elfa.com.au)

### TASCAM US-122

(USB) TASCAM and Frontier Designs team once again. The US-122 features two XLR-based, phantom-powered mic inputs. As one of the only small computer interfaces with analog inserts, you can use the US-122 to place hardware devices (compressors, etc.) into the recording signal chain. Two line-level inputs on balanced 1/4" TRS jacks are included, and are switchable to guitar-level for direct instrument recording into your computer. The US-122 also provides a dedicated control for adjustable zero-latency direct monitoring. Its two line-level outputs provide control for levels, and a dedicated headphone output is also included. [www.tascam.com](http://www.tascam.com) Price: TBC

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**TASCAM/Frontier US-428**

(USB) The US-428 is a USB control surface that supports up to four channels of audio input and two channels of output simultaneously, all at 24-bit. It can also control an unlimited number of banks of eight software mixer faders. The EQ section can be used to control up to four bands of fully parametric EQ, plus four aux sends and a pan pot. Audio interfacing includes two XLR inputs, two balanced 1/4" TRS inputs, two unbalanced 1/4" inputs (switchable to Hi-Z), and S/PDIF I/O. The US-428 also offers 32 channels of MIDI I/O that can be used to access MIDI instruments or to lock MTC-capable tape tracks to a computer. The US-428 comes bundled with a custom version of Steinberg's Cubasis VST audio recording/MIDI sequencing software and is PC and Mac compatible. (A scaled-down version of the 428, the US-224, is also available) [www.tascam.com](http://www.tascam.com) Price: TBC

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**Terratec Aureon 5.1 USB**

(USB) An external 5.1 soundcard for laptops and USB computers. Comes with software Native Instruments Traktor DJ and InterVideo WinDVD. Two analogue inputs and six analogue outs are provided, as well as S/PDIF digital I/O. [www.terratec.com](http://www.terratec.com) Price: \$299

• Major Music Wholesale +61 2 9545 3540 [www.majormusic.com.au](http://www.majormusic.com.au)

**Terratec Aureon Firewire 7.1**

(FireWire) This is a Firewire "soundcard" replacement that has analog line inputs, phono inputs (with preamp), S/PDIF I/O, microphone input (1/4" jack with a gain control and peak LED), and headphone connector with separate volume control. Up to 24 Bit/192 kHz signal processing and infrared remote control. Price: \$499

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**Terratec Phase 26 USB**

(USB) Featuring two analog inputs and six outputs, a MIDI interface, a microphone input, and an amplified headphones output, the PHASE 26 USB is a remarkably versatile audio system for musicians and producers. And with the popular and proven TerraTec Phono Preamp - which is designed to accept turntables with no further amplification required. An optical and a coaxial digital S/PDIF port, high-quality converters with resolutions ranging up to 24 bits/96 kHz,

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**Yamaha 01X**

(FireWire) Audio Mixer and 24/96 mLAN A/D converters DAW front-end, with Control Surface Templates for Logic Audio, Nuendo, Cubase, Sonar and Digital Performer. Inputs Fitted 8 analog (with mic pre amps) + 16 mLAN (Firewire) + S/PDIF + 2 x MIDI I/O - Groups and Outputs Fitted 16 mLAN (Firewire) outs; Stereo & Monitor outputs - Channel Features 4-band parametric EQ, Dynamics processor on all channels, 2 system effects - Other features Logic/Mackie Control compatible; Bundled VST/AU plugins (Pitch Fix, Vocal Rack, Final Master, Channel Strip) & Studio Manager s/w. [www.yamaha.com](http://www.yamaha.com) Price: \$3,995

• Yamaha Music Australia Pty Ltd. +61 3 9693 5111 [www.yamaha.com.au](http://www.yamaha.com.au)

**Yamaha UW10**

(USB) UW10 is a quality, compact USB audio interface with stereo S/PDIF optical I/O, two RCA analog inputs and outputs, and a headphone jack. The UW10 is Windows 98, ME, and XP compatible and uses ASIO drivers. The built-in headphone amp provides quick and mobile monitoring. Yamaha's TWEplus wave editor for audio editing and MP3 conversion is included. [www.yamaha.com](http://www.yamaha.com) Price: US\$159

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# POLYGLOT

adj. *one who commands many languages*

- **DMX512 USITT 1990**

A data protocol developed by the Engineering Commission of the United States Institute for Theatre Technology, Inc

- **DAI**

Digital Addressable Lighting Interface developed by the International Electrotechnical Commission (IEC). Features device status reporting. Ideal for f.o.f. and general purpose lighting. One device, one address configuration

- **DSI**

Digital Serial Interface developed by Tridonic et al

- **DyNET™**

Dynalite Intelligent Light Pty Ltd data protocol

- **TTL**

Transistor-tied Logic

- **WAV**

Compressed sound format developed by Microsoft®

- **MP3**

Compressed sound format developed by the Fraunhofer Institute for Integrated Circuits

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n. *one who is compelled to exert control*

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DSI Master available now – DAI Master due for release in early 2004

Information and pricing is subject to change without notice due to ongoing research & development



# Entertainment Installations

**Neale Mace was a DJ, then he decided to get into live production. Now his clients include TOFOG - the band that Russell Crowe made famous.**

**Dominic Cadden visited the Central Coast of NSW to see how Entertainment Installations do things.**

**N**eale Mace from Entertainment Installations is making up leads for a customer, desperately trying to work out how he will have time to load the tour truck so he can catch the plane for his long awaited week-long holiday tomorrow. If he doesn't, he knows his wife will crush him under a speaker.

Then the phone rings - Gosford pool want him to resurrect their PA after the lightning strikes the night before. Their PA is so ancient, it's heritage-listed. Surely all this is beneath a guy who is the first port of call for sound and lighting production for the likes of The Whitlams? For the businessman with the million-dollar company whose crew is flown around the country in chartered planes by Russell Crowe?

Maybe the growth of EI has been too quick for Neale to forget how he started. It's only eight years ago that Neale packed in DJing and decided to run a business out of his home at Tescott on the Central Coast. He began fitting out some of the local clubs, dabbling in selling gear, and one day he had lunch with Emmanuel Ziino - a former DJ

who is now owner of Show Technology, the Martin lighting agents in Australia) - who helped him nut out what he needed to hire to DJs.

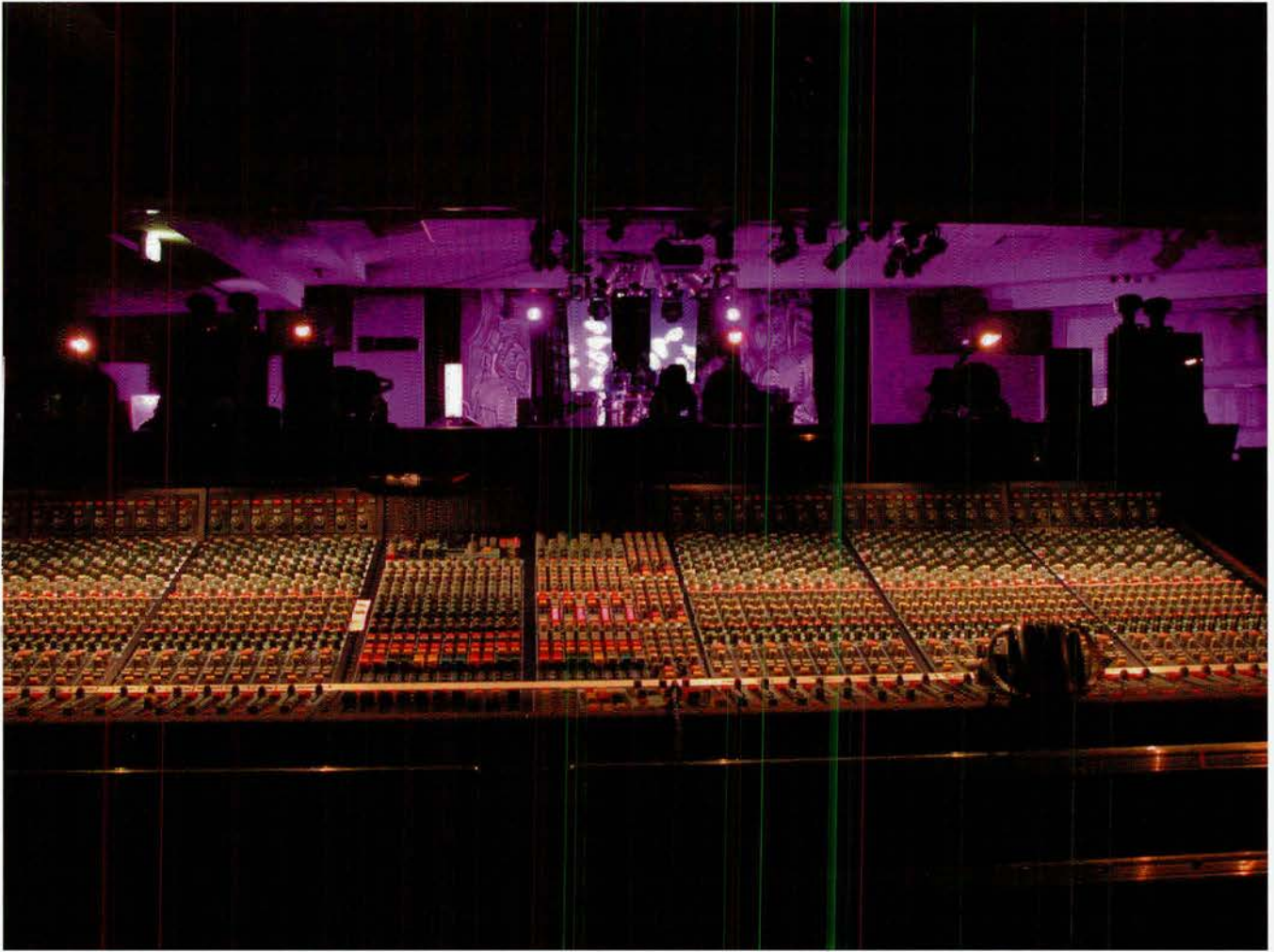
At the time, Neale's wife Caroline (who handles EI's "Accounts and Stress") swore "We're never going to get anything bigger than a 15" & horn box."

It never stuck, and the rate of customers, gear and trucks coming and going saw them break the terms of their lease and outgrow the first premises at Point Clare, and then a small warehouse at West Gosford, before finally settling in more suitable premises at an industrial estate in West Gosford (that they are currently purchasing).

Now they have enough gear for three or four tours at a time and still expanding.

"Funny, our name doesn't really say what we do any more," Neale says, now that EI has gone into live production.

"We do audio and lighting, unlike many competitors who just do one or the other. It costs more to do both, however, because of the sales side of things we have access to the



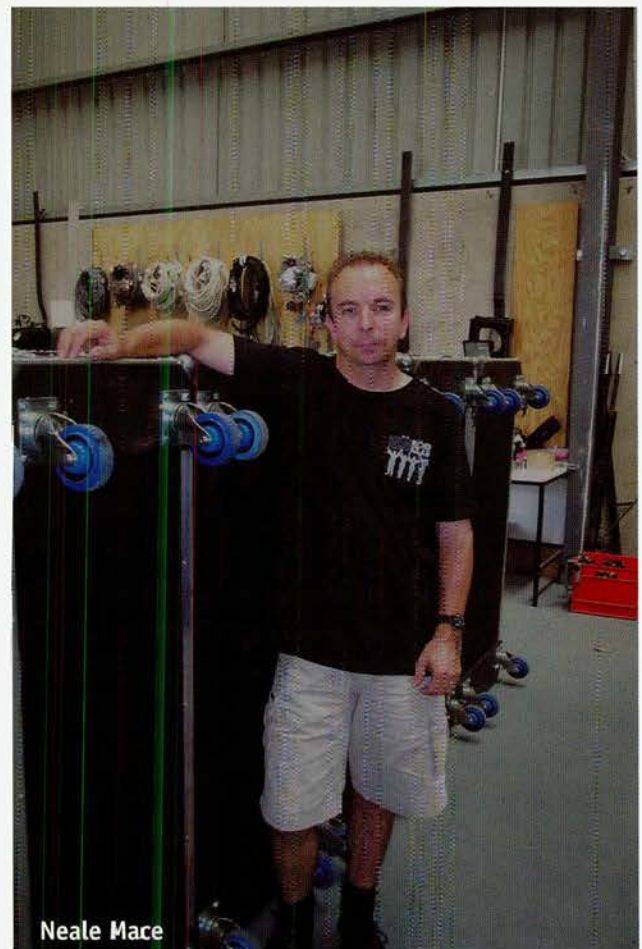
*Midas Legend 3000 48 console*

## Profile

latest lighting products as well," Neale says. "But it pays off."

Now EI has a number of bands that will call them first, with the benefit of having only one set of gear, one company and one payment to deal with, plus all support staff thrown in for good measure.

"Every band has a wish-list - and it usually covers the top five per cent of industry gear! But people like the fact that our equipment is up to date. As a young company, we don't have any ancient gear in the mix. A month doesn't go by without us buying more hire or production equipment."



Neale Mace



*Martin Wavefront PA is the workhorse of the EI fleet*

Neale can put the move into bigger production down to two major breakthroughs.

"The first came when he did a show with Christine Anu, in the local area, then her people asked for more shows in Western

Sydney. Then 'Kez' (Phillip Kesby) a gay local guy who worked for us was also working as Christine Anu's monitor guy, and he was keen to hook up with a locally-based production company.

"The second breakthrough came when we did a tour with country singer Adam Earvey through regional NSW and Victoria. That was the first time we actually waved goodbye to our trucks for several weeks - and we found that this wasn't so hard to do."

Through word of mouth EI suddenly got another big break that seemed too good to be true.

"When we got a call asking us to do a one off gig with Russell Crowe's 30 Odd Foot of Grunts, we initially said no. Gladiator was in full swing and Russ was on top of the world, so we thought it was a joke."

The gig was real, and later we started the TOFOG tour which began in the most surreal way possible, with the concert on Palm Island.

"The crew all met at Bankstown airport before dawn and got into two chartered planes bound for Townsville. Then at Townsville we switched to an army Caribou, and flew out to Palm Island in that with the back open. They strapped a couple of us to

*Weird way to get to the gig!*



# Jerry Bruckheimer's Perfect Theater Experience



"When I watch the combination of D-ILA and D-VHS in my screening room, the clarity and color of the image are almost as good as the original film, and better than what I often see in theaters. I am thrilled to have the JVC system at work and at home."

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*Flying with TOGOG: Rear left - Harry Parsons (monitors); right (from rear)- Anthony Petruzio (lighting); Sam Spencer (stage); Ritchie Netes (stage); Dave Rudder (FOH) (partially hidden); Bruno De Oliver (prod manager). Note the interesting weight and balance challenge for the pilot - just a LITTLE heavy on the port side.....*

the back of the plane so we could sit with our legs dangling out the back. Poor old James Laden had to take the gear by 12-tonne truck to Townsville, then four hours on a barge.

"It was crazy, it was like the M\*A\*S\*H camp up there. The worst part was the out. There was a big party at the army barracks after the show, but the truck had to be put on the barge at 1am."

El ended up doing everything for Crowe and his band - the tour, the wedding, even providing a big PA for Crowe's Orara Valley Football Club in the Coffs Harbour hinterland. Neale still isn't allowed to talk about the wedding, but he swears it was just another gig. Apart from all the paparazzi. And the throng of weird people camped outside Crowe's property he had to break through every day. And tripping over all those great Aussie and Hollywood stars. Yep, just another gig.

Neale doesn't have to think when I ask him what his best investment has been: "My Porsche!"

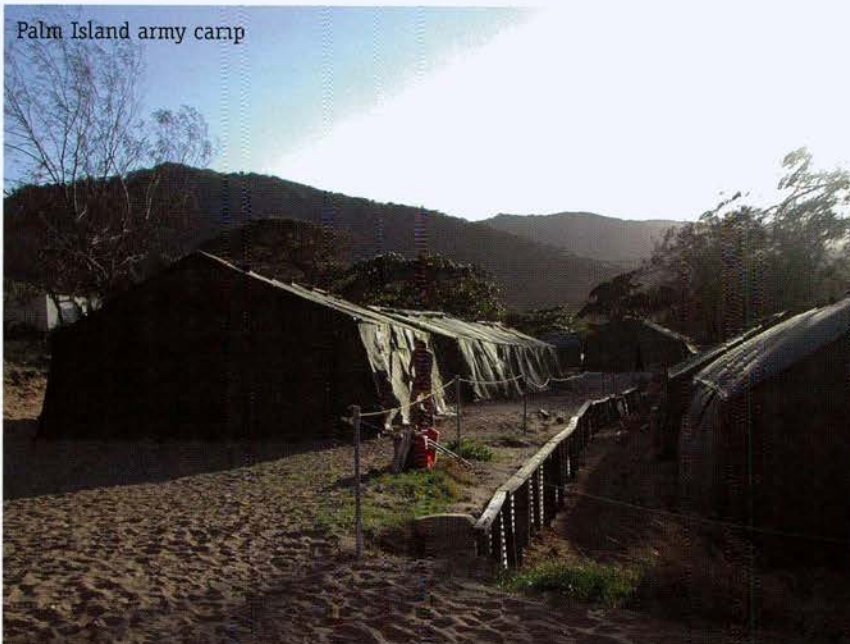
After we check the Macquarie for a closer look at the definition of 'investment', Neale decides it's probably his Martin Macs, which tends to get a lot of work, and the Martin Audio Wavefront PA.

"People come to us specially for that - it accounts for the bulk of the production work. Then there's our crew - you need crew who are sympathetic to the artist - there's guys, and then there's guys."

El's website has also been an unexpected source of steady business.

"We don't do e-commerce, but our website gets us a lot of business, especially from churches for their productions - they're very internet savvy. They all want the Hillsong huge sound, huge lights, but they just don't

Palm Island army camp



have the budget, so they come to us."

Over time, Neale has come to value keeping the right mix in his business, while still placing some parameters on it to protect his sanity.

"Retail is the cleanest part of the business, and dry hire is still a good, solid business, too. We have a bunch of pensioners from a golf club in Gosford who have called us every year since we started to hire the same little PA for their end of year presentation - and because they've been with us from the start, we've kept the hire at the same price."

While EI tends not to do many gigs for local bands in the local area for economic reasons, the choice to stick just stick primarily to the Central Coast for sales, service and support is primarily is more a lifestyle choice.

"I don't want a phone call from Sydney at 11pm wanting me to come and fix something.

"I tend to find, whether it's for serendipity or whatever, that hire and sales pick up when the tours drop off, and vice-versa. I don't plan it that way, it's just the way it seems to happen."

And sometimes - just occasionally - he even gets time for a holiday.

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\*Entertainment Design Magazine (USA)

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# No action without lights



equipment out to tender. Big companies such as Panavision and AFM bid on the job of supplying the bulk of the lights, such as 30 10kWs, 12 20kWs. AFM won the Mask 2 contract.

At the beginning of the shoot, all the lights are delivered to the Mask 2 warehouse on the Fox lot. Garside supplies all the extra lights, cables, stands and scrims from his truck. He also supplies a generator truck.

A big part of the job is to be flexible, adaptable and cool. Films are notoriously vulnerable to weather, script changes and delays. Garside is constantly shifting his schedule. Since his lighting plan places the lights where the actors will be, his lights need to be moved if a scene is changed. "Two days later, the entire schedule may change. We have to reschedule the scene. I might do that on this film two or three times a week, depending on how the film is progressing. If we get behind a day or miss a scene here, they may want to put it somewhere else.

There's all that to keep ahead of, plus liaising with producers and office staff to make sure that everything is happening.

"It's not just onset stuff that I do, it's off set stuff, reading plans, lighting sets, organising."

5:30am. It's Tuesday, half way into the Mask shoot and Garside arrives at Fox studios with the rest of his boys. They unload the truck, get the rolling stock and lamps they need onto the stage ready to start shooting when they come back from breakfast.

As head of lighting, Garside has a rigging department under him that rigs sets ahead. The rigging gaffer's (Matt Buchan) job is to organise the equipment that Garside needs and organise the rigging of sets before he gets there. The rigging gaffer liaises with Garside and the director of photography (DOP). "On Matrix, I may have had up to 70 guys working for me one way or another," Garside says.

"This is a medium, not a big film. I've got five guys on set, rigging and derigging, crew coming in behind me taking down stuff out of sets. It's all coordinated through other parts of the

## It's a gaffer's life

By Madeleine Murray

**R**eg Garside's alarm goes off at 4:45am. He shaves, throws on a pair of shorts and a T-shirt and drives his Chevy ute to the Fox studio lot in Sydney.

Garside, 52, has done some of the biggest films in Australia, including the three Matrix films. Matrix was the biggest film ever made in Australia. Ten stages were running the whole time – the production used seven Fox studios plus three outside. There were 160 sets in the last two Matrixes. Garside has hauled lamps in Belize for Mosquito Coast and trekked through Kenyan mountains for Gorillas in the Mist.

Now he is gaffer on Mask 2, the sequel to Mask that made Jim Carrey a star.

At the beginning of each film, Garside gets the script and a schedule that divides the film into sets and locations. "I break the entire script down into days and figure out what equipment and manpower I'll need on those days," Garside says.

The production office puts the lighting

lighting department."

6am. Garside meets with the DOP and other camera departments to discuss the details of the day.

The DOP has the grips, camera and lighting department under him, so communication is vital. He is the pivot point for all the departments. "He leaves a lot of stuff up to me and the grips. At the meeting, I may ask technical questions. You have to find out special needs well in advance so on the day you don't get there and embarrass yourself. It's up to you to keep the DOP prompted, read your scripts, read your schedules to make sure days haven't changed. You have to keep an eye all these things."

6:15am. Goes to the set and checks on the rig for some scenes in stage 4.

9am. Leaves his boys on stage 4. Travels to Homebush to check on a huge rig they're putting in there. Mask 2 will be shot at the Homebush set for eight days starting tomorrow.

3pm. Get back from Homebush to Fox in time to move to another set that Mask 2 is going onto. Garside makes sure he's there and that the setup is running properly. They do that set for 2-3 hours, then move off that set onto stage 2.

5pm. Once they've done stage 2, they have to bump their entire lighting package back out of the studio into the truck to get to Homebush by 7 Wednesday morning.

6pm. Garside has organised a crew of guys to come in on wrap (when shooting finishes for the day, around 6pm) so that his guys can finish on the wrap time, have a 10 hour turnaround, and be out a Homebush by 6:45 the next morning. Six or seven guys help get all the gear into the truck.

6am. Wednesday The truck is driven to Homebush for 6:45am where Garside meets them and another day starts.

The thing about being a gaffer in the film industry is that no day is the same. "Saturday was totally different. We were shooting in the city and got there at 7am. We couldn't get the trucks to the location so we had to take all the gear out of the trucks and put it into utes. Then we took it down to the location, dropped it off, shot with as much as we could, and at the end of the day we took it all back to the truck. It was pretty hectic."

If he's under pressure, it doesn't show...but that is the mark of a good film person.

Mask 2 is fully OH&S, only the second one in Australia. (The first was Star Wars.)

The crew must follow the rules, such as wearing red flouro jackets in town for traffic

safety. If they're caught without one, the fine is \$3000. There are meetings every week and safety meetings every time they go to a new set. Garside has to write hazard reports.

"A lot more paperwork has come into the job but I think it's a good idea. The film industry here has a really good safety record, and this enhances it. It makes everyone more aware and more safety conscious. The onus is on heads of dept like me to ensure the safety of my guys and all the people around them."

Garside bought the 1996 380hp Scania bought as a semi trailer and had it stretched. "All my trucks have been stretched. It's hard to find a truck the size that we want running around on the road. David Pittman in Melbourne has supplied a lot of trucks to the film industry. We buy a prime mover and stretch it, chop it and add a section into the chassis. We want 28' and 30' Pantechs with tailgate loaders and bins. It cost \$6000 to stretch it, so it's cheaper for us to do it that way.

All the back is customised. Bins, shelving and tailgate loaders have been put on.

The generator truck is a '94 Scania, turbo charged 280hp.

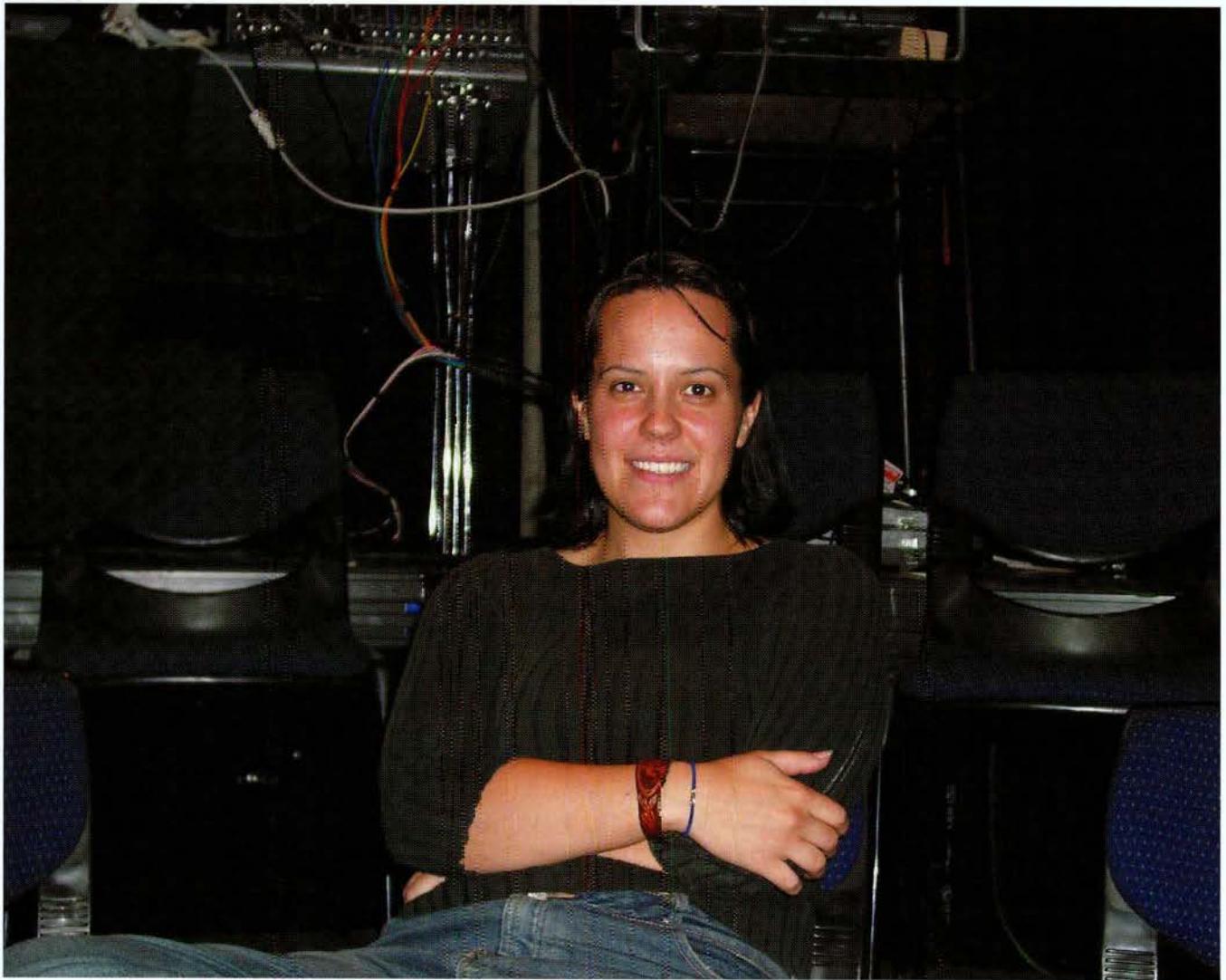
Inside the main truck are 6 trolleys of set building stuff, cutters, C stands, nets, rigging equipment, all stands. All go in as rolling stock and sit down the centre of the truck.



#### INSIDE THE TRUCK.....

Tungsten fresnels: 2x 10kW; 2x 12 kW; 6x 5 kW; 6x 2 kW; 8x 1kW; 6x 650w; 4x 300w; 4x 100w. Open face tungstens: six rechheads; twelve blondies. Full complement of kinoflo. HMI parlamps: 2x 6kW; 2x 4kW; 2x 2.5kW; 2x 1.2kW; 2x 575w; 2x 400w; 2x 200w. HMI Fresnels: 2x 4kW; 2x 2.5kW; 2x 1.2kW; 2x 575w. Overhead scrimms  
Two sets of 20x20'  
Two sets of 12x12'  
Two sets of 8x8'  
Two sets of 6x6'  
Two sets of 4x4'  
... and way more!





## The Uni Student

Females in the industry

**LORI PIQUEMAL**  
profiled by Julius Grafton

**L**ori Piquemal is entering year two of a three year Bachelor of Theatre - Production degree at James Cook University, Townsville. It's a long drive from her family home, at Beverly Hills in Sydney. Two and a half days driving, to be exact.

Lori got the showbiz bug from dad (Michael), who has the most amazing cinema at home. He has no less than 70mm, 35mm, 16mm and several 8mm movie projectors. The cinema will soon be eclipsed as Michael builds a 45 seat version.

Lori spent a long time looking at courses after finishing high school, and spent some time teaching dancing. She did well at school, "I never fell under peer pressure", she asserts, which is always a good outcome for a high school kid.

"I got hooked on lighting", Lori says, and the Uni course will get her where she wants to be. In the Christmas break Lori scored some work experience in Sydney, and also did the Certificate III in Lighting to get vocational training on top of the uni work.

"I'd like to do a bit of design, a bit of techie work, and some operating", she says

of when Uni is finished. "Hopefully one day I'll be able to train people too. I'd like a gig where I can have a say in how things go together".

The uni course has been an eye opener, there are two streams at James Cook; those in the acting degree, and the production degree. It appears the two do not mix terribly much. On top of this, Lori reports that the drop out rate for the production course is about 50% after year one - with as few as four people making it into the final year.

"In the acting course, some of them get kicked out for failing their major assessments. We don't, we get to re-do them!"

Lori lined up a job at Townsville Casino doing bar work before she arrived in Townsville, but nonetheless says it can be uphill fitting into the far North Queensland lifestyle.

She is enjoying the course, and commented how she had the chance to work on a local production of *Singin In The Rain* at the Civic Theatre. "Ian Johnson did the lights, he had a really nice effect on the rain - he made a rainbow. It was great!"



## The Stage Manager

**A**nna Robb's desire is to be a great stage manager, and she is headed there. She has been working full time in the Sydney entertainment industry for three years. We spotted her at the Rock Eisteddfod, in full chacs control across a 20 hour day. First she was Production Manager, then when the show started she was Stage Manager. 3,000 arced up high school kids were under her control. Control is the operative word here!

Her formula to success is to be able to do more, and to understand what the stuff is all about that is in your domain. She is a petite but physically powerful 25 year old, thanks in part to being a fitness fanatic. Her story may assist other females who seek the challenge of working backstage.

Anna's nickname is Spanna, from where that started she is unsure. The name seems to fit, so we can use it. Anna did a three year Bachelor of Arts in Theatre Design at Charles Sturt Uni in Wagga Wagga - a large country town in south-western NSW.

When Anna was aged 11, her dad took her to a local theatrical production of Fiddler

on the Roof. She declared she wanted to be part of such a thing, so dad mistook this to mean she wanted to be a thespian. He rolled up to the following production auditions, for Brigadoon. The producer naturally was delighted to spot a mature male coming through the door amongst all the women, and promptly cast him. (Note to single males: join the nearest amateur theatre society!)

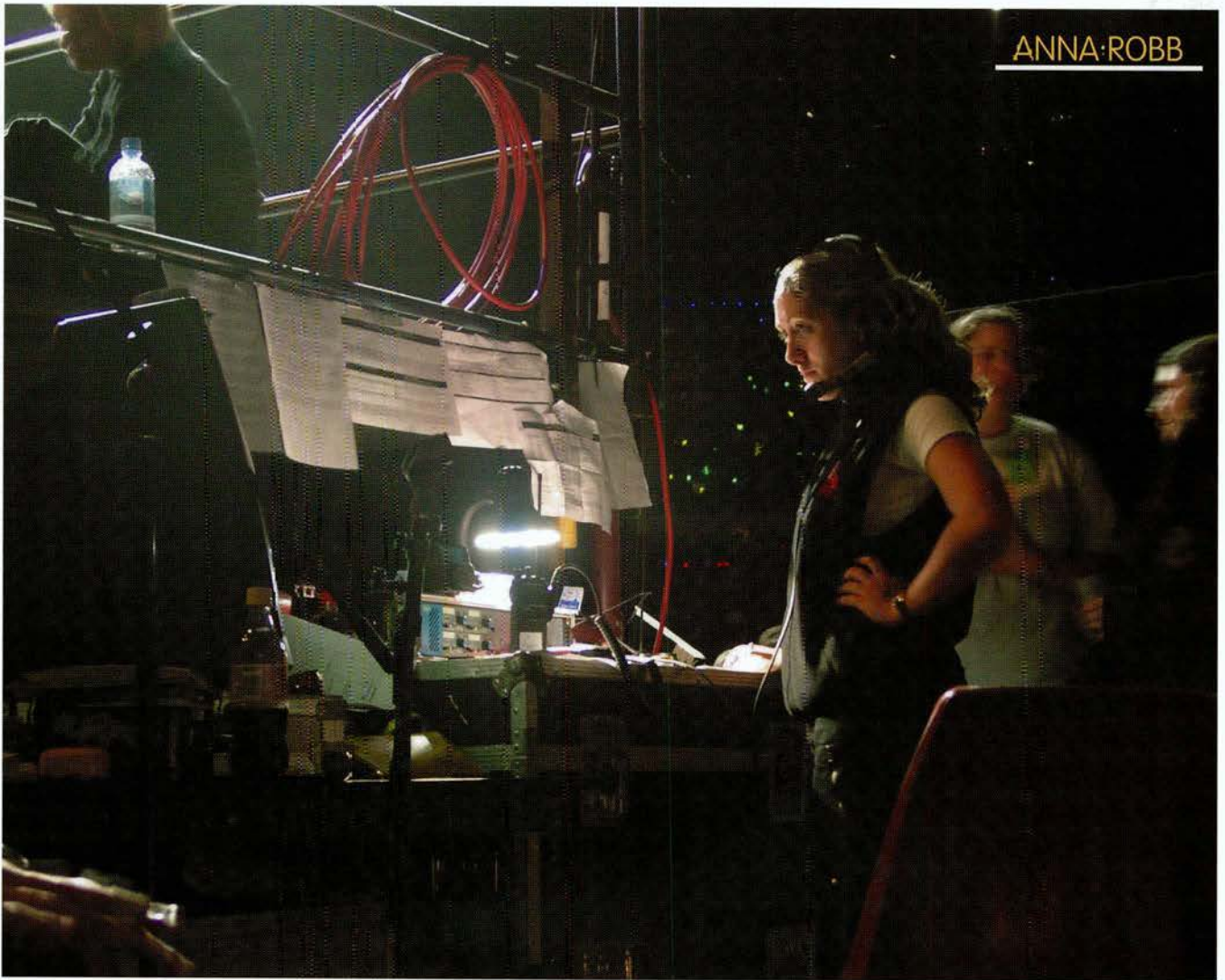
Dad appeared on stage, wearing a kilt and singing, wondering how his 11 year old daughter would ever make her mark in showbiz. Dad was the accidental hit.

Anna decided to become a vet, or something else, and got back into being a schoolgirl. At the end of year 12 at Galen Catholic College in Wangaratta, she tallied up the subjects that made sense for her, which were Art, Theatre and Graphic Design. The BA at CSU seemed good, she enrolled, and moved across the border.

"At first I was the naive schoolgirl, and I started hanging with the ag-science boys, not the art set. They were more interested in smoking dope. We did 16 hour days, running shows at the Playhouse Theatre."

**Females in the industry**

**ANNA 'SPANNA' ROBB**  
profiled by Julius Grafton



The three years were up, so Anna signed on for another year, with Stage Management honours, and then trucked herself to Sydney which seemed to have more work on offer. "I told myself, this is it – I have laid it on the line. I'm going to work in the industry".

With just a few contacts in a large and sometimes unfriendly metropolis, she landed four month's work at Sidetrack Theatre – a rustic, multicultural performance society in Marrickville. She did whatever it took, rig lights, operate sound, and help build sets.

The work has come ever since, not always what she wants, but work nevertheless. "In the time I've been in Sydney, I've never done work not associated with the industry", she says confidently. This means lighting rigging work, dog hours on tech teams, and whatever. The key is to listen to people, and to treat people the right way, she says.

"Eighty percent of the job description is to listen to people with respect", she continues. "Then the biggest thing is to get respect". That can be hard.

"I'm young, I'm blonde, I have bcces. I get that attitude. I find all the time I have to prove myself. People automatically assume I know nothing, so at the first opportunity I have to prove what I know".

On top of the ageism and sexism hurdle (*which we should point out that Anna does not complain about, and which we specifically dug out of her for this story*), is the preconception that the person doing the stage manager gig knows nothing else. Anna says, and we hear the same thing, that people assume the poor

SM is just a chaos controller and coordinator. In Anna's case, she has sought to expand her capabilities and her employability – which is why the gigs keep rolling in.

"It is imperative for me to learn more about all aspects of production if I am to become a competent production manager. If you understand and are competent in all areas of production then your ability to handle problems and hiccups as a production manager is greatly increased." A good philosophy.

The joys of freelance contracting caught up with Anna last year in the form of a large tax bill, which is the bogie of any contractor. The best advice we can extend a contractor is to get a good accountant.

A good gig for Anna is the Rock Eisteddfod which has a three month pre-production component, to line up all the elements in the office before the run starts. Then it is into the 20 hour days. Anna is into her third year with that organisation. She also has scored some part time stage management gigs at the Sydney Opera House, an institution with extremely high standards.

"The best thing about being a stage manager is when people don't say anything afterwards. That means the show has gone well. I like the feeling of community in the industry."

Anna is the only stage manager we know whose morning wakeup is at 5.30am, followed by a 10k run (taking 45 minutes) before breakfast. You go girl!

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# Central City Studios

## Hollywood Comes to Melbourne

by Mandy Jones

**M**elbourne is well and truly on the international film map with Central City Studios due to be operational by early April. Located in the burgeoning Docklands precinct of Melbourne's CBD, the first phase of the studio complex is nearing completion and comprises five state-of-the-art sound stages and adjoining facilities that locals think will blow Sydney's Fox Studios and the Gold Coast's Warner Brothers out of the water.

Details of the Docklands film studio development dominated newspaper headlines two years ago when the successful tenderer Central City Studios Holdings was announced. Questions were raised about the tender process and issues of probity by one of the failed bidders, film-maker David Parker. Since then, the progress of the studio development has been scrutinised by the local industry and the completion of the studios on time and on budget has become all the more important.

The Victorian Government made the project possible through an allocation of \$40 million to the tender. The government allocation was in the form of a low interest loan and land package, of which \$31.5 million plus an additional \$10 million contributed by investors went into building the first phase of the development.

Governments seeding developments like this should be congratulated.

Tim Barnett is one of the owners of Central City Studio Holdings Pty Ltd; a private company headed up by former Foster's and Coles Myer chief, Peter Bartels. As Chief Operating Officer, Tim brings a wealth of experience to the studio development having worked his way up through the ranks of the industry.

"I've been in the television and film industry basically since I was 13. I started off as an editor, then a director of television commercials and programs, and had my own production company for about 10 years before I shifted to facilities. I started a company with two partners called Comcopy and ran that for about 15 years plus we had rental, post-production and film and video duplication companies. My background is the industry and I've certainly come up through the mill. Four years ago I sold out of Comcopy and decided to start this project from scratch. We won the tender and were appointed the developer to develop the studios and the commercial land, and to manage the studios after handover."

Being built as a staged development, the finished studios complex will extend over six hectares of prime land in the heart of the Docklands precinct. Surrounding areas are

already undergoing extensive commercial and residential development with major projects such as a large shopping centre and hotels soon to commence construction.

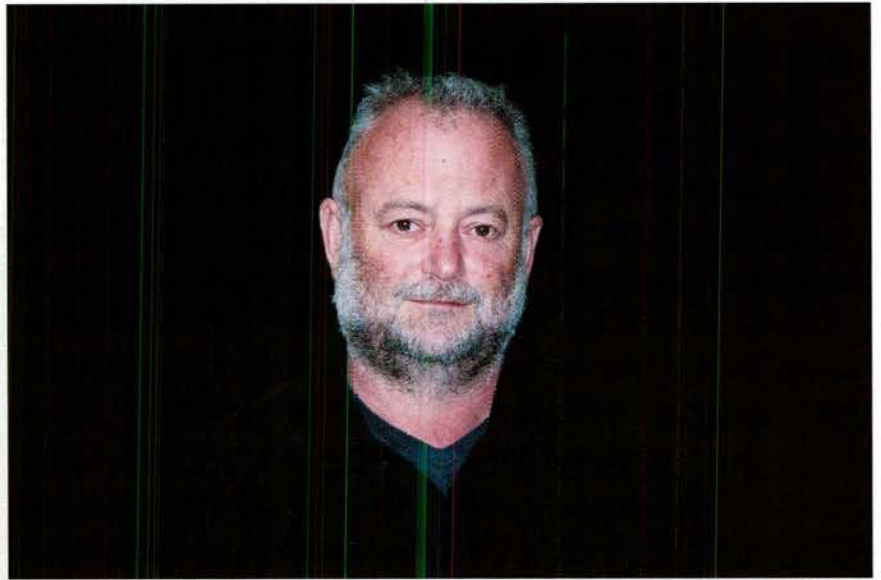
The first phase of Central City Studios comprises five sound stages with adjoining facilities. Two more sound stages will be built in the next phase giving the complex a total of seven sound stages for hire.

Tim explained that he designed the studio complex with architects Hassel-Francis.

"I put the layout together based on my industry experience and research of what the industry would require. What is different about these studios is that they all have annexes. Traditionally the film industry will bring along star wagons and trucks but what we've done is put a lot of the facilities that are required into the building."

A two-storey annexe is attached to each studio. The ground level of each annexe contains facilities for talent and crew such as dressing rooms, green rooms, wardrobe areas and laundries, storage bays and 'star rooms' with ensuites. Upstairs, a combination of partitioned offices and open plan areas will be used as on-site production offices for projects in production.

In addition to the standard telephone and fax lines, infrastructure has been installed for Broadband and fibre-optic within the entire facility. The roads between studios have also been designed to allow for grip and gaffer trucks and additional star wagons if preferred by the client, and the finished landscaped areas will be able to be used for catering marquees.



Tim Barnett

The studios have been designed to suit different markets and as such vary in facilities and size from the largest, Sound Stage One which is aimed at the international market, down to the smallest Sound Stage Five which is ideally suited to television production.

Sound Stage One is the largest of the studios at 57 metres long, 40.9 metres wide and 14.7 metres high giving a total floor area of 2,323 square metres. It is equipped with an 'I' beam grid system and gantry allowing a uniform distribution load of 480 kilograms per square metre. Naturally it has air conditioning, sound attenuation of 50dB(A) minimum and a power supply of 3 phase 415v and single phase 240v at 2000 amps per phase.

One of the key features of this stage is a large pit located near the centre of the stage. The pit's dimensions are 18 metres long, 12 metres wide and 3 metres deep and give the

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## CENTRAL CITY STUDIOS



flexibility of being able to flood the pit below floor level and up to 700mm of stage floor level.

Sound Stage Two is the second largest of the studios at 44 metres long, 31.6 metres wide and 11.7 metres high giving a total floor area of 1,394 square metres.

It is considered a medium sized sound stage and is designed for larger local production and international productions, and would be used in conjunction with Sound Stage One on large productions. The studio is equipped with the same 'I' beam grid system and gantry, air conditioning and sound attenuation of 50dB(A) minimum, but with a reduced power supply of 3 phase 415v and single phase 240v at 1000 amps per phase.

Sound Stages Three and Four share the same specifications of 36.85 metres long, 25.5 metres wide and 9.7 metres high giving a total floor area of 929 square metres. Again, they are both equipped with the same 'I' beam grid system and gantry, air conditioning and sound attenuation of 50dB(A) minimum and a power supply of 3 phase 415v and single phase 240v at 1000 amps per phase. These studios are designed for local production – smaller features and television drama.

Sound Stage Five is designed primarily for television production. At 31.95 metres long, 23.4 metres wide and 9.7 metres high, the total floor area of this studio is 743 square metres. It is fitted out with a programmable motorized lighting batten grid system, curtain tracks for hanging cycs, and the floor is treated with an epoxy floor surface giving a super flat and smooth surface for the movement of camera pedestals. Power to this studio is 3 phase 415v and single phase 240v at 800 amps per phase, and an external parking area

has been built along side the studio to allow for seamless integration of outside broadcast vehicles.

Tim explained once the studios open in early April, the next stage of development will commence which includes the building of two additional sound stages as well as a large commercial development.

"There are still a few years to go – it's a five to six year development and we anticipate the whole complex to be finished by 2011. We wanted to get the studios built and operational before the commercial development so that's been our main focus. The first of the commercial buildings will be finished within two years – already it has 50 percent occupancy and we expect it to be full in the next couple of months."

The commercial complex will house post-production and IT facilities, equipment hire, set construction, screening rooms, and a full range of other technical and creative services.

"The intention of the commercial development is not to just have one of everything – we plan to have three or four of everything so that our clients have options, plus we obviously need to have price tiers so they can use the small guy or the large guy depending on their budget. And with South Melbourne being just over the river, we will be talking with all the post houses and infrastructure over there so that they will all become part of it."

This complex will tie it all together and that is what is so unique about the Melbourne industry – the entire infrastructure is going to be within 15 minutes of each other. It's going to be a big bonus, especially for international productions."

The central location of the studio complex is a

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## CENTRAL CITY STUDIOS

major advantage in attracting international productions, in particular the fact that they are only 15 minutes from the airport and five minutes to the centre of the city. And being right on the freeway means that the studios are only a short drive away from a diverse range of natural locations – rainforest, desert, snowfield, beach or bush.

Tim said that already the studio complex has received high praise from visiting international producers, production designers and from local film-makers. And despite initial criticism from the local industry over delays in the project and a lack of bookings, Tim revealed that interest in the facility has been high and to date one local feature film has been confirmed and another local feature is currently booked in for June, and two television series are booked for 27 weeks from August.

"We're in the midst of negotiating some international features at the moment. Hopefully one of them will start in June and will be taking up the two big stages, Studios One and Two for six months, so we anticipate a very good first year."

It is a condition of its contract with the Victorian Government that the studios must boost current local production by \$25 million a year. In a statement from the Melbourne Film Office, Caroline Pitcher, General Manager said the studios will have a significant effect on the Victorian film industry:

"Film Victoria is looking forward to Central City Studios opening for business in the coming weeks. This world-class studio facility will enable expanded television and film production in the State and enhance our ability to attract projects here from overseas and interstate.

"In the past, Victoria has been significantly challenged in attracting offshore film and television projects, and productions have been

lost to other destinations simply due to the fact that Victoria has not been able to offer a large, purpose-built studio facility. We have had to be creative to attract films here - sourcing and using large warehouse facilities to double as studios. The feature film Queen of the Damned and the TV miniseries Salem's Lot starring Rob Lowe were filmed in a huge 18,000 square metre warehouse on the outskirts of Melbourne.

"Film Victoria's Melbourne Film Office has hosted several international, interstate and local filmmakers in partnership with Central City Studios on tours through the new facility. Their comments have all been incredibly positive and complimentary. The close proximity of the studios to the Melbourne Central Business District and the fact that the air conditioning is so quiet that you can leave it on during filming are only a couple of features that have impressed. Having production offices directly adjacent to the sound stages are also a huge plus.

"The benefits that the studios bring to the Victorian film and television industry are a more stable and sustainable industry with increased employment opportunities, and a flow on effect to the post-production sector including equipment sales and hire, editing, visual effects, sound effects and lab."

By the time the entire Central City Studios complex and commercial development is completed, it is estimated it will have cost between \$170 million - \$180 million, will generate an extra \$100 million in film production annually, and will create an additional 1000 film and television industry jobs.

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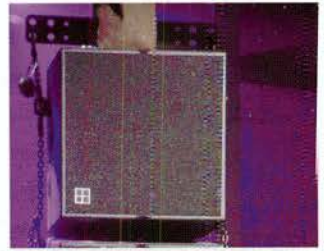
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## Metro chooses d&b audiotechnik

One of the Southern Hemisphere's largest nightclubs - The Metro Nightclub in Bourke Street, Melbourne - has installed a d&b audiotechnik sound system



**In** conjunction with importer National Audio Systems, One Productions Melbourne landed the rental contract, installing approximately \$400,000 worth of d&b speakers and amplifiers within the Main Room of the historic, multi-level nightclub. Metro turns over up to 3000 party goers per night at dance parties and live concerts regularly every week.

Renowned as the venue for the rebirth of the cult Australian music show Countdown Revolution in the 1980s, the popular nightclub is housed within an early-20th century theatre and incorporates seven bars over its three levels. Each level has its own PA and sound system.

The Metro's sales development manager Alistair Kennedy said the d&b system - installed in mid-December 2003 - was the clear value-for-money choice after an extensive process of trialling other brands over several months. Using sound quality, sound coverage, adaptability and cost as the *(continued)*



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defining criteria, Mr Kennedy said the d&b system had placed the club head and shoulders above the competition.

"There are probably two other clubs of similar magnitude in Melbourne and this system is streets ahead of theirs," Mr Kennedy said.

Equipment used in the upgrade included C4 mid highs, C4 subs, C7 mid-highs, C7 subs, B2 subs, P1200 and A1 amplifiers and controllers, E-PAC amplifiers and C6 and C690 speakers.

Mr Kennedy said initial results had been quite a success at the recent Prince and Naughty By Nature concerts.

OPM managing director Nathan Pugh said the timing of the installation couldn't have been better as d&b is the preferred audio equipment for Prince's sound engineer, Scott Pakulski.

Staff at The Metro have also worked with Mr Pugh to gradually eliminate acoustic problems affecting neighbouring residences.

"At this stage, it's too early to tell what exact benefits it has brought to the Metro, but I would expect that we will expand (the system into the other levels) over time," Mr Kennedy said.

"It is a six month rental, and then we will reconsider our options.

One of the few remaining companies to design and manufacture its own loud-speaker and DSP amplifiers for component matching and quality control, d&b has made a big impression in production circles since its Australian launch in 2002. The German brand is widely used in production throughout Europe, Asia and the USA for many top line touring acts such as Eminem, Prince, Audioslave, Moby to name but a few.

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**A** premier restaurant, a superb bar and a unique entertainment space, that's the Arthouse Hotel. But it's much, much more than that. The Arthouse Hotel occupies a unique place in Sydney as a hub of artistic activity, an artists showcase and a meeting point for creativity.

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What better location for The Arthouse Hotel than the former School of Arts Building at 275 Pitt Street – a stones-throw from Sydney Town Hall? Still retaining the original intrigue of the 19th century architecture, the heritage listed building has been immaculately restored and now comprises four truly beautiful spaces, including three separate bars and the Dome Restaurant.

Needless to say the profile of the hotel, its artistic clientele and the variety of applications to which the venue turns its hand demanded a first rate, high performance audio system. These issues landed in the very capable lap of Matthew Kline at Avsound Productions. 'High quality audio, flexible use and understated, visually presentable appearance speak Martin Audio to me' he said.

'The Milfair partners Andrew Utiger and Graeme McBeath, who brought the Arthouse to life, involved us at the beginning and at every relevant stage along the way' continued Matthew. 'It meant that we got an excellent feel for the venue, what was expected of the audio and what architecturally we could and couldn't do with speaker placement etc. For example heritage issues necessitated that all the bars and fixtures were free standing which added some challenges for us. It also meant that Andrew and Graeme understood the audio issues and valued our acoustic and technical advice. It was a very rewarding and enjoyable relationship and the results speak for themselves.'

Once a chapel, a library then a theatre



## INSTALLED AUDIO

'The Verge' with its majestic 19th century plasterwork, stenciling and skylights is now the elegant and innovative main bar. Two Martin Audio BlackLine H2 (10" horn loaded 2-way) mid/high satellite cabinets with six EM26 (8" 2-way) and a S218 (double 18") subwoofer handle events from background music to full-on club style performances.

Despite a very powerful audio impact the 'Cocktail Bar' also located on the Ground Floor benefits from smooth lines with five EM26 (8" 2-way) speakers barely disturbing the visual surface. A well hidden S18 (single 18") subwoofer adds more than enough bass punch.

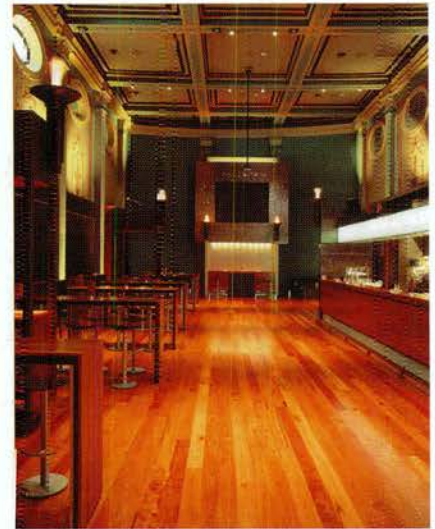
Upstairs a truly awe inspiring space in both dimension and scope has been turned over to 'The Dome,' a lavish yet informal restaurant. In conjunction with renowned head chef Elizabeth Willis-Smith and a coterie of specialist staff four EM26's serve in the restaurant bar area.

The Martin systems are powered by a total of eight QSC PL2 and CX 4-channel amplifiers with an Allen & Heath Xone2:464 DJ mixer in 'The Verge' room. Control, limiting and equalisation are accomplished digitally with a combination of a Martin DX-1 in 'The Verge' and six QSC DSP-3 processors elsewhere. For security and tamper proofing the DSP-3's attach directly to the back of the amplifiers and once set-up and locked, via a laptop, are neither visible nor adjustable without the

necessary password and protocol.

With their audio very well taken care of The ArtHouse Hotel is free to concentrate on an eclectic and ever-changing arts and events program including the now infamous Life Drawing Classes and Salsa Lessons and exhibitions of photography, painting, fashion, sculpture and everything else the creative city of Sydney has to offer.

[www.theartthousehotel.com.au](http://www.theartthousehotel.com.au)

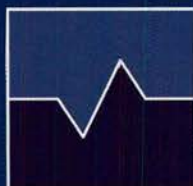


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## Hornsby RSL installs benchmark system

**U**p the Pacific Highway in Sydney's leafy northern suburbs lies one of the fixtures of the Australian touring scene; the Hornsby RSL. While many of the pubs and clubs that used to appear before or after Hornsby on the old tour schedules have closed their live music rooms Hornsby remains fully committed. So when the club commenced construction of a completely new venue, a 'top-shelf' 1500 seat multifunction auditorium was part of the plan.

One of the issues the club faced with

bands and entertainers (an issue almost as old as Mt Kuringai just up the road) is the acceptance of the house PA. Despite the existence of a perfectly adequate installed system entertainers insist on loading in and setting up the PA they know and love that's sitting in the truck just outside. For numerous reasons -- wear and tear, security, aesthetics, safety, noise pollution, etc -- the Hornsby management resolved to put a stop to it.

Their solution was to incorporate as part of the new project an audio system of unparalleled quality and performance that no band in their right mind could refuse to use. A 'Ferrari' of audio as it were.

And so it was that Glenn Leembruggen, one of Australia's leading electro-acoustic consultants, was handed the brief to specify and deliver the 'Ferrari'. It would not only need to be acceptable to every local and international artist but also keep the neighbours happy by meeting environmental noise control standards.

Having been involved with such prominent Australian landmarks as the Sydney Opera House, Parliament House Canberra, The Australian High Court and Sydney's Olympic Site, Glenn was undaunted. His choice of system revolved around the technically correct format first and the 'name' second.

Glenn was determined to avoid the poor frequency responses caused by phase



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cancellations that inevitably result when multiple boxes are arrayed together. Line Array was therefore the chosen format from an early stage with the environmental noise issue dictating the need for tight pattern control at all frequencies from bass up. The specification was consequently written around an all horn loaded Line Array which narrowed the field considerably.

Glenn's concept for low frequency management was typical of his attention to detail. The six under stage subwoofers were to be set up in an electronically tapered line-array format. Each cabinet was enclosed in a dampened, floating, custom-built fibrous cement and besser block chamber with only the front grilles exposed. To ensure that most of the low frequency energy was directed away from the walls, pairs of subwoofers received separately processed and time aligned signals. The result was a 10dB reduction of low frequency energy on the side walls relative to 4m in from the walls. Due to the absence of phase cancellations the bass impact in the listening area was impressive to say the least.

Sydney's club specialists Sound & Video Contracting (S&VC) ended up as the preferred tenderer with a Martin Audio W8L-based proposal. Paul Moss, S&VC's Managing Director, commented "Martin Audio W8L with WSX subwoofers fulfilled the specification 100%. Technically it's correct with horn loading of all components, it sounds fantastic and the Martin Audio name carries the prestige of 30 years at the forefront of concert touring systems."

Two arrays of six W8L cabinets were flown either side of the stage with Martin Audio's Viewpoint software accurately predicting the

array and inter-cabinet angles. Just like the subs, each pair of W8Ls received its own individually processed and amplified signal and this, together with the W8Ls horn-loaded efficiency, provided a super smooth dispersion of clean audio throughout the auditorium.

The complete system was driven by QSC PL-2 amplifiers with a PL-230, a PL-224 and a PL-218 driving pairs of WSX subwoofers with the different power ratings required to control the bass energy. Three PL-230's powered the W8L bass, three PL-230's the mids and three PL-224's the highs. An Allen & Heath iDR-8 digital processor with output expander provided the complex 4 in, 16 out dynamics and cross-over functions. To assist with the environmental noise levels a sensing microphone was side chained into the iDR to activate limiting of pre-set frequencies when bass SPL reached a maximum level.

Paul Moss described the system "On a component count we've got 36 one inch drivers, 24 eight inch mids, 12 fifteen inch bass drivers plus six eighteen inch subwoofers all horn loaded for maximum efficiency. Is it any surprise that a measured 120dB at the back wall 30 meters from stage is absolutely crystal clear? To be honest, never having heard the system I had a little trepidation quoting it. I needn't have worried. This thing is magic."

Glenn tuned the system over a three-day period using MLSSA and numerous sets of critical ears. And the opinion of one of audio's toughest markers? "This is the first large format line-array installed in Australia. It sounds absolutely fantastic! It's the best sounding auditorium system I've been involved with."



Bricked-in subs (above); and Paul Moss (below)



## SIA SmartLive Seminar

SmartLive is the professional audio industry's standard for sound system measurement and optimisation.

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### The ABN: What Is It?

By Paul Karton

An ABN or Australian Business number is an identifying number, which is, used by businesses for all their dealings with the tax office and other government departments or agencies.

In simple terms it is very similar to a TFN or tax file number that is used by individuals in their dealings with the tax office.

### Why Do I Need One?

Work in the entertainment industry is generally never fulltime, instead there is a great reliance on casual and contract labor to meet the needs of the job. This is where you may get asked to provide an ABN to the employer.

### How Can I Get One?

When applying for an ABN there are different forms available depending on whether you are an individual, partnership or company. For the purposes of this article we are talking about individuals applying for an ABN. This can be done in one of three ways, online at [www.abr.gov.au](http://www.abr.gov.au), through your tax agent or by completing a paper application available from the tax office on 13 28 66.

### Now you're a Business!

Once you have registered an  
*(cont. far right column P71)*

### CHECKING LIGHTS: SAFELY

In our experience in selling safety testing equipment to every type of workplace, we find that the equipment in schools to be in far worse condition than any other workplace we visit. There has never been a culture of workplace safety and everyone from the students to the handyman has a go at maintaining equipment. At one large private school we visited at least 50% of the electrical items we selected at random for demonstration were defective in some way.

Stage lighting would be close to the most hazardous workplace situation I can identify. In schools equipment is installed and removed, often with time constraints and subjected to rough handling. It can be accidentally dropped from a height, cables can be walked over, it can get wet and it is installed on metal gantries by unskilled persons usually on metal ladders or catwalks and has to be focused when energised.

Workplace safety requires this equipment to be routinely tested and tagged and the user should not energise any item which does not have a current tag. This does not mean the equipment has not been damaged since last tested & inspected. It is the responsibility of whoever is supervising the stage installation to ensure safety.

In my opinion, suggesting that students run the back of their hand over the equipment (when first energised) should not be regarded as acceptable practice.

Consider a student on a ladder several metres above the stage. He/she puts the back of their hand on a faulty light. They still receive the full 240V shock. Sure their muscles would not lock them to the equipment but the physical shock could be sufficient for them to lose their grip and fall to the floor! The repercussions would be obvious.

• Keith Bensley, Pacific Test Equipment

### ODE TO THE PIGGY BACK

It's about 10 years ago that the Authorities banned the sale of the rugged, safe and easy-to-fit and use Clipsal 463 piggyback power plug, forcing us into a hell-world of dodgy plugboards, double adapters and so forth, for the distribution of power to multiple appliances.

The "logic" behind the banning, was that ignorant punters might assemble an extension power lead with a 463 on each end, then grab the live pins, thereby improving the gene pool of humanity.

For this possibility, the rest of us have had to suffer the wastage of our collections of 463 plugs, and the inconvenience and risk of using crappy plugboards.

By the same logic, they should also have banned the humble bayonet light socket, with those two nasty pins exposed to fingers when replacing a light bulb; a risk not prevented by RCDs.

Given that in today's working world, we inspect and test and tag our power leads regularly, and permit only compliant leads to enter the workplace, the possibility of a dual-ended piggyback lead passing inspection and being used in a regulated professional workplace, is nil.

So why not reintroduce the 463 plug, for the professional market only?

• Peter Collis, Mobile Image Co

### BROADBAND PROBLEMS

My experience involved going from Dial-up to ADSL as a response to one of those "offers".

The process took 8 days and many-many phone calls.

The main debacle was I used an Apple Mac and my browser of choice was Netscape. On 4 separate calls to Technicians I was basically told they could not help with this

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combination, I even had a technician tell me no-one used that combination.

Hilarious considering I work at a University based on Macs and Netscape.

So finally I got connected to a woman who resolved a fairly basic issue (correct browser set-up info) and made the previous week seem like a dark comical nightmare.

• Michael Pollard

*WARNING: CX recently had a cable modem failure, and Telstra Big Pond's only solution was to send a technician TEN days later. They would not sell us a replacement modem, despite our continual requests and our offer to drive anywhere in Australia and pay cash for one. When the tech arrived he would not supply the modem - because WE didn't have an order number from Telstra's Activations Centre! The Activations Centre number was overloaded, and disconnected us after fifteen minutes and four attempts. Eventually we got a new modem, only by complaining to the Telstra Media Dept. They didn't apologise or issue us with a credit. Several days later Telstra substantially dropped the price of Broadband, announcing a push for more customers. We contend that at least up until presstime they couldn't service existing customers - let alone new ones. Be warned! -Ed*

#### PIGGY BACK

Here is one for every one in the professional sound industry who is trying to get what they need from the manufacturers and the suppliers shelves.

I would have thought that most 24 way 30 meter multicores or longer would be

purchased and used by professional operators or installers.

If I am correct, then why do most manufacturers only provide 4 returns to the stage box when many rigs require 2 sends for front of house and at least 3-4 fold back sends? Not to mention side fill, centre fill or back stage.

Price is probably the answer, but if I can't have at least 6 returns on a multicore then what's the point in the manufactures of mixing desks giving me more than 4 aux sends. All my new Yamaha Mixing desks have at least 6 monitor sends. On most of my gigs I use 2 for front of house and 4 for monitors. I am sure I am not alone. Speak up! Let me know what you think?

• Richard, Show Biz Sound Brisbane.

#### SCHOOLS AND TESTING

My Father is head teacher of Industrial Arts at a Sydney high school. He and several of his staff have been trained in electrical safety testing. They have purchased a PAT, and dutifully tested all the equipment in the half dozen workshops.

They later recieved a memo from the Dept of Education saying that they were aware that equipment had to be tested, and that they were going to do something about it. Teachers were not to worry about it.

However that was at least 6 months ago. I wonder who'll get the blame if someone gets zapped by an cut-of-date (or untagged) power tool?

• I would prefer it if you didn't use my name-teaching circles are very small.

ABN, you will be considered to be running your own business and must keep records.

#### Issues To Be Aware Of

When employed as a contractor you will need to show your ABN on the invoice you provide to the hirer. It's your responsibility to monitor and pay your own tax and Superannuation. As the holder of an ABN certain G.S.T implications will be raised, although, unless your business is earning more then \$50,000 you are not required to register for G.S.T purposes.

It is important to remember that you can only work as a contractor when you have a legitimate ABN.

It is also important to be aware of the Personal Services Income (P.S.I) legislation as this affects the tax rate used by the tax office to calculate your tax liability. As an individual the PSI legislation becomes extremely relevant if more then 80% of your work, as a contractor, is for the one company. This may cause you to be taxed in the same way as an employee. Use the services of a qualified accountant or tax agent.

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# Just stand there and play it

(and memo to engineer: be early)

*The boss tells on how to get the best out of the studio*

**eminence grise -**  
*(French) a person who exercises power or influence in certain areas without holding an official position; "the President's wife is an eminence grise in matters of education"*

## RICHARD'S LIFETIME OF TOOL FAVOURITES:

Favourite console: Anything with NEVE written on it.

Mic: Neumann M149

EQ: Neve

Preamp: Amek

Compressor: dbx 160  
("Yes, seriously! I have my own one!")

Noisegate: Drawmer

Reverb: Lexicon 480L  
("Most natural sounding for real people")

Weird box of the century: Lexicon Prime Time  
("Coloured buttons, awful sound, limited bandwidth, confusing!")

Greatest Recording medium: 24 Track Dolby SR

Best new/old thing: 16 track 2" ("Ultimate format, more headroom!")

Best thing outright: Grolsh beer



**R**ichard Lush is one of those influential people whose hand has guided the recording industry for all his working life. Now in his fifties, he is once again freelance after a spell co-managing Tom Mizer's fabulous Studio 301 in Sydney.

The secret to being a successful engineer or producer is to be paranoid about time. And never fully trust technology. The worst scenario is a session with an orchestra standing around while the crashed hard disk system is restored. Richard has been there. "It's tape versus technology - I'm an old fashioned geezer, and I just want to get it done. If I have a singer all pumped up to sing I just don't want the system to crash."

When Richard did the music for *Moulin Rouge*, Universal's contract actually required that every session have a tape backup.

Having said that, Richard isn't old thinking or unrealistic, he is using a wide variety of systems depending on where and what he is working on. "These days the newer hard disk systems sound terrific, unlike just a few years ago when the 16 bit stuff sounded dreadful". The main difference between today and when Richard started at Abbey Road in 1965 is the flow of the project.

"You used to do it as you went. Things that go onto tape - you can't do anything with. Now you can edit, lay bracketloads of tracks, and spend a lot of time afterwards listening to bits. Then you can discover something missing and have to get the person back in to redo it."

Some recent Australian hit records were laid the old way - Silverchair and Powderfinger come to mind. "The songs were organised. The producer rehearsed with the band first. Then they all play together, straight through."

"There's no excuse for mucking around in the studio", he states, "and no reason to. If you get organized, rehearse, know the music back to front, you can get it done." Richard remembers long sessions with Sherbet in the mid 1970's where there was debate in the studio - debate about feel, debate about what key, debate about this and that, and yet more debate. "Only George Michael can book a studio for five months now. Times have changed".

At the most expedient, Richard recently recorded an album for a Jazz musician who was terribly well organized. That session at 301 saw 13 tracks laid and mixed in just two days.

So why did Richard find himself marooned in Sydney, after starting with The Beatles in 1965, then engineering Wings and Plastic Ono Band at Abbey Road? The story starts with Richard working as an assistant engineer with 'Uncle' George Martin on the Beatles *Revolver* album. He was there for *Sergeant Pepper's* and *The White Album*, before making engineer on *Red Rose Speedway* - the first Wings album, for Paul McCartney. John Lennon's debut followed, which was Richard's first stint engineering for the legendary Phil Spector.

"It was very weird. I loved him, and I still do". Phil is currently doing porridge in LA as

## OPENING FOR PRODUCTION DIRECTOR

Within one year of its opening on 12 Oct 2002, Esplanade held more than 2,000 performances at its venues. Now in its second year of operations, Singapore's premier performing arts centre presents over 1000 performances annually under the Esplanade Presents brand and about an equal number of performances by other presenters. Catering to these world-class theatre, music and dance presentations, its state-of-the-art venues include a 1600-seat concert hall, a 2000-seat theatre, a 220-seat black box theatre studio, a 245-seat recital studio, as well as several outdoor performing venues, rehearsal and support spaces.

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As a member of the senior management team, you will be responsible for all technical and production aspects of live events within our centre. You will lead the Production Services staff in providing technical support that is comparable to the world's best arts centres by maintaining high quality facilities and ensuring that events are run by an efficient backstage technical team.

- The candidate must have broad and up-to-date knowledge in all production and technical aspects within the live entertainment industry, ideally at an international level. It will be an advantage to have an extensive facility and event management background.

- The candidate should possess at least 10 years experience managing a technical/production department of a similar scale in a multi-venue performing arts centre which functions primarily as a presenting and/or receiving house.
- Whilst technically competent, a good customer oriented disposition is desirable.
- Fluency in English, along with strong interpersonal skills, is essential.
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# St Kilda Festival

by Mandy Jones



**T**he annual St Kilda Festival (Melbourne) celebrated its 25th anniversary in February and over 300,000 people turned out to enjoy the free festivities. For four days, St Kilda's streets were transformed into a celebration of local arts culminating on the fifth day in the live music event which has become the largest event of its type in the southern hemisphere.

Megafun have provided production management services to the festival for the past four years and took on the challenge again in 2004. Queensland-based Shannon Gobbel returned to Melbourne for his fourth year as Production Manager of the festival and wisely moved into the St Kilda Novotel so he could literally live on site in the lead up to the festival.

Speaking with Shannon the week after another successful Festival he explained the biggest challenge of the festival is the very nature of it.

"The real challenge of St Kilda Festival is the sheer enormous size of it and the fact that you need to stretch your resources over an entire suburb. You need a considerable amount of staff and resources to make it work."

The highlight of the final day of the festival is 50 live bands performing on six stages spread around the enormous festival site. Stages with marquees and full production are set up in the street, in gardens and on St Kilda beach. The live audio contract was split between Johnston Audio Services and Deluxe Audio and together they provided a total of 11 PA's to the festival.

With this many systems and potential for noise spill, Shannon explained the design of the systems was paramount.

"It's a difficult gig to supply audio for because there are so many stages and so many areas that need coverage. It all came down to the design of the PA's and it worked. We had good coverage and nice separation so the PA's weren't drowning each other out."

Lighting was sub-contracted out by Johnston Audio Services to a number of local companies including Clifton Productions. With most of the bands performing during the day and in full sunlight, the lighting requirement was that of any daytime outdoor event.

"The idea is to make it colourful from behind and bright from the front. It was mainly just cans and 8-liters and even then the 8-liters were pretty bright because they were so close to the stage. We had

some intelligent fixtures for the beach stage and the gardens - Mac 500s and Mac 600s - but it was mainly just cans and 8-liters."

Even just getting around the festival site was a challenge, with it taking up to 30 minutes to get from one end of the site to the other.

Not surprisingly, communications were a key aspect of running the festival. Shannon worked closely with Outlook Communications in putting together an 11 channel radio system that would service the 160 radios used on the site.

"We installed ten repeaters on the top of a building in St Kilda and Outlook were there all day monitoring the system on computer and updating and fixing as required. It was a very extensive system and they did a great job. It's all the more important because the festival's Emergency Control Centre relies on the communications system. But the Police were very happy with the system so that's always a good thing."

With a crew of 50 production staff and an additional 450 - 500 lighting, audio, security and various other contractors, Shannon was in charge of a small army on the live music day of the festival.

"It's a long day and most of our key crew work from 6am through till 1am, but we specifically employ relief staff whose job it is to give the main crew a half hour break for lunch and dinner. Everyone gets at least two half-hour breaks, and the lucky ones get three."

Shannon's day wasn't any shorter than his crews'. His day started at 4am and finished at 5am the following day after making sure that the load-out had occurred and the streets of St Kilda had re-opened. He credits the hard work of his crew in making the day go so smoothly.

"We really do rely on good staff and we look for people that not only have the skills but that can pick things up and run with it - there's not a lot of time for instructions."

The festival ran off a modest budget of \$400,000, of which only 25% went into production, the remainder going into infrastructure to manage the huge turnout.

"That's what is so unique about St Kilda Festival, because unlike Big Day Out or the Grand Prix or any other large event there's no gate, no point where you can control how many people come into the event area or where they come from. So you basically need to throw a blanket over the entire area and provide enough infrastructure to manage any eventuality."

(Continued from page 73)

he awaits a murder trial. Did he do it? Richard has no idea. "It's all very L.A."

In 1973 Richard came to Australia on a two year contract with EMI, who owned Abbey Road and also owned the old 301 studio in Castlereigh street, Sydney. He worked as a producer, and then went back to the UK at the end of the contract.

"The rain drove me back to Australia. That and a girl called Judy. We married in 1976."

Then came a string of top selling albums, as the Australian pop and rock industry forged itself through the halcyon days of Countdown and non stop touring. Sherbet, TMG, Max Merrit, and many others were produced by Richard Lush.

"I still get the occasional royalty cheque from that era. I found one the other day from Festival, for \$1.00. They usually have a minimum amount - they wait for your royalty to accumulate up to that amount, then send a cheque. I kept that cheque, I couldn't bring myself to bank it at the time."

The variability of the royalty, and the evasiveness of the cheque, still amuses Richard. "When I lecture at SAE I tell the kids to get a lawyer. I remember one famous Australian record company boss. I went to see him to complain about getting no royalties from him. He looked me in the eye and said 'I thought you just did it (the album) because you were friends! Well I was friends (with the act) but I still wanted my royalties.'"

Richard is now freelance, so that means competing with producers and engineers who are often half his age. "Well I've just started to get it right - I've just sorted the snare sound out after 39 years" he laughs. "I'd do a different job to someone half my age".

What about overseas producers? "One should be quite cynical", he offers. "If an act is contracted to an overseas record company, they'll usually insist on

putting an overseas producer on the project. The thinking is that the name of the producer will induce programmers to play the tracks. I don't think it makes any difference."

The main difference that the choice of producer makes is to the project bottom line. It all comes straight out of royalties. "Record companies don't pay for albums any more. In fact, things have become a lot more serious, to the point business often gets in the way of creativity - which almost just becomes an item on a contract."

Richard sees the relationship between producer or engineer and act as one of direction. "It's being able to say; 'now stand here, and sing now.'" Also having trust is essential - "you might need to take out half the stuff the artist gives you - strip it out, and let the song breathe. I see it (at 301) when a band comes in to listen to a mix by ISDN (that an overseas producer has done) and they look at one another and say 'where's it all gone?' It's not what you put in the mix, it's what you don't put in the mix."

"The main thing is to get people to relax, to not be in awe of the studio, or of you. They need to just relax and do the best they can. The best engineer is the engineer who gets to the studio in the morning before anyone else, and has it all ready. Far too many times I see a 10am project never start at 10am."

So why move on from 301 - which has the Neve 88R console ("I love that thing").

Mainly Richard says it is simply that he is due for a change.

Three of the fab four at Abbey Road when Richard was there



## MSX 32 & MSX 8 Active Mic /Line Splitters



The new MSX 32 and MSX 8 Mic/Line splitters fill the growing need to provide multiple audio feeds from presentations, conferences, and performances.

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enc-users' expectations of audio quality higher than ever before.

The MSX 32: Eight Input Channels each split to 4 Electronically or Transformer Balanced Outputs, linkable for a total of One In, 32 Out! Switchable 48V Phantom, Pad plus PFL headphone monitoring.

The MSX 8 has similar features in a 2 Channel, 1 RU package. Gain is adjustable on both units via individual DIP switches on the rear, and both have Shielded internal power supplies and status LEDs for all functions. Transformer Balancing options are available on either all outputs or just the front splits.

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# Road Food

Our executive chef: Simon Main



Simon is the operations manager at Norwest Productions in Sydney. Before that, he was a professional chef. The two jobs are similar!

Think pressure, deadlines, standards, ego maniacs....

Simon recounts this tale:

There were two chefs; Italian and Chinese. They worked in the same kitchen for ten years

without talking to each other. Ten years earlier, the Italian chef had stolen and married the Chinese chef's girlfriend

The Italian chef then became Head chef, and would get other chefs to tell the Chinese chef what to do.

The Italian chef was eventually fired when the hotel found out that he had furnished his house using the hotel's account.

• *Simon cooks with, and recommends, Victoria Bitter.*

Welcome to my first article for CX magazine! I've tried to keep it easy, quick and basic.

## CHILLI BASIL CHICKEN:

### Ingredients:

One third of a red onion

2 good size cloves Garlic

8 good sized leaves of Basil

Vegetables: carrot, mushroom, asparagus, snow peas, zucchini etc

One good sized breast of chicken, diced

Chilli to taste

Soy Sauce to taste

Oil: about two tablespoons

Salt and Pepper

### Method:

If there's time, I like to marinate the Chicken in some Chilli and Soy. Anything up to overnight is fine.

In a hot wok or fry pan, fry the onion and garlic. When it starts to brown add the chicken. Once the chicken is brown, add the vegetables and fry for a couple of minutes. Add Chilli and Soy to taste. If a little dry add a small amount of water. Add basil, salt and pepper and fry for another couple of minutes.

Now the choice is yours: rice or noodles.

Don't know how to cook rice? No problem. I had to teach a friend of mine (a sound engineer) how to cook rice recently.

There are two methods.

1. Boil. Place about 6 cups of water into a saucepan and bring to the boil. Add salt. Add one cup of rice and cook for 15 - 20 minutes.

2. Absorbition. Place two cups of water

into a saucepan. Bring to the boil. Add one cup of rice and bring to the boil, stirring at the same time. Then place a close fitting lid on. Turn down the heat to the lowest setting and leave for 15-20 minutes.

Absorbition is my favorite method, as it gives you rice like you get when you go to a restaurant. But it can take some practice to get it right. Be warned!

Jasmine or Basmati rice are my favorites. Otherwise use a medium grain rice.

If you've chosen rice, you should start cooking it 10 minutes before you start frying.

If you've gone the noodle option, use fresh if possible, follow the instructions, and add at the same time as the basil goes in to the main dish.

### NOTES:

Instead of fresh basil you can use Pesto, or the tubes of basil from the supermarket.

The same applies to Garlic. If you want, buy a jar of minced garlic. It's not as good as fresh - but it does the job.

Feel free to use a frozen stirfry mix from the supermarket. But place in hot water or a microwave for a minute before using.

The amounts shown above are for two people. So share with a friend, or have it for lunch the next day.

Please remember to keep every thing cool and clean before using. Especially don't ever let raw chicken come into contact with anything else - wash the cutting board, and the chicken knife, very carefully. And your hands.

I hope that it goes well for you!

Good eating.



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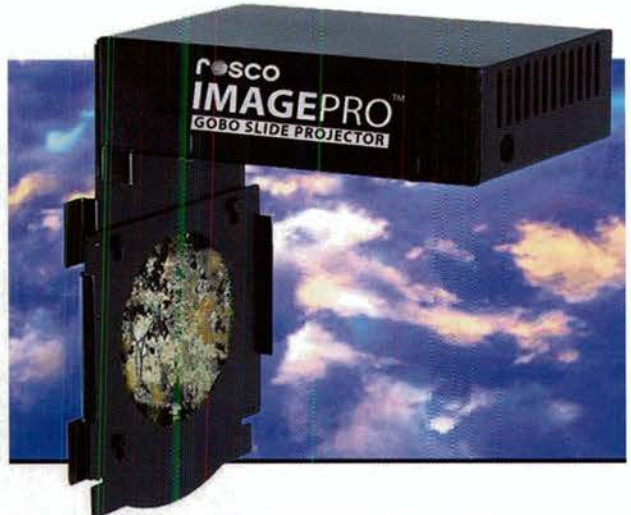
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# Entertainment Safety Digest

## Stage Safe

by Mandy Jones

**W**hile our industry continues to make significant in-roads to becoming safer and better legislated, there are still aspects of our daily operations that are in need of priority attention.

Accidents such as the death of mechanist Geoff Richards in 2001, killed by falling counterweights knocked from their cradle at Sydney's Her Majesty's Theatre, will always haunt the industry as an accident that should never have happened.

A new Melbourne company Stage Safe Technologies has developed a range of products in direct response to this accident and other key safety issues in theatrical venues.

Stage Safe Technologies Manager Brett Davies has worked in the entertainment industry for around 20 years. His early beginnings were in rock and roll before moving into theatre working as a mechanist, rigger and Production Manager on large-scale musical productions.

For the last 5 years Brett has been the Operations Manager of the Darebin Arts and Entertainment Centre – a busy suburban arts centre used predominantly by amateur and community clients. In going through the process of making Darebin a safer venue for his staff and clients, Brett found that the products his venue needed did not exist in the marketplace, so he developed them.

In particular, he saw that counterweight

systems were overdue for some simple safety improvements.

"The whole thing stemmed from the death of Geoff Richards. When I heard about it I thought it should never have happened. Basically, one cradle hit another one and it dislodged counterweights which hit Geoff and the consequence was he died from it."

The accident stayed in Brett's mind and during a WorkCover assessment of Darebin some time later the safety of the in-house counterweight system was questioned.

"They asked the obvious question - where are the restraints for the counterweights. They had seen the court report from the investigation into Geoff's death and they identified the counterweights as a risk. I agreed it was a valid point but explained there had never been anything on the market to restrain the counterweights. They said it didn't matter how we went about it but we needed to develop something."

Brett came up with some ideas and rather than approaching a manufacturer opted to produce the plates privately. He developed the concept and engaged an engineer to produce a prototype of his idea. Four prototypes later the Counterweight Locking Plate was born.

The locking plate is a right-angle bracket fitted onto the counterweight guide rail and is friction locked into position by a T-key. The locking plate is raised and locked into place while the cradle is being loaded with



### CONFERENCE:

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- ENTECH 2004, Sydney
- Monday April 5
- 1pm - 5pm
- Book online at [www.juliusmedia.com](http://www.juliusmedia.com) - go to the ENTECH area.



## New Entertainment Industry Safety Code

The EIAA and the MEAA have almost completed a considerably expanded Safety Code, to replace the August 2001 version. The new draft is at the MEAA website, [www.alliance.org.au](http://www.alliance.org.au) - we encourage EVERYONE to download it. Workplaces should retain a bound copy in a common place, and advise all staff to be study it.

weights and then lowered to lock the counterweights into the cradle once the load is correct. Made from hardened steel, the locking plates are bright yellow in colour making them easily visible.

"We went through everything that was practical in the sense of being able to fit these plates onto the unit with one-hand operation, and they had to be recognizable by colour. I like the fact that when they are installed on a counterweight system you can stand back and see from a distance that it's a safe system."

The beauty of the Counterweight Locking Plate is in its simplicity. Since launching it on to the market, Brett has since found out that a couple of locking plates had been used briefly at the Playhouse at the Victorian Arts Centre many years ago but they were different in design.

"I never saw them in use but apparently they were a big heavy plate and they joined on at both ends. It would take quite a lot of time to undo and lift up the plate, and while the person was removing the weights the plate would sometimes drop down on their fingers. They were too difficult to work with so they stopped being used. I can't believe that apart from those longer plates at the Arts Centre that no-one else has developed them until now."

Stage Safe Technologies have now secured the Australian, English and American patents for the design and have already been flooded with interest from local and overseas venues.

"It's an exciting thing getting interest from

overseas, and it's great that it's an Australian company leading the way with these safety tools. They're a permanent fixture so we've priced them to suit that one-time market."

Apart from reducing the risk of counterweight systems Brett has a further altruistic purpose behind hoping sales of the locking plate take off.

"If sales do quite well we might be able to put some money back into Geoff's family as a fund. I had worked on shows with Geoff in Sydney and it would be great if something good could come out of what happened to him. If everyone can be safer as a result of what happened, then his death wasn't in vain."

There are five other products soon to be released from Stage Safe Technologies including end-caps for lighting bars and a locking bar for counterweight brakes. Check out their website for further details.

[www.stagesafe.com.au](http://www.stagesafe.com.au)





# Show Control Systems

If there is something that you want automate, there is probably a system that will do it for you! Need to inexpensively get an audio signal across a busy main road? Take Midi control of various devices, chain motors or find methods for flashing LEDs? John Grimsshaw examines some of the various control systems out there.

A cool place for more info is the Show Control Yahoo group.

People in this group come from a very wide variety of disciplines, but mostly relate in some way to solving technical problems – including theme parks, live entertainment, churches, home entertainment systems etc. As a result, there is quite a range of approaches to show control.

When choosing show control systems, the key is to know exactly what it is you want to automate, how you want it to be controlled, and of course what is the budget you are working to.

Of course when talking about control, examine AMX and Crestron - whose systems are typically installed, and not used specifically for show control.

**Company:** Ace Visual & Sound Systems  
**Country:** UK  
**Product:** ShowMagic

ShowMagic can control Sound, Lighting and Video using a standard PC. It is available for 64, 128, 256, 512, 1024 and 2048 DMX Channels with different levels of sophistication relevant to the typical application.

ShowMagic 64 and 128 are the entry level versions of the ShowMagic range. They enable the simple creation of smaller lighting and sound shows.

ShowMagic 256 adds faders and button control. ShowMagic 512 adds auto-scheduler and easy control of external RS232 and Midi devices the sky is the limit with SLX512.

ShowMagic SLX & AV give you total control of Sound, Lighting and Video using the Time of Day and/or using Touch screens, faders on a DMX desk or Buttons, Switches, PIRs, Midi Keyboard or PC Mouse/Keyboard

Version 7.0 includes:

- new fixtures in the library, including the Martin CX10 Extreme & MAC 550 along with the entire range of Chauvet and Genius fixtures.

- Lee & Rosco Filter presets - CMY and RGB Lee & Rosco filter presets now available for all fixtures that use RGB or CMY. Get the colour you want instantly.

- 'Centre' Feature - Centralise moving heads and scanners and open all their 'dimming' channels ready for recording - with just a click.

- 'Pause' Schedule Feature - The auto-scheduler can now be paused at any time. When resumed the scheduler automatically 'catches up' and runs any events that should be running at that time.

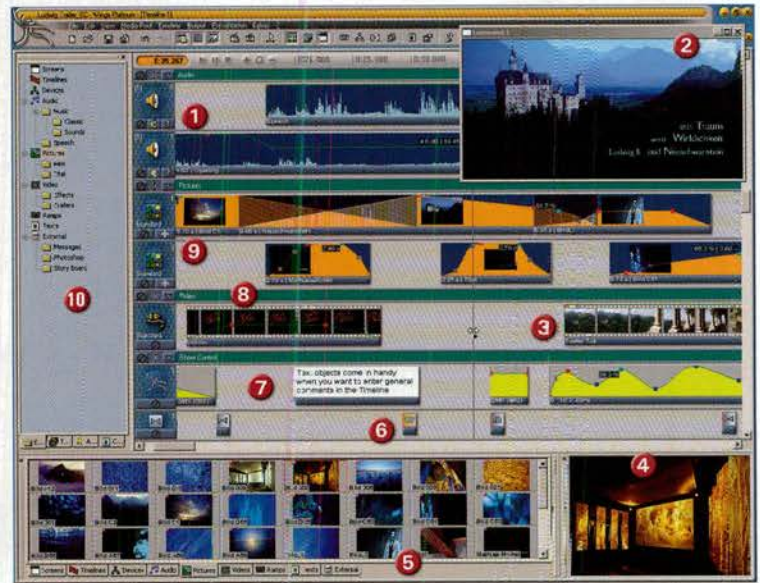
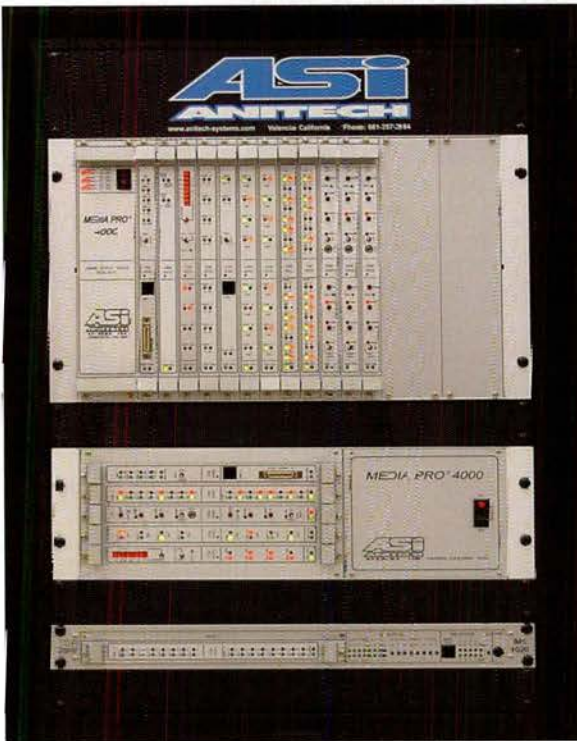
Web: [www.showmagic.com](http://www.showmagic.com)

Price: Prices Range from GBP £320.00 - £2240.00

**Company:** Anitech Systems Inc  
**Country:** USA  
**Product:** Media Pro 4000 System

Anitech claims to have "revolutionised the show building process" with the Media Pro 4000 System. With simple user interface and the use of standard connections, new modules have been developed to remove the need for patching together expensive third-party hardware. The system can control laser disks, show audio/video, lighting, animation, servo control, remote I/O, and even a direct PLC interface can be programmed, controlled and maintained by one rack mounted system.

The system can control DMX lighting



devices via cues, while simultaneously controlling animation from the same rack mounted unit. Up to seventeen modules can also be installed in the same rack mounted unit. Up to 32 Media Pro 4000s can be linked together via Anitech's optically isolated high-speed SDLC loop or Ethernet. This allows for scalability – run shows of extraordinary complexity, or provide for cost-effective small-scale applications.

With a distributed system design, cabling, installation, configuration and set-up is greatly simplified. Animation consoles can be used individually or chained together. Microsoft Windows compatible software handles animation programming, serial device control and digital audio in a straightforward user-friendly manner.

Other features include the ability to interface to PLC with native protocol either DTE-1, remote I/O or Ethernet IP and a handheld unit for maintenance and testing.

Price: As a modular system, pricing is a little hard to describe. Software runs from US\$995, with associated hardware expanding as required. The 5 slot module rack adds another US\$995, and each control module adds a further US\$995. Full pricing details available on the web site.

**Company:** AV Stumpfl GmbH  
**Country:** Austria  
**Product:** AV Stumpfl Show Control

AV Stumpfl Show Control System is an integrated show control system, enabling you to program and synchronize video, audio, pictures, show effects and control

functions within one platform. It comprises the mixed media software Wings Platinum and hardware - the modular SC Net system. Both are designed to offer continuous synchronisation of media and devices at a high degree of convenience and flexibility.

Wings Platinum controls 'media-objects' - sound elements, pictures, videos or data objects for spot lights, switches, serial commands, etc. These are arranged on a timeline. Editing any object follows a uniform approach to simplify control.

The software allows continuous and accurate synchronisation of all media and devices. Move the 'Locator' position and all devices immediately assume the needed status. In addition, Wings Platinum offers control via external input devices including external sliders, joysticks or a Mackie control to adjust the volume, and external keyboards to control presentations or record control information in data objects.

Combined with a networked computer system, Wings Platinum can be turned into a scalable presentation system, capable of a multi-display presentation at extremely high resolution.





Dataton Watchout screen

In this configuration, if every computer controls a projector with overlapping image fields, there is no real limit to the size and quality of the overall display. Special functions allow the setup of overlap areas including greyscale.

Wings Platinum provides frame-synchronized playback of video, which may also contain other programmed stops for live presentation, making any other devices synchronized and controlled via the SC Net System.

The heart of the hardware version of the Show Control network is the SC Master Controller with integrated MP3 player and up to 16 audio channels. You can connect and add any number of SC Net Modules to perform any type of control tasks, e.g. switches (relay or open collector), 0 - 10 Volts, DMX, RS 232, servomotors, etc. Show sequences and audio data are stored on a CompactFlash Card.

Web: [www.AVstumpfl.com](http://www.AVstumpfl.com)

Price: As a completely modular system, prices range upwards from some EURO 100s for small installations.

**Company:** BTMI  
**Country:** Australia  
**Product:** DMX Host/Listener

The DMX Host and Listener system relies on a DMX signal from a lighting desk to provide cueing and control to a computer. If you can set your computer up to externally or internally control a device, then you can set up the DMX Host and Listener systems to allow your lighting operator to take control of that device.

This allows the already existing infrastructure and reliability of the lighting desk to be the 'cueing' control for your device. In addition, DMX Listener will allow you to run and control audio cues and levels, video cues, Powerpoint, multi-track audio playback. The system can be run easily to a number of computers, and can even run over the internet to provide remote control over a VERY wide area – up to a global trigger for a single cue!

Hardware to get the DMX signal into the computer is required – we recommend a Soundlight USB DMX-In, but a generic RS-485 input card - modified for 250K baud rate - should work just fine.

This software is priced to be a cost-effective alternative for people with smaller budgets – and is fully scalable up to any sized event. Much more information is available on the website.

Web: [www.btmi.com.au](http://www.btmi.com.au)

Price: DMX Host and Listener - 2 User Edition AUD\$450

Additional User Licences AUD\$100/licence

USB DMX In\* AUD\$500

DMX Host and Listener - 2 User Edition & USB DMX In Bundle AUD\$900

**Company:** Dataton  
**Country:** Sweden  
**Product:** Watchout

The revolutionary and award winning Dataton Watchout has become almost an industry standard software for creating and presenting high impact digital media. Versatile Watchout is a scalable system primarily designed to create big multi-screen shows while maintaining unprecedented image fidelity.

Watchout simplifies the importation, manipulation and editing of a wide variety of video, image and audio formats, including PhotoShop, JPEG, BMP, PNG, PICT, Targa, TIFF, MPEG-1, MPEG-2, DV, QuickTime, AVI, AIFF and WAV. It supports transparency (alpha channel) in both still images and video, making it compatible with virtually any production software you already have.

Output images can span or traverse several video projectors or monitors, even both in combinations. Configure displays horizontally

BTMI DMX Host/Listener



and vertically to create the desired shape or form, then simply drag and drop an image or video file to the desired position in the Stage window. Watchout undertakes all the image splitting, cropping and distribution, automatically applying smooth edge blending on overlapping projection areas for a seamless Watchout result.

Importantly Watchout maintains the combined resolution of all projectors/monitors in the system, avoiding pixelisation effects often associated with video walls and other large format graphics systems. Interactive Controls' 24hr Customer Service & Support line, call: 02 9489 9044.

Web: [www.interactivecontrols.com.au](http://www.interactivecontrols.com.au)  
Price: Dataton Watchout 2.1 - AUD\$2692. Note: 1 x Dataton Watchout license dongle is required for each computer in the system, e.g. 1 x production and 2 x display machines require 3 license dongles

**Company:** Inter2Face  
**Country:** Belgium  
**Product:** I2F Media Products

Inter2Face is a Belgian company with strong bonds in the U.K. Two decades of work in the Show Control world has resulted in a group of products called "I2F Media Products".

The core of the system is the I2F MediaBrick - software that can be used stand-alone, or as a "brick" in a "wall" of numerous MediaBricks for large scale automation. This software can activate media files for playback, or control external devices using additional software plug-ins and hardware.

The 6 play modes (Initiate - Idle - Loop - Interaction - Play - Stop) are triggered directly via the software, or externally via the I2F MediaGuideEditor, local parallel port, Midi port, DMX port, TCP/IP or through use of our PC CPC ports.

The I2F MediaComm's are separate software plug-ins for the integration and communication between different devices. The I2F MediaGuideEditor serves as a G.U.I. It helps to devise the input definitions for I2F MediaBrick & I2F MediaController. The I2F MediaController manages different nodes running the I2F MediaBrick through TCP/IF. This allows for remote control of I2F MediaBricks, monitoring and scheduling of their activities and distribution of their files.

Finally, the I2F MediaPorts provide an extension of ports and protocols to facilitate I2F MediaBrick and I2F MediaController. Web: [www.inter2face.com/english/i2fMediaProducts.cfm](http://www.inter2face.com/english/i2fMediaProducts.cfm)

Price: I2F MediaBrick is available at EURC 750 end user price excl. TVA. It is compatible with a

wide range of hardware products and with I2F MediaController. A more extensive price list is available on our website.

**Company:** Laservision  
**Country:** Australia  
**Product:** Digital DataPump Series II

Laservision's Digital Data Pump Series II (DDPII) upholds the award winning pedigree of its predecessor and is a multidiscipline show control engine.

The DDPII's specialised 'Sinodia' signal encoding and data delivery technology is optimised to release the capabilities of Laservision's powerful 'Media Manager' show authoring software. DDPII's hard drive can store hundreds of separate shows each individually cued and capable of being run simultaneously, provided the corresponding performance devices are configured. Show sequences can be cued (and overridden) manually directly from the DDPII via the inbuilt or peripheral touch screen, remotely over the Internet and/or the automated trigger signal or status validation mechanism of your choice.

The DDPII delivers programmed performance data via Sinodial Series decoders to configured performance devices, both locally and over long haul (<4km) fibre optic links. Optional expansion modules equip the DDPII for specific show installations.

Module capabilities including: 'Fibre DMX Decoder' with ten individually isolated outputs, an 8 channel 'Audio Decoder' that supports Dolby Digital and AC3, peripheral and Midi inputs; a 'Laser Decoder' with DMX and SMPTE out; a 'DMX (+Audio) Decoder' providing 4 individual DMX universes plus stereo outputs; and an I/O Decoder for show triggers, Pyrotechnics, special effects, time code synchronisation and DMX capture.



*Laservision Media Manager*



Web: [www.laservision.com.au](http://www.laservision.com.au)

Price: Digital Data Pump Series II are configured to suite individual show control circumstances, pricing varies dependent upon installation needs.

**Company:** Laservision  
**Country:** Australia  
**Product:** Media Manager

Media Manager is the new intuitive show authoring software developed in Australia by Laservision Macro Media to streamline the manipulation and synchronization of converging performance technologies. Through a unified 'Media Manager' programming interface, the attributes of timeline editing, real time preview, rehearsal and on-demand playback are easily combined and accurately sequenced. More importantly Media Manager provides unmatched productivity levels without compromising the creative process. Media Manager unites the multiple disciplines of programming and coordinating any media type or event on the one timeline within a single cohesive interface.

Conceived as a macro-media programming and digital show control platform, Media Manager has created the most advanced transdisciplinary working environment.

Under a single operating structure this advanced modular application embraces the native programming of laser graphics & effects, digital surround sound, theatrical and architectural lighting, Liquid Logic fountain control, pyrotechnics, special effects and video control. Completed show command sequences are then encoded and 'published' to the Digital Data Pump (PPDII) creating a truly integrated performance management and digital delivery

system.

Web: [www.laservision.com.au](http://www.laservision.com.au)

Price: Media Manager is licensed as a series of interrelated software modules, fees vary dependent upon configuration

**Company:** Medialon Inc  
**Country:** USA  
**Product:** Medialion

Medialon software for show control and dynamic signage has been the choice of top corporations, museums and theme parks since its European release in 1999.

Medialon software represents the cutting edge in media presentation, allowing multiple users to command and postively track a limitless number of external devices. Medialon's unique programming environment makes it easy to author interactive timelines, scripts, and user graphics. Medialon systems use standard IP networks and off-the-shelf hardware, including other show controllers. Offices in Europe, North America, Hong Kong and Australia.

Web: [www.medialon.com](http://www.medialon.com)

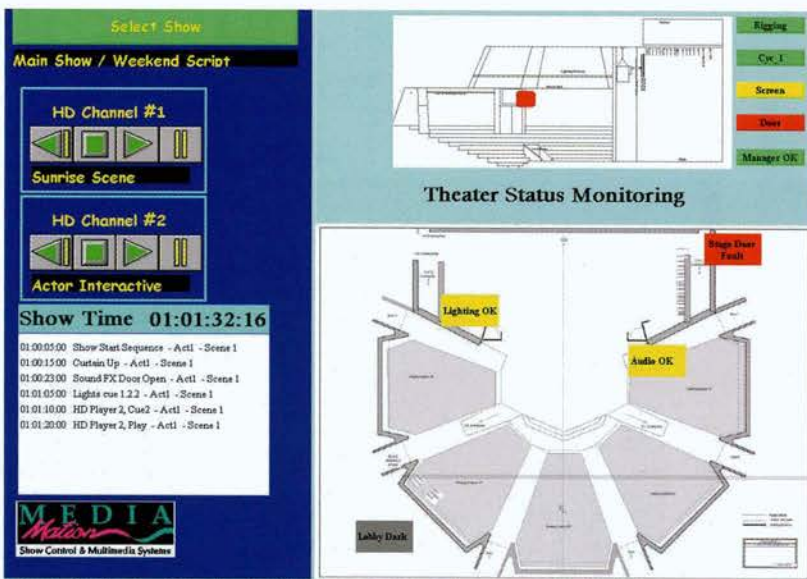
Price: V3 of the software ranges in price from US\$5765 to US\$8100. Medialion will also provide hardware and onsite training for additional cost.

**Company:** MediaMation, Inc  
**Country:** USA  
**Product:** ShowFlow & VidShow

The MediaMation Inc. ShowFlow /VidShow system is a powerful and extremely flexible software based show controller and video server. Based on standard "off-the-shelf" industrial hardware and drivers, ShowFlow provides an incredible amount of interface options and scriptable programmability.

Unlike many show control systems, ShowFlow "scripts" are compiled which allows built in high speed processes such as PID servo loops for pneumatic and hydraulic cylinders, HD and MPEG2 video playback, DMX playback, multiple CueLists/Shows, and flexible on screen graphics manipulation. Built in motion and sequence playback engines allow real-time control of motion simulators, fountains, lights, and animatronics shows, while still supporting the entire shows logic and user interface in a single package.

Support for the EShow Ethernet drivers adds full control of cost-effective external Ethernet based I/O, PLC's, and ModBus PLC interfaces. In addition, VidShow systems support up to 16 channels of synchronized MPEG2 playback, or up to 4 channels of synchronized High-Definition video playback making it the ideal controller for 4DFX theatres, Museums, Stage Shows, and Motion Simulators. Both systems are



Sample User Interface Screen shot from ShowFlow script. Completely programmable look and functions



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Our courses are building blocks: enrol for Certificate III, then do Certificate IV, then do an Advanced Diploma. Each course fits neatly into the next, and you do not need to make a long term commitment. You can even do one course now, and pick up another one at a later time.

**EMPLOYERS:** We are approved to provide Government Funded traineeships. Ask us about further incentives from Government.

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Certificate III, school holiday blocks: one week in April (19th -23rd), then do 2 weeks in July (5th - 16th) making 3 weeks in total. Live Sound or Lighting.

Certificate III, one week then nightschool: one week in April (19th -23rd), then 2 week nights from May 3, for 11 weeks. Live Sound or Lighting.

• Stage Lighting Basics • Live Sound Basics (both run April 19-23)

Certificate IV and Advanced Diploma, full time

# SHOW CONTROL

programmed using our graphic ShowCase Editor program which provides drag and drop editing of your user interfaces and scripts.

Web: [www.mediamat.com](http://www.mediamat.com) or [www.mediamotioninc.net](http://www.mediamotioninc.net)

Price: ShowFlow Software only US\$2,500 (w/ rackmount system and setup US\$4,999)

VidShow- w/ MPEG2 from US\$5,600- US\$16,200 for 1-16 channels

VidShow HD - w/ HD output from US\$11,000 - US\$22,000 for 1-4 channels

**Company:** PIVoD Technologies  
**Country:** Australia  
**Product:** PIVoD Media Platform

The PIVoD Media Platform is as a result of 30 years of system design and development in the area of large AV systems. The result is a versatile platform that encompasses encoding (converting analogue to suitable quality digital media - MPEG1, 2 4 High Definition, - ingesting (adding metadata i.e. searchable information), storing (high density low cost media storage and very high performance media streaming capabilities), assembling (show control, scheduling, scenario building capabilities) and distributing (sending out to and playing back on whatever devices are required, from plasma screens to the internet).

All this is built on the system's IP infrastructure and the ability to monitor, manage and maintain every device on the network through a logical graphical user interface that proactively deals with all the issues.

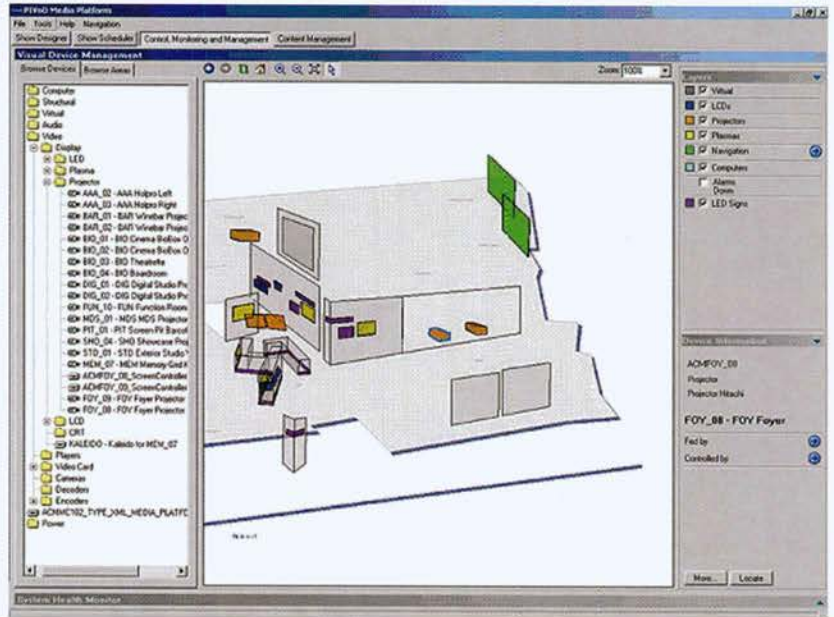
What this means is that the system has a lower capital cost, is extraordinarily high performing, is very reliable, easy to operate and maintain, which in turn translates to exceptional value at a very low cost.

Through logical and simple user interfaces with varying security levels, from a small museum in regional western Australia, to the larger Australian National Maritime Museum, to a very large complex facility like the Australian Centre for the Moving Image in Melbourne, all benefit from the extensive capabilities of the PIVoD Media Platform.

Web: [www.pivod.com](http://www.pivod.com)

Price: We have supplied sub- US\$50,000 solutions with 8 video channels and 16 channels of audio with full content and lighting control for small museums through to multi-million dollar solutions for very large institutions. PIVoD also focuses on building management and security systems - all over IP solutions.

**Company:** Richmond Sound Design  
**Country:** USA



PIVoD

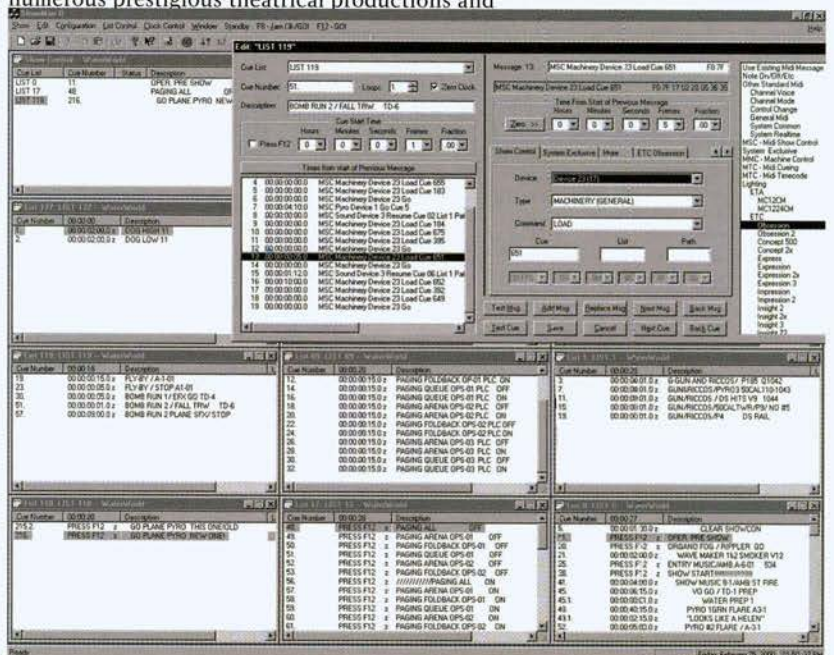
**Product:** ShowMan 1, ShowMan 8, ShowMan 128

ShowMan is a program that controls other devices. It can control a single device, such as a CD player, or it can control hundreds of devices simultaneously, possibly running on different timelines. Once you have mastered the basics, you can create complex shows quickly and easily.

Control up to 128 cues lists simultaneously with an unlimited number of cues in each list. You could organise cue lists by technical discipline (lighting, audio, automation etc) for editing and operation. Call up cues, cue paths and cue sequences inside destination devices. Control any specific target device function. Preload cues, mute and restore devices individually and in groups, fire macros, all at the touch of a button.

ShowMan exploits the full power of MIDI Show Control by allowing cues in one list to change conditions in another list, for staggering show flexibility and interaction. This software handles tough production requirements, as proved in numerous prestigious theatrical productions and

Showman



theme parks.

Shows may be self timed, locked to external or internal Time Code, run off a real-time clock/ calendar or a combination of all three in multiple list versions. ShowMan is designed for LIVE performance - you always have complete manual override of cue execution. Skip cues, advance or retard timing, or fire cues manually along with the live action.

Web: [www.AuraShowControl.com](http://www.AuraShowControl.com)

Price: Go to [www.richmondsounddesign.com/usaprice.html](http://www.richmondsounddesign.com/usaprice.html) for current pricing

**Company:** ShowCad Control Systems  
**Country:** UK  
**Product:** ShowCad Artist

ShowCAD Artist can control 5000+ DMX channels and implements MIDI, RS 232, Digital and Analogue input/output protocols and reads SMPTE, MTC, and timecode from DVD, avi, mp3 and mpg files. The system also reads and plays wav files and can therefore incorporate audio pieces into a fully integrated show.

Artist features setup wizards, powerful tools for intelligent lighting, automatic scene generation functions, blind and live programming, multi-media interfacing and more. Comprehensive colour mixing and crossfading features make LED fixture control simple and powerful.

Manumission Ibiza, Fabric London, City Edinburgh and Avalon Hollywood are amongst prominent recent ShowCAD Artist club installations, although the system also operates at many diverse non-club sites, such as the recent StratoFantasia extravaganza in Hong Kong's Victoria Harbour, where lasers, video, lighting and sound were all controlled by Artist. In some thirty Chicago Rock Café's and Lloyds No.1 venues, systems are configured for totally unmanned operation over the course of a day, with cues changing automatically in sync with Artist's Real Time Clock.

Trial software can be downloaded free of charge, as well as tutorials, a demo and pricing information.

Web: [www.showcad.com](http://www.showcad.com)

Price: Retail price on Artist for a 512 channel system is 1000 GBPounds



**Company:** Stage Research Inc  
**Country:** USA  
**Product:** SFX Show Control

SFX is a software package for show control that can play as many simultaneous cues (audio/MIDI/ Show control etc) as the CPU can handle. It comes in a few different configurations. The Standard version will play WAVE files, MIDI Commands and Sequences, and CD tracks. In addition, the volume can be adjusted on each audio cue by using the built-in FADE effect.

The Show Control version includes a number of features for expanding the system. Through the addition of MIDI Timecode, MIDI Show Control, simple DMX, Media Control Interfaces, the Command Effect, Restart Effect, and various plug-ins -- slave or master controller needs are met. SFX Show Control can "play nice" with your system and listen to other controllers, or it can take full charge of the process and tell your other gear what to do.

Distributed in Australia by Norwest Productions +61 2 9809 0244.

Web: [www.stageresearch.com](http://www.stageresearch.com)

Price: A number of different versions of the software are available.

**Company:** Gilderfluke & Co Inc  
**Country:** USA  
**Product:** Gilderfluke Systems

These guys manufacturer Sound and Control Systems for Shows, Animatronics, Effects, Lighting, Motion Bases, and Fountains. Systems are available with as few as eight, or as many outputs as you need. There are no limitations. To achieve the highest possible reliability, they do not use PCs of any type as a permanent part of most installations.

Their Mp3-50 Audio players are available with a built-in amplifier, Show Control Outputs, as well as DMX-512 Lighting Control. They are a complete Show Control System in a package about the same size as a cell phone. No matter how small or large, all their systems are programmed using PC/MAC software. Designed to be used by artists and other creative minds, as well as technicians, it allows you to simply draw your program on the screen in timing chart fashion, or record what you want to happen in RealTime. You simply do what you want (move an animated figure, press the buttons that make the jets on a fountain squirt, move the sliders up and down that control lighting, etc.). PC/MACs will record what you did and when you did it. If you don't like what you did, you can re-record any channel or use the many editing tools to make it "perfect".

Web: [www.gilderfluke.com](http://www.gilderfluke.com)

Price: The control software for PCs is free. The Mp3-50 starter kit is currently US\$150. Prices for all hardware and Mac software are available from the website. •

## PEOPLE

- **Nick Eltis** has been appointed Technical Director (Technology) for the Opening and Closing Ceremonies of the Athens 2004 Olympics.
- **Adam Cole** has joined the Norwest Productions family as Production Manager (Brisbane). +61 7 3854 0994.
- Selecon is delighted to announce the appointment of industry veteran **Peter McKenzie** as their new Market Manager for Australia. Peter takes over the position from **David Ferguson** at next month's ENTECH Trade Show. David leaves the Selecon position to concentrate on developing the market for his plastic image technology ([www.fergo.com.au](http://www.fergo.com.au))
- **Jon Okeby** has joined the team at Big Picture. His role is business development, merging the broadcast skills and projection technology that Big Picture excels at, further into the corporate and special event market. Big Picture is a pure Vision company. [jon@bigpicture.com](mailto:jon@bigpicture.com)
- **Stephen Bruel** has joined Digidesign Australia as Marketing Manager South East Asia. Stephen has worked in marketing roles for Fairlight ESP Pty Ltd and the Australian Broadcasting Corporation, and has lectured in music production at the Queensland Conservatorium of Music. Stephen will be responsible for

marketing and communication strategies across all Digidesign products in the South East Asian region. "The digital audio market is growing rapidly in our region and Digidesign is adding an exciting new range of products," said Stephen. "It's a great time to be involved and I'm looking forward to promoting Digidesign's existing and future products."

- **Vale Rory Dempster**, lighting designer, born October 31 1946; died February 7 2004. "He was a good guy", said **Tony Davies** from Chameleon Touring Systems on the day of Rory's funeral.

"Roger (Barratt) used to get him in to do some shows, and Roger was fussy".

**David Hare** wrote in The Guardian (UK): "Rory could light a play as well as anyone, and he did try to make sure that he was illuminating the best playwrights of the day. But Rory dug deepest when a cause was involved, which was more than a single play."

Throughout his early life, and particularly at the Royal Court, where he was an assistant electrician, he worked among the asbestos borders that were then used to separate lanterns and scenery.

In July of last year, from his home on the coast of New South Wales, three hours



outside Sydney, he was diagnosed with mesothelioma, the lung cancer with a 30-year incubation period that is associated with exposure to asbestos fibre. He died, aged 57, survived by his mother and his wife.

## NEW SYDNEY OFFICE FOR ALTRONICS

Below is the new Sydney office for Altronics. It's a brand new purpose built facility in Auburn - Western Sydney. The new complex includes a fully stocked warehouse and showroom catering for wholesale, trade and retail customers.

This venture represents a major milestone in the company's 27 year history and further enhances the ability to service the NSW and Eastern states customers.

## ROBE FOR PULSE

Adelaide based Pulse Lighting has added Robe ColorSpot 1200AT fixtures to their growing rental inventory, which already includes a number of the Robe 250XT series products.

Pulse Effects John Bajkac (*pic, right*) says, "Wow. I was told they were good, but really I wasn't prepared for this one. Robe's 1200 spot just kicks ass and is perfect for any of my applications. I particularly like the zoom - it's comparable or better than any other light I have seen. The features give me every thing I could want, with outstanding output".

John continues, "ULA's Dave Jackson and Luke Hall (*pictured, left and centre*) have been great, and their advice and service is second to none."



# MARKETPLACE

Advertising here must be lodged by email 3 weeks prior to publication  
Email [lbrooks@etf.com.au](mailto:lbrooks@etf.com.au)

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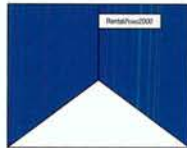
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