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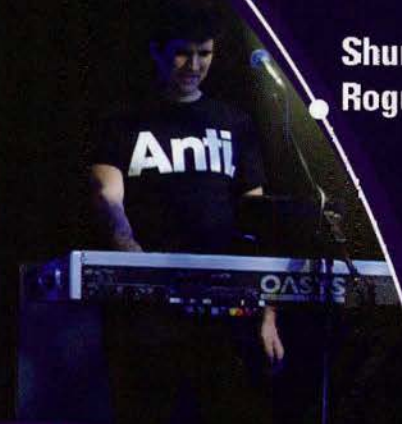
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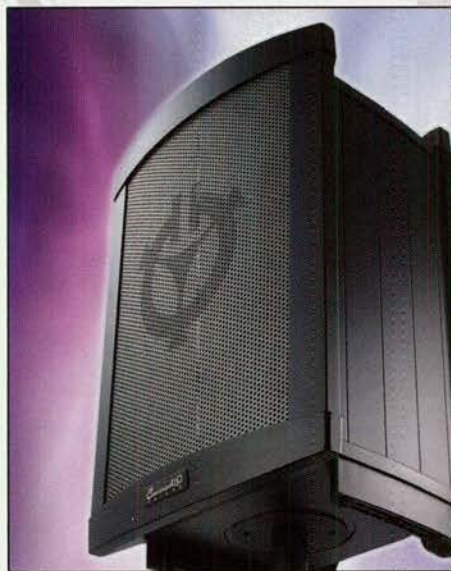
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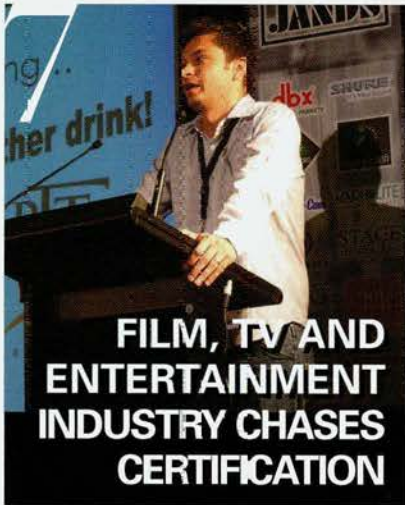


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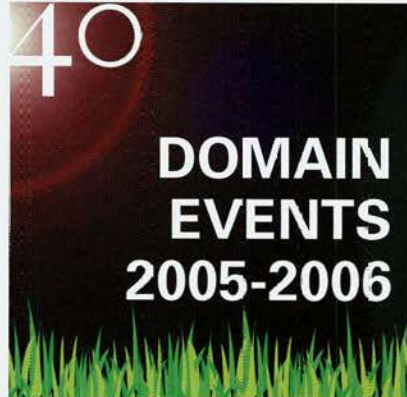
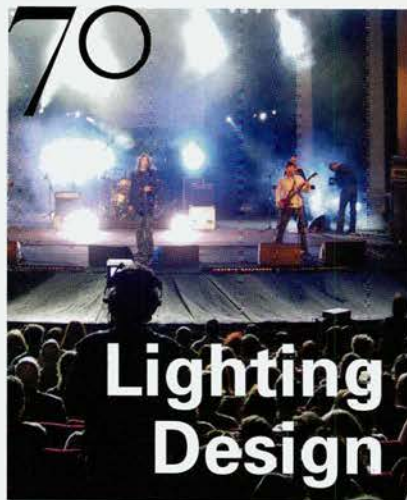
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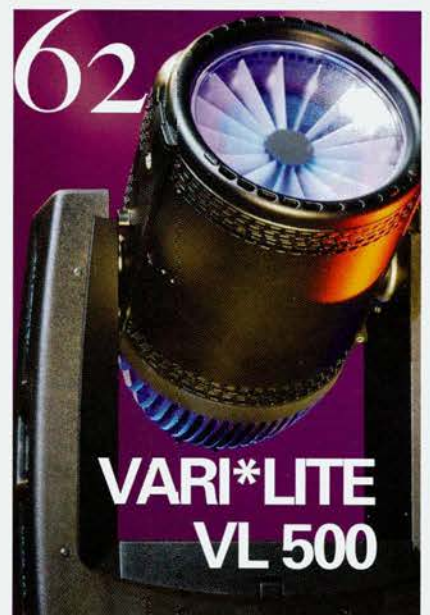
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EDITORIAL

EXTRA CX

We have added 2 extra editions each year, bringing the industry news mag to you 8 times or almost every 6 weeks. It's the same frequency as the mag that started us off 15 years ago, Channels. Subscribers should be happy, because since we have DROPPED the cover price from \$6 to \$4.50, subscribers get 8 for the price of 6. Why did we do it? ENTECH feedback, where we spent all 3 days with someone on our stand talking to you. The push from you was for a return to Monthly frequency, like Connections magazine, but we would prefer to not leap quite that hard for now.

STRETCHED THIN

It's no secret the team behind this magazine have been stretched the last few years building Juliusmedia College. Now the college is running on well oiled rails, it's back to the mag with passion and fury – because while we've been on the rack the competition has had an easy run. New sales director Steve James has put the acid onto everyone, and we are now pumping on all cylinders here. Write for us! Send pictures. Send gossip. Email mail@juliusmedia.com

LOONY MONTH

Thanks to 'Pete', Mrs. Disgruntled, and 'The Goon'. February is a month the crazies come out, 'Pete A' was first cab off the rank, pretending to be a subscriber and initially emailing

some suggestions that became mindless personal vilification until belatedly decided to check his identity. No such person on the subscriber list. In future if you email me, be prepared to prove who you are. Mrs. Disgruntled took the trouble to cefame me directly from her industry workplace, a quick redirect of her revolting email to her boss fixed that screwball. And then there is The Goon, who sounded like he was paid by someone to ring me from a sub payphone and make non specific threats that I should be nice, because I was pissing people off'. Well, how can I fix that?

Talk to you again on May 15th!

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CUE03 | Entertainment Training Resource

This magazine contains much information which is a direct resource for anyone studying from the new Entertainment Training Package, named CUE03. From 2006 we will start to map certain articles direct against the relevant Unit of Competency within the package. This makes CX magazine a very cost effective resource for schools, colleges, and universities. Note that we offer a copyright release where articles in CX Magazine may be photocopied and distributed to students within an accredited course.

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introducing

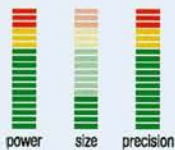
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John Meyer – Founder, Meyer Sound



NEWS

PRODUCTS AND GADGETS

FILM, TV AND ENTERTAINMENT INDUSTRY CHASES CERTIFICATION

Skills shortage bites as SMPTE holds crisis summit



APTTA is launched at ENTECH, committee member Marcel Takac announces the charter at a launch sponsored by Jands

The Society of Motion Picture and Television Engineers (SMPTE) Australia Section guestimate employment in broadcast engineering of at least 2,000 people, and assert that if a reasonable churn rate of 15% is applied, then they lose over 300 people per year, who need to be replaced with trained staff. SMPTE

hosted a summit conference in Sydney that drew attendance from all major vocational and tertiary educators. FOXTEL CEO Kim Williams, and Gary Hardgrave MP, Minister Assisting the Prime Minister, Minister for Vocational and Technical Education both addressed the meeting.

Just prior to the summit many

meetings at ENTECH had canvassed the need for certification in the entertainment industry, which is a simpler task than film and TV since entertainment now has a workable qualifications structure. ENTECH also saw the foundation of APTTA - the Australian Professional Theatre Technicians Association, whose key

agenda revolves around training and skills recognition.

SMPTE chair John Maizels says that the skills shortage is about to bite. "We are about to hit the bottom of the curve, with staff leaving". SMPTE propose a certification model that has a measurement system with an exam model that would, along with analysis from a peer panel, provide existing players with certification.

Minister Hardgrave told the meeting that Australia has an employment crisis where there were jobs looking for people in some industries. "Yours is a fantastic sector", he said, "you are dream facilitators. But don't let Skills Councils run things. You need to take control."

Skills Councils are the latest iteration of the Industry Training Advisory Board, or ITAB in training speak, an example was CREATE Australia, who oversaw the Film and TV, the Music, and lastly the Entertainment training packages.

In a refreshingly candid address, the minister said that in some cases the TAFE (Technical And Further Education) college model did not work terribly well, and that different state standards were causing problems. He cited a hairdresser who had graduated from a Gold Coast college unable to work in Tweed Heads (across the street that denotes the state border) due to the Queensland qualification having no weight in NSW.

Kim Williams painted a fascinating picture of the new TV environment that has FOXTEL now in the black, and on the rise with a brand new facility in North Ryde that hosts over 1,000 staff.

"We are a content platform, with constant innovation and fresh delivery to the audience. Our TV counterparts do not live in the world, they don't engage with where the public are going. It's a multi channel, multi device, multi choice environment".

SMPTE resolved to introduce Certification as early as October, with a tight implementation timeline that has a model bedded down just after NAB time – within the life of this issue.

Meanwhile the entertainment, theatre and events industry has a qualifications model that is current, since it was the final training package that CREATE oversaw



Rogue Traders play at the Jands party. (Pic: Jeff Stanton)

before the ITAB was rolled into a larger skills council. The earlier Film and TV package is widely held as unworkable, as is the Music package. The Entertainment package was initially the first package to be released back in 1998, and was then reviewed and replaced in 2003.

Entertainment has national qualifications, starting with Certificate 3, then progressing through Certificate 4, Diploma and up to Advanced Diploma. Because the qualifications are ready to go, existing staff without qualifications – which amount to most people working in the industry – are now having skills assessments to obtain a suitable qualification in many cases without the need to attend a college or sit classes.

APTTA want to ensure that its representative members, who are people working in theatre and events, get suitable qualifications via recognition of current competency (RCC). The RCC process involves a

registered training organisation (RTO) such as an accredited college or a TAFE examining individual skills and work experience, and issuing a suitable qualification.

Many colleges and TAFE's shy away from full RCC because it requires assessors to carry out equivalent experience to those they assess, and there are few 'seasoned' former technicians and managers working in the training sector. However certification is on offer nationally, and APTTA amongst others will be pushing this.

The final word on qualifications came from a well regarded recording industry engineer at ENTECH who had been denied a visa to work on a Hollywood project, because his 25 years of experience was not supported by a suitable diploma. "I never thought I'd need it. Now I know I can't afford not to have it". He was in search of certification to avoid losing that opportunity a second time. CX

APTTA IS BORN

There are associations that cater for state based groupings of theatre technicians and managers, like the successful NARPACA and VAPAC. Then there is ALIA, the Australasian Lighting Industry Association, which caters to lighting people. Now the Australian Professional Theatre Technicians Association has been created to represent the interests of those working professionally in the technical areas of theatre and events.

Launched at ENTECH, APTTA is headed by a steering committee that includes Marcel Takac, Don Mackenzie and Tim Panitz. Quickly seeing the importance of the association, Jands hosted a cocktail function and Meyer a dinner.

A website is imminent, and in the meantime you can email donalc.mackenzie@jwocqa.qld.gov.au or takac@gcac.com.au or call Don on 0405 706 569, Marcel on 0404 822 904 or Tim on 0419 736 337.

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February saw ENTECH enter its twelfth year as the show returned again to the Sydney Exhibition and Convention Centre for three days and nights of networking and technology. The trade show embodies everything technical for entertainment, with the exception of musical instruments and top end film and TV equipment. These markets were always considered separate, and have their own trade shows – AMAC and SMPTE, respectively.

2006 was the first ENTECH fully managed by new owners Exhibitions and Trade Fairs (ETF), a subset of the Packer conglomerate, PBL. ETF utilised the skills of former ENTECH manager Louise Brooks, who methodically assembled a roster of exhibitors representing the who's who of the industry, with several significant abstainers – Show Technology, and Audio Telex.

The show closely followed the format of the previous edition, with some tweaking and improvements that saw the conference program limited to allow a clean and clear final day for trade show visitation. Conference attendance was somewhat down, reflecting higher pricepoints. Tradeshow attendance was close to that previously achieved, with most exhibitors agreeing that visitor quality was high.

Louise Brooks marketed the show tightly towards a specific visitor type, and was herself rightly very pleased with the outcome. She completed the show and her ETF contract, and departed for Singapore to start a new role with I.I.R., a multinational exhibition and conference management company who are best known in this industry for the PALA show. Louise was a popular identity.

If there was a recurrent problem with ENTECH it wasn't the show itself that was to blame, but the venue. The Sydney Exhibition and Convention Centre is priced for the international convention market, and local visitors now openly balk at paying \$26 for four hours parking. We stood at the pay station for five minutes to confirm this. Exhibitors were also very fatigued by the 'add on' costs, with one forced to pay thousands of dollars to the Centre for the privilege of giving away waffles and coffee. They say it is for lost profits, but they don't sell waffles and buying a coffee was a torturous affair. To be fair, this problem afflicts every trade show on the roster at the Sydney centre, and probably happens in microcosm at large centres in other states. And we have paid close to

\$40 to park elsewhere in Sydney!
ENTECH returns in February 2008.
* More coverage through this issue.



Con Biviano Managing Director of ULA, a key exhibitor said "We've received enormous interest from everyone. There have been all the key industry players here, top quality lighting designers, directors, programmers, operators and production companies – it's been great to be 'the place-to-be' for the lighting industry in 2006, and we've been pleased to make so many people welcome!"



Parking at ENTECH. That's right, \$26 for 4 hours of parking. Centre 'add on' costs are the very big issue for ENTECH in 2008.

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BROADCAST SHOWS OFF AT ENTECH 2006

CX talks to the inaugural contingent of Broadcast exhibitors that flowed into this year's ENTECH exhibition in a sea of convergence. Brian Coleman reports.

Broadcast exhibitors eagerly accepted this year's ENTECH invitation to show off their wares during the February Darling Harbour, Sydney exhibition. With convergence in the broadcast, entertainment technology, and audio visual industries now a reality, the large inaugural contingent meshed seamlessly into the show.

From the simplicity of HHB's Flashmic, a microphone that can record and store broadcast quality digital audio within the body of the microphone, to the complexity of SSL's C200 multitrack console, which can morph between large format recording, live-to-air broadcasts or off line mixing, convergence was all there to behold.

In an industry that travels at the speed of light it was refreshing to see Australian Tel-Tec's National Sales Manager, Graeme Archer extolling the virtues of manual switching as he stood proudly by his rack of ADC patch bays.

All ADC's triaxial connectors are true 75 ohm products. Archer says, "Quite often we read specs where a competitor will say that their product is a nominal 75 ohms, which means that somewhere in the rolled-out bandwidth it's going to fall apart on you."

CX caught up with NAS Director, Peter Holland who was setting up broadcast monitors in the demo room from German manufacturer D&B Audiotechnik. Holland explained that it's particularly hard to get credible audio foldback in a live broadcast situation because of the fear of



Sales and Marketing Manager, The AV Group, Peter Rolston.

feedback, but D&B have built a very high feedback tolerance into their monitors. "D&B are different to most foldback manufacturers in that they don't just make the monitors, they make the system, which includes the amplifier," said Holland.

Madison Technologies, who are acclaimed throughout the broadcast industry for their 'wally box', displayed the Riedel communications system. Product Specialist, Broadcast and AV, Peter Cochrane explained, "It's a 32 x 32 crosspoint matrix frame, which is fully AES—no analogue routing at all—we can cascade up to 128 of these by fibre. So we can basically create a massive network out of this, and we've done that at the Opera House (Sydney)."

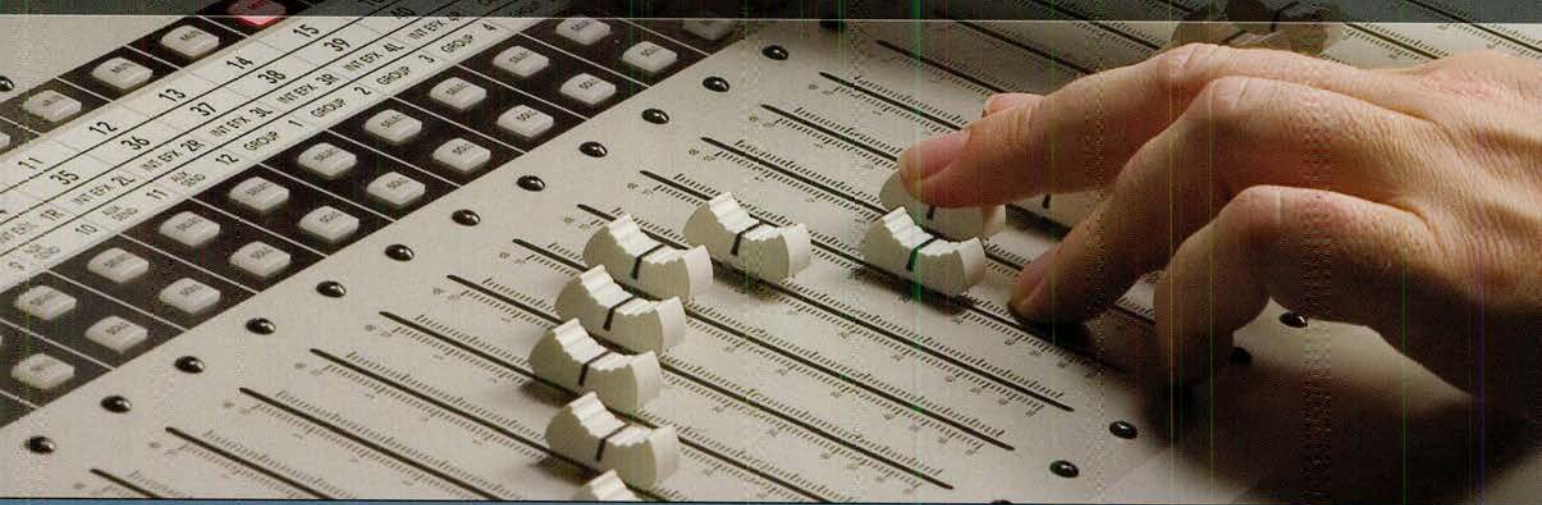
Designed for applications like broadcast studios, every frame-size is a fully redundant system with

redundant controller cards and redundant power supplies. All modules are hot-swappable, and alarm signalisation monitors potential failures both as a hardware alarm and a software alarm in the 'Director' configuration software.

Talking about convergence, Dave Croxton, Managing Director, Australian Audio Supplies was on hand to demonstrate Mackie's digital X bus, which was designed to accommodate analogue, digital or hybrid productions. Mackie says that they've designed today what the digital product on console of the future will look like. Croxton explains, "The digital X bus is a 72 channel mixer, which can be configured with inputs and outputs in any way that you want. At the moment we've got Logic running on a Mac G5, and we have 24 tracks of audio up on Logic,



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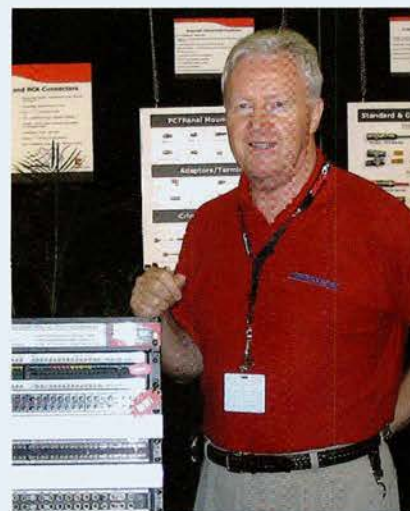
Peter Holland, Director, NAS.



Peter Giddings, Vice President Pacific Region, Clear-Com.



Peter Cochrane, Product Specialist, Broadcast and AV, Madison Technologies.



Graeme Archer, National Sales Manager, Australian Te-Tec Pty



Dave Croxton, Managing Director, Australian Audio Supplies.



Alistair Dewar, TAG, shows off HHB's new Flanmic.

and that's all coming back via one cable. So now you can send 24 channels to and from the computer over one cable.”

Also on display at Australian Audio Supplies were the Mackie C4 control surfaces. Croxton says, “As far as software control goes, we're expanding our software control surfaces. These surfaces allow you to control functions within the software rather than having to ‘mouse click’ on everything; the control surfaces allow you to control parameters within the software, giving you a more tactile feel.”

Industry Colossus, Jands has always attended ENTECH, and likewise has always had a bevy of broadcast industry products like their Shure range of microphones including the wireless range, and an array of Soundcraft mixers. In the demo room Jands turned the spotlight on “Maximising the shrinking wireless spectrum; navigating the frequency jungle in the age of digital TV.”

Jands is a major supplier and installer of lighting to the broadcast industry, and were responsible for the huge fit-out of the new look set on TV's breakfast show, Seven Sunrise. So ENTECH's committed entry into the broadcast market seems tailor made for the industry veterans.

One of Jands guests at their stand was Peter Giddings, Vice President, Pacific Region, Clear-Com, who was on hand to take enquires about their products. “Comms these days have gone from the party-line systems of yesteryear to a far more sophisticated digital matrix configuration and as such there's a great ‘blurring’ between live performance communications and broadcast communications—which we do both of. So the two products are just getting closer and closer together.”

On the issue of wireless comms Giddings said, “Everyone's dream is that everything should be on wireless, and we're getting closer to that. There are issues with wireless on reliability, so people tend to revert back to hard-wire, but with our new digital cellular wireless system (FreeSpeak 10), which is a breakthrough, based on DECT (digital enhanced cordless telecommunications) technology—1.9Gig—we're having more and more people saying to us that

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John Fitzpatrick, Amber Technology with Paul Lindsay, Area Sales Manager, SSL.

perhaps the day has arrived when everything can be done wirelessly." Giddings explained, "At 1.9Gig you're not going to have the problems with interference that you get with VHF and UHF, and you have encryption incorporated so the signals can't be monitored...and there's a lot more sophistication."

TAG (Technical Audio Group), renowned at ENTECH for their great waffles and coffee, has featured broadcast product here in past years, so it was an easy transition to further showcase their very successful range of Euphonix digital mixers at the show.

Giles Brading, Product Specialist, Studio and Post Production, TAG, sat just adjacent to a vertically arranged crop of ripe pineapples sporting sunglasses and Audio Technica headphones (one's suspicions turns [perhaps rashly] to Anthony Russo). Branding was putting the Euphonix System 5-MC (the MC stands for master controller) through its paces. The 5-MC is an editing and mixing system that can be fitted with 8-4E channel strips and includes the MC Intelligent Application Controller for master console functions and integral control of the DAWs. Brading says that the console "integrates via Ethernet with audio applications like Nuendo, Logic Pro, Digital Performer, Pyramix, and even Final Cut Pro etc."

On the subject of attracting broadcasters to ENTECH, Alistair Dewer, TAG's Euphonix guru, said that TAG had encouraged a number of broadcasters to attend the show. "There's been a good response, probably not as big from the broadcast sector as there is at SMPTE, but we've had quite a lot of studio guys come in, so we feel that it's been a good response," says

Dewer, who endorsed that their flagship product for the broadcast industry at this year's show was the Euphonix 5-MC.

TAG's Euphorix drive, with Dewer at the helm, has seen some twenty three large format digital consoles sold into broadcast, theatre, post production and related industries. "It's amazed us really," says Dewer humbly, but then reflecting on the achievement he adds, "It's a lot to do with 'right product', 'right time', 'right company'". In fact there has been a Euphonix console on the TAG stand at every ENTECH show this millennium.

The HHB Flashmic, which is distributed along with H-H-B's range of location recording mixers and related equipment, by TAG, was displayed in the form of a working prototype. "It's partly designed to be programmed by a PC, and there's a couple of buttons (on the microphone) for the operator to record and listen," says Dewer.

As the Flashmic will be attractive to radio journalists it is generally accepted that a radio station engineer will first programme the microphone—given the choices of recording formats—and then give it to the journalist.

"You can get up to 1E hours (recording) on a low bitrate (32kHz 128kbps)," says Dewer. When used in Flashmic's maximum PCM linear format at 48kHz it has 3 hours of recording time on its 1GB flash memory card.

Whilst Amber Technology's flagship product for ENTECH 2006 was the proudly displayed SSL C200 digital production console, they were quick to further endorse that they were now one of the main dealers for the Panasonic range of professional products, which includes the

complete broadcast range. Here the big challenge will be to further advance Panasonic's P2 camera system, which has virtually gone solo in the industry with the futuristic innovation of recording all video and audio on computer cards ranging from 2GB to 8GB.

Meanwhile back at 'the console', John Fitzpatrick, Divisional Manager, Professional Products, Amber Technology, said, "This is the first time that the large format, all-purpose SSL C200 console has been seen in Australia, and we've had several broadcasters here looking at it; not only those that want to do live-to-air but also those who want to do multitrack recording. And also some looking to do video post and film post—and the C200 meets all of those criteria." Amber's guest at ENTECH, visiting from the UK, was SSL (Solid State Logic) Area Sales Manager, Paul Lindsay.

When you see the name Thomson Grass Valley at an industry show you generally know that you're on broadcast terrain. In reality this Grass Valley display at The AV Group's stand is their entry into the pro AV market. Sales and Marketing Manager, The AV Group, Peter Rolston, told CX that the broadcast mogul (Thomson Grass Valley) is "leveraging their expertise from the broadcast side, manufacturing products specifically for the pro AV market." Turbo, which was released in September 2005, is Grass Valley's first incursion into this market, and the first showing was at last year's NAB in Las Vegas. CX



Claudia Biviano (ULA) and John Goldsmith (Kosmic) at the ULA awards during ENTECH

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ULA AT ENTECH 2006



DMX control rotation device, good for spinning Plasma displays!

ULA is arguably the largest importer of lighting equipment in Australia or close to it. Their large ENTECH exhibit was certainly lit extensively to demonstrate the potential of a wide range of products. The stand was logically divided into

four parts, allowing visitors to see the exhibition to fully see each range.

In the Professional Products Zone ULA demonstrated, in particular, the strong profile that Robe has taken in the Australasian market, with the full range of fixtures on show. New

products included were the ColorSpot 1200E AT/II – a new version of the

ColorSpot 1200E AT utilising the latest MSR lamp technology from Philips and a new optic system to give 25% more output to the fixture. Also new from Robe was



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ColorWash 575AT Zoom, a linear zoom version of the popular ColorWash 575AT.

From Robe, Managing Director Josef Valchar, International Sales Manager Harry von den Stemmen, and SEA regional Sales Manager Louis Teo were all working the ULA booth with ULA staff, meeting key clients, and presenting the product range. Says Josef, "It's great for us to see how strong a presence both ULA and Robe have in Australia – the interest in the LED products has been great, and also the feedback from customers in Australia about DigitalSpot 5000DT is very valuable."

ULA introduced to Australia the new Robe DigitalSpot 5000 DT - a 5000 ANSI Lumen digital moving head projector, which along with MediaHub, is part of a range of products that recognizes the growing convergence between lighting and video media.

The other related 'media' type products attracting attention at ENTECH were Robe's new StageBanners – the StageBanner 10AT and MediaSpinner 50AT. The new MediaSpinner 50AT has a load capacity of 50kg and allows for the connection of audio, video, power and DMX, thereby allowing the rotation, suspension and control of devices up to 360 degrees. These DMX-controlled products enable the display and rotation of objects such as advertising banners, plasma screens or speakers at exhibitions, conferences, on stages and in theatres. Many visitors to the ULA stand commented on this innovative approach, and many making new suggestions of how the products might be used in an amazing diversity of applications.

Avolites Business Development Manager Koy Neminathan was on hand to demonstrate the new Diamond 4 Desktop, easyDMX and ART2000S 5K dimmer, as well as world renowned Pearl 2004 console. "For Avolites it's been a great exhibition – ULA have been able to complete a couple of good sales here on the stand, which is important for any show", says Koy, "and we've really been able to show off Avo' properly – the exposure has been fantastic!"

LED technologies were clearly a large feature of the ULA booth, with products ranging from Robe LED wash lights - including the new LEDWash136 – and SGM Palco3

Mobile, to ULA's iLED dmxLEDNeonTubes and Traxon MoodLight 64PXL Tiles. A large display of 64PXL tiles formed the backdrop to the ULA booth showing the flexibility of the Ecue lighting control software.

Ecue's Jan Miebach had a busy exhibition also. This was the first time that ECue has been represented and exhibited in Australia. The Ecue DMX control solutions proved to be a real hit. Says Jan, "Controllably is what really makes all this new technology, especially LED technology so fantastic, and our ECue software and devices are a revolution, making controlling, programming and displaying really simply."

In the Architectural Products Zone, Traxon MoodLight and Anolis products took centre stage. Shown for the first time were the MoodLight

XB (Xtra Bright) Tiles and Reflectors. The Anolis product on display included the full range of LED strips and downlights and a preview of the new 1 watt single color in ground Anolis fixture to be released shortly.

The HardCaseCo range of cases and protective bags was exhibited for the first time. This comprehensive range includes roadcases for the Pro AV and Pro

Touring markets being especially of interest to many visitors to ENTECH.

ULA Sales Manager, Blair Terrace said that several new important deals were cemented at the show, "The acceptance – particularly of Robe, which has really rapidly become the world leading intelligent manufacturer - is evident in commitment people have been prepared to make to the products we distribute."

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(((BIG AUDIO)))

(and the rest) grows at ENTECH as devices shrink

By JULIUS GRAFTON

If there was a definite theme at ENTECH 2006, it is that the audio distributors are looking a lot more presentable, and a lot more professional. It was the year of The Uniform, with APG folk in white shirts, Jands people had a choice of colour, and almost everyone wore company attire.

Jands and ULA dominate the show entry, Jands seem to compress representations of their entire inventory onto a really well designed stand, that has as many as 40 company reps onboard at any time. They also had a demo room with a presentation schedule.

Befitting their representation of devices across the entertainment tech sector, Jands showed new LSR 4300 series studio monitors and VP series (a new powered performing arts centre box range) from JBL. Shure had the new UHF-R series wireless and KSM-9 heads on show – this is a premium, top end system for discerning entertainers. At the other end of the spectrum, Soundcraft bowed the EPM Series of retail mixers. BSS showed the Hi Qnet, and Crown the XTi series amplifiers amongst others. Dbx had the new 4800 drive rack, and Lexicon showed the new Lambda and Alpha USB desk top recording units.

Things that were drawing the crowds for Jands included the Vista S3 USB lighting console, that links Vista PC software. A Mac version is coming. Also in lighting primacy was the new LED Color Block and Color Web from Chroma Q. Vari-Lite had the VL 500, and ETC the new Congo console.

In the stage machinery division, Jands had the Illusionist Console



Allen & Heath showed the new iDR Live Console at ENTECH.

from Stage Technologies, the Serapid LL30 link lift, and a potential new line of chain motors from ASM.

Jockeying for position around Jands were all its known competitors and the other audio distributors, except for Audio Telex. APAC Audio occupied the Tumbalong Auditorium, and ran product demo's, talks, and bands on a 3 days schedule. CX sat through an EV X-Line compact demo hosted by Christian Glueck with Craig Calhoun and his band doing the active demo.

Midas leaked some more details of their long awaited new digital console. It has, they say, twice the functionality of an XL-4, which has been the benchmark very large format analogue live sound console across the world for the last decade.

Some confusions came out of the briefing, with some people saying the new digital Midas would have twice the inputs and outputs of an XL 4, and others saying it was mooted as wearing twice the price tag.

APAC are no doubt anxious to show the new Midas, it has not been seen by anyone outside of the family so far, and Midas have probably rightly kept the lid on the form and hardware until it is right to go.

Across from Jands the smell of waffles drew visitors (and competitors) to the TAG stand, where a growing portfolio of brands awaited. On the digital audio console front, the new Euphonix 5-MC did broadcast honors while the Allen & Heath i-Live system captured the live sound and install folk.

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Allen & Heath have devised a system that looks better in the flesh than in the photo. It comprises a work surface (iDR-64) and a stage rack (iLive-144) than join using cheap Ethernet cables. The standard system comes with 64 channels – 48 stage inputs, and 16 on the work surface. It has 32 buses.

At a mooted 80k, the iLive may well fly – it sits against the PM5D (which has all onboard inputs and outputs), and the new EAW umx.96 digital console (which also has all onboard connectors and processing) – the Yamaha and the EAW hover around the 100k price point.

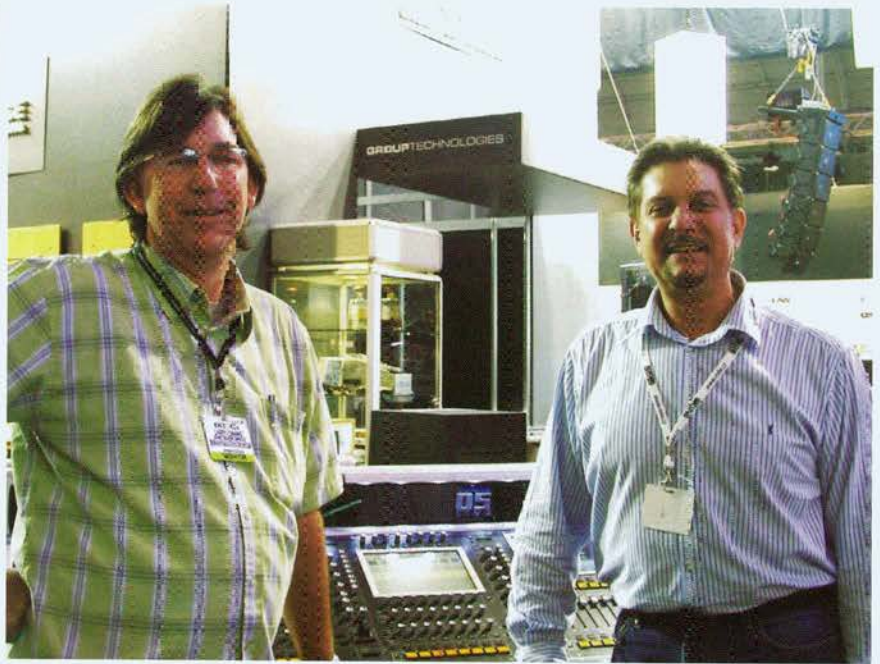
But it gets murky out there, because a DiGiCo D1 (the baby console) with external (remote) processing and connections, the same philosophy as the Allen and Heath, sells for a little over 100k. Prices of these systems are somewhat moveable, so don't quote CX, talk to the distributors! I'm just relaying what I hear!

DiGiCo had the crowds too, over at the Group Technologies stand, and the nicest guy in the console biz was on hand to close some sales of the D5 and the smaller D1. Bob Doyle was Mr. Midas until he bought the DiGiCo idea and line off Soundtracs, and the rest is history.

So into the console fray steps Production Audio Services who have already sold Innovason digital consoles to broadcasters in the region. The new EAW umx.96 is a formidable live digital console, with all inputs and outputs on the console, like the device that started this niche, the Yamaha PM5d. EAW's heritage with consoles stretches across from Mackie, so it isn't too much of a stretch to see that the umx.96 can exist with cred in an environment where EAW are a highly regarded loudspeaker vendor. The new console has enough 'wow' factor to appeal to the top sound engineers, who are a fickle and ferkickety bunch.

umx.96 supports up to 104 inputs and 44 outputs, and has console integration of SmaartLive audio measurement and calibration software on a Very Large touchscreen. The kicker is the Intelligent Encoder, a multipurpose knob with adaptive feel, it changes into whatever the software guys want it to be.

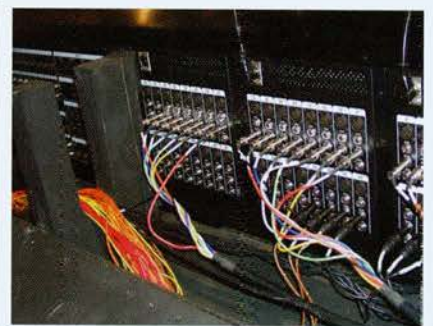
Another unique feature is integrated loudspeaker system processing. This 3 x 12 system



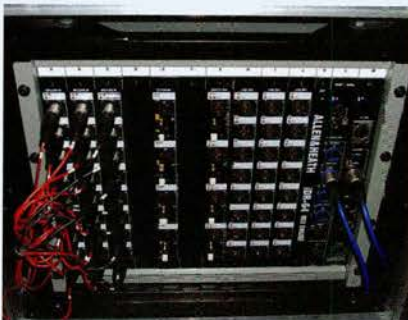
Larry Ponting and Bob Doyle on the Group Technologies stand.



Christian Glueck (EV) for APAC Audic.



EAW rear.



Allen & Heath iDR stage rack.



EAW console.

processor allows multi-way loudspeaker alignment and audio distribution directly from the console. In addition to reducing the requirements for external audio routing and loudspeaker processing, this system processor employs EAW-designed EQ, Crossover, Delay and Limiter algorithms—and can be fed from any output mix, including Mains, Aux Groups, and Matrixes.

Finally, umx has really good channel labels, and a very brief boot up time.

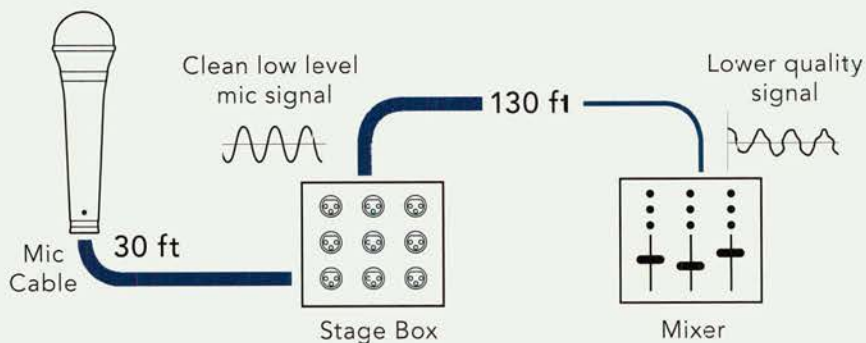
Moving around the show,

Yamaha had all the consoles on display, including the new and inexpensive M7.

All the other audio companies put their best foot forward, stand design was a cut above the previous show, and there were as many internationals as ever on hand to explain concepts and field constructive comments from those ever so cynical Australians.

Before I close off this part of our coverage, if we didn't mention a firm who were at ENTECH, it's because there were around 100 of them. **CX**

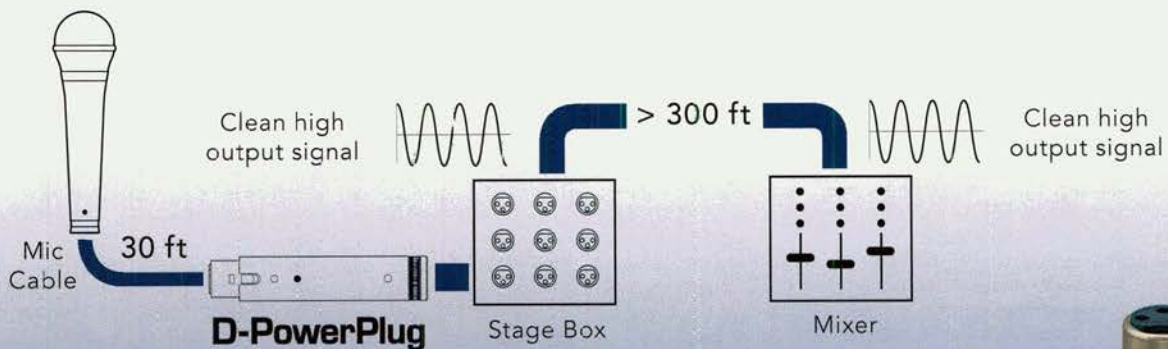
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CONTENT REQUIRED

I have been doing a little research on content providers for the massive scale LED screens around Time Square and U2 Concerts...

We are the producers of the Opening and Closing Ceremony for the Doha 2006 Asian Games and we are looking to source the services of content generation, compositing and 3D animation for various sized LED screens. This will be used for live playback during the ceremony.

I am wondering if you can provide me with the known companies who program and provide the visual content for LED screens?

Robbie Klaesi
Manager - Presentation Department
David Atkins Enterprises Pty Ltd.
Opening & Closing Ceremonies

** We saw custom image content on DVD at ENTECH from GoboTech. They advertise here, start with them. - Ed*

COUNTRY CONNECTION

Thank you Julius, a very good magazine, enjoy the reading, keep it up - sentiments & all.

I don't know if this would fit in with the high level of technical topic in the magazine content but there may be others like us, operating small AV businesses, out there that could do with some means of communicating with others. Specifically in areas of Installation or problem areas we run up against, lack of expertise, need to locate equipment or supplies or even to be aware of the bigger companies we could pull in or sub-contract for the jobs that are too big for the local businesses to handle.

This may be better suited to an area for web interaction but a good many of us enjoy/prefer the separation from computer screen to enjoy the plain reading exercise from a magazine. Many of us electronic techos used to get a lot from "The Serviceman" pages of "Electronics Australia", a great benefit to our work.

The city based folks get a lot more interaction and feeding than we do in the country and are certainly far more aware of others in the industry who can help solve difficult or new problems. If you think there may be an avenue for this sort of content - or even a link to a website - I am sure that many of us would appreciate it.

Nigel Johnson
Audio Visual Technologies Armidale

** We may yet run a 'service tech' page. Any service tech dudes want to write it? - Ed*

ENTECH FEEDBACK

Well, another great ENTECH and a heap of new contacts, products and leads to follow up. That is of course except for Audio Telex, who were very conspicuous by their absence.

But \$23 for Parking? For less than FOUR HOURS? You're KIDDING!

What do you guys think we are? Business people or the Sultan of Brunei?

Next time I have to take the choice to give up 4 hours of very valuable customer business time to go to a tradeshow and be slugged \$23 just to park for a few hours.. I'll have second thoughts!

Change the venue or Fix the parking, please. Max \$15 for a full day. Any more and you've got one less delegate.. and (I suspect) many others will "miss out".

Please understand that this industry is driven by overworked, underpaid small business owners with impossibly long work lists and endless waiting customers. The last thing we have time for is this sort of thing. It might work for overseas pharmaceutical conference delegates, but not for ENTECH. And before you suggest Public transport, I'll have suggestions of how I'm supposed to lug around half a ton of tools, ladders, cable and audio gear on a bus.

Paul Matthews
PA Matthews Audio
Richmond (NSW)

BAD STANDARDS

Being long time supporter of ENTECH, CX and all of its earlier guises I feel compelled to write about the dismal performances given by some major names in our Industry in their "Demo rooms".

Bad EQ, with mic's either ringing (or nearly), presenters who wouldn't stop fidgeting with headset mic's, (are they that uncomfortable), standing in and out of the light, telling REALLY inappropriate jokes, Power point presentations that froze or showed their prompt cues and titles to talks that never answered the promised question.

Really is this what we proudly call our "Professional" Industry?

You might be fantastic sales people or marketing giants, but performers you ain't by a long shot.

Production cost's money and many of us are proud of what we do. Please next time (if there is one) put a little money aside to get your best customers to provide the production.

Oh yeah, no I don't work for the opposition. I'm a customer.

Rolf Greve
Head Technician
Melbourne Museum.

FAKE SHURE AND PRAISES

I was unfortunate enough to purchase two SM57's from eBay recently to start building up some equipment for my own home studio only to read the following day about the counterfeit Shure microphones that have been flooding the market in your magazine. When I received the mic's they cosmetically were almost identical to the other SM57's I was able to test against, apart from a slight discrepancy in the label around the top of the barrel, and the fact that the head of the mic didn't rotate (you can twist the top of real SM57 around).

To be sure they were fake I sent them off to Jands service department (after being advised to via email) to get them verified, and was extremely impressed by the way they handled my request. From a business point of view they had no responsibility to help me as I hadn't even purchased their product, but they quickly identified the mic's as fake, notified me about them, and supplied an official letter stating this so that I could then pursue a refund through eBay, and also collected all the details of the transaction to help investigate on my behalf. I have had Robert Young personally contact me to confirm some details so that he can continue to follow this up.

I just wanted to congratulate Jands publicly on their diligence in following this up. They have gone above and beyond expectation and are setting the standard for real customer service. There are many companies out there that need to take a leaf out of Jands' book! Keep up the great work!

Brad Anderson (IT Manager)
Connection Centre, Silverwater.

SHORT WORD

The United Nations banned "dwarf tossing" years ago to protect human rights. You may be in breach of anti-vilification laws in your NOT FUNNY item last issue. The ban does not amount to discrimination; instead your publication has practiced discrimination by being offensive to the dignity of small people. Better get a lawyer, son, make sure it's a good one....

Michelle Boucamp, (Email)

** Note to letter writers, emails must contain a daytime phone number, and a full name or they will be deleted.*

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Introducing the Genelec 8020A - the newest member in the Genelec 8000 MDE™ Series. This 4" diaphragm tweeter monitor offers all the genuine Genelec quality you've come to expect from the leader in active monitoring in a package that fits into the smallest space and budget.

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As part of this new product introduction, Genelec offers the new 7050B 8" Active LSE™ 5.1 channel subwoofer. Combined with the 8020A this system offers an astonishing 25Hz - 21kHz experience in a wide variety of stereo and multi-channel environments.

Go ahead, play games with other monitors. If you want some serious sound in your audio suite, the choice is clear. It's Genelec.

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DESIGN SPOT 250 MOVING HEAD...A SPOT AND WASH ALL IN ONE

The Design Spot 250 is a unique Hybrid effect that serves as both a spot and wash in one sleek unit. The ultimate in versatility for any production this 16-channel spotlight offers both Frost and Iris capabilities thereby providing features that until now were a rarity on 250-watt moving heads.

The Frost feature allows the unit to function as a hybrid, taking away the hard edges of a spotlight and converting it to a wash-type fixture. The Frost is variable so users can control how much edge is taken away, from hard to soft.

The Iris is another feature that's not readily available on 250-watt fixtures. This allows users to pinpoint performers, presenters and objects at any distance, or utilize the unique pulse effect. Gobo morphing is yet another effect that used to require an upgrade to the world of 575-watt fixtures, but due to the Design Spot 250's dual gobo wheels, users can create the popular morphing effect via gobo overlay. The unit includes 14 interchangeable metal and glass gobos-7 rotating and 7 static.

With 8 dichroic filters the Design Spot 250 can perform bi-directional continuous colour scrolling giving a rainbow effect. More colour combinations can be created by overlaying the multi-colour dichroic gobo and the colours on the colour wheel. The true UV filter, combined with Frost filter and high-output lamp, delivers a UV wash effect.

The Design Spot 250's arsenal includes a 3-facet prism that rotates in both directions at variable speeds; variable speed strobe effect; pre-set variable/random strobe and dimming pulse effect; and Dual Flag mechanical dimming system. A fully rotating moving head fixture, the unit has a maximum pan movement of 530 degrees and maximum tilt movement of 280 degrees.

The optical system features a high-output luminous-parabolic dichroic reflector. Its beam angle is 14 degrees, with replaceable 17-degree and 20-degree beam angles included. All lenses are anti-reflection coated.

Equipped with 16 DMX channels and Elation's RDMX (Remote DMX Addressing) capability users can change DMX settings remotely from any universal DMX controller or in Sound Active mode. A 4-digit LED display and on-board menu settings provides simple, on board control.

The Design Spot 250 comes with a Philips MSD 250/2 250-watt 3000-hour lamp and costs \$2,499.

www.lswonline.com.au



OL'55'S DRUMMER DIES



Geoff is 'thir' from the left, pictured at an OL'55 reunion show in Sydney several years ago. (Picture: Bob King).

Another reunion show that won't be the same next time is that of OL'55 whose founding drummer Geoff "Stovepipe" Plummer has died after a long illness. The band was formed by Glenn A. Baker, the rock brain of the universe, whose reflection can be seen at the right of the photograph. He renamed the members, so the singer who was born as Peter Eryan became, and remains to this day,

Frankie J. Holden.

The band did very well through the 1970's, and soldiered on in various guises into the 80's.

We like the 'new names' idea for band members, and fondly recall working with Jake Grindar, Chester de'Molester, Raggy Lapels and Maybeline Broadbent from a band where No One Ever knew their real names.



BOSCH INTRO DIGITAL CONGRESS MANAGEMENT SYSTEM

Draw ing interest from the installation and consulting community at ENTECH was the Bosch digital congress management solution DCN Next Generation. Bosch drew on years of experience and consultation with congress delegates, interpreters and operators to determine their needs.

DCN is ideal for applications ranging from straightforward discussion groups right up to multi-lingual congresses with thousands of delegates. All elements of the system are individually designed to suit the particular user, ensuring optimally efficient operation.

One design highlight is the flush-mount delegate/chairman unit enabling customized installation in tables or armrests. The system also has low susceptibility to mobile

telephone network signals.

System control is provided through a central unit that operates with or without control software according to the size and nature of the conference requirements. A family of software modules enables all conference management and control functions through a PC. This also enables other tasks such as pre-conference encoding of delegate IC cards and writing voting scripts, and post-conference administration such as distribution of voting results.

Other features of the DCN Next Generation include audio logging, remote interpretation, transporting or distributing among other conference rooms or areas without loss of quality, achieved through fiber optic cabling. In addition, high-quality, automatic video monitoring of the current conference speaker allows display, with text, on monitors and projection screens in any location in the congress building.

www.bosch.com.au





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SOUTHSIDE CHURCH REFIT

Southside Christian Church is one of the two fastest growing churches in Adelaide – both of which are Pentecostal and both of which appeal to family and youth.

'Our vision is to serve the community with a message of hope, truth and love,' states senior minister Danny Guglielmucci. It's a powerful message and Southside delivers it equally powerfully via an extensive music ministry, a teaching programme and a very connected community care arm which includes counseling, schools and kids programmes and emergency relief.

Central to any church is of course its Sunday services and here Southside excels with live music, powerful preaching and video interactivity.

The growth of Southside has been spectacular. From humble beginnings in 1994 with a congregation of just 40 meeting in a small church building at O'Halloran Hill the church now attracts over 3000 to the various services on any given Sunday. The current location, at the expansive Old Reynella markets, has been a work in progress with, most recently, a completely new fit out for audio, lighting and video in the new upstairs auditorium.

Line array was the only sensible option,' said Nick Burns, MD of house of worship installation specialists Forefront Productions who managed the project. The Southside auditorium is approximately 50m long and 40m wide and when the raked seating is in place potential capacity will reach around 1700. The church started the planning process well in advance auditing seven of the leading lights in line array.

'It was something of a surprise that Martin Audio emerged as the preferred option,' commented Nick. 'The Martin/CSC package simply gave us the best overall combination of dynamics, punch, smooth frequency response and mid range detail.' The latter being a critical issue for Southside and churches generally - it is an area where Martin Audio have had a strong focus for many years.

'Whilst we auditioned various 'mini' line array systems,' continued Nick. 'It was a unanimous decision that the power and performance provided by a mid sized 'compact' system was too crucial to trade. There's a lot of information coming off stage and we wanted to deliver it all.'

The W8LC's are configured six a side with four W/LX-GS ground stacked delivering low frequencies. Four BlackLine F8's and two EM76's cover the front few rows and sides respectively. On stage a combination of nine BlackLine F12's and five LE12JB's provide fold-back and the entire system is powered by QSC PL2 amplifiers with a total complement of 23 amplifiers or around 20,000 Watts.

Forefront also accommodated the unique needs of the venue with a comprehensive digital processing, transport and control system - supplied in part by three QSC Basis 304zz units providing system processing and monitoring and also converting FOH, foldback and matrix feeds from CobraNet, digitally transported via a single CAT5 cable.

A typical Southside service includes a nine piece live band, ten vocalists, two speakers, a video presentation and a 16 piece choir - all on individual mic feeds. All in all up to 80 mic channels at the Yamaha PM5D

(monitor), M7CL (FOH) and DM1000 (FOH/Choir) digital consoles.

'Audio-Technica is the back-bone of the microphone selection,' said Nick. 'A-T has become something of a standard in large American churches – and for good reason. We are using 3000 series wireless for frontline vocals as well as a combination of AE4100 and Pro61 for the choir. In fact there are a total of 32 lines just for choir!'

'There's a reason for that. A couple of years ago during a special event at Southside we experienced problems with spill into choir mics. The spill was so bad with the set-up in that particular room that we were left scratching our heads. Almost in jest I suggested that we try giving individual mics to each member of the choir. We tried it and it worked - really well. Southside loved the result and we've adopted it in the new system. It was very effective at Southside's opening, which was well attended by representatives of many of Australia's other large and influential churches, so I think we're likely to see it implemented elsewhere.'

Forefront Productions
www.ffp.com.au



LSC ADDS TO TECH TEAM

Australian lighting control systems manufacturer LSC Lighting Systems has announced the appointment of Peter Floyd to the position of International Technical Sales and Support.

Peter has just completed over 7 years with AC Lighting in the UK as their Technical Services Manager. Peter will be initially based in the UK supporting LSC's European dealer and customer base and will move to Australia later this year.

www.lslighting.com.au





BRICASTI DEBUT NEW REVERB

Bricasti Design has launched the new Model 7 Stereo Reverb Processor. The newly formed Medford Massachusetts based company, founded by industry professionals Brian Zolner, Casey Dowdell, and Tim Thompson, is dedicated to the design and manufacturing of professional audio products, the first of which is the M7 Stereo Reverb Processor.

"We set out to make the best, with a completely modern design dedicated to reverb processing," says Brian Zolner, president of Bricasti Design. "Both Casey and I had worked together at Lexicon, and Tim joined from a long tenure at Kurzweil, bringing together a key team with a lot of experience in reverb design."

The Model 7 Stereo Reverb Processor features a modern, high-resolution digital platform for the long-overdue next step in reverb processing algorithms and ease of use. With a separate, fully differential analog section and support for a standard single wire 192k AES digital channel, the M7 provides an interface for whichever world you live in. It is constructed in a stainless steel chassis, has a tooled-aluminum front panel and a classic high-visibility display.

www.studioconnections.com.au



SYNTEC ROLL OUT BOUNDARY

Sennheiser has unveiled its new boundary microphone in the "evolution" line: the e 912. A companion to the e 901, a boundary model specially developed for bass drums, the e 912 has been designed for picking up speech, vocals and acoustic instruments, especially pianos and concert grands.

The pre-polarized condenser microphone with half-cardioid pick-up pattern has a wide frequency response (from 20 to 20,000 Hertz) and a maximum sound pressure level of 136 dB. Its very flat housing makes the microphone nicely inconspicuous.

The preamplifier electronics are already integrated into the microphone; the gold-plated XLR-3 connector is surrounded by the enclosure in such a way that the connector of the microphone cable is also protected.

www.syntec.com.au



THE 70'S TOURING QUIZ

You don't need to be reminded how old you are, but we will anyway. Try this quick quiz – the answers are on page 33.

1. What was a Luton Peak?
2. What is a telex?
3. How did lysergic acid feature in our world?
4. What is a Pattern 223?
5. What was a Roy bin?
6. Where was the Dog on the Tucker Box?
7. What was a psychedelic lightshow?

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Designed & manufactured in Italy, the compact self powered FIFTY LINE PA speaker system from dB Technologies offers the professional user an extremely flexible and compact system, which delivers a powerful 3000 watts in a stereo single stack, self contained package.

The possibilities are endless, from the full range set up of FL10/FL15 for smaller productions, speech applications, to Gala and concert productions. With the use of the FL18 unit Sub, you upgrade to a high powered set up perfectly suited to Disco and Rock 'n' Roll productions.

Besides high quality, FIFTY LINE offers an exceptional acoustical sound and professional look in an extremely flexible and compact footprint.

All FIFTY LINE units use 19mm Birchwood and have an extremely strong 2-component Polyurethane outside protection. They are also fitted with a 1.5mm steel grill and M10 points integrated for rigging use.

FIFTY LINE. The flexible PA for the professional. The compact reliable partner for concert halls and open-air productions.

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QLD: ACTIVE SOUND- (C7) 5445 1190
SA: JOHN REYNOLDS MUSIC- (08) 8212 4827 / PORT LINCOLN MUSIC- (08) 8682 4129
VIC: ENTERTAINMENT WAREHOUSE- (03) 9315 1255 / MUSO'S STUFF (BENDIGO) (03) 5441 8672
WA: MUSIC PARK- (08) 9470 1020
TAS: FRONTLINE- (03) 6331 4122

For more information visit www.cmi.com.au



Lou and Peter Freedman, of Rode.

RODE LAUNCH DISTRIBUTION ARM PRESONUS AND EVENT ELECTRONICS JOIN STABLE

Sydney based microphone manufacturer Rode, possibly the fifth largest firm of kind in the world, have introduced two American product lines to their Australian distribution network. Both are fairly well known, having had strong presence on the local market via other distributors.

Event Electronics offer the Studio Precision amplified direct field monitor, part of a small and well designed family of studio speakers. Presonus make a range of recording electronics devices, including pre amps, compressors and FireWire interfaces.

Rode launched their distribution of the lines at a dealer function in Sydney that was frankly very well executed. It's an indication of the growing professionalism of the pro audio trade that events like this need to be done right.

The venue was above Home nightclub at Darling Harbour in Sydney, and product specialists from PreSonus and Event made concise presentations. Peter Freedman, CEO of Rode, told his dealers that Rode was born from the need to "work hard to prove who we are" on the world stage. He says the company has worked very hard on after sales service. "I don't think we've charged for (after sales) service – but I'd better check!"



That's how we like it!



Artie Jones, Tony Lofts, Warren Eales from Factory Sound.

Rode will back its dealers against imported 'grey' products by limiting warranty support to legitimately Australian purchased products. "Rode Event, PreSonus, whatever", said Peter Freedman to applause.



QUIZ ANSWERS (FROM PAGE 31!)

1. Luton Peak is the part of a truck cargo body that is over the top of the cab. Worked well when we drove conventional, long bonnet trucks, but the advent of the forward control or cab-over truck, with a tilting cabin, made the Luton Peak redundant. It was a good place to build a sleeper, before truck cabins started to stretch.
2. Before Fax machines all we had was Telex. Like a remote typewriter. You typed in the address, like AA26169 and then were connected to the remote machine. You typed your message. To speed up transmission you could pretype and create a paper tape, that was then fed through the machine faster than typing speed.
3. Actually, it's LSD, a mind altering drug that was big in the 1970's. Some LSD users experience severe, terrifying thoughts and feelings, fear of losing control, fear of insanity and death, and despair while using LSD. Some fatal accidents have occurred during states of LSD intoxication.
4. Before the Par 64 was invented, we used 1,000 watt theatre Fresnel fixtures, typically the Strand Pattern 223 or the new tungsten halogen version, the Pattern 743. They were fragile – the lens, reflector and lamp assembly could all come adrift. The internal light trap baffles would shake off. Even the yoke mount nuts would work loose. The Par 64 was probably twice the brightness, with more than 5 times the lamp life. A 1970's revolution!
5. The Roy Bin: Roy Clair, of Clair Brother's fame, invested a 2 x 12" horn loaded box that when loaded with JBL K120 12" guitar speakers, made a high powered midrange bin. Typically operated from 250hz to 1.2khz.
6. The Dog on the Tucker Box is still at Gundagai. This and many other landmarks denote rest points on long hauls on narrow two lane twisty highways before any of the modern motorways were built.
7. In the early 1970's we didn't really bother to light the band, instead we projected moving liquid displays and old movies onto screens. That is a psychedelic lightshow. We also embraced the UV (blacklight). The early proponents of this artform often drew upon lysergic acid for inspiration.

**SENNHEISER 3250 MONITORING SYSTEM**

Sennheiser has released its new 3250 wireless monitoring system with a switching bandwidth of 36 MHz, and frequencies that are tunable in 5 kHz steps.

On the transmitter side, the new monitoring system gives the user a choice between the SR 3254 stereo transmitter and the SR 3256 twin stereo transmitter, which both come in a 19"/1U size and are true powerhouses, with an output of up to 100 mW. Unlike the previous models, the transmitters now use the HDX compander system featured in the "evolution wireless" series, achieving noise suppression of up to 90 dB and ensuring a wide dynamic range and clear monitoring signals.

Both transmitters are easy to operate, can be switched between mono and stereo mode and have a backlit LC display. These newcomers are especially recommended for demanding multi-channel applications and are supplied complete with

integrated power supply unit, rack-mount "ears" and either one (SR 3254) or two telescopic antennas (SR 3256).

The system's bodypack receiver, the EK 3253, is 20% smaller than its predecessor but more robust: both the body and the battery cover are now made of metal. Here, too, a backlit display makes the menu-controlled operation more user-friendly. A pilot tone-controlled squelch allows noise-free switching in stereo mode. The receiving frequency is adjustable in 5 kHz increments; the receiver also has a scan function making it easy to search for free transmission channels. The compact, inconspicuous EK 3253 is equipped with a focus function enabling artists to create their own special mix from their own audio signal and the overall mix. The receiver comes complete with batteries and a pair of IE 4 stereo ear-canal phones.

www.syntec.com.au

**GAMES ON SHOW WITH BYTECRAFT VIDEO SCREENS**

Apart from providing Entertainment and Field of Play Lighting Services for the Melbourne 2006 Commonwealth Games, Bytecraft was also the Official Provider of Video Screen Hire Services. Bytecraft's Superscreens division has spent the last few months gearing up for a workload not seen in this country since the 2000 Sydney Olympics.

During March alone, the Bytecraft Superscreens crew were busy installing LED video screens to some of Australia's largest sporting events including the F1 Australian Grand Prix, Phillip Island Superbike World Championship, Clipsal 500 Adelaide, and of course, the Melbourne 2006 Commonwealth Games.

With approximately 31 screens installed around Games venues, Live Sites (including regional Victoria) and the River ceremonies during the 12 day event, the Bytecraft Superscreens crew of around 30 worked around the clock to bring the Games to screen.

Over 1.5million pixels made up the screens provided during the Melbourne 2006 Commonwealth Games, and ranged in size, from 5sqm to a huge 40sqm. Despite Bytecraft's large inventory of LED screens, this entire job involved more than 200 truck movements across the venues, and the use of 100 ton cranes – certainly this was not a job for the faint hearted.

Bytecraft is the exclusive distributor and service agent in Australasia for Lighthouse LED screens. These screens are achieving the strict quality and reliability benchmarks demanded of live production LED screens. In addition, the newest "state-of-the-art" LED modular video panels from Lighthouse use cutting-edge calibration techniques as part of the manufacturing process to ensure all screens have accurate and even colour and brightness.

For more information on the hire or purchase of Bytecraft video screens, contact Bytecraft on +61 8 8275 9770.



CLIFTONS ADD 100 LARGE ROBE

Melbourne based Clifton Productions, has expanded their production inventory in a significant purchase by an Australian lighting production company. The purchase includes over 100 Robe Show Lighting AT Series moving yokes.

Clifton Productions is one Australia's leading lighting rental companies, and the deal is viewed as an important sale for both Robe Australasian distributor Universal Lighting & Audio (ULA) and Robe internationally too.

ULA CEO Con Biviano says, "Cliftons' purchase will be sweet satisfaction and confidence for the large number of production companies that have continued to quietly build their Robe moving light inventory's."

Clifton Productions is probably best known as the rigging and lighting company behind many – if not most – large trade events in Australia. Clients include Sydney Motor Show, Melbourne Motor Show, Brisbane Motor Show, Sydney Opera House, Sydney Harbour Bridge and many more.

The deal was completed by ULA and Clifton's Warren Maher on a short delivery timetable to meet Clifton's requirements for the summer season. ULA's Technical Director, Andrew Stanley completed pre-delivery of all the fixtures together with Clifton's Service Manager Aaron Humber. Humber says, "The output of the fixtures is just amazing!", and he continues, "today's market is about having a large quantity of a top quality products - it is essential to chose the right fixtures, and for Clifton's, with our quick turn-arounds, we need high reliability – that's right up the top of our list along with top performance."

Warren Maher concurs, "Given our past experiences with large movers, we've been very careful in our selection – we choose Robe for reliability, high performance output, quietness, availability of spare parts and good backup and support."

With Cliftons making a purchase of this scale, ULA believed it was important that their technical staff be fully trained, not by ULA, but also to have the experience of direct training by Robe. Consequently ULA included technical training for Aaron at the Robe factory. Andrew Stanley accompanied Aaron to Robe's



Cuomo Biviano (ULA Managing Director), Warren Maher (Clifton Productions Managing Director), Aaron Humber (Clifton Productions), Andrew Stanley (ULA National Technical Manager), Hardy Maher (Clifton Productions), Mathew Griffiths (Clifton Productions).



manufacturing facilities the Czech Republic. Says Andrew, "While we work liaise closely with Robe day-to-day, the value being able to take Aaron to the factory, see the state-of-the-art facilities and meet the Robe techs' face-to-face simply can't be under estimated".

Overall the purchase totalled over 100 Robe fixtures, consisting of 48 ColorSpot 1200E AT, 44 ColorWash 1200E ATs, 16 ColorSpot 575ATs and 16 ColorWash 575ATs. This brings Clifton's Robe moving light inventory to well over 150 fixtures.

Says Warren, "We see this really a first step, and only the beginning of our plans." Warren continues, "We'll be adding more Robe to the inventory of our Sydney and Brisbane operations over this year."

Both the ColorSpot 575AT and ColorSpot 1200AT are roadcased in pairs. Robe's new Fro-Touring case splits in the middle, and with "side lids" can become single cases. Being able to split the cases also makes

rigging the ColorSpot's from the cases a breeze. Says Warren, "We make cases, and I must say we were suitably impressed with the design of these cases – it's clear Robe have put a lot of thought into all aspects of how their products are to be used."

The ColorSpot 1200E AT's purchased are the first delivery of the type in Australasia, and Cliftons are amongst the first in the world to use the new model. ColorSpot 1200E AT includes an entirely new enhanced optics system, which offers 25% increase light output over the 1st model.

The ColorWash 1200E AT features an electronic ballast as standard. Together with the ColorWash 575AT, a full CMY colour mixing system and variable CTO feature. There are two static colour wheels - all colours making use of Robe's innovative slot/lock systems, allowing these colours to be changed quickly and simply if required.

www.ula.com.au



ENTERTAINMENT INSTALLATIONS "CROWES" WITH COBRA



Usually a PA at a footy game is no big deal - unless it's the annual Coramba 7's International Tournament. Held in the Coffs Harbour hinterland, it attracts over 7000 keen fans per day.

The event is a two day 7-a-side rugby league competition that attracts teams from all over the world. This year it featured teams from Malta, Lebanon (last years and this years winners), Japan, Fiji, USA, as well as the

cream of Australian talent from St George, South Sydney and others. There was also an all-star team (Barbarians) that featured legendary players from the past.

This year Entertainment Installations chose to use their new Dynacord Cobra 4 rig for the on-ground PA with great success.

"The Cobra 4 had a much better throw across the ground than the PA we used last year and we actually only plugged-in 3 of the 4 PWH subs in the stack. It's about a 60 metre throw across the field and the Cobras' wide dispersion also allowed the crowd on each side to have great sound" stated Neale Mace from Entertainment Installations.

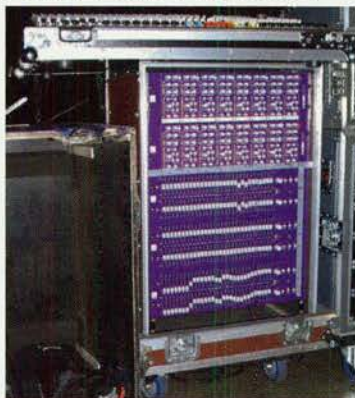
The Coramba Club's main sponsor is actor and musician Russell Crowe. "Russell Crowe takes a keen interest in the sound quality of these events and spends most of the time in the commentary box with our system tech watching the game with special guests and friends" commented Neale Mace.

www.entertainmentinstallations.com.au 

KLARK TEKNIK SQUARE ONE LANDS


Klark Teknik's Square One brand debuted in Sydney at "Prophecy - Ultraviolet - the ultimate rave for those who like their raves harder, faster, and louder." The venue was The Sydney Superdome, Homebush Bay.

Innovative Production Services Director Jeremy Koch approached Michael Prescott from APAC Audio



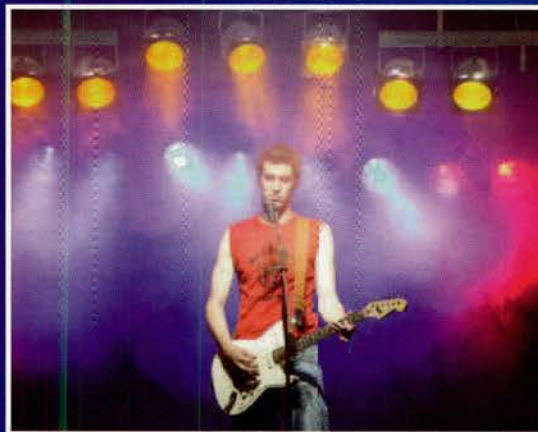
during the ENTECH 2006 trade show in Sydney to find out more about the new Klark Teknik Square One brand. They purchased 2 x Klark Teknik Square One Dynamics and 3 x Klark Teknik Square One Graphics (pictured on site).

Square One addresses a new price point making it cost effective and more accessible for production companies and installations.

www.apacaudio.com.au 

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PRODUCTION NEWS

By **GREENROOM GERTIE**

GOLLUM GAMBLE

Producers worldwide are watching the Mirvish production of Lord of the Rings in Toronto, which opened at presstime. The \$35 million musical has been condensed to 3.5 hours from an original script that approached Cloudstreet for endurance – 5 bum numbing hours. According to Paul French who writes in the Sydney Morning Herald, the audience encounters 'rolly poly mop top hobbits who playfully fan out and perch on the seats catching fireflies'. No word yet from the firefly preservation society.

'There's no curtain' continues French, 'and a giant ring hangs over the stage that sprawls beyond the proscenium with twisted tree roots and branches.' The audience is brought up to date with a narration that back fills the story.

Centrepiece on stage is a 40 tone 'triple interlocking turntable with 17 lifts'. How the dark aspects of the epic transform into song is yet to be revealed, although the notion of singing hobbits is not too much of a stretch.

STAGE TO JAIL

This issue we pay homage to the not so great performers who have graced our careers. Technical types are usually nonplussed by the foibles of the infamous. But recently, some of those who once bothered us, have bothered others, and confirmed what we long suspected. Read these reports, and make your own mind up.....

Gary Glitter, aka Paul Gadd, is doing porridge in Vietnam after an unfortunate episode involving underage girls. Glitter was doing well in the UK until 1999 when a computer repair guy found child porn on his hard drive. He fled to Asia, and has been booted out of several countries amidst sinister claims.

Bay City Rollers singer Les McKeown was acquitted in a UK court of conspiring to supply cocaine. He fessed up to using Bolivian Marching Powder, but not shipping or selling it. Guitarist Patrick McGlynn also was charged. The 70's band was acutely dreadful. They wore tartan. Shang-A-Lang was a hit for them. They were notorious as obnoxious

and difficult.

Last but by no means is least in this flock of losers is one Leif Garrett who was a pop brat in the early 1970's. He agreed to enter a strict drug-diversion program for violating probation in a cocaine case even as he faces a new charge of heroin possession. Garrett, 44, agreed to enter the program in Los Angeles.

Fast forward to this century. Someone needs to monitor the next Hip Hop tour from the USA. One notorious performer recently instructed the flock of girls in the lift at his Australian hotel that if they wanted to come up, they needed to be ready to take off their clothes. The guy at the back of the lift asked if that included him too.

HIGH WIRE ACT

The flying trapeze artist and the lion tamer were due to be married, so there was a hen's night. It ended in a mass arrest. Our aerial artist was fined \$250 for the hen's party affray, which saw her punch a police officer. It appears the party of women from Stardust Circus had been denied entry to a strip club. The melee that followed saw six women arrested. We are on the side of the circus crew on this one.....

HIGH WIRE 2 – THE PUBLICIST

As a media outlet we love/hate publicists, but can't help wonder why some make work for themselves. Why have a 'Press' area of a website that needs a password and username, if (a) to get it you need to plead your case to a harried, overworked, and very important sounding PR, and (b) when you get in there, all you find is a generic press release and a PR shot that has already run everywhere else.

Your editor respectfully remembers how one esteemed theatre PR quit the industry after being attacked by his clients because their (stinking) show got bad reviews (shoot the messenger) and the other who famously failed to give us preview shots of a high profile musical because Just because.

Idea! Producers, give your PR some professional respect. Publicists: the media doesn't just revolve around TV and Daily Newspapers AND why not delegate to your assistant the

repetitive task of dishing out pictures and fact sheets. Or better still, open the 'Press' area of the website to all.

GREAT BALLS OF FIRE

While recently reviewing our safety paperwork, we came upon the case study of one Blackie Lawless, esteemed leader of seminal 80's British hard rock band, Wasp. Mr. Lawless had a beaut act that culminated (!) or better still, CLIMAXED with a fireworks display. Said display was installed in his cod piece, and malfunctioned for reasons undetermined. Mr. Lawless cut the show short and was admitted to hospital with 2nd degree burns to his genital area. That's the kind of show stopper you never want. And for the encore.....

ACTOR FIGHTS BACK

Continuing our theme, which seems to be something about the foibles of those talented thespians and musicians we work with, we take you to warm and friendly Frankfurt. During a theatrical 'arty' performance that included actors vomiting, a pregnant woman simulating birth and an actor masturbating two colleagues, a newspaper critic lost it and broke up during a scene where a woman gave birth to a swan. An actor spotted him laughing in the front row and lost control, flinging the freshly born(?) swan at the startled critic, grabbing his notes, while screaming and chasing the startled critic out of the theatre.

Sadly the producers sacked the actor, we submit that the playwright should have written the scene into the play. What's the bet the thing sold better afterwards due to the press coverage?

* *Publicists, crew, venue staff and spys: email Gertie your hot steaming little snippets. If need be, Gertie will keep your identity anonymous. Mark them attention Gertie.*
mail@juliusmedia.com

CX

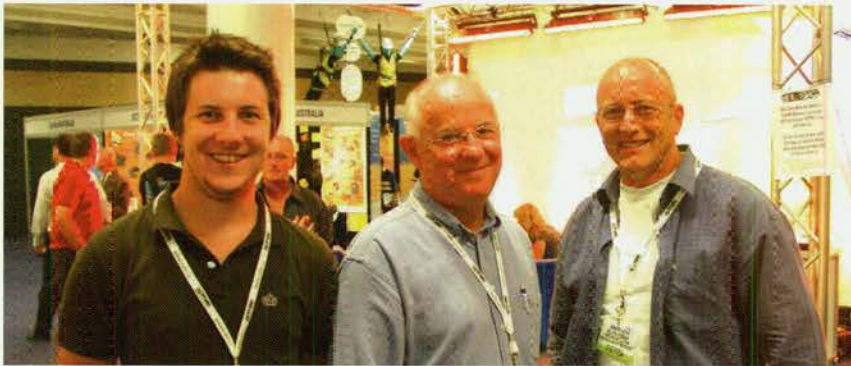
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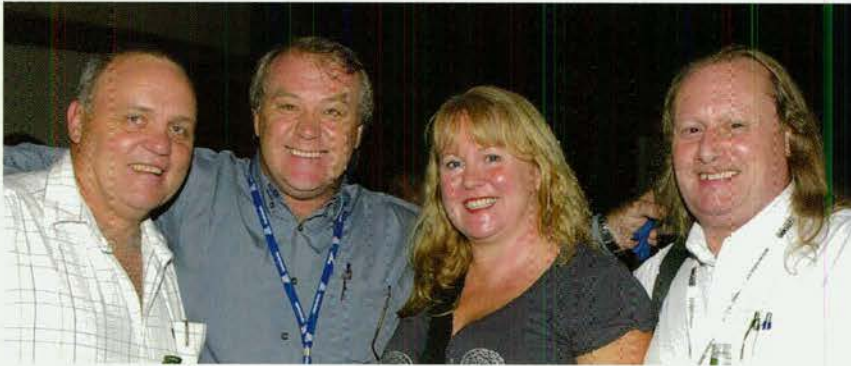
SEEN AT ENTECH 2006



Brian Sorrenson from Altronic Distributors with a new battery powered PA.



A good news story to emerge from ENTECH was the confirmation that Pro Stage is alive and kicking. The popular Adelaide stage and seating system manufacturer has resolved a brief problem to reappear. Here are Ryan Gestro, Bob Gestro and founder Kelvin Harman (ProStage).



Gary Barr (Jands), Col West (Top End Sound), Cat Ström (ALIA / Alchemedia), Mick James (Venue Technologies) (Pic: Jeff Stanton).

JTS DEBUT IN EAR MONITORING

JTS have announced their latest release, the SIEM 101 In Ear Monitoring system. It is based on the PLL wireless technology found in JTS's US series wireless microphone systems.

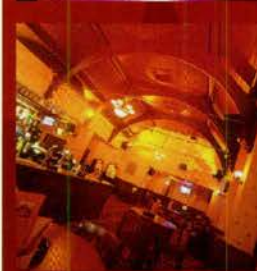
The SIEM 101 JTS system features LCD displays on both transmitters and receivers and it has 64 preset frequencies over 4 selectable groups, allowing for up to 16 systems to work simultaneously on the one stage. Other features include: -all Rack Space Metal Transmitter, Durable Metal Beltpack Receiver, Low Battery Indicators, AF and RF Indicators, Limiter with On/Off Selection, Balance Control & Lock Mode.

The JTS SIEM 101 system includes transmitter, receiver and earpieces, retailing at A\$1299 inc GST. www.musiclink.com.au



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COMMUNICATION BREAKDOWN



By **DUNCAN FRY**

Have you ever thought about communication between you and the band during the gig? When you stop and think about it, it's all one way – from them to you, via the Front of House speaker system, and therefore shared with the audience at the same time. That can be a good or a bad thing; good when they say "Wow, Dunk, it sounds fantastic up here tonight" (highly unlikely), bad when they say the opposite (more than likely!) and the audience starts throwing things at you.

The truth is, you're in a strange kind of place when you're mixing out front. Although you're tightly connected to the band by the multicore and the music, physically you're much closer to the audience. And the audience seems to think that you have some kind of mystical connection with the band; that you actually can communicate with them by some unseen means.

I was sitting out front of the Famous Harris Tweed Band the other night, and one of the connoisseurs of fine music that frequent their gigs came up to me at the desk, and said "Hey, tell them to play XYZ, will ya?"

"And how am I going to do that?" I asked. "I'm here and they're there."

A puzzled look came over his face as he mentally struggled with this concept, then gave up.

"Well just tell 'em - you know, you're with the band, just get 'em to play it now!"

Yes, I know there are talkback systems, but they're for the crew to use, and besides there's no way you'd want the band to hear the things that are said through them anyway!

If you're doing monitors from FOH then you could plug a mic in at the desk and chat through the monitors, but given the level of monitors on stage you might as well pump it straight through to your main speaker system. Plus you probably



don't want to share your thoughts with the audience. "Hey Tarquin, some drunk wants to hear XYZ, so can you play it next or he'll throw up on the console."

You probably also don't want to hear what the band is saying about you onstage, either. But you usually can if you listen carefully in the headphones in between songs! My trusty assistant Jim was mixing a band one night, and having a hard time keeping the system under control. As he's listening through the headphones, along with the usual "Hey watch out for my pedals" or "Turn that bloody amp down" he hears "Jeez this guy couldn't mix a cake!"

A few years ago I went over to New Zealand for an exhibition. We were breaking in a new distributor, and my job was to go over there, press the flesh and hang around the exhibition stand being nice to everyone who came along. Which isn't a hard thing to do.

On the last day of the show someone came up to me and said "We're doing a drum clinic in the main auditorium this afternoon, and we've got a full Nexo Alpha system in there. How would you like to go and mix it?"

Woohoo! A big system to mix on, and it's going to be all drums. A mixer's dream. How could I say no? How many times have you criticised

**“Woohoo! A big system to mix on,
and it's going to be all drums. A mixer's dream.
How could I say no?”**

mixes because the drums are way too up front, squeezing out the rest of the performance? Ha, not this time! No vocals to get in the way, no keyboards, no nothing except big percussion. No-one to say can't hear the vocals, or guitar or whatever, because there won't be any!

So we wandered off to the auditorium, and met the man presenting the clinic, Don Famularo, truly a drummer's drummer. He had his kit already set up, and between us we miked it up to suit his and my preferences. I could tell from his accent he was 'from outta town', and my guess would have been New York. But despite that we seemed to understand each other pretty well.

He explained how he was going to run the show, and as I headed off to the front of house bunker, he handed me a CD.

"Later in the clinic I'll be playing along with a music track," he explained. "When I announce it, it'll be Track 4, so have Track 4 ready to go. If I need any other tracks after that, I'll call them out to you. OK?"

We were using an Allen and

Heath desk, a good mixer with a straightforward layout and no hidden surprises. As Dom played some time for me I set up and EQ'd the channels, while the locally supplied minder cued up the CD on track 4.

The audience trooped in, and it was good to see that they were all drummers. Some carried sticks, cymbals, books or CDs hoping to get them signed by Dom, who seemed to be pretty famous amongst the percussionists.

And deservedly so; I've got to admit he was a shit hot drummer, who could not only play anything, but explain how to do it as he played. For guitarists, it would be like having Eric Clapton explain how he was playing the solo in the original Crossroads while actually doing so.

The clinic ran for about an hour, I guess, and after about 40 minutes of some serious in-your-face stereo drum whammo, he says "Alright then, to see how what I've played fits in with some music, let's hear a track or two."

The local minder pulled his waiting finger off the CD player's

Go button and said, "Shit - he wants to hear Track 2!"

"Are you sure? I asked, "Because he said he wanted Track 4 first."

"No, no, I'm sure he just said 'let's hear Track 2'"

So, we cued up Track 2 and pressed Go. Of course, it was the wrong track, and Dom yells out "No, no, Track 4!"

I whacked the minder over the back of the head as if I were channelling the spirit of Benny Hill, skipped to Track 4, and got the show back on the road.

Afterwards I apologised to Dom for the stuff-up, and refrained from blaming his assistant.

"We were sure you said Track 2 - it's that accent of yours"

He laughed and said "You know what they say about Australia and America - 2 great countries, separated by a common language"

Some people have told me they don't believe last issue's story of the Abbot and his pig-o-matic synthesizer was true, that I just made it up. Not so; the story's told in much more detail in a book called Strange to Relate, by Melvyn Harris, published by Dragon/Granada. CX



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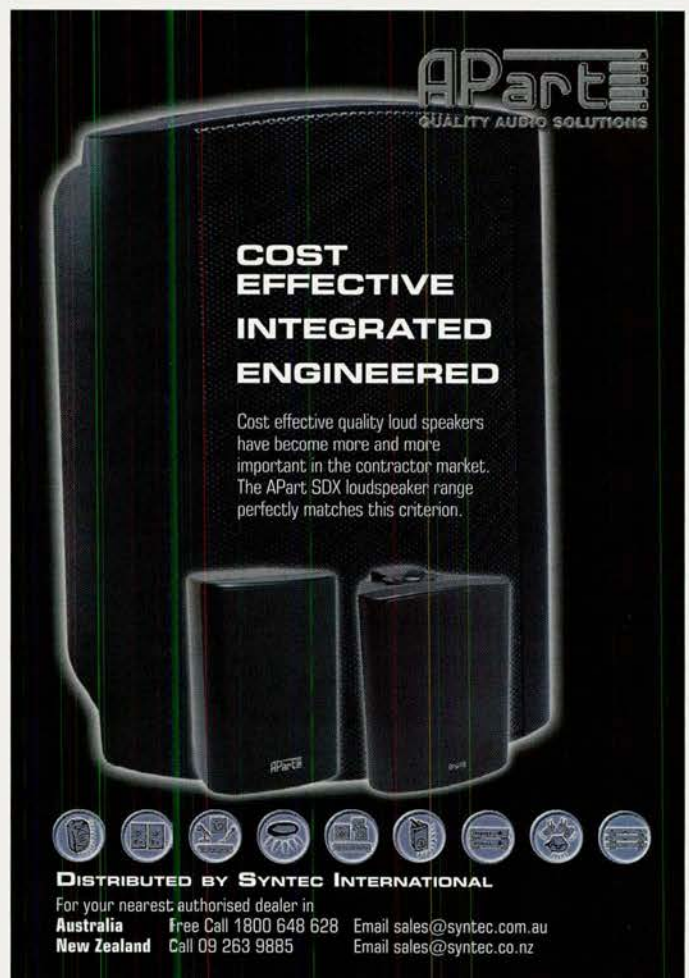
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DOMAIN EVENTS

2005-2006

Versatility... One venue, One stage, One rig, One LX supplier, One LX guy, Six events, 500,000 punters, (and Four sound suppliers)

By GREG YATES

Greg "G.Y." Yates, all round Lighting guy, spends his summer in the park again and tells why it's the best job around with natural air conditioning.

Every year over December and January, a public park in Sydney is transformed into a major venue. It's the kind of park that is normally the home of touch football playing office types, those with personal trainers, those who fell on harder times and sit out their days on the park benches with a bottle of "comfort" in their hands or those who want to tell the world their thoughts in speakers corner.

The Domain Concert stage has been a fixture in Sydney for about 20 years and I have been a fixture there for about 16 of them (not continually mind you). I am the lighting crew chief or head lx or pick-a-title to suit the event.

The stage and infrastructure is installed in the main part for the use of the Sydney Festival, the annual arts event in January. Over the years other groups have decided that this is a very useful venue.

During a standard season we do a variety of events - usually around six or seven. The range in styles is huge. This past season we had the following- Homebake (Contemporary), Carols (self explanatory), Fieldday (dance music event), Jazz, Symphony and Opera (self explanatory for the last three I hope).

Most events are free public events,

some like Homebake and Field Day are ticketed (that's a lot of temporary fencing, over 2 klm), and some like Tom Jones and John Farnham, also ticketed, in 2004/2005 had 8000 plastic seats on the grass.

Carols is broadcast live on the 7 television network. Occasionally there have been some different events such as a Buddhist blessing ceremony one Sunday a few years ago. Lots of saffron light was required that day.

When I first started working Domain seasons The PA People were the sound and lighting contractor. As the years have progressed and The PA People moved out of the concert market, Chameleon has become the lighting supplier of choice for all these events. They supply all crew apart from designers/operators as well. The Domain has also become a bit of a training ground for aspiring lighting types. The summer school break is perfect timing to spend doing work experience. Especially over the last 8 years I usually have had one or two new high school kids or juniors join me each year. Some of them just do one week or maybe the whole season. Often they do the first season as work experience and then get invited back for the next and get paid. There is one guy who has come back for 8 seasons now. He works full time in the industry. There are others who are doing just as nicely.

What has really changed over the years is the size and complexity of the lighting. "Back in '88' remember the bicentennial... "A Celebration of the Nation") we were powering the

lighting rig off a 150KVA generator and using about 96 analogue dimmers controlled by a Jands Instinct 60. This past year for Carols, the largest event, control was a Grand MA using 8 streams of DMX and 600 amps per phase of power.

A typical Domain season starts at the beginning of December when we load in the Homebake system. Early one morning a few days before Homebake the first truck of gear arrives at the Domain along with me and 4 crew. This rig is generally a subset of what the Carols rig will be, due to the time constraints between the two. The fact that moving lights do exactly that is also a good thing. Versatility. The headline act for Homebake gets the biggest slice of the lighting pie. They get the longest plotting session since they are the only act that is fully done in the dark. Lead for the headline act, The Finn Brothers was Paul "Arlo" Guthrie. He very expertly did a great show on a Hog 2 using the rig plus video projected on the cycle driven from a Catalyst system.

The Homebake rig this year was 20 x VL3000 spots, 28 x VL 2500 wash, 3 light macros, Fresnes, and pars.

After Homebake Lighting Stylist Francesco Calvi comes along and we add more lights for Carols so that we end up with around 60 VL3000, 28 x VL 2500 6 x VL2000 8 x Mac 300s, about 50 chroma banks, 120 parcans, four 2500w HMI Robert Juliet follow spots and other assorted bits of conventional kit. My crew numbers swell at this time to 5 permanents



Jarrad Smith.



Greg Yates.



The rig (and the rain!).

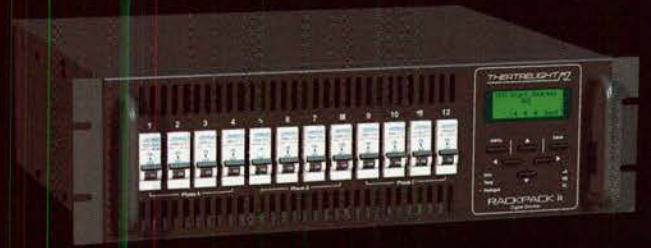
plus locaters for the go hard bump in days

Long cays are in store too as we tend to start early in the day to beat the heat, and go into the night with focusing and plotting.

This is where it gets fun. Parcans under trees 150m from the dimmers, whilst not hard, needs a long bit of cable. Lots of lights also need lots of power. For Carols we supplement the house 400amp per phase mains feed with a 150 kva generator. Generally I put a couple of 48way dimmer racks on that supply and let them run the parcans and Fresnels for the show. Ah, remember when the only power was the generator....

On the FOH tower a set of 100m long powerlock mains cable is run good for 150amps a phase. I need it to power the 4 follow spots, a bunch of moving lights, profiles that populate the FOH tower and the parcans that make the audience out the back in 'delay land' actually feel like part of the show, even if they are 100m plus from stage.

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Off the main PA towers either side of stage we hang side light truss to provide some nice light across the stage extension that goes in for carols. These lamps, VL3000s and Chroma banks, are pretty well the only ones exposed to the weather. We attempt to waterproof these as best as possible by doing a little plastic sheet roof over them. Whilst on the waterproofing path, I have found over the years that the best way to waterproof things is to not tape the join up to within millimetres if its life, but rather to rather hang it in a way that if water gets in, it can also get out.

Obviously the best is to hang it in a way that try's to prevent water getting in initially. The weiland cable glands with the big flare on them are a particular concern. The other one to watch is the Clipsal 438 socket with the shroud. You have two ways to hang it out in the rain- cups or umbrellas. Beware.

After Carols we cut down the rig some what. This is done for a few reasons. To get the stuff that's in the weather back inside and to use at Fieldcay.

Fieldday is a dance music event on New Years Day that has three stages. The main stage ends up with pretty much the rig it had for Homebake controlled by a Grand MA and the number two stage gets 20 assorted VLs and a Whole Hog 2. Jamie Certofanti (main stage) and Richard Neville (No2) push plastic and mix up a load of flashing moving lights to keep the dancers hot. We also do things like light up trees and all the usual VIP tents and bits and pieces too.

Field day this year was on the hottest day ever in Sydney - 44.2 deg. Whilst this did not affect us or the gear too much, apart from being bloody hot, many of the punters thought that it was a perfect opportunity to take off some clothes and cool down. One guy went a bit far. Check out the photo of the nude "lighting rigger" on top of delay tower 5. Where's his harness? Or was he tied on by other means?

Once Fieldday is gone, we get to the reason for the Domain Concert stage. The Sydney Festival. Its now mid January. Three concerts over three weekends. Jazz, Symphony and Opera. A few days before the Jazz concert me and my team numbering about 4 now reconvene to rig the plot that Gavin Swift has dreamt up to make it all look wonderful for Jazz and Symphony.

A rig of approx 35 movers, still the same VLs that went in 6 weeks ago, gets some more conventional added. Shuffle around everything else add some haze and some podium dancers and you have a great night.

The next weekend is Symphony, featuring the Sydney Symphony Orchestra. To the stage we add another 144 Par 64s all in Lee 201 so the musicians can read the charts. One heck of a way to do sconces! The highlight

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of that night is the 1812 overture (yes I know they do it every year) but the fireworks and cannon blasts are some thing to experience. Dan Mercer knows how loud they are now.

The finale to the season is Opera Australia's presentation. They usually chose an opera from the current season repertory, this year being Madama Butterfly.

One of the Oz Op lighting crew get the thrill of venturing outdoors and the confines of a theatre to the park. This year Colin "Geordie" Alexander won the toss to LD.

The Opera present a "staged" version of the opera. This includes full costumes, minimal set and props. Lighting is taken very seriously though and proper cues are recorded and called by the stage manager. This is a different style of working comparing to what we had done for the previous 6 weeks. Very theatre. Its good to be reminded of my theatre background every so often.

Gear wise we have added even more par cans bringing the total count to around 250. All the movers and Profiles, Fresnels, follow spots that have been migrating to The Domain over the season are used. It's a little lighting shop by now. Control was a Hog 2 operated by the Fat Controller, Alex Mair.

2300 on Saturday 28th January signals the end of the concerts. A glass or two of post gig water is all that is allowed since we are back on site at 0800 the next morning to strip the lighting rig out. Fifteen crew, being a mix of Chameleon and Australian Crewing personnel spend

6 hours or so pulling it all down and putting it in a couple of trucks. A finish it off session Monday morning following to get the last bits and its all gone. All the gear is back at CTS to be dusted off and prepped for the next outing. I'm crying now.

We have a great time at the Domain. All very family like. Many of the other site crew, sound crew, video and the crew and staff from each event have been there or turn up again year after year. Some nearly all twenty years. John Turner from the Opera is the longest serving beyond me. Honourable mentions go to Denis Murphy of Big Picture and Tim Pack from the Festival.

As I rode in the lift at my apartment block one evening in January after a hot and sweaty day at the Domain and heard my fellow travellers chat about how the air-conditioning was "just" coping in their offices, I had to hold back from saying I had no air conditioning... but I reckon I have one of the best places to work in Sydney over summer. And often get to experience four seasons in one day.

So as I write this another season has ended, the scaffolders are swinging their hammers and pulling the stage apart, the new grass shall be laid where the stage was and soon there will be no sign that we were there. (Apart from a big box with 3600 amps inside it). Viva 2006/2007!

Did I mention don't damage the trees.....

PS: And what's the go with 4 sound contactors?

CX

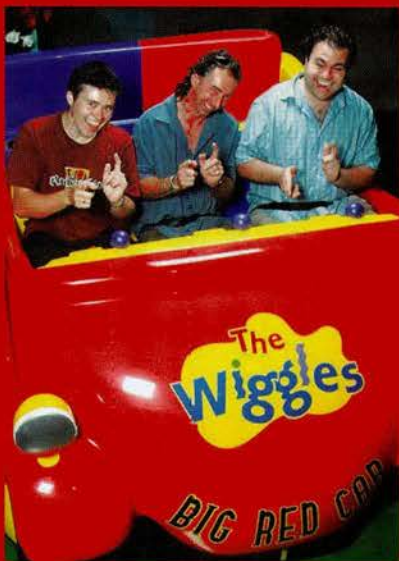


Nude guy, 44 degree day, hot steel. Do the math.....

TOOT TOOT CHUGGA CHUGGA...

By Greg Yates
and Richard Neville

Summer is over. An available weekend. What to do? Where to go? The answer -go to the Gold Coast. Sydney based lighting guys Greg Yates, Richard Neville and Alex Mair flew up early February to visit their buddy Clint Delieu and visit some theme parks. We took in the sights, thrills and spills of Movie World, Wet N Wild and Dreamworld. We went on the very new Superman Escape ride at movieworld (0-100 kph in 2 secs). Very awesome. We did the Tower of Terror at Dreamworld (0-170 kph in 5 secs). But we wanted MORE. We did the Cyclone, the Claw and Wipeout. We were still not fulfilled. We then tackled the most awesome ride on the Gold Coast, possibly in Australia. The WIGGLES BIG RED CAR RIDE at Dreamworld. We braved the looks from mums and dads and kiddies in the waiting queue. We braved the taunts from the ride attendant. But nothing prepared us for the sheer adrenalin rush that was to come as we rode through the Wiggles house. 0-1 kph in 5 mins. Hold on it's a wild ride.





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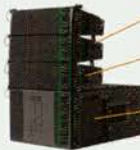
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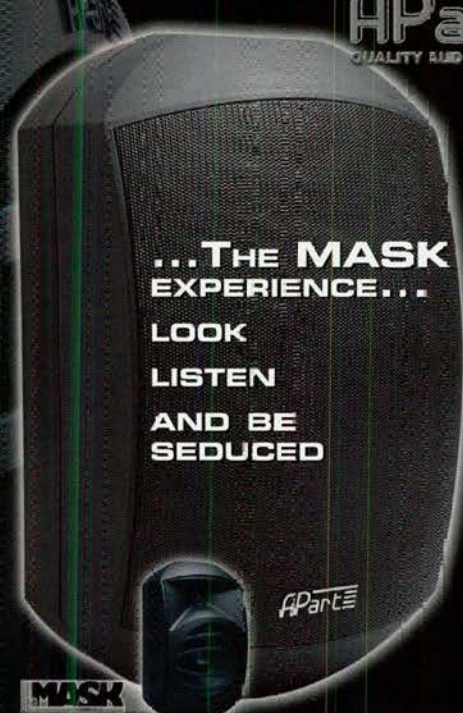
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SHANNON NOLL ON TOUR

This is the Australian tour that grew, with dates added and then dates sold out. CX heard the word, the word was good, and we hit the road to see what a sellout road tour looks like.



By **JULIUS GRAFTON**

Shannon Noll has legs. His 2006 Lift tour covered 16,000 kilometers in 7 weeks and was mainly sold out. If the show at Yallah Roadhouse (near Wollongong) was any indication, this guy has legs like Jimmy Barnes and John Farnham.

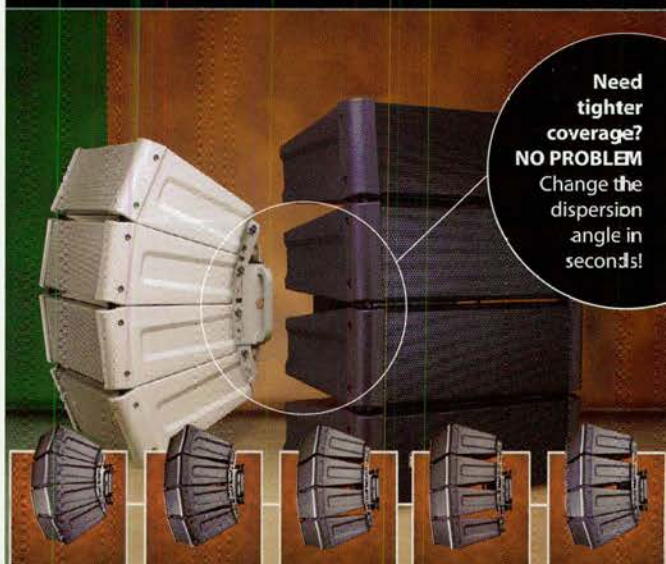
Do the math. 1,000 punters or more, \$35 per head, plus merchandising. Five shows a week.

They don't travel light, those Noll boys. They cut their teeth on the Bachelor and Spinster Ball (B & S circuit) out west, where men are men and some would rather fight than feed. The average B & S is a bloodbath for a musician, and for crew alike. CX has worked at one too many. When the youngest (Shannon) came second in Australian Idol several years back, many in the music biz wrote him off as just another cover band singer.

What happened next is that he worked hard in 2004 and converted his TV goodwill into sustained success, by taking rock music to the masses. He toured hard and worked on his voice.

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Tony Hannuman Stage Tech.

aspiring celebrities need to learn. That means not cursing and saying things that offend. His audiences are all ages, mainly woman. Parents are content to bring small children to see the show.

It's a rock show. It arrives in a semi, and runs at 100 to 108dB at the desk. There are Vari-Lites, blinders, and blazing guitars. Rock guitar legend Dave Leslie sees to that. The band has 7 members, including The Boss – Shannon Noll and his two older brothers.

There are 8 crew, plus Rick Szarbo, the tour manager. The Boss travels with a security guy, whose main job is to keep people out of his face when not appropriate. I made the mistake of wearing a laminate when walking outside at Yallah. "Can you are you is he will he gve this to him we are having a concert and....." or even the immortal desperate line, the one I haven't heard for more than a decade: "I'll do anything to meet with Shannon....."

Oh mgosh.

Inside, the laminate drew continual attention as well, so it was best inserted inside my shirt. One

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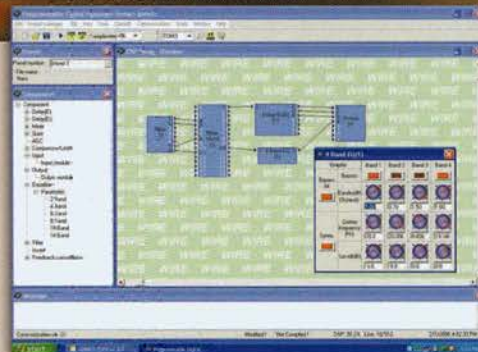
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GAMUT
8x8 Matrix Mixer



Doug Pringle FOH Rigger and Noel Anthony (Driver, production owner).

memorable request was a mum, asking me to make everyone sit down on the floor, so her toddler could see. Like, as if I can (seriously) DO that. And as if they would. Maybe leave the little one at home next time?

Clearly there is serious star action going on, and it seems to sit quite well with The Boss, who is rumored to do more than most when it comes to visiting disabled groups and helping out in the various communities he tours through.

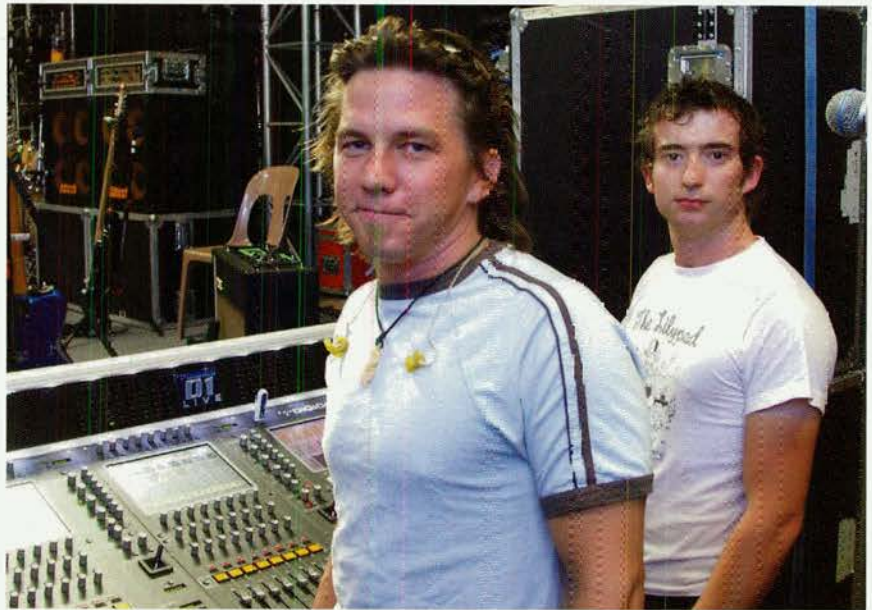
PUTTING IT TOGETHER

The touring show was designed to cope with a slab of venues from tired sheds like Yallah, with a relatively low roof, through to theatres and centers with up to 2000 seats.

Chris McGuffin was the show designer, lighting director and production manager. He devised a show that was ground rigged, so no motors or flying points or height work was required. That alleviated time, money and safety concerns.

Wild Gravity provided production and for a ground rigged show they have every kind of truss a designer wants. This is because the Townsville based company own a Total Structures outdoor concert roof. This structure, which is scalable from 30' x 20' right up to a huge 80' x 50', is built from truss.

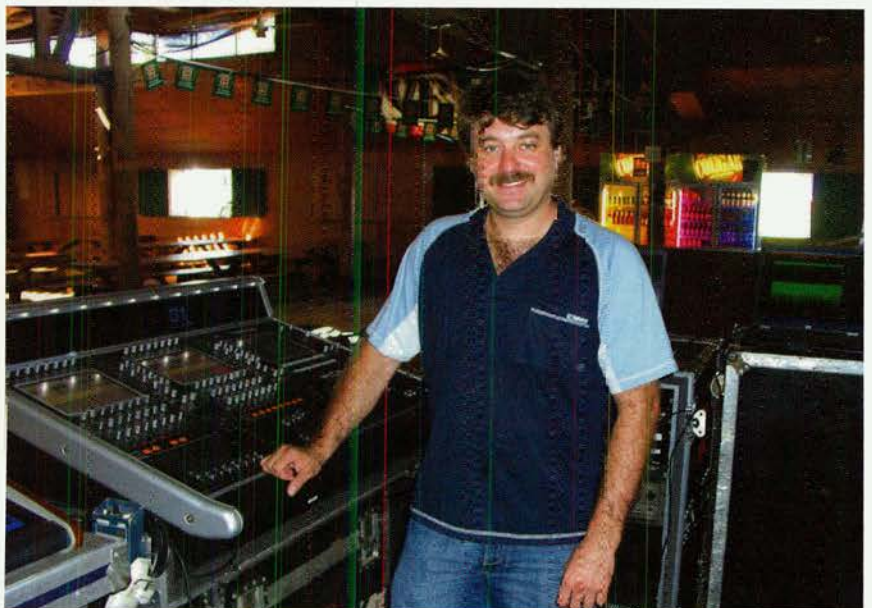
For ground support, the tour used a bunch of box truss mainly 450mm square. It came in 3 metre, and 2 metre lengths. There were some 760mm oversized sections that were



Cam Eliaz and Tom Allen at the D1 Monitor Desk.



Brian Spears Lighting Rigger, John Pendridge Head Lighting Systems, Chris McGuffin Proa Manager & LD.



David Vinnicombe, FOH engineer at the D1



A touring show that doesn't need overhead rigging.

THE TOUR

Band

Shannon Noll	Vocals
Dave Leslie	Guitar BV
Leigh Siragusa	Guitar
Simon Bower	Piano
Matt Cornell	Bass BV
Damien Noll	Drums BV
Adam Noll	Acoustic/ BV

Support Act for the tour: Dan England & Mitchell Kwanten

Special Guest for a 7 shows: Lee Harding

Rick Szabo	Tour Manager, NightOwl Entertainment
Max Lea	Personal Security to Shannon Noll

Crew

David Vinnecombe	FOH
Cam Elias	Monitors
Chris McGuffin	Prod Manager & LD
Tony Hannuman	Stage Tech
Tom Allen	Monitor Rigger
Doug Pringle	FOH Rigger
John Pendridge	Head Lighting Systems
Brian Spears	Lighting Rigger
Noel Anthony	Truck Driver

prerigged with Par 64 cans. These 3 metre sections weighed about 45kg, and like all the truss on the tour, stood upright in the truck.

"Truss doesn't wear out on shows, it wears out in trucks. It doesn't take much of a wear spot to derate a section," says Noel Anthony, owner of Wild Gravity.

It's worth noting at this point in the story that Wild Gravity was the provider of all production for the Lift tour. They are, as far as we know, the only company in Australia who can provide sound, lighting and trucking as a 'one stop' solution – at this level.

The package is impressive.

START WITH THE TRUCK

Wild Gravity have a Freightliner Argosy prime mover, well matched to a 500 horse power engine and an 18 speed gearbox. This is top shelf in truck terms, and it tows a 48 foot drop deck jumbo pantech which is also as good as it gets. Noel and I spent some quality time in the office, which is actually the Argosy cab.

There is a motorized star that swings out from the front wheel guard to make the climb up easier and more comfortable. Once up there, the cab is maximum legal width and height, and surprisingly spacious. There are two inner sprung mattresses, one top and one bottom, and each sleeping position has a little window and flyscreen on each side, that allows cross flow ventilation.

You can sit on the lower bunk and work, there are pull out tray type benches from the left or right storage unit, perfect for a laptop.

It is a beautiful truck, lacking nothing except the additional option that Noel didn't need, which is a 24-7 air conditioner that doesn't need the diesel motor to run. As it was a sunny early autumn afternoon, we turned on the engine for a little cab cooling, enjoying the distant rumble as we talked.

Naturally it has a killer sound system, Noel put that in after he bought it.

Noel drives the truck, sometimes aided by a co-driver. The Lift tour included West Australia, so Bronwyn Graham came on board to handle that leg. They had 60 hours to travel from Perth to Toowoomba (near Brisbane) and managed it in 56. All legal, without breaking any laws or equipment.

I don't know of too many production company owners who drive a semi, except for Greg Davies of Chameleon, who enjoys a regular interstate run in their (very) big Mack.



Just four amplifiers for FOH, and four for Foldback. That's progress!

The B & S Ball is a simple thing, all about beer, fighting and sex. The idea is that country folk jump in the ute and arrive in formal attire, usually at 10pm. Things have started at the nearest pub, in the afternoon.

I did my first one at Condobolin where the Noll boys come from in 1975. It was at the showground. Catering was from KFC in Orange, a long drive. Kegs were tapped as fast as the bar staff could do it. The 2 bands did 6 sets.

About 3am or so, there was some circle work outside, and some fighting inside. The guys were, by now, in a truncated form of formal wear or better still, with waist coat ripped up the seams. The girls were drunk, oh yes they were, but we all were.

Once the winter dawn happened, all wandered off, through freezing knee high fog. I tripped over a couple, who were passed out and probably half frozen. But they felt no pain.

The next night was the after party, in a woolshed 20 miles out of town, with 44 gallon drum fires outside that roasted one side of you, as the back side froze. So I spent the night rotating like a chook on a rotisserie. We got power from an old generator from the gas line construction site.

My last B & S was in 1990, and nothing had changed. We bogged the truck on the way out in the morning. I drew a line and decided never again.

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Personally I never got my articulated license, but driving a heavy pan around Australia in my touring days sent me rigid with boredom. Mind numbingly boring. As Noel says, truck stop showers are usually festy, but he usually managed a shower in the Green Room at the gig, or at the apartment accommodation that the crew and band enjoyed.

LIFE ON THE ROAD

The crew of nine were well looked after on this tour, possibly as a by-product of the quickly gathered esteem that The Boss has generated. It reminds me of the vibe when the late and loved Slim Dusty hit town on one of his innumerable country tours over the fifty years he plied his trade. But Slim was quiet and refined, and these boys are rock. Yeah.

Noel says that one of the tour dates in West Australia featured the venue providing steaks cooked to order for the crew – and strawberries with chocolate dipping sauce. What planet are we on?

The tour vibe was not dissimilar to my touring days, except the crew were more switched on and skilled than any of my compatriots ever were. Or myself. The reassuring



Check out the electric swing out steps!

familiarity of drums, Marshals, and most of one star ds are timeless. Then the PA and the new Vari-Lites cete this production as very current.

There was beer, and there were cigarettas. Then there were the omnipresent female fans, lots and lots of them, and some serious cricker throwing. One crew member was breathlessly recounting the festivities of the previous night, involving a female fan a hotel room (more specifically, the bathroom), and certain things (two of them, and apparently much appreciated) that the rest of the crew were strangely circumspect about. Maybe my presence inhibited the conversation?

CRAZY SMALL PA

Many people including your writer were skeptical when Noel won the tour with a spec that featured the Nexo Geo-S line array. This is a VERY small box, and the tour quote was for just 16 of them.

When you walk in and see them, you say no way. I said the same thing when I first saw the L-Acoustics V-Disc in 2000 at the Sydney Entertainment Centre, ready for a soundcheck by no other

than Metallica. When Lars, Kirk, Jason and James ran cut and hit it, my jaw dropped. Same reaction when Shannon and his boys kicked off at Yallah. It was fat and loud. Almost very loud. Sound engineer Dave Vinnicombe asserts it was around 100 dB, and that the show could go as hot as 107 – at the desk.

That Geo-S is deceptive.

It is a little box, loaded with just one 8" woofer and a 1" (exit throat) high frequency device. Hang 8 of these boxes in a vertical array, and it doesn't look like much for 1,100 people. But the relativity with the V-Disc system in front of a Metallica crowd of 12,000 is, well, relative. A well designed line array will produce massive SPL.

The flown array sits off a vertical truss, and there are 8 subwoofers floor stacked underneath. These are Noel's custom made subs each loaded with one 18" woofer.

"When the tour went out, there was pressure to use the Nexo CD 18 subs, so I added 4. After a while, I convinced the guys my subs were more suitable", says Noel.

If the PA is actually small, then the amplifier configuration is

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similarly startling. There are just four amplifiers driving the 16 Geo S and 16 subs. Albeit the amplifiers are Camco Vortex 6 units that deliver about 3,000 watts per channel into 2 ohms. They weigh 7kg each.

A more conventional (read: older) PA would want 4 racks of 3 amplifiers each weighing 30kg, or a third of a tonne of amplifiers, where this PA seems to idle along, driven by an amp rack loaded with just 28kg of hardware.

The offset in amplifier weight and bulk is matched in the air, where the little Geo-S boxes account for about 20% of the size and weight of a conventional (pre line array) system.

To allay some insecurity amongst some of the crew, Noel took 28 Geo-S boxes on the road, along with some spare amplifiers. The contract called for 16 Geo-S, and 16 is what I heard.

DIGICO CONSOLES

There were 2 D1 consoles on the road, one at FOH and one for monitors. These are the slightly more compact companion console to the D5, which is now the most popular 'top end' touring console on the planet.

Noel took a deep breath and purchased a pair of consoles, and has not regretted the decision.

He watched from the sidelines for a while before deciding on Digico.

"I had a 56 channel Midas XL200, and had a relationship with Bob Doyle (head of Digico and former sales head for Midas) when he worked for EV. I've got a lot of respect for him."

The D1 consoles were a big part of Noel winning the contract for supply of production. They occupy a lot less floor space than any conventional console and then there



Front line, ready to rock.

is the outboard. Because good digital consoles come loaded with limiters, gates, reverbs and third octave equalizers, there is less need for all this stuff outboard in a rack.

There was a little tension before the tour about reliability of the Digico consoles, not borne from any rumors or facts, but simply because anything new and digital has to be assessed in terms of redundancy planning.

"There was a bit of pressure to take two processing engines on the road, but then we decided not to. There is no spare stuff", said Noel.

If there was a learning curve for the engineers, it had been dealt with early on the tour, because watching them mix the show it looked very fluid and natural. Digico's touch screens were a little controversial at first, but it is a very sensible design feature as it means the company can add features without messing with the hardware.

The consoles come standard with a 56 channel frame that can be expanded.

Dave Vinicombe mixed FOH for the tour.

In the case of the stage monitor D1, there was no outboard, the internal third octave equalizers did the job for the conventional 'wedge' sends that needed EQ. Naturally in-ear monitors do not need EQ in the same way wedges do. This tour used 6 in-ear sends and 8 wedge sends, into 12 Nexo PS-15 wedges powered by 4 Lab Gruppen Fp6400 amplifiers.

Monitor engineer Cam Eliaz wholly relied on the D1's equalization.

The PA was multipinned, and was ready for truck loading before the backline was struck. That's fast and easy!

LIGHTS

In lighting and, Chris McGuffin was having a good time with 10 Vari-Lite VL250C's and 4 VL 3000's. "You can't beat the colours out of a Vari-Lite" Chris said. "The red and amber you can't match on a Mac 2000. I'm sick of seeing Mac 2000 gobos at shows, I used to spec Mac's all the time, then went looking (elsewhere)."

"The only (reliability) drama I had was a plastic clip that shook off a gobo module, it took 5 minutes to fix. (We went from Brisbane across the Nullabor and didn't have

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one fail."

Aside from the Vari-Lites, Chris had 24 Par 64 narrows, 6 Molefay 4's, 7 Source 4 multi-pars, and 4 Source 4 zooms. There were a couple of 24" horizontal rolling mirror balls, 2 Atomic strobes, 2 x 24-7 Hazers, and the rig was driven on a Jands Hog 1000.

"We drew it in Vectorworks in 3D before we started, then moved it into Martin Show Designer – so we could turn the lights on and start programming the lightshow. We did about 70 hours work". Simon Land helped Chris with programming.

"We ran it on Hog PC, put it on disk and dropped it into the Hog 1000."

"The only thing that we had to touch up (on the road) was the zoom on the Vari-lites, it goes right out to 70 degrees. Then there were just positions, (to adjust) every day. The rig went up the same every day."

The cargo net was custom made by 24-7 Theming Concepts in Brisbane, they also made the risers and polished perforated mesh aluminum fascias for the risers.

Chris has a lot of respect for The Nollster. "I watched him get better, and better, and better. (I love) The way he worked the stage."

"It's about being professional. If Dave (Leslie) who's been on the road for years was standing off his mark for a guitar solo and the light went on, he would step into it."

Chris has just invested in a 3D program called Capture, out of Sweden. "It's the same software they did the

Eurovision song competition on, it's a bit more to my liking than Show Designer."

Capping the lighting rig were some swish power distribution units from Power Wise, that had digital read outs of load and voltages. They sat alongside the 48 channels of LSC EPRO dimmer racks.

The truss count for the tour was 8 x 3m box and 4 x 2m box (all 450mm Total Structures), along with 4 x 3m pre-rig and half sections as well (760mm square) which were on wheels. There were 8 base plates to mount the vertical truss from.

THE TOWNSVILLE CONNECTION

As Wild Gravity is Townsville based, Noel and I discussed the tyranny of distance. It is 14 hours by road to Brisbane, so Noel quotes his tours freight free to there. He argues his costs are a lot lower in Townsville, he paid \$180 000 for a warehouse that would cost \$2 million in Sydney. That's a big equalizer against some diesel fuel to Brisbane.

Wild Gravity do most of their work outside Townsville, and have recently opened an office in Cairns. "I figure Stage Works do \$5 million a year up there, it is only 300 odd k's up the road, so I am after some of that", Noel says.

At the end of the day, Noel shows that you can compete with anyone, any where, if you can make the arguments. A top rate one stop touring production at a keen price will do it every time. CX



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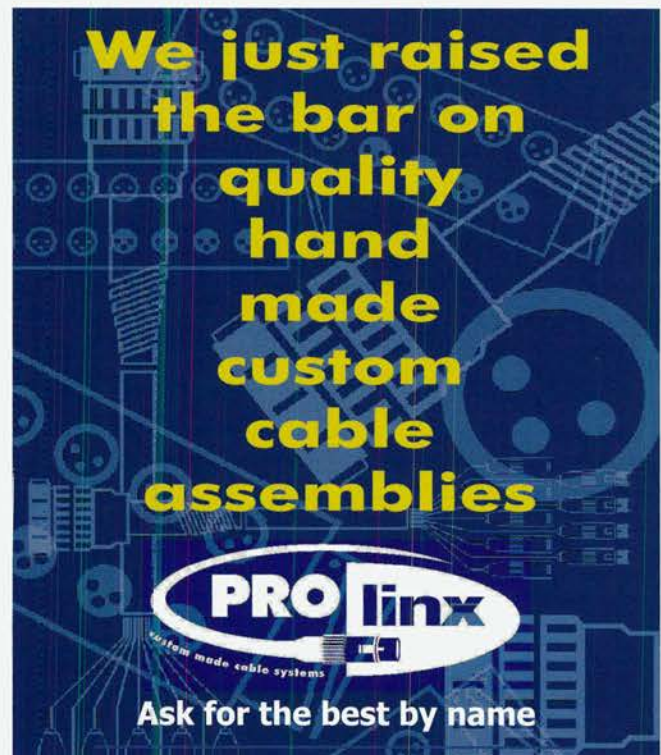
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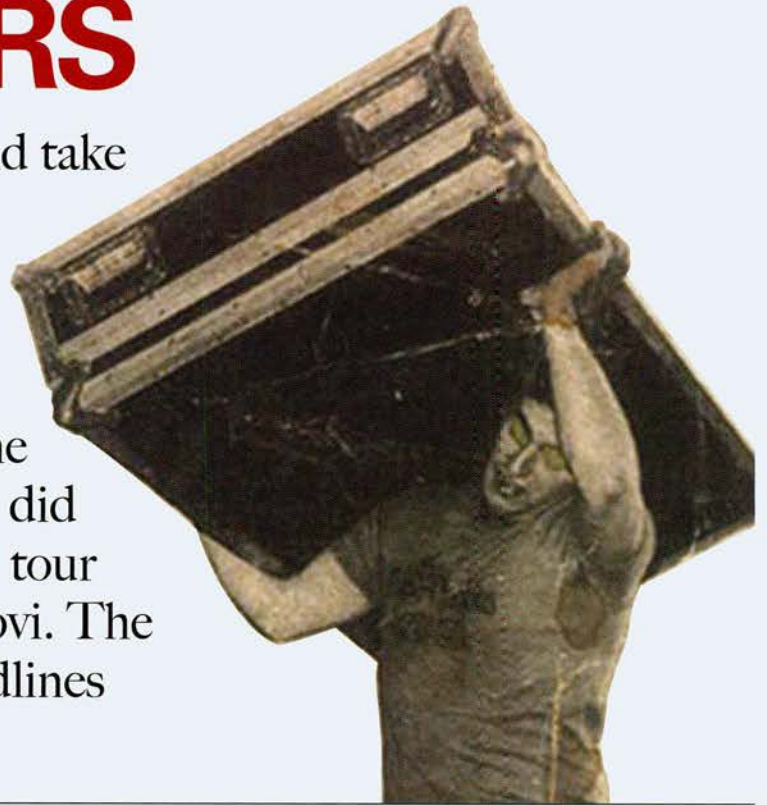


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GERRY GEORGETTIS GOES OUT IN FLAMES AND TEARS

What makes a man snap and take out the enemy? Was the school of hard knocks too hard? Some survivors gathered to talk this through, after the loss of one of the favourite sons. Gerry did sound for Cold Chisel, and tour managed bands like Bon Jovi. The way he went out made headlines around the world.



By **JULIUS GRAFTON**

In a tragic tale, expatriate Australian sound engineer Gerry Georgettis took his own life on board a United Airlines flight from Washington to Los Angeles in early February. The flight was diverted to Denver, after crew discovered Gerry in the lavatory, where he had somehow killed himself. People who knew the 56 year old theatre manager from North Miami Beach were agog that he took his life.

But the story has a massive prelude. Because Gerry did something totally out of character. One Saturday morning he snapped, and became an unwilling folk hero. What he did made him an instant celebrity. And he hated it.

Gerry was from Melbourne, one of the pioneers of the road from the 1970's. He worked for a stellar assortment of great acts, doing sound for Cold Chisel before migrating to the USA. He worked on Loolapalooza, and did shows with major international acts including Red Hot Chili Peppers, Pink Floyd and Bon Jovi.

He was working as a theatre manager, with nothing really untoward in his life until Saturday February 4th.

The Miami Herald picks up the story:

In a case that drew widespread attention in South Florida, police say that on Saturday Georgettis was upset with the deal he got on a Ford Escape at the Metro Ford dealership at 900 NW Seventh Ave.

Georgettis ploughed the new car into the showroom glass, then set the business on fire, according to Miami-Dade police. He worked for the city of North Miami Beach and handed in his resignation on Monday.

"I'm shocked. I still can't believe it," North Miami Beach Mayor Raymond Marin told The Miami Herald Thursday morning. "I know him as nothing more than a nice guy. I can't say anything bad about him. I don't know what happened."

Friends and family were all shocked that Gerry had reacted that way and then taken his own life.

Gerry was a quiet and very strong person. This writer recalls him acting as sole crew member for band La De

Da's. He would drive their horrible, uncomfortable slow Toyota Dyna truck from Melbourne to Sydney and return for a couple of gigs every other week. One time when the truck broke down, I took a truck to Tarcutta to rescue Gerry and the equipment. He routinely worked alone, lugging everything on his shoulders. It took a long time to set up all the stage gear, the PA and some lights, all alone.

He wasn't massively built, but was a solid 5 foot 10 inches, and had an inner quality and calmness that few can match. Which is why his mind snap at the Ford Dealership was just slightly out of character. He caused more than a million dollars in damage, and made a statement.

By chance, the only time I saw him really light up and look excited was when I caused a show to be cancelled at Paddington Town Hall, by blowing up the support band on stage with a misjudged pyro charge. His band arrived just as the shell shocked audience departed, amidst broken glass and ambulances.

Gerry was telling them what happened, and trying to convey the



Gerry Georgettis.



size of the blast, his arms windmilling as he went 'B-A-N-G' his band members jaws sagging open in disbelief. Most other band crews would have been very hostile towards a lighting guy whose lunacy had literally blown their show away.

Gerry was sanguine. "Could happen to anyone" he grunted, as we loaded out down those ctm slippery stairs. He loaded and stacked his truck full, locked the coors, and drove off into the night.

Ted Gardner co-ownec the Lolapalooza festival and knew Gerry well. "He was the sane one, on the road with 140 people. He was a champion guy", Ted says "I spoke to him just a few wæks ago. He was extremely happy - his new girlfriend had bought him a Queensland Blue Heeler. Now she is taking his body home to Australia. I can't believe it".

Former Cold Chisel frontman Barnes has told News Limited newspapers he had been friends with Gerry since he was a teenager.

"Gerry Georgettis was one of my great friends," Barnes was quoted as saying.

"He was the coolest guy I ever knew.

"He exposed me to great music and great musicians, and I would not be the singer or the person I am now without his influence."

The Cold Chisel years gave Gerry the tools he needed to work with the biggest and best bands in the world.

Jen Jewel Brown brilliantly encapsulated the era: "I spent a helluva lot of time around the king of sound Gerry Georgettis in the 80's. I was the girlfriend of Don Walker of Cold Chisel for 6 and a half years, a

journalist from Rock Australia Magazine (RAM) and other outlets, and manager of Don's publishing company Burdikan.

"From my favourite perch beside the mixing desk I got to appreciate how this steady, caring, dry-witted and 120% trustworthy man was the heart of Chisel live - delivering precision set-ups and happy, on-time crews that Chisel and their manager Rod Willis never had to spend a moment freaking out about.

"They loved him with a passion.

"Best of all, his mixes were A1 in venue after venue in Australia, the US and Canada. Lead vocals swapping and changing everywhere, mass harmonies, a range of keyboards and guitars, jazz blues like Georgia to frenetic rockabilly like Rising Sun or full-on rock assault like Merry-Go-Round, the singer diving into the crowd several times a night, backstage fights, 3 hour shows, 7 days a week, massive interstate hauls, stairs, 3am lugouts, no sleep, it didn't matter.

"It all sounded brilliant and it made Chisel - a live legend - bigger than an Allosaurus on heat."

Michael Lippold was emotional when he wrote this tribute:

"I have watched yet another person I loved and respected needlessly take his own life.

"Once the grief subsided I was overtaken by anger, not anger at Gerry but anger at the fact that there seems there is nothing we can do to stop it. A call from my older brother has helped put things into perspective for me; he pointed out to me that we 'roadies' are different to the norm, somewhat like the Vietnam vets,

damaged by their experiences, some physical, some mental, some both.

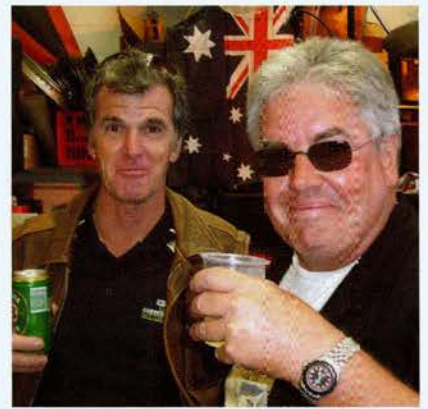
"My brother pointed out to me my constant references to 'civvies' and 'civvie' street; similar to the vets, we roadies find it hard to assimilate into normal society after our past experiences. Many of us are dysfunctional, depressed, drug addicts, anti social, homeless, poor work prospects etc., the usual areas of help don't seem to fit our needs, how could they understand what we did, where we have been, where we are now? How can we speak to our comrades without shame, we want to cry out for help but are held back by the shame of not being men, not coping, not handling it, yet many of us, if not all, are in the same boat. It's time there was a help line dedicated to helping ourselves, a place where the 'Gerry's' can come for nurturing, a help line manned by those who understand what they are going through because they have been there or are there themselves, manned by people they respect and feel they can depend on.

"On the road we knew without asking that we were all there for each other, if our backs were against the wall, and they often were, you didn't have to lock sideways to make sure your mate was there - it went without saying, it was something you could depend on. Now more than ever we need the same principle. It was our world, no-one else understood it, we were looked down on, we played up to that of course, after all, we are human, just. We won't be able to accept help from others, it must come from our peers, those we respect unconditionally.

IN MEMORY



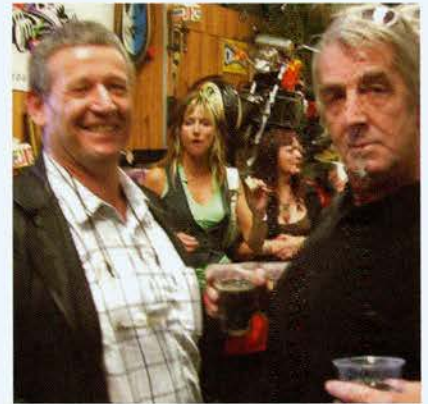
Colin Skals, Irene Enery and Peter McFee.



Nicky Campbell & Phil "Spy" Matthews



From left to right, Peter "Junior" Pollard, Steve Dinsdale, Rob Eastick in front, Mark Edwards, Glen Browning, John Woodhead, Jim McMillan, Merton Ciddor, Unknown, and Tony Wilde.



Rob "Fat Cat" Eastick & Harry Parsons



Rob Eastick, Meri Tcok, Mark Keegan.



Rick Brown & Barney Deutscher



Unknown, Colin Sutherland, Andy Rayson, Barney D. in background in centre,



Meri Took, Mark Keegan, Sutherland & Parsons, with "Midnight" making a guest appearance in the background.

Photos by Mark Edwards.



The Wake, wide view.



The food, very nice effort by the family.

"All of us know depression, bad knees, bad backs, loneliness, broken marriages poverty, no prospects for the future, low self-esteem.

"At times we were nothing more than pack mules. I defy anyone to unload ten ton of gear, carry it up several flights of stairs, set it up, sound check a band, do a show, pack it down, back down the stairs, back into the truck and then drive to the next town, and not do drugs, drink too much, look for a supporting crutch etc.

"I'm not talking about labourers here, I'm discussing talented sound engineers, lighting designers, stage technicians, people who learnt their craft, in many cases created their craft, perfected it.

"What was sacrificed by these people? Firstly and most importantly, a normal life. A spouse, family, a stable home, a stable income; some normality."

A FITTING FAREWELL

The end of the road came on February 24 in Melbourne, when his family and what looked like half the entire rock

music industry from the 1980's arrived to send Gerry off. Brother Al summed up' "He had a voracious appetite for life, and indulged all his senses. He shunned the limelight. He loved beauty, and he loved the beast. Then he went out in one big pyro display".

An interesting aspect to this story is how the media in Miami were sensitive and sympathetic to Gerry. The Police bailed Gerry for \$1500, a very low amount. There was talk that the deal Gerry got on his car, that triggered his implosion, was indeed suspect. It seems that some folk were not surprised at what happened. But everyone who knew Gerry was very surprised that he was the guy who mounted such a public protest. Even if the dealership had it coming, as some suggest.

"Just afterwards he said that he felt elated", a family friend told me. "But then the enormity of what he did hit him. He was looking at maybe 30 years in jail".

Gerry was bereft in the days that followed, and felt that he had let his partner Barbara, and her son David,

down. He knew he faced massive legal bills. Gerry and Barbara had been together five years, and had a fantastic life together. She had just bought Gerry a Blue Heeler dog. Gerry was David's mentor, and was helping him learn lights.

Before he met Barbara, Gerry had a run in with Police in Miami when they were called to a domestic with his former wife. What happened then ended in the courts when Gerry was charged with assaulting an officer, and ultimately convicted. The assault is out of character as well, and according to some, resulted from that classic American confrontation attitude that some authorities have perfected. The kind where they shout directly into your face prefaced with 'SIR' and delivered with contempt. Evidently it inspired Gerry to respond with a well timed haymaker, and ended with a police record that would impede any kind of plea bargain in relation to the destruction of the car dealership. Plus the Ford dealer was keen to recoup damages.

Gerry decided to fly home to Melbourne, but didn't make it. CX



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ROBE COLOURSPOT 1200 E AT

The ColorSpot 1200 marks Robe's entry to the highest level of competition between moving light manufacturers – the 1200w range.

By **RICHARD NEVILLE**

In an arena where products like Martin's MAC2000 and Vari*Lite's VL3000 dominate the Australian marketplace, any new 1200w fixture really needs to offer something special in order to stand out. As we ran the 1200 through its paces, it would appear that Robe may indeed have enough guts to compete.

At first glance, the ColorSpot 1200 appears similar in size to the Mac 2000. Pan and tilt locks have been fitted and are easy to operate, and the base's handles for lifting the fixture are solid, covered with hand-friendly rubber and run the length of the fixture's base, offering more than enough room to get both your hands comfortably in place. At 45kg, the ColorSpot is no lightweight, but the weight is comparable with other fixtures in its class.

One of Robe's innovations stands out the moment you look at the fixture – the LCD based menu system which has been given the flashy title of "RNS" for Robe Navigation System. A large blue and white LCD screen sits on one side of the fixture accompanied by a large thumbwheel and two buttons for manual control and calibration. While the X.Spot may have introduced this technology years ago, the ColorSpot's menu system is perhaps the clearest, easiest to understand menu available on any fixture today. Information is given as real names and sentences, and navigation is simply a matter of scrolling through simple options. In fact, the RNS makes other moving light menu systems look positively archaic.

The standard dual 5pin and 3pin connectors are present on the base, plus an Ethernet port which is ready to accept Art-Net control protocol now.



Cool roadcase, splits into two or joins together.

Robe uses the Philips MSR 1200w SA discharge lamp in the ColorSpot 1200 which helps to reduce the size of the lamp housing and reflector. Access to the lamp is simple and the short arc version will come as a welcome change to juggling with the longer, more fragile double ended 1200w lamps found in other fixtures. The fixture is certainly bright, with an impressive output for a 1200w

fixture.

The ColorSpot's dimmer, while smooth, visibly distorts the beam over the last 30 – 40% of dimming. It should be noted that although this is common in many other fixtures – including other 1200w units – such distortion really renders the unit useless for applications that don't require operation at maximum intensity all the time. Users can



DMX addressing.

select one of two dimmer curves through the menu system.

Using a similar colour mixing system to the Mac2000 where the dichroic flags move like curtains in and out of the beam, the Force produces a great range of colours from the CMY system alone. It's by no means the fastest CMY mixing around, but again is comparable to other fixtures. Designers will like the range of pastel colours that the spot can produce, and the deep blues and reds will be a sight for sore eyes for any seasoned 1200w fixture user. The Robe also features a variable CTO system and a colour wheel with six replaceable colours including a great deep amber filter. One nice little feature is the audio control option – where the colour wheel can be told via DMX to respond to an inbuilt microphone. While this might sound a little tacky at the high end of the market, it's something different that will certainly have its uses.

The ColorSpot 1200's two gobo wheels each hold six rotating gobos, all of which are glass. Unfortunately, seven of the twelve gobos in the unit are full of brilliant dichroic colours. This creates some spectacular looking gobos, but would severely limit the operator's ability to modify gobo colours. Gobo selection speed is good and both the individual gobos and entire gobo wheel can be rotated at varying speeds.

If the ColorSpot lost points with the stock gobo selection, it makes them up with the effects wheel, which offers three and five facet prisms and two glass effects – a linear glass breakup and another which produces a diamond-like effect. The effects can be both indexed and rotated and the effect control channel has sixteen pre-programmed macro effects. The ColorSpot is quite possibly the first

fixture since the Clay Paky Stage Zoom's release years ago to have such a good range of effects tools.

The ColorSpot's iris is smooth both in operation and appearance and has the usual assortment of macros to quickly create effects. A variable frost system operates with enough speed to snap the effect in and out, while also providing a relatively smooth transition from hard to soft edged beam.

Saving one of the best features until last, the ColorSpot 1200 boasts a solid 13 – 42 degree zoom which operates with exceptional speed, just like the focus mechanism. Output remains acceptable even with the wide zoom, and the speed will give operators the chance to apply fast effects to these parameters.

Pan and tilt movement speeds are typical of a fixture this size – not particularly fast, but easily faster and more responsive than the VL3000.

When it comes time to turn the fixture off and store it, Robe has developed an innovative new double roadcase that literally splits into two halves, allowing side access to the fixture while still inside the case. Two small drawers are located at the bottom of the case for spares, while the fixture is firmly held around the base for transport.

On the whole, the Robe ColorSpot 1200 is an excellent package that has the features to easily compete with the more established 1200w fixtures. Features such as the dual rotating gobo wheels and large zoom range give it an advantage over the MAC2000, while the faster pan and tilt speeds, good range of saturated colours and price will make the ColorSpot more attractive than the VL3000 for certain applications.

If you are considering buying or specifying a 1200w fixture, it would be more than worth your while to consider the Robe – it's solid construction, good range of effects, output and ease of access to the most commonly replaced parts are reason enough alone to use this moving light. If you need any more motivation, Robe products have a history of competitive pricing that make the fixtures even more appealing.

Robe is distributed in Australia by ULA. Special thanks to Roger Hind of Theatricks for his assistance with this review.

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VARI***LITE** VL 500

For half of the lighting industry, the VL500 is a fixture that requires no introduction, no review and no product demonstration. For the other half trying to understand what all the fuss is about, read on...

By **RICHARD NEVILLE**

The VL500 is the latest offering from Vari*Lite, one of the original handful of moving light companies that have been trading for around twenty five years. This new fixture is based on – and almost identical to – the original VL5 luminaire that was released in 1994 and quickly became known as one of the best moving washlights available. The VL5 won an Emmy award for its unique colour mixing system and won the hearts of designers in all aspects of lighting for its huge range of uses. It was incredibly fast, offered a uniform tungsten beam, had a great, fast colour mixing system and weighed very little. One only needs to look at any major international awards show to see how popular these fixtures still are – there were over a hundred used on the recent Grammy Awards, and the collection that remains in Australia are always in demand for television, theatre and concert events all over the country.

The VL5 used the Vari*Lite developed Series 300 control protocol, and for a long time was part of the company's exclusive rental stock – therefore not available for purchase. When the VL500 was released at the UK's PLASA exhibition late last year, everybody was granted access to the new DMX controllable, improved version of the arguably most popular washlight in the world.

The VL500, like its older brother, uses a patented 'Dichro-tune' radial colour mixing system, where light passes through three sets of sixteen dichroic blades which rotate into the path of the beam to mix colours. While the fixture uses a CMY system, the colours it produces are noticeably different to other washlights. With deeper blues, more intense reds and a very pleasing yellow / amber, the VL500 offers a



“ There are no fans in any version of the VL500, allowing for virtually silent operation. Further to this, the operation of the fixture in general is extremely quiet. The 500's reset and home procedures are also very quiet.”

great range of pastel colours with the added bonus of pleasant saturated colours that are not garish or fluorescent in appearance. The great range of colours, coupled with the extremely quick colour mixing system is almost enough reason to go and use these lights. The new VL500 also has a colour option package for achieving softer pastel colours - similar to those of the VL5B - which sees the unit fitted with a different set of dichroic filters.

The VL500 is available in several different versions. In its most simple form, the VL500 comes with a 1000w, externally dimmable tungsten lamp while the VL500D adds an integral IGBT dimmer to the fixture. A third variation of the unit - the VL500 80v features an 80 volt, 1200w lamp powered by a separate ballast. Finally, the VL500A uses a 575w or 700w arc lamp with external ballast. All fixtures can also use any of the five interchangeable lenses available for purchase.

There are no fans in any version of the VL500, allowing for virtually

silent operation. Further to this, the operation of the fixture in general is extremely quiet. The 500's reset and home procedures are also very quiet - certainly nothing like the hulking cries of the VL1000.

Control of the VL500 is simple - eight or thirteen control channels, and if you have a library for a VL5 in your console, you can use it without any adjustments. An interesting note is that Vari*Lite have not followed market trends of adding inbuilt macro effects - if you want an effect out of this light, you still need to put in your own work!

Technicians will appreciate the VL500 for keeping many of its older qualities while adopting a few changes for the better. The fixture is still incredibly light for an automated luminaire, weighing in at only 18kg. Physically, the unit looks almost identical to the VL5, except for a slightly elongated yoke and the integration of the LCD screen and menu buttons onto the arm of the unit. Vari*Lite have re-routed the lamp wiring on the new 500 to avoid

burning, and also introduced more powerful three phase stepper motors to drive all of the units features. The unit's casing has been slightly modified to allow for easier access to the CMY system's motors, but the job of replacing or cleaning filters hasn't gotten any easier.

And yes, for anybody wanting to know - the VL500 is just as fast as a VL5 - so operators can still look forward to using an exceptionally fast and responsive moving light - somewhat of a luxury nowadays as moving lights get bigger and seemingly slower with every new release. One interesting addition is the introduction of 'colour repeatability software' into the unit's control system which allows technicians to adjust colour mixing parameters to compensate for any differences in colour across different units. An individual fixture can be recalibrated to mix colours to match other fixtures - this could be a highly useful tool for those demanding accuracy and consistency.

While I could carry on here for much longer about the fixture that has excited the worldwide lighting industry, perhaps the best endorsement for the product is that its older counterpart has, for over a decade, been used, abused and exalted as a fantastic product across the industry.

The VL500 and rest of the Vari*Lite range is distributed by Jands Electronics in Australia.

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UB40-

DAN HARDIMAN

By RICHARD NEVILLE

A visit to a Dan Hardiman designed show is always an experience, and his recent trip through Australia with reggae legends UB40 was not to be missed. As the band packed into the relatively small confines of the Enmore Theatre in Sydney, Dan introduced himself as lighting, set, visual and costume designer on a tour that played every venue from stadiums to sports bars in every corner of the world from the USA to Africa.

At face value, the lighting rig of Martin MAC 500s, 600s and Pulsar Chromabanks would not raise any eyebrows. Similarly, the three cameras and collection of the band's archival video feeding a large projection screen also appears to be a fairly standard setup. Even the stage, which is dotted with risers covered with glowing hemp leaves doesn't look anything special. Up on the dress circle, nobody could care less that there are four follow spot operators present for every show. The thing that makes this very simple looking show interesting is that Dan controls everything – live – himself – through his lighting console. In simple terms, everything the audience sees on stage, including the stage itself – is designed and controlled by Dan alone.

Not content with just designing and operating show lighting, Dan said he "got frustrated watching the video guys set up one projector and then sit around until the show" while the lighting team sweated it out with a larger rig and longer setup times. This observation, coupled with an insatiable desire to learn and understand everything technical

drove Dan to experiment and develop a number of unique control technologies in recent years.

At the centre of Dan's world is his Hog III – his company Total Herbal Confusion owns two of them for use on their tours. The console literally sits in the centre of Dan's world at front of house, surrounded by a mass of vision, comms masters and MIDI sequencers that are all controlled by the single console.

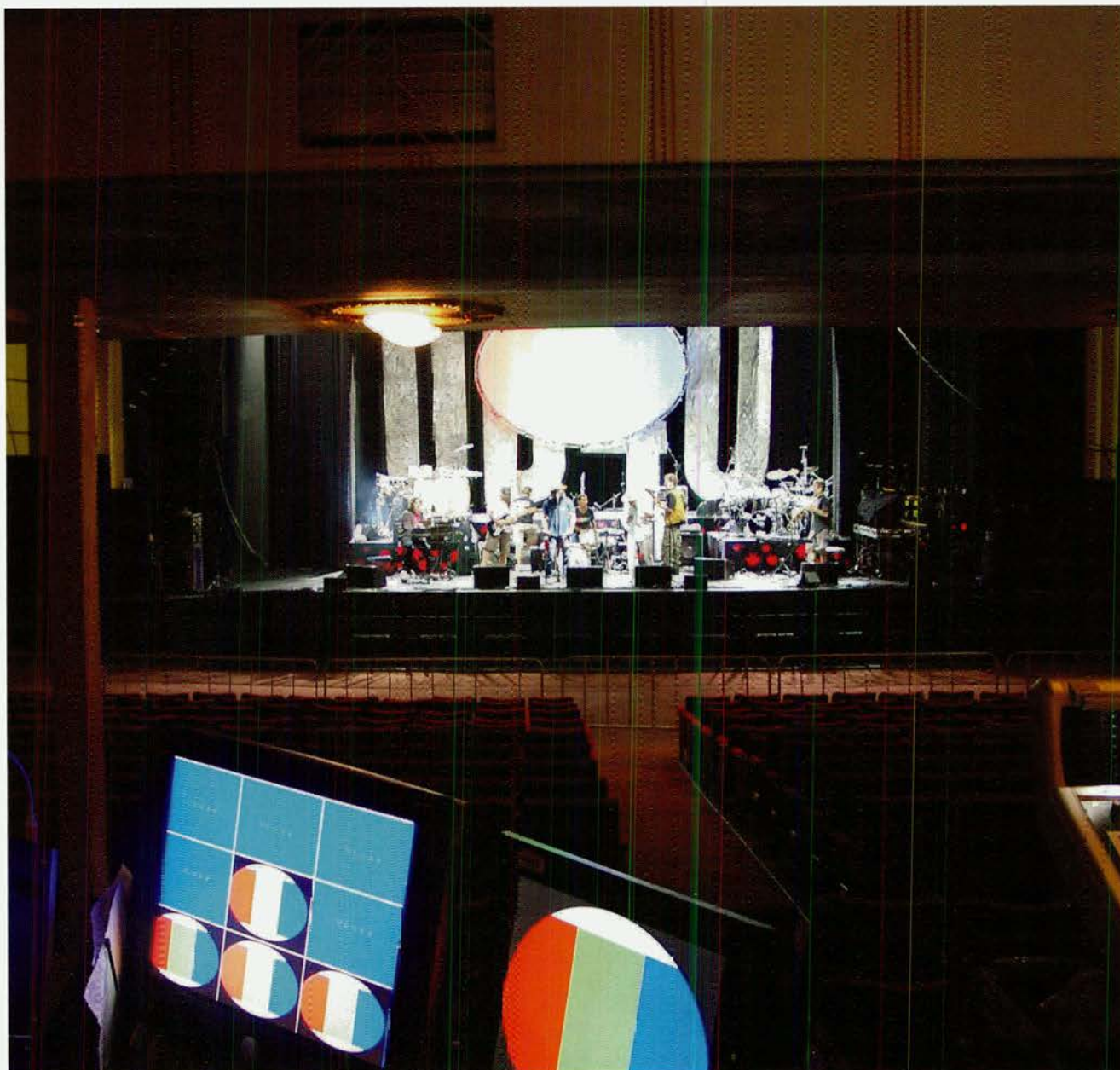
Lighting is controlled in a fairly common way – highly structured cuelists have been programmed for the eighty-odd UB40 songs that may be played during the tour, and DMX is pumped out through two DP2000 Ethernet to DMX processors. Due to the fact that the tour visits venues of all sizes, Dan has designed a lighting rig that can easily be downsized for smaller theatres, or upsized for larger venues. While a change of venue can mean huge changes to the physical size of the rig, Dan praises the Hog III for making the job of altering programming virtually hassle free. "The Change Fixture and Replicate buttons get a lot of use" he states, referring to the Hog's ability to accurately and easily swap fixtures at the touch of a button. The console is also able to replicate programming across fixtures, which Dan said was useful when fixtures were added to a truss to 'beef up' the lighting rig – programming could simply be copied across to the new fixtures instead of having to program each fixture individually and add them into the show's cues.

Similarly, Dan's video design is also scaleable – with everything from simple projection to a ten metre wide LED wall being used depending on gear availability. The Hog III also



Dan Hardiman at Enmore Theatre.

drives the vision, sending DMX to two MBox systems – a powerful media server developed by American production giant PRG. However, Dan didn't stop at just driving content through the console – he wanted to switch cameras, mix live and recorded video and also drive the kind of psychedelic content you'd expect to see at a UB40 concert. For this, Dan discovered a way to integrate a video preview system from a security camera program so that he can continually monitor the pictures from the cameras and Mbox. With two 19" flat panel monitors, Dan can keep an eye on each vision source throughout the show, while triggering cues to mix and morph the video from the Hog.



Stage view from: LX Op position.

Possibly Dan's most interesting construction for UB40 is his unique follow spot calling system, which he designed upon realizing that with all his vision and lighting cueing, he might not have time to call individual follow spot cues every night. In addition to this, calling follow spots in foreign countries without being able to speak the native language was also an issue. Dan worked out that all of his follow spot cues could be cued and executed with only sixteen words, which he recorded into a sampling unit. By using the Hog III's MIDI output, he is able to playback the words in different orders by creating miniature cue lists. These cue lists form sentences which are played when triggered by macros

turning in Dan's show. The follow spot operator hears a complete sentence through their headset, thereby relieving Dan of the need to think about calling follow spots. The system is set up so that the individual words can be re-recorded at any time, so virtually any language can be used with minimal adjustments to the system. Dan even had a special headset made for himself, where one side of the headset is hooked into the production loop of comms and the other allows him to keep an ear on his follow spot cues. While slightly confusing to the untrained operator, Dan assures us that it really did work!

The UE40 tour is an example of how a dedicated lighting designer has

invested a substantial amount of time and effort to successfully create a truly integrated show where one designer controls every aspect of the production. In many ways, Dan is like a younger version of Willie Williams who is currently touring with U2 as their Vertigo tour designer. To the audience, the lighting vision and sets look much the same as every other tour. Backstage however, there is only one person touring the substantial lighting and vision rig around the world – and he has even set the entire thing up himself on occasion – which has saved the producers money and has given the designer complete control over the artistic look of the production. Thanks to A.L.A.

CX



HAZED AND CONFUSED

Le Maitre Radiance Hazer

By **RICHARD CADENA**

Soon after Canadian-based special effects manufacturer Le Maitre introduced their new haze machine, the Radiance Hazer. Adrian Segeren, the president of the company, told me that it outputs about eight times more haze than their old standby, the Neutron Hazer, and it cost less to boot. I was confused.

"Won't that kill your Neutron Hazer sales?" I queried?

"Probably. But it's better that we do ourselves than to wait for our competition to do it," he replied.

I was a bit surprised but I thought it was a sound strategy – if, indeed, it was true. Last month I had the chance to use the new Radiance Hazer in a show and, by my estimation, it appears that it is true. The new haze machine puts out an impressive amount of haze, it's very quiet, and it has a built-in fan that runs off the DMX512 input, making it easy to control while helping to evenly distribute the haze.

LITTLE PACKAGE, BIG OUTPUT

The water-based haze machine uses

a 500-watt heater and is housed in an enclosure that is slightly over 16 inches long, 10 inches wide and seven inches tall. It weighs 28 pounds and it operates at 120V, drawing about 5 amps.

The unit can be operated without a remote in stand-alone mode, remotely with a DMX512 input or with a hand-held remote. By setting the first digit of the three-digit DMX address selector to 6, then the hazer operates in stand-alone mode. In this mode, the output is determined by the value of the second digit, with zero being off and eight being the

highest output level (setting it to nine is the same output as setting it to eight). The third digit sets the fan level from one to eight (it can't be turned off in this mode).

The optional hand-held remote has three potentiometers for fan speed, interval control and variable haze output, plus an On/Off switch. In the presence of a DMX512 signal, the control signal overrides the hand-held remote. In DMX512 mode, the machine uses two channels; one for the haze rate and one for the fan speed.

THE CLEAN MACHINE

One of the most common problems with vaporizing fog and haze machines is the deposits left behind by the evaporation process, which tends to foul up the works and block the flow of fluid. To prevent that from happening, this unit has a "4-port Rapid Clean Vaporizer" which allows you to take apart the vaporizing chamber and clean it out. With a few hand tools and a few minutes you can insure the fluid is flowing freely

and unrestricted. In the short time I used the machine I didn't have to clean it but the user manual recommends cleaning after every 25 liters of fluid consumption. The machine will hold either a two-liter or a four-liter bottle, so if you were to run the machine on full output, continuous duty with a four-liter bottle, that means that you should clean the machine after about ten and a half hours of use, or about every four or five shows. But it's difficult to imagine that you would every use it at full output, continuous duty unless you're working outdoors. So you're more likely to run it at a lower setting with a reduced duty cycle, so my guess is that you should have to clean it every 10 or 20 shows, depending on several factors like the length of the show, the amount of haze, the effectiveness of the ventilation, etc.

THE BOTTOM LINE, IT'S TOP DRAWER

The show in which I used the machine was in a large space and we

ran it periodically on a low setting, around 20 – 30%. I say periodically because I kept having to direct the board op to turn the haze down or off.

Besides the fact that the machine is relatively small and it puts out a lot of haze, I liked the yoke, which can double as a floor stand, tilting the machine at enough of an angle to direct the haze over the heads of the performers from an upstage position. The yoke is also a good carrying handle as well.

There is also a Radiance Touring System, which incorporates a Radiance Hazer and a Versa Fan in a single touring road case. The DMX-controllable Versa Fan slides out of the case like a drawer and right into position. It's packaged smartly for fast load-in, set up and load-out.

All the features of the Radiance add up to a great hazer for venues from the smallest to the largest. The Radiance Hazer seems to be everything that Segeren said it was. No longer am I hazed and confused.

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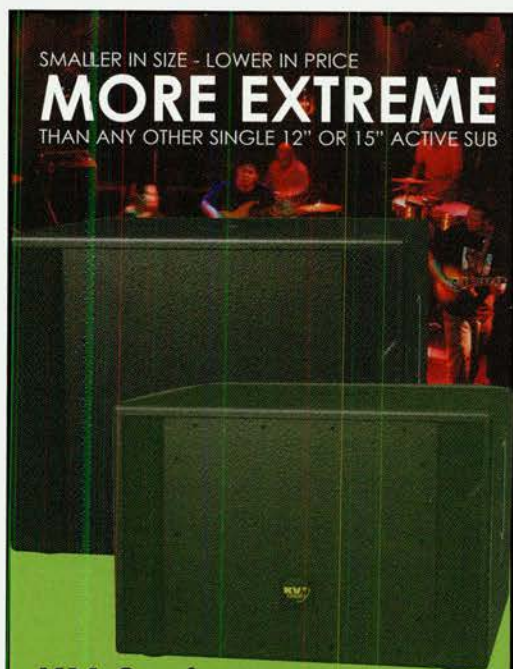
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By RICHARD CADENA

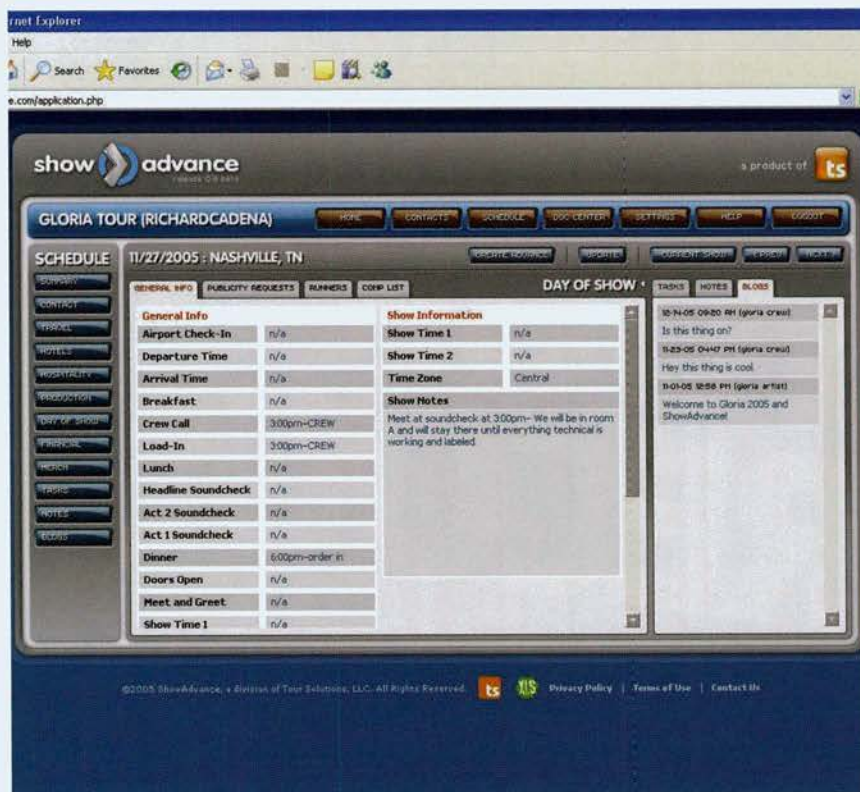
Contrary to what some may believe, my first lighting design was not chiseled in stone tablets nor was it drawn on papyrus with berry juice. But it was close.

When I got my first design job, I found it hard to justify spending hundreds or thousands of dollars on a lighting design CAD program, so I used what I had. In this case it was Corel Draw. I might as well have used crayons and a Big Chief tablet.

But the drawings I eventually produced did serve their purpose; they helped me calculate the number of fixtures I needed to illuminate a stage to a target illuminance, where to hang them, how much power was needed for the job, and what type and quantity of materials were needed. They served to illustrate to the electrician exactly where to run power and where to put the connectors and they served to give the client an idea of what to expect from the design. But most importantly, they served to give the client the confidence that I knew what I was doing (wink, wink) and make them feel better about cutting a check for my services.

Using a drawing program to design a lighting system was something akin to using a camel to get to downtown Sydney; it will get you there but there are sure better ways to do it. It took hours and hours of painstaking drawing and calculations and I had to shoehorn a lot of walnuts in to pecan shells. But in the end I had what looked like professionally drawn blueprints, kind of like the ones I used I used to draw when I was in engineering school. Still, I knew that the next time I would have to bite the bullet and buy some real lighting design software.

I ended up getting three different programs, all of which did similar things but in different ways. The first one I tried had a bit of a learning



curve and I found it challenging to get around in it. When I bought it I didn't have time to learn it and by the time I needed it I was under the gun to produce a lighting design. So I shelved it and went for the second program, which I found much easier to learn. I spent a few of hours with it and it was not intimidating by any means. By the end of the day I had a rough design in the can. I was happy with the drawings and more importantly, so was the client. I was able to produce 2D plan and elevation drawings, 3D isometric drawings and photo-realistic renderings of the lighting system. It was much quicker, easier and so much less frustrating than using Corel Draw. I was happy with my new-found talent for making my work look good – thanks to a great piece of software.

All was right with the world and the lighting designs flew off the drawing board like so many white doves. One

day, an evil architect from middle earth sent me an AutoCAD drawing of a building for a lighting design I was to do. It was a fairly large file, about 15Mb. I opened my lighting design program and imported the .dwg file only to watch my computer choke and the program crash. As per usual, I was under the gun to produce the drawings and I didn't have time to deal with compatibility issues. So I reached over to the shelf where lighting design software number one was sitting, I grabbed it, installed it again, and I was able to open the AutoCAD drawing with no problem. Then I was forced to learn it. But by that time I was a little more CAD literate and I forced myself to get up the learning curve rapidly (translation – I was on the phone support line hours on end to the point of very nearly wearing out my welcome). With a little support (okay, a lot of support) I began to feel



comfortable with the program and I found out that the two programs each had their strengths and weaknesses and that there were some pretty cool features in each. Now I use them both, depending on the job at hand and the circumstances surrounding them.

The whole time, the third lighting design software package had been

“Let the beauty we love be what we do. There are hundreds of ways to kneel and kiss the ground.”


-Jalal al-Din Muhammad Rumi, poet (1207-1273)

sitting on the sidelines, eagerly waiting to get put in the game. Someday, I promised myself, I would find the time to explore its virtues and discover what it's about. It happens to be a popular program that is used a lot by production companies. Since the beginning of the year I have been spending time with it and the next lighting design I do I will try it out, if for no other reason than just to challenge myself, learn something new and increase my marketable skills.

Three programs, three approaches to the same issue. Now the question facing every aspiring designer is, "Which program should I buy and use?" Truthfully, you can hardly go wrong with any of the mainstream lighting design CAD programs. They vary in degrees of power, flexibility, resources and ease of use, but in my

humble opinion, they are all capable of producing good results. If you're trying to decide among them, talk to as many people as you can who use lighting design CAD software and find out what they have to say. Also, consider how you will be using it. Are you a beginner with little CAD experience? Will you be working a lot with architects and/or big AutoCAD files? Will you be working a lot with production companies? The answers to these questions will help steer you in the right direction. It's up to you to drive to the right location.

And take my advice; stay away from Corel Draw unless you want to create an illustration. Even then, you might have more fun with crayons and a Big Chief tablet.

Send your smoke signals to the author at rcadena@austin.rr.com. 

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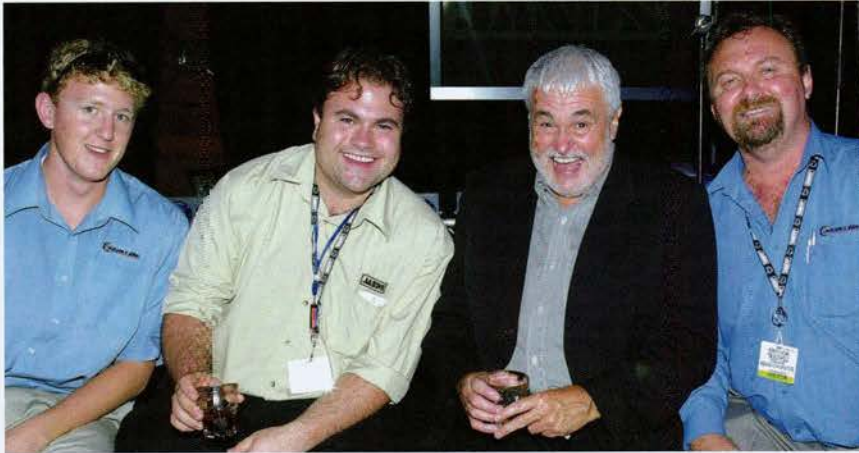
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Unknown, Alex Mair (Jands), David Bell (Jands), Tim Buchholz (Stage & Audio)
(Pic: Jeff Stanton).



Drew Menerd from Group Technologies with 2006's must have – a DiGiCo USB watch!



'Reverend' Ian Woodhouse from TAG. So called as he officiates at weddings and funerals as a celebrant.



(L to R) - Robert Young (Jands), Les Jones (Audiovisua! Shop), Martin Blunt (DMX Music) (Pic: Jeff Stanton).



Robert Smallwood of Smallwood Group and Mike Stavrou, the recording genius and designer of the SmartAV console



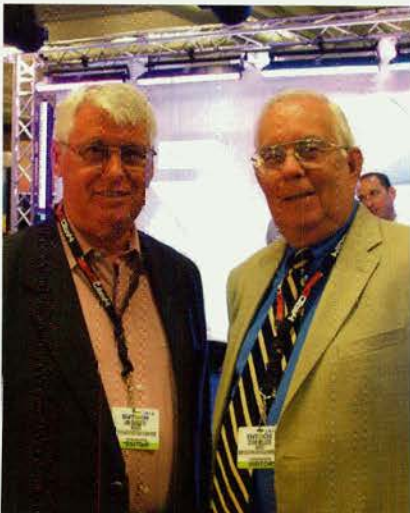
Peter Beveridge with the Yamaha Sub Kick SKRM100. It's a mean lckking beast!
(Eventpix).



Joseph Narzi (Smart AV) and David Quinn (Klotz Digital) with the Smart Corsole (Eventpix).



Steve James (CX mag) with industry money finder Christopher Mott (Melbourne Finance Broking).



"Is colour go dead?" we asked the founder of Rosco, Stan Miller? No way, he says business is very stable. He is accompanied by Rosco Australia chief Ian Basoby.



Tom Back (Alcons Audio), David and Jo Betteridge (Loud and Clear). Tom told CX: "It's our first time here on the Entech show with our pro-ribbon loudspeaker technology. The global interest has also lead us to the Australian market through David Betteridge of Loud and Clear Audio. He's been working with the LR14 ribbon line-array and VR12 pro-ribbon monitors over the last couple of months and raised a lot of interest. A great start 'down-under'!"



D. Kate Munroe at the Jands party (Pic: Jeff Stanton).



The Alcons Audio executive yacht. CX enjoyed a cruise with them on Sydney Harbour after ENTECH.

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