

COLDPLAY

Inside the slickest production
this year! (How they curved
the LED wall!)

August 15 - October 1, 2006. A\$4.50 • NZ\$4.50
AUSTRALIA & NEW ZEALAND

BATTERY BATTLE

CX LINES THEM UP AND
SUCKS THEM DRY. WHICH
BATTERY IS THE BEST VALUE?

VI6 ARRIVES

Blow by blow with the new Soundcraft

TOURING THEATRE IN CHINA

Ship it over there, get on the plane.
What can possibly go wrong?

PRICE NOW
\$4.50
AUSTRALIA &
NEW ZEALAND

Julius Publishing

ISSN 1320-5595

9 771320 559004

Plus heaps on industry news about safety, takeovers, rumours refuted, ripoff merchants and new products. Get your fix here, every 6 weeks!

CUE03 Entertainment Training Resource

THE NEWS MAGAZINE FOR ENTERTAINMENT TECHNICIANS AND MANAGERS

Australian Artists

Currently Touring & Recording with Shure

The Herd

The Presets

**Kid Kenobi &
MC Shureshock**

Rogue Traders

Sarah McLeod

The Butterfly Effect

The Cat Empire

The Living End

Troy Cassar - Daley

Kate Monroe

SHURE[®]
It's Your Sound[®]



BOSCH

Audio Systems



- Mixer Amps**
- All-In-One Amps**
- Preamps**
- Power Amps**
- Microphones**
- Distributed Loudspeakers**
- Volume Controls**
- Program Music Sources**
- Digital Message Announcers**
- Feedback Suppressors**
- Voice Alarm Systems**
- Discussion Systems**
- Congress Systems**

The Bosch name is synonymous with exceptional quality and Bosch Public Address products are no exception. Bosch manufacture products to suit schools, churches, conference facilities, board rooms, cruise ships, major shopping centres and airports, to name just a few. In fact anywhere you need quality audio you can't go past Bosch. From simple paging microphones to a major multi-zone sound system, Bosch has it all.



For more information on any Bosch product please contact
National Audio Systems

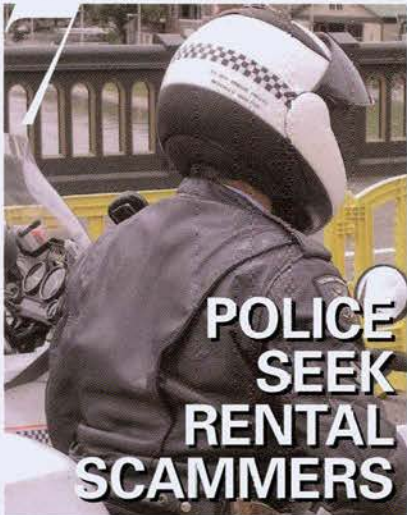
T: 03 9846 3566 | 1800 441 440 | F: 03 9846 3544
E: sales@nationalaudio.com.au
W: www.nationalaudio.ccm.au



nationalaudiosystems

INSIDE THIS ISSUE

NEWS 7



POLICE SEEK RENTAL SCAMMERS



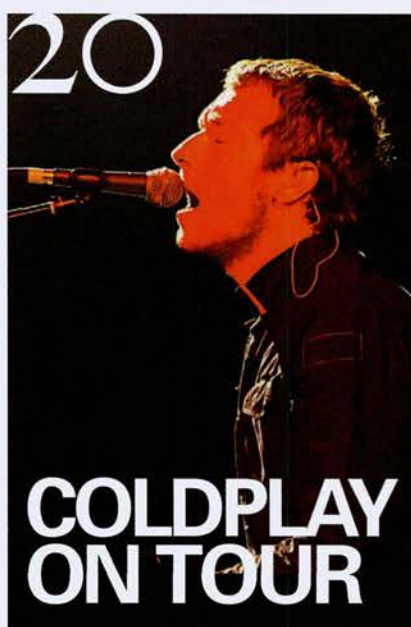
8

STAGING CONNECTIONS FORGE INTO NEW TERRITORIES

- 10 Big Brother's Chroma-Q ColorWeb
- 12 AV Stream Zoner Mixer
- 12 Entertainment Technician Diploma enrolments open
- 12 Get a handle on the T804
- 12 Jands order Midas XL8
- 14 NIDA enrolling for 2007
- 14 IJS adds M2 Monitor Wedge
- 16 PZ-720A colour charging tiles
- 16 HES Debuts Studio Command
- 18 Sony Switchers at the MCG
- 18 Vatican gets the Rcland Digital Snake
- 68 Top End Sound Robe's Up
- 68 APB Pro Live Console
- 70 Robe's New Colorspot 2500E
- 70 Biamp Next Gen Nexia

- 70 PROEL, ASL and LA Audio Benefit from Greater Exposure
- 72 ENCO adds support of Auricon Soundcards
- 72 Broadcast Industry Seeks Themes for SMPTE '07
- 73 dB Sound Branches Out
- 73 Sony New Luma LCD Field Monitors

FEATURES



20

COLDPLAY ON TOUR



38

EVENT SAFETY



44

SOUNDCRAFT VI6

REGULARS

- 66 Duncan Fry - It Takes Talent - Music on TV
- 67 Subscriptions page
- 74 Classifieds

DJ CULTURE



40

SOUND TIPS FOR DJs

TECH



44

BATTERY BATTLE

ON TOUR



50

WA BALLET TOUR CHINA

WORSHIP TECH



62

HUGE HILLSONG CONFERENCE

LITES



64

WALK THE LINE



“Don’t settle for second, go for GOLD™.”

Philips MSR SA/DE GOLD™ - Philips really understands Event lighting. That's why we've chosen their MSR Gold. A lamp that combines reliable performance with excellent color quality. Perfect colors based on pure white light. All the time, every time.

www.philips.com/broadway

PHILIPS
sense and simplicity



ISSN 1448-2010

CX Magazine is published every six weeks by Julius Publishing Pty Ltd
ACN 117 748 777

Mail: Locked Bag 30, Epping
NSW 1710 Australia.

Office: 10 Bridge street,
Rydalmere NSW Australia

Call +61 2 9638-5955

(New) Fax +61 2 9638-7181

Email mail@juliusmedia.com

Web www.juliusmedia.com

Editor, publisher Julius Grafton

julius@juliusmedia.com

call +61 2 9638-5955

Technical Advisors: Andy Mackenzie;

Richard Neville; Rob Zimola

Sales Steve James

stevej@juliusmedia.com

direct +61 2 638 5955

Newsagent distributor: NDD

Publishers PA Amalia Portelli

Subs Manager Amy Wilcox

Web by ThinkFirst

Print by Superfine

Design by Bite Communications

Lab Help by 1-800-GoCrew

JuliusPublish INC



EDITORIAL

STAGING STRIKES CHORD

Last issue's editorial about new directions for Staging Connections resonated, with an invitation to the Lillyfield HQ plus a bunch of informative emails to our investigations unit that detailed certain things inside those walls. One lonely email of dissent arrived in typical anonymous style, and after reading the opening paragraph invective (about me blowing smoke out of my fundamental orifice) it was deleted. I wish I could blow smoke that way! Read on, we have a full Staging report in this issue. Send the word to: investigations@juliusmedia.com

LIGHTING MANUFACTURERS CONSOLIDATE

In a year where ETC sold about US\$120 million, Martin lost money yet again, and not many people spent terribly much on moving lights, Strand Lighting fell into the hands of Vari-Lite. Strand staff in the UK were lined up and metaphorically shot by an accountant, then Vari-Lite owners Genlyte picked off the good bits. Over in Denmark the latest report from Schouw & Co had Martin losing money again in Q1 2006, but they are hopeful of a maiden profit sometime later this year. Maybe Schouw should talk to Genlyte? Meantime every lighting designer born after 1960 is fixated on digital lighting, and the race is on to bring out the sub \$5000 10mm LED panel. That'll change the world.....

AUDIO MANUFACTURERS CONSOLIDATE

Not really. Pro Audio is a lovely oasis in a turbulent world of technology. Yes it is an act of futility trying to sell analogue consoles and 'new' line array designs, but well marketed and well supported audio equipment is a nice business to be in. The people at Bosch think so, they have taken over the Telex Communications business, which includes such familiar brands as EV, Midas, KT, Dynacord and others. Earlier, Bosch took the audio lines from Philips, who had a major business in audio in the 70's and 80's and who got distracted with cordless shavers and digital cassette players. Bosch has the potential to be passionate, and sure do have the history and the money to back it up. Watch THAT space.....!

TCP REFUTE THE RUMOURS

Tony Musico is a unique CEO, and TCP is a well known installation company. He called to refute the latest rumours that TCP is in trouble. In his characteristically potty mouthed (and humorous) manner he detailed how the wages bill needed to be trimmed down from \$8 million, so some people were retrenched. \$2 million dollars worth, a bit of a stock reduction, huh? The TCP Media Business, where Clubs have screens installed by TCP and pay the cost through advertising is under review, and all the club contracts are being renegotiated, he says.

Julius

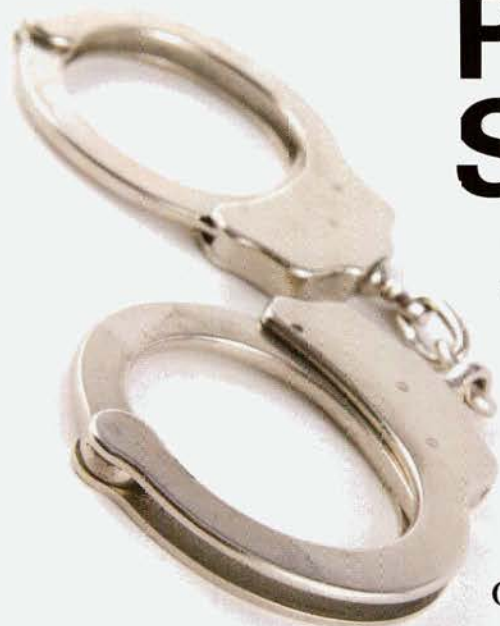
CUE03

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.

NEWS

PRODUCTS AND GADGETS



POLICE SEEK RENTAL SCAMMERS

Newtown Police in Sydney are seeking two men known to the audio trade who have defrauded almost a dozen NSW companies by not returning equipment, or passing worthless cheques.



Contact Newtown Police with any information you have about the scam.

By **JULIUS GRAFTON**

One suspect is a known audio repairer and installer. Another Sydney repairer and installer, Howard Jones (who is not a suspect), has been instrumental in logging the alleged sins of the suspect who has also entered into contracts with music, film and TV studios to upgrade equipment, which then goes 'missing'.

The second person is a close associate of the first, and is thought to be engaged in heavy drug use. He is a 'known' audio engineer who uses his knowledge of the industry to win the confidence of suppliers who then rent equipment, the cheque bounces, and the equipment is not recovered.

CX was alerted to this scam last year but the studio audio person who contacted us would not allow us to

verify the story, and so through his timid and some may say slightly selfish actions we could not publish a warning any sooner.

The laws of libel, and when the suspects are caught (if not already) the laws of contempt of court, and reporting generally, are such that CX cannot name the persons concerned. We can attest to the seriousness of their campaign which has deliberately and systemically defrauded a growing crowd of people, at least one of whom is determined to have matters dealt with by the hands of his associates. 'It's an honor thing, and I am a Greek', he growled.

Howard Jones at Studio Solutions would be delighted to further inform anyone who may have or need more details about these people.

hjones@stusol.com



STAGING CONNECTIONS FORGE INTO NEW TERRITORIES

CEO defends the company line and details expansions.



Bill Davidson, managing director of Staging Connections

By JULIUS GRAFTON

Bill Davidson is the managing director of Staging Connections, the largest provider of audio visual services in Australia. If he has his way, Staging Connections will become a global force, he has already added a Chinese operation and is poised to do something in Dubai.

"Look at the global hubs, there is New York, London, Shanghai, Dubai and Sydney. Now we are in two of them".

Mr Davidson is affable, fifty-something and slightly disheveled the day I call, or maybe that's because he is dressed down in technician black, not in the usual garb of a CEO of an \$80 million company. The \$80 million turnover is headed for \$120 million by the end of this new financial year as well, he insists, because he has acquired extra businesses like Exhibitions and Trade Fairs – ETF (owners of ENTECH) and just as I visit him, Stageworks in Cairns.

"We have completed the missing link, and brought Peter (Hassall, MD of Stageworks) back into the family", he says.

Mr Davidson joined Staging after AAV, the owners, restructured late in 2005. He comes from the property facilities management industry which, he asserts, is not dissimilar to the value added services that Staging provides. Like catering, like electrical,

he says.

At this point, he gets passionate.

"I have a vision".... The voice rises. "You get a laptop, and you flip it open. What do you see?"

"Nothing", I reply, missing the point.

"You see the Intel logo", he continues.

"I want to be the Intel of the events world. I want to deliver certainty. It's all about brand enhancing".

In the half year since he took control, Staging has had a change in culture, from being driven 'from the top down' to be turned onto its head. "It was entrepreneurially driven, and that is usually from the top down. Now everyone needs to know they are appreciated, if we market to ourselves, then we market to the client face".

To do this he says he will introduce an internet blog where staff can interact with him. There are upwards of 1,100 people working at Staging, which is by far the largest employer in the industry.

Bill asserts that staff churn is not a problem, contrary to reports in CX. "We probably lose 25 fully trained staff to the industry each year. Yes it's expensive to lose people, but we have 100 new trainees each year".

Staging Connections insiders tell a different story. Aside from the removal of top management last year, many key staff have left. Sales and technical staff, key training staff, and crucially, relationship managers including the Hotel Relationship Manager have joined the exodus. "His job was to visit all 70 of the hotels at least one a year and speak to the general manager, not the food and beverage manager. It's a dumbing down of what was an industry powerhouse", says a source.

The company has lost senior star producers who managed significant national and international business and major financial and pharmaceutical sector accounts. "These roles can't be filled easily, it's like no one in management knows or cares now", says another source.

Bill Davidson admits the firm has

tweaked the margins, removed some discounts, dropped sub hires. "We are working the inventory harder. There was always stuff sitting around, at the venues. Maybe we were not maintaining it fast enough, keeping it in pristine condition. We just needed to manage better. It's too easy to just go and hire things from a competitor, or then hire them something to use against you."

It's a move that has caused staff friction, and is also counter-intuitive to his stated belief that "there is no need for conflict in a growing market". Or this: "You have got to try to work with the industry, not against it".

Staging have around \$50 million tied up in equipment, and spent about \$11 million in the last year, he says.

The ETF acquisition was Bill's work too, he negotiated with Ben Ashton from PBL, who is coming over after a ten year career there to run ETF for AAV. "I see tremendous possibilities for ETF", he says, "After all there are two main players globally – DMG and Reed".

"We are in the business of providing trade show support and stands all the time. It just makes sense." As to whether they paid the right price for ETF, Bill says he doesn't know what PBL paid for the business when they purchased it from the founder, Bryan Humphris a few years earlier.

Reading between the lines, it seems AAV sold their half interest in Regency Recorders, a DVD plant, and booked a \$13 million profit on the sale – which has been neatly turned around and will be on-paid to PBL for the trade show business. There's serendipity in all of this, as Regency was owned by the Horman family, who are integral in the history of audio equipment distribution in Australia through their company, Klarion Enterprises. It in turn was sold to Rank Industries, which then morphed into Amber Technology. Fiona Horman remains at Regency today.

The industry that Bill Davidson finds himself is riddled with internecine

Audio-Technica 3000A Wireless



There's nothing funny about wireless systems with drop outs, distortion or limited bandwidth. That's seriously 'Not Happy!'

Do yourself a favour and go straight to the 'It's All Good' end of the wireless spectrum with Audio-Technica's new 3000A.

It's choc-a-block full of extremely formidable engineering. Like Automatic Frequency Scanning which searches through up to 200 UHF channels and selects a clear, open one. And when it's latched onto a frequency A-T's true diversity transmission means it's really hard to shake off.

Flexible in the extreme 3000A is available with dynamic or condenser handhelds plus a huge range of A-T lapel mics, headsets (incl. sub-miniature AT892 and fully waterproof AT89E), camera mounts, guitar pickups and cables.

From: \$1,195RRP (Dynamic Handheld System).



A-T Wireless: 'It's All Good, Mate'

Fully Compatible With A-T Wireless Accessories:



ANTENNAS.....SPITTERS.....COMBINERS.....RF DISTRIBUTION



See your Audio-Technica dealer or contact TAG for more: info@tag.com.au Ph. (02) 9519 C900

relationships like that between Staging Connections founders Terry Davenport and Gary Hackett. Their falling out made the Supreme Court, and was settled before the mountain of damaging affidavits were admitted into evidence, preventing publication of the details of what was a monumental battle.

Then there was the spectacular failure of the multinational Gearhouse, headed by the mercurial Steven Lakin. "He had the vision, he had the opportunity in grasp, but he got caught in the glamour side of the business and spent too much money on inventory", comments Bill. The implosion of Gearhouse, with offices in all states of Australia, helped cement Staging Connections as market leaders in Australia. (It should be stressed that Gearhouse Broadcast is an ongoing business in Australia, unrelated to the audio visual company

that failed.)

Staging Connections had a series of shareholders, more recently the voracious Macquarie Bank, which led to the reverse listing via a trade sale to listed AAV. Now Staging is the main activity of AAV, which is also headquartered at Lillyfield.

Staging founder and former CEO Gary Hackett left the firm considerably richer towards the end of 2005, justly rewarded for his entrepreneurial spirit and relentless work. CX estimated he pocketed about \$12 million for his share of the business. In his last year at Staging, he was paid upwards of \$400k, a nice earn even if departure was less than amicable. No one is saying anything, least of all Bill Davidson. "I've never met Gary".

So where now for Staging Connections? There is still money in the acquisition account, and the firm

is thought to have sounded out other competitors in Australia. It is possible that further acquisitions of that kind would not attract the interest of the competition watchdog, since the convention centres operate profitable audio visual departments and probably could be seen to be balancing the market should Staging take over other firms.

There's a view in the trade that Staging (and AAV) is being positioned into an attractive target for one of the major international operators to acquire. The sentiment in the world market is that Australia is a secure and attractive market for investment, buoyed by a resources boom that shows every sign of expanding. There are international audio visual providers who could be convinced that an Australian operation is a good idea in a world where Australia is becoming more important to business. 

WEB OF INTRIGUE ON BIG BROTHER

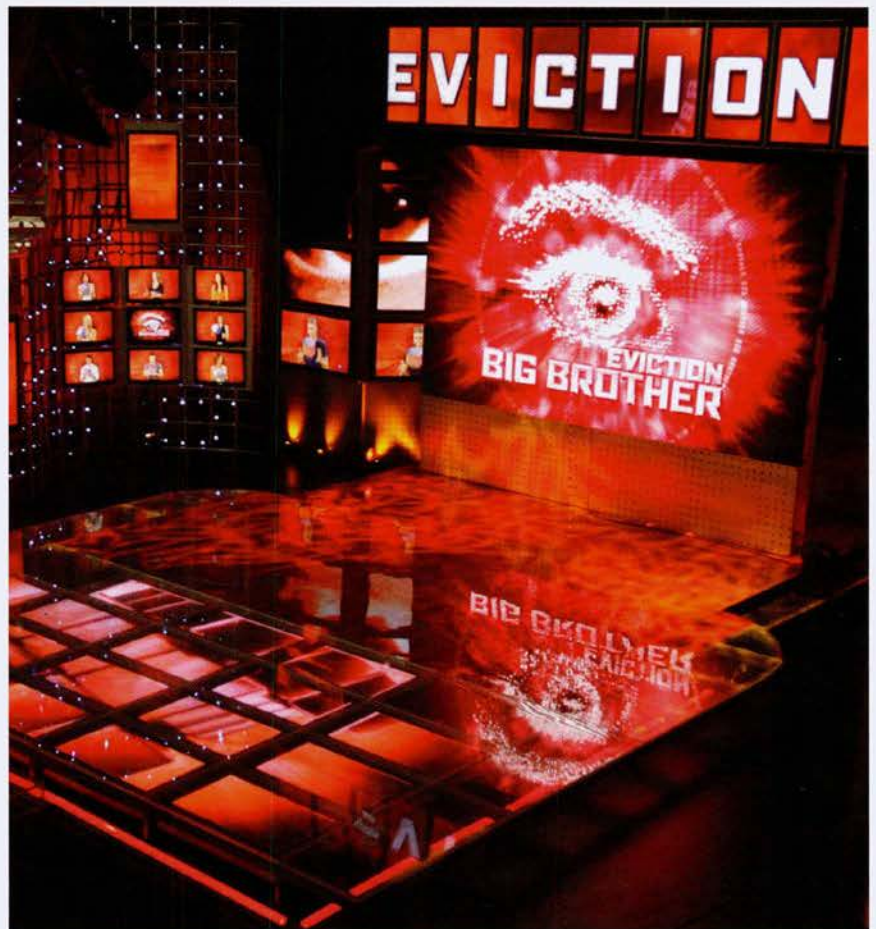
As Big Brother nears the end of its fifth successful series, lighting designer Francesco Calvi is still singing the praises of the Chroma-Q ColorWeb which is the dominating set element.

Each Big Brother production is themed by colour – evictions are red, Friday nights are amber, nominations are green and specials are blue – and Francesco uses the ColorWeb to reinforce this theme.

"The ColorWeb enables me to easily emphasize the colour theme on set whilst adding movement to the scene," said Francesco. "It gives the set a unique depth as well as adding colour and action supplied by video that runs through the ColorWeb via a Hippotizer. The ColorWeb is easy to use and bloody reliable."

Francesco also noted how cost effective the ColorWeb is especially compared to LED curtains.

The unique modular design of ColorWeb proved particularly useful on the Big Brother set. The flexible 1m² panels easily clip together on all four sides and can even be joined over distances using separately available interlinking cables, giving users complete control over the size and shape of their display area. Camera right on the Big Brother set displays a simple large wall of panels but camera left is broken up by a staircase and various set elements. However this was no problem as the



ColorWeb panels could be adjusted to suit the set.

"We made some quite funky shapes and it's so useful to be able to design with the ColorWeb panels around the shape of the set," added Francesco.

Francesco is also using the

ColorWeb for his latest television project *Torvill and Deans Skating on Ice* where it is used to enhance the entrance matching colours to the big looks provided by the moving lights. The ColorWeb was chosen by Chris Batson the set designer.

www.jands.com.au



KUDO KNOCK OUT!



KUDO ACER ARENA - HILLSONG CONFERENCE 2006

- WORLD DEBUT IN 2005. OVER 2000 KUDO NOW IN THE RING.
- 1000 ROUNDS WON ACROSS ALL CATEGORIES FROM LIGHT TO HEAVYWEIGHT.
- WANT SOME UNBEATABLE PUNCH FOR YOUR NEXT SHOW?

KUDO - ULTRA POWERFUL PACKAGED DESIGN, ULTIMATE FLEXIBILITY AND **DOSC** HERITAGE.
PREPARE TO BE KNOCKED OUT - VISIT THE **KUDO** EXPERIENCE AT WWW.L-ACOUSTICS.COM.



WWW.L-ACOUSTICS.COM

DISTRIBUTED IN AUSTRALIA & NEW ZEALAND BY RANDOM AUDIO PTY LIMITED
WWW.RANDOMAUDIO.COM.AU • TEL +61 2 9667 3411



AV STREAM ZONER MIXER

The new AV Stream from ARX is a unique 'user-friendly' Zoner/Mixer, enabling a choice of four audio and associated composite video sources to be routed to each of two zones.

Up to four stereo audio sources and associated composite video feeds can be connected to the AV Stream, such as:
Tape/cassette/DVD/CD decks,

TV/Satellite/video audio, Juke Box/ Karaoke systems.

Each switch has an associated status LED for easy at-a-glance confirmation of which program source is active, and numbered panels above each switch allow labeling of each source.

The AV Stream has provision for connecting a microphone, to allow announcements to be made in the two output zones.

www.trc.com.au



AT804 GIVEN LONG HANDLE TREATMENT

Audio-Technica's journalist dynamic interview mic has been given an extended handle to simplify the mounting of station call sign flags. This is a good idea.

The microphone itself, the AT804L, with its omnidirectional polar pattern is orientated to deliver a natural reproduction of speech and surrounding ambience. In line with its expected use cycle it is built tough with a rugged housing, hardened-steel grille and internal shock mount to minimise handling and cable noise

www.tag.com.au



ENTERTAINMENT TECHNICIAN DIPLOMA ENROLLING NOW

Enrolments for the 2007 Entertainment Technician Advanced Diploma at Juliusmedia college in Sydney are open. The one year full time course is hands on, and delivers practical training in video, audio and lighting, along with management and safety units.

Graduates from the 2005 and already from the current 2006 course

have found employment within the industry, which increasingly is suffering a skills shortage.

Juliusmedia college has an enrolment limit of 60 students for 2007, spread across the Entertainment Technician and the Event Management courses. Entry is selective, and is open to school leavers and mature students who can demonstrate employability potential and enthusiasm for a career in entertainment.

Fulltime course costs are \$12,430 for the Entertainment Technician Advanced Diploma; and \$9,680 for Event and Music Management Advanced Diploma.

www.juliusmedia.com

JANDS ORDER MIDAS XL8

Jands Production Services were one of the first production companies to invest in the Midas XL 3 in the early nineties and the first in Australia to purchase the XL 4. To this day they have the largest inventory of Midas in the South Pacific, including both XL 4 and Heritage 3000 consoles as well as the new Verona and Siena workhorses.

The recent release of the Midas XL 8 digital mixing platform has seen Jands order the first platform in the area. The purchase of this platform will see Jands Production Services as the sole provider of this system for hire in Australia.

Jands personnel are attending training at the factory at presstime and expect to see an XL8 in Australia by years end.

The XL 8 is an extensive platform that in its basic form provides for 96 remote inputs, 16 local inputs and 51 outputs. The system consists of a



Colin Formston (bottom row, 4th from the left) of APAC Audio congratulates Peter Ratcliffe (Bottom row, 5th from the left) of JPS and JPS staff on their collection of Midas consoles.

control surface incorporating three input bays, and output bay and a master bay. The system utilizes remote microphone inputs with outboard DSP and routers providing for a platform with no single point of failure. The XL 8 incorporates a number of technologies that will no doubt set a trend for other designs in

the future including the adoption of AES 50 as the communications protocol for both audio and control data. All local connections are made using CAT5, and the connection between FOH and the stage is either CAT6 or optical fibre, according to the application.

www.apacaudio.com.au

WE SKIPPED OUR "NEXT-GENERATION" 4-BUS MIXER... AND DESIGNED THE ONE AFTER THAT.



ONYX MIC PRE / PERKINS EQ

Onyx mic pres provide unparalleled fidelity. Acclaimed 4-band Perkins EQ is offered on every channel.



COMPRESSOR / LIMITER

A high-quality analog stereo compressor/limiter assignable to groups or mains.



MATRIX MIXER

A 6 x 2 Matrix mixer can be used to create additional mixes—ideal for IEM (in-ear-monitor) systems or zoned outputs.



100mm FADERS

Panasonic® 100mm faders provide smooth, long fades versus typical 60mm faders found on other mid-format consoles.

INTRODUCING THE NEW ONYX 4-BUS LIVE SOUND MIXERS.

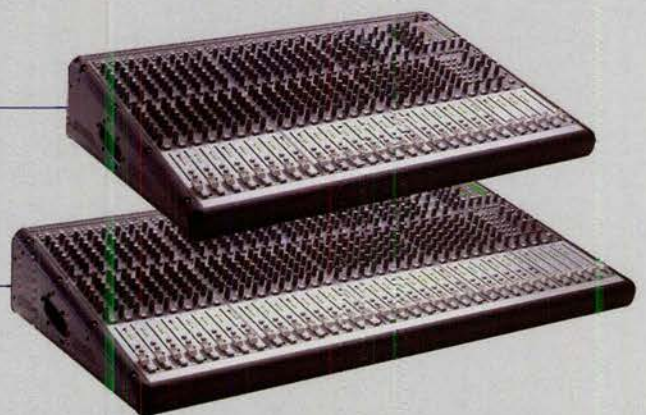
In the seven years since we introduced the wildly popular SR24.4 and 32.4 VLZ-Pro mixers, a lot has changed. So we knew our new mid-format live sound mixers could not merely offer incremental improvements. They needed something monumental. And by "monumental," we mean "Onyx."

The new Onyx 24.4 and 32.4 Premium 4-Bus Live Sound Mixers offer boutique-quality mic preamps on every channel, completely redesigned analog circuitry with massive headroom and the industry's lowest noise specs, plus a built-in high-quality analog compressor and a 6 x 2 Matrix mixer, and more routing than any analog mixer this size.

Better still, the Onyx 24.4 and 32.4 are robustly over-built and rigorously tested for the unspeakable tragedies which await in the world of live sound. Check out these next-next-next generation consoles online at www.mackie.com/4bus. Or simply visit your authorized Mackie dealer for an Onyx 4-Bus mixer demo today.

ONYX 24•4

ONYX 32•4



NIDA ENROLLING FOR 2007

The national and international success of Sydney's National Institute of Dramatic Art's (NIDA) acting graduates is well documented – but it's the graduates from other courses such as design, production and production crafts, who continue to make a scene backstage – and who continue to have the highest rate of employment.

Overseas, in Doha, Qatar, there are a number of NIDA Production graduates assisting with preparations for the 2006 Asian Games, to be held in December 2006. The cultural component of the Opening Ceremony for the Asian Games has been designed by a NIDA Design graduate, who also designed the cauldron for the Sydney Olympic Games. Superman Returns features two of NIDA's Properties graduates and the costumes for newly released film Candy were designed by a Costume graduate. The Technical Director for the Melbourne Commonwealth Games, now the Production Manager for the new musical Priscilla Queen of the Desert, is a graduate of the Production course, as is the new Programming Manager for the Sydney Festival, Bill Harris.

Bill graduated from Melbourne University with a Commerce degree before following his true passion - the theatre - enrolling in NIDA's Production Course. Since then he has toured the world with various theatre companies, has worked as the



Blown away at NIDA.

Production Manager at Company B, Belvoir Street Theatre, on the Sydney Olympic Games, the Olympic Arts Festival and also the Adelaide Festival.

As Head of Production at NIDA for five years, he taught many students who are now working at the forefront of their chosen area in the arts/entertainment industry.

The Bachelor of Dramatic Art (Production) is a three year full-time course. While providing in-depth training in the technical disciplines of lighting and sound, the course focuses on stage management as the cornerstone upon which students can develop and build careers – careers which graduates have pursued in such areas as stage management, lighting

design, production management, sound engineering, technical theatre and event management.

"Many different factors come into play when choosing students for NIDA's graduate and undergraduate courses," says NIDA's Director Aubrey Mellor. "It's a combination of an applicant's creative potential, raw talent, passion, commitment, initiative, strength of character and at times, life experience. We are looking for dynamic, imaginative people - people who can work collaboratively and who have a strong understanding of, and commitment to the arts/entertainment industry."

Applications are now open for NIDA's 2007 full-time tertiary courses. www.nida.edu.au



END OF AN ERA

True Form Music Services has closed its doors after 19 years as part of Melbourne's music scene.

They say that almost every music collection in Australia would have one or more recordings from artists or bands that have auditioned, rehearsed, written or recorded songs at True Form.

Neil Gray will continue on as director of Big Sky Audio Productions and can be contacted at bigskyaudio@hotmail.com, while Dean Fisher can be found at myloudmouth@hotmail.com
We wish them well.

IJS ADD M2 MONITOR WEDGE

IJS in Brisbane have recently taken delivery of 18 pieces of the c&b audiotechnik M2 monitor loudspeaker. The M2's will take IJS's monitor loudspeaker capability to full international touring standard.

Ivan Simons, Managing Director of IJS commented:

"They've gone out on tour straight out of cartons. It's surprised me how quickly they've been picked up!" The dB audiotechnik M2 is touted as the loudest monitor wedge in the world, with its double 12" and 2" compression driver complement; it delivers an astounding 143dB SPL.

www.dbaudio.com



You asked for it

Since the introduction of the hugely successful NT5, professional musicians and engineers worldwide told us they loved everything about the NT5 but asked us for the added versatility of a two stage high pass filter, and a two stage pad.

We listen to our customers.

Introducing the Røde NT55



Free NT45-O omni capsule

www.rodemic.com

RØDE
MICROPHONES

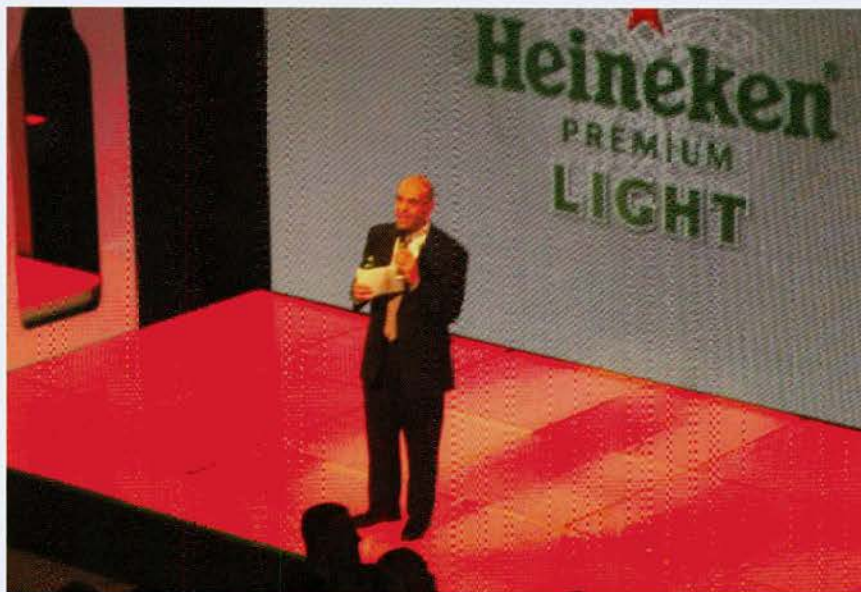
ON THE TILES

Check out these cost effective, vibrant colour changing panels for use in flooring, walls and ceiling. A DMX-compatible floor/wall panel equipped with red, green, and blue LEDs, the PZ-720A can create thousands of vibrant colours through RGB colour mixing and make super-smooth transitions from one shade to another.

It's completely portable, which also makes it great for mobile applications like stage shows, concerts, rentals and special events. Naturally it can be installed. Because LEDs emit no infrared or ultra-violet light, the PZ-720A produces very little heat – so it can be placed at close range to objects without risk of discoloration, and its cool operation will help keep dancers and performers from getting too hot.

Measuring 1 mtr x 1 mtr, each square LED panel actually consists of 4 smaller 48.26 x 48.26 cm colour cubes. Each of the cubes operates independently of the others, so you can have up to 4 different colours per panel. Users have the option of operating the PZ-720A as a single unit or 4 separate cubes by selecting from two DMX operating modes – 3 or 12 DMX channels.

The panels themselves are made of rugged 1.3cm-thick Plexi-Glass, which can support up to 500kgs. This gives the PZ-720A the muscle to easily



The PZ-720A can create thousands of vibrant colours through RGB colour mixing.

withstand the rigors of dance floor use.

All of the light-generating mechanics are built right into the panel, so there's no need for external controllers or devices other than a DMX controller. Because it is a self-contained unit, the PZ-720A is easy to set up and tear down, which makes it convenient for mobile users. Each panel comes with 9 rubber feet for mobile applications, as well as 4 base holes for permanent installation, to provide the user with both options.

Unlike many other LED systems,

the PZ-720A can daisy chain in both data (DMX) and Power using PowerCon in and out connectors. The efficient system requires only one 20-amp power source to daisy chain a 5m x 5m dance floor (25 panels).

Other features of the PZ-720A panel include: convection cooling (no fans), power on/off switch, and 4-digit digital LED display. Each panel measures 1mL x 1mW x 10cmH and weighs 23 kgs. The RRP of each PZ-720A LED Floor/Wall Panel is \$2,799.

www.lswonline.com.au



HES DEBUTS STUDIO COMMAND 1200

Studio Command 1200 is the newest product debuting in May from High End Systems Inc. This is the third model of the Studio Command automated wash luminaire. The 700 version was introduced and began shipping in September 2005, while the Halogen version began shipping earlier this month.

Studio Command 1200 shares the same features as the 700 model with the exception of the lamp source. Studio Command 1200 uses a proven long-life Philips MSR 1200 source offering a color temperature of 5900K, or may be fitted with an MSR 1200/2 source for a color temperature of 7200K. These models also offer a variable mechanical and electronic strobe, boosted with the Light Burst effect, and a mechanical douser for smooth fade to black. Both use 14 channels on a DMX link.

All three models of Studio Command

feature a large exiting beam with a compact head. All use a patented lenscular array optical system to enhance the homogeneity of the projected light. The moving yoke fixtures feature an adjustable field angle from 18 to 32 degrees, and a CMY dichroic-color mixing system that provides rapid and quiet color changes.

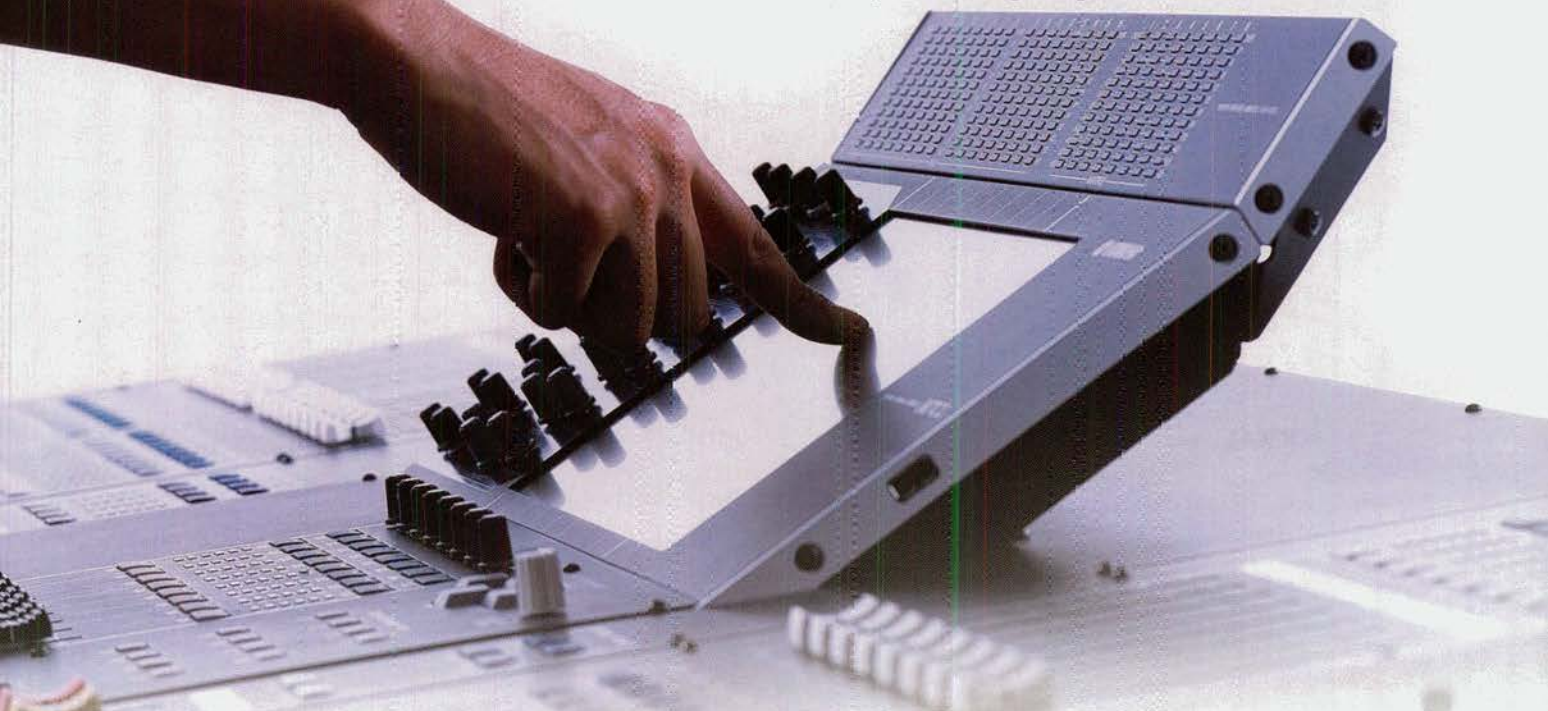
All versions provide an option for stand-alone programming and support TalkBack technology, which allows any DMX console supporting TalkBack protocol to remotely access the Studio Command onboard menu system.

The Studio Command H (Halogen) model offers a 1000-watt Tungsten source and a 3200 K color temperature. It works with standard theatre dimming racks. The H model requires 13 DMX channels plus one channel dedicated to the dimmer.

www.highend.com



Any situation. Any application.



A truly intuitive, easy-to-use interface is here.

If you've been delaying a move to digital because of interface or operational issues, the wait is over.

The Yamaha M7CL Digital Mixing Console offers professional features and performance in a 32- or 48-channel desk that is easier to use than a conventional analogue console.

The M7CL's revolutionary Centralogic™ interface with touch screen allows you to perform any mixing application faster and more intuitively than ever before, anywhere.



Introduce yourself to the Yamaha M7CL today.

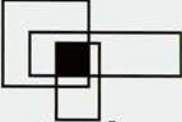


32-channel M7CL \$24,000
Including meter bridge

48-channel M7CL \$30,000
Including meter bridge



- 1 **McLean Audio** praise the Yamaha M7CL-48 for monitoring on Channel Seven's 'It Takes Two'.
- 2 **Madzin Productions** use Yamaha M7CL-48 for FOH and foldback at 'ROCKINC', Rod Laver Arena, Melbourne.
- 3 **Cutting Edge Productions** rely on Yamaha M7CL-48 for broadcast audio in Channel Ten's 'Big Brother' House.
- 4 **Lex Audio Visual** mix with Yamaha M7CL-48 at 'Crown Palladium, Melbourne, for 'Mcke a Wish Four dation'



Centralogic™

For more details on the M7CL and these applications, go to:
<http://www.yamahamusic.com.au/products/commaudio>

Yamaha Music Australia, Commercial Audio Division.
P.O. Box 268, South Melbourne VIC. 3205 Phone 1800 805 413



YAMAHA

CO
commercial audio



AUSTRALIA SWITCHES TO SONY

Sony vision switchers have been making an impact in the Australian broadcast market recently with a

round of new installations. These come at a time when Sony has also announced the release of the MVS-8000A/SD switcher and a range of software upgrades for the flagship MVS-8000A switcher.

Sony switchers have recently been installed in a wide variety of locations across the country. A DVS-9250 SD switcher has been supplied to the Centre for Learning Innovation for its TV and video production facility and a DVS-9300 SD switcher has been installed at the Melbourne Cricket Ground's scoreboard control room. Perth Racing has taken delivery of its new OB truck built around a Sony MFS-2000 compact Multiformat production switcher and Sky News has selected the Sony DVS-9150SF SD switcher for its new studio and transmission complex at North Ryde. www.sony.com.au/production 

**For quality works
behind the scenes...**



Hillsong Church

Blackstump 2003

Lots of Watts.

**Suppliers of quality Professional Audio and Lighting.
Hire - Sales - Installation**

The company everyone else uses

2 Bridge Street, Rydalmere NSW 2116 Tel: +61 2 9638-0302 Fax: +61 2 9638-0331
Email: sales@lotsofwatts.com.au hire@lotsofwatts.com.au Web: www.lotsofwatts.com.au



ROLAND DIGITAL SNAKE - THE VATICAN & BBC ONE CONVERT?

Roland's new Digital Snake System has gone into BBC One and the Vatican, of all places.

While the concept of delivering audio via ethernet cable has been around for a couple of years, early systems have displayed significant problems with latency, durability and sound quality. The S-4000 system employs a new Roland protocol called REAC which transmits 40 channels of audio at 24-bit/96kHz down a single Cat5e or Cat6 cable.

The system is immune to electrical interference so deciding how to avoid the air conditioner or the 3 Phase lighting dimmer rack is no longer a consideration, you can run the cable anywhere that is convenient, even using existing Cat5e installed in buildings.

The crowning achievement is that it allows limitless and lossless splits using standard ethernet hubs – no proprietary hardware necessary. This means that the stage monitor console, the OB van in the back alley and the recording studio in the next building could all be receiving exactly the same pristine signal as the FOH. Additionally, each location could be using a different console (analogue or digital) because the Digital Snake system is completely modular and offers digital or analogue I/O compatible with almost all existing rigs.

www.rolandcorp.com.au 

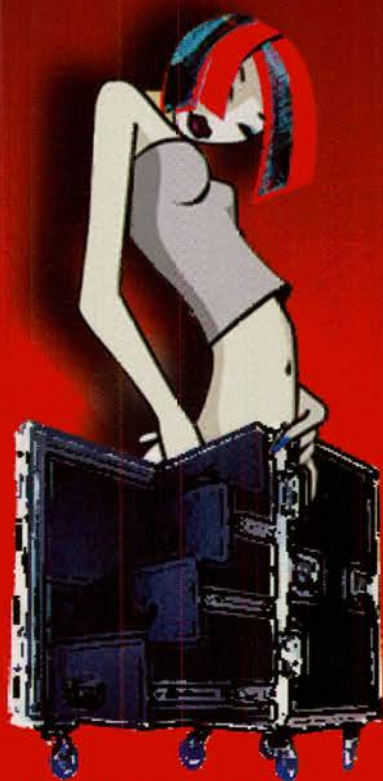
CX News continues on page 68...

www. **cases** .com.au

Some **people** prefer our lower prices !+!
 Some **people** prefer our higher quality :-)
 Some **people** prefer our FUGE choices...

..WHICH will you prefer for
 your NEXT **CASES** order ??

- ▶ **1250+** online choices
- ▶ high quality with ALL the features that others call options
- ▶ **HOT!** Bulk buy deals from \$3500rrp txt Tony 040-33-927-33 or mail tony@cases.com.au



big brand choices from
 GC! Case, Blue Cat, Pelican & more!

www.CASES.com.au

insurance you can touch!

2 examples in our **NEW**
 2nd's & Clearance Category



New Products August 2006



42" Plasma Multifit
 \$899 on wheels

Mixer
 Workcenter
 \$799 on
 wheels

RackWorkspace
 \$749 on wheels

100cm deep
 SERVER RACKS
 8U \$699
 16U \$1099
 24U \$1599



Drawers
 4 drawer \$575



Suspension Racks
 \$268-\$925



In house CNC & die
 cutting for foam
 shapes



Tilt and Roll Cases
 from \$349



Packers
 15 under \$500



3 Lidded Mixer
 Racks from \$319



Mixer Cases
 most under \$500



Racks from \$165

WWW.CASES.COM.AU

incorporating Blue Cat Case Company and Go Case
 Unit 1, 4 Combarton Street
 Brendale, Queensland, 4500, Australia
 Fx ~ ++617 388 99 744 / 07 388 99 744
 Tel ~ 07 3889 7755

LOGIC IS NOT TWISTED AS COLDPLAY TOUR

Julius Grafton visits
the best executed
show of the year



Coldplay fused best production values with precise delivery to stage an outstanding sellout concert tour of Australia including three Entertainment Centre shows in Sydney. The sound is right and the lighting designer has control over the entire light and video look of the show. Allied with a deft sense of the theatrical and you have a musical band at the height of their powers.

It was a show that hit the ground running when we saw it in Sydney, with what looked like a world first – a curved, panoramic LED wall 50 feet wide and 15 tall showing a black number display with the band in silhouette up front. Things get colourful fast, with the screen basting out colour bursts. Video is used cunningly – when the screen comes back on after a rest and shows the band members split and mirrored, the crowd cheers.

Straight up you hear a very good mix that is not far from the produced sound of the band on CD, with the added excitement of live performance lifting the material several rungs. The lights and video are fused into one, and controlled through one person who just makes it look easy.

Seems most people know Coldplay, they sold out the Australian tour which was promoted in style by Michael Chugg, and did multiple nights. They are huge in the USA and their homeland, the UK.

An increasing number of very successful bands are nice people, and the relaxed backstage vibe at Coldplay immediately gives an insight. It seems like bands with nothing to prove polarize into either difficult, or nice categories. Even the alert security is relaxed, not to say it isn't efficient, but there is none of the silliness you often find where people need to feel important. Things get done here.

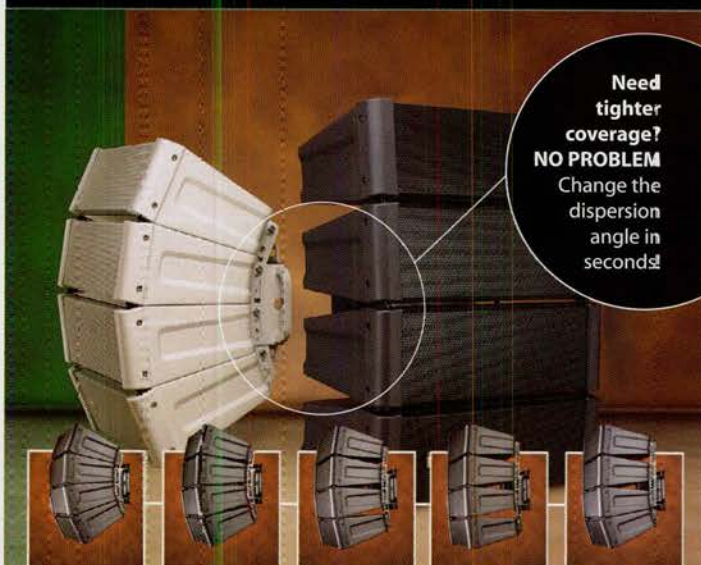
Production manager Mark Ward welcomes me warmly into the production office at the Sydney Entertainment Centre. He and assistant Shari Weber are well set up, and a procession of crew enter and leave. Shari has been on the Sydney Harbour Bridge climb that day, \$165 and worth every dollar, she says.

"The intention was to come up with a clean, simple, powerful and dynamic show - high production values but no irrelevant production silliness", Mark said.

"This is a show about the band and the music, not the production. It was also designed to be replicable throughout the world without having to freight 3 Antonov's full of gear".

To this end, the production shipped a tin box out of the last USA show in Philadelphia, then flew 6.5 tonnes down.

A whole new angle in sound!



60° Mode Wides Dispersion 45° Mode Wide Dispersion 30° Mode Widest Dispersion 15° Mode Widest Dispersion Mixed Angle Mode Widest Dispersion

New Compact Line Array

IF YOU DESIGN AND INSTALL SPEAKER SYSTEMS

using conventional two-way box speakers, you know that pattern control in the voice frequency range can be difficult to manage, especially in reverberant spaces. The TOA HX-5 offers a radically different approach to speaker design with four adjustable dispersion angles—60°, 45°, 30° and 15°—that you can change in seconds! Best of all, you get pattern control below 1kHz in a compact and lightweight enclosure that's perfect for a multitude of applications. Think of it as the most versatile "building block" speaker in your toolkit.

Crisp, clear sound, high power handling, versatile mounting hardware and more. Contact us for further information or a hands-on demonstration. We think you'll like what you hear!



audioproducts
Group

Australia:
Call 1300 13 44 00 or visit
www.audioproducts.com.au

New Zealand:
Call 0800 111 450 or visit
www.audioproducts.co.nz



The curved LED screens are used to great effect.

The rest is hired locally; sound from Jands; lights from Bytecraft; and video from TDC.

When I come calling, Mark has injured his right hand which is in a sling, yet he is level and gracious, despite some obvious pain. It seems like the tour of the walking wounded, since stage manager Eric "Rik" Benbow is boasting a new dental bridge, after a certain inebriated crew member ran him down with a golf cart. It was on the tarmac at Seattle as they prepared to board a private jet to do a one off TV show in Miami. Rik hit the deck mouth first, but boarded the flight and did the gig before being hospitalized. The band bought him the best new teeth in the USA, in gratitude.

In the next office is Skullman, Wayne Skals who is the Australian production manager for Chugg Entertainment. Jon Pope is the Australian Tour Manager, or promoters rep' as he would be known elsewhere in the world. Australia is a little different since one promoter handles the whole tour, whereas in other locations a promoter sometimes just buys one city.

Jon is on the phone to An Airline, checking his contacts. He has the group checkin counter numbers and is negotiating band seating for a flight. He has a little seating map in

front of him, and is haggling for bulkhead front rows with bassinets since the band have infant children on the road with them. "I sneak them some tickets, and get what I want", he whispers, about his prowess at getting airline favours.

Pope is famous for busting the notorious airport curfew in Sydney, when Guns and Foses were late – they were always late – in their helicopter flight from the infamous outdoor show at Sydney's ill fated Eastern Creek many years ago. He somehow managed to give someone, somewhere, something they wanted – and the bands old, noisy DC8 MGM Grand Air flying nightclub departed with smoke pouring from the four JT8's - and also from the forward cabin where the benches were kicking back. Those were the days. The DC 8 was a converted airliner that seated 150 people in airline use, fitted with a gaudy VIP interior for 40 people. As a charter carrier MGM Grand Air had no restrictions on what you did inside the can. Anything went. Including MGM Grand Air, who filed for bankruptcy a few years later.

It's those little extras that endear a band to a promoter, and keep them signing for another tour, another year. Michael Chugg gave Jon Pope a great big plug when CX spoke with him in the lead up to the tour. "He's

the best right hand guy in the country", Chugg said. Jon works for ATS the transport people, and was working Coldplay on secondment from them.

Keeping Coldplay happy is Andy Franks. "He's our mighty tour manager - largely responsible for the relaxed vibe on planet Coldplay - along with managers Estelle Wilkinson and Dave Holmes", Mark continues, "they are efficient, personable and low profile". Not too many entertainment managers fit that description.

Onstage is a fairly clean look, with some backline in evidence and a simple drumkit. It isn't immediately obvious where the stage monitor and backline tech's are hidden, because they are in a bunker with a viewing slot about a foot high, at stage left, and blacked off from the side view.

There's some serious hardware here.

SOUND

Sound comes from a Jands V-Dosc system, floor stacked subs and some Arc boxes at the rear side view positions. Mixing is on an XL-4, the largest analogue console Midas make. There is a slew of outboard gear.

Tony Smith the sound crew chief and certified VDosc engineer describes the system: "The speaker Arrays are designed on L-acoustic Sound Vision by myself. (In Sydney) they consisted of 12 x V-Dosc, 3 x DV downs, 5x SB 218 main hangs, 9 x SB 218's with 6 x Arcs front fill, L+R. Then there's 9x V-dosc side hangs with 2 - 4 x Arcs as rear fills L+R. All these are run off BSS 366 with a Varicurve remote".

FOH engineer Dan Greens main rack consists of 6x Distressors, 2x Smarrt C2. TC, Lexicon reverbs and delays and 2 x SPL Transient Designer. He mixes on a Midas XL4, possibly the last of the really big analogue consoles, and almost certainly the most popular choice for major acts.

The XL4 was a full board, and a Yamaha 01V-96 was in use for overflow inputs. The support act had a separate Midas Verona console.

The monitor engineer is Chris Wood who uses either uses L-acoustic FM115 or Clair AM-12 wedges depending on what is available, with Sure PSM 600 and PSM 700 IEM (in ear monitors) with Sensephonic moulds.



The Vista.

Think visually, work visually.

The Vista—a completely new vision of lighting.

The Vista is a radical new approach to lighting design, but it's an approach that's long overdue, an approach that will make your job much easier and more intuitive. By combining the best features of modern user inter-faces with tried and tested lighting controls,

we've produced a console that works for you, rather than the other way around. The Vista is easy to use and quick to master. Be warned though: once you try it, you'll wonder how you ever put up with the endless hassle of your old console.

The Vista T4.

Everything you need, nothing more.



The Vista T2.

Full features, smaller scale.



The Vista E2.

For when you just need more controls.



The Vista S3.

All the control surface you need.



The Vista App.

Because we want everyone to enjoy it.



THE LOOK

Between the sound and lighting mix positions are four Barco projectors, two massive R16's and 2 R12's. These give a clue about the show, but there are no apparent projection screens. Lighting is driven from an Avolites Diamond 4 console which looks a little retro in this era of GrandMA, Hog III and Vista.

But wow, that curved panoramic LED screen is really drawing attention, even when black. It has curved shiny dressed end pieces. When it cranks up, it is something else.

The screen isn't panoramic at all; it's a cunning bit of visual trickery. It is set up with a flat centre section that is parallel with the back of the stage. The left and right thirds are angled in about 7 degrees. The panoramic effect is caused by a gently curved black trim cloth at the top, and the bottom. It's just too clever!

Video content and direction is by Andy Bramley - the creative process on the show is band driven - then routed through Mark Ward, Lighting Designer Nick Whitehouse and Andy to its realisation.

Meet Nick Whitehouse the personable, softly spoken lighting designer and operator for Coldplay. He's been with the band for five years.

One of the early first impressions you get looking at the stage is that there are some movers out high and wide. Four Vari-Lite VL3000's are out there on each side, with 4 MoleFay.

"That's to make it look wider", Nick Explains.

And it does indeed look wider, when these lights join the rest of the rig, which is quite a collection of types of devices. Four massive Synrolites sit on the rear stage deck, along with three Dominators. Amongst these floor mounted monsters are some vertical CS 4 ACL pan and tilt battens.

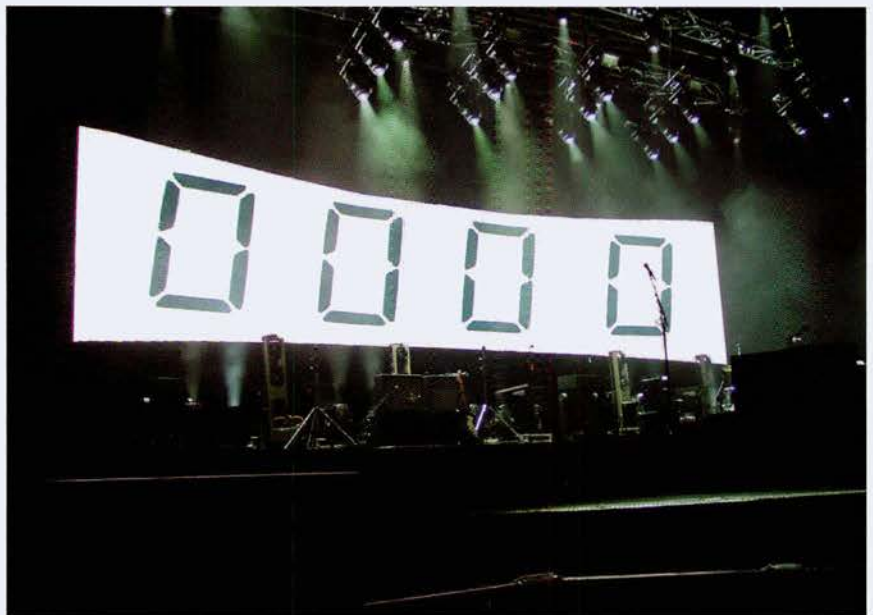
"VL 3000's are the main workhorse", Nick continues, "they do everything."

It's refreshing to find a lighting guy who selects devices according to what they do, so his inventory is eclectic. He loves the SGM 400 CMY, and couldn't get them here from Bytecraft who attempted to make him happy with a bunch of normal SGM Giottos. These were stacked outside, rejected.

"The SGM 400 CMY is a quick,



Full stage shot, shows line arrays.



World first - a 'curved' LED wall, right?

bright light and is really reliable. It gives comparable light to a (Martin) MAC 2000 - 400 watts instead of 2000 watts", he says. "Indeed the MACs are slower, and it's harder to do what I want with them. I seem to break MAC's, they don't like the way I work, in particular the dimmer module. The MAC way is a bit different; it's all about personal preferences."

Having said that, Nick has been given some MAC 2000's due to lack of alternatives.

There's a bunch of blinders, a lot of Atomic strobes, and two monstrous Lightning Strikes, each of which guzzles 63 amps of power and can blast out simultaneous lightning effects for up to 10 seconds before they thermal out. Wow! They are

used on movie sets.

A really good idea: there are grilles either in the extreme end stage units at the end of the 'ego' ramps, and there is a pair of 8 light moles down there shooting straight up, to under light the band member.

This idea is carried onto the main stage where again there are grilles with Atomic Strobes under them. Out front of the house stage is a semi curved extension, with a curved grill around the front and Par 36 ACL's underneath, all the way around. This is like an upside down light curtain, according to Nick.

Mark Ward again: "The stage design (LED screen, thrust, screens, tech rigs) was originated by the band - realised by me and "hangman" my stage

designers/builders”.

“The best thing of all, is that all the elements are designed to bolt onto a house stage, so we don’t need to carry our own stage”, Nick said.

Things come and go through the two hour show, including some giant balloons that arrive from the catwalk above the stage. A kabuki screen unfurls in front of the LED wall, giving a much wider, taller white surface onto which the FOH Barco projectors can work, while the second pair of projectors cover the front crowd with imagery. There is a laser, for one song, plus a ‘B’ stage where the band is lit with just four lights.

I almost forgot, there is a 60 watt domestic light bulb that lowers on its own winch and is swung around. Low tech can be high impact.....

THE BIG TV

Technical Direction Company won the contract to supply video, and the band flew out their media server. The rest came from TDC, who subhired the video wall from Bytecraft.

The wall was made up of 80 Tiles Of Lighthouse R16 to create the Curved 16m x 4m LED Backdrop. The band brought our the frame and the rigging as they used older Lighthouse tiles in the USA. This was not suitable for the

Barco LED inventory that TDC own, thus the Lighthouse system came from Bytecraft.

At front of house there were 2 x Barco FLM R20+ projectors – these are the new, 20,000 lumens, sealed chip, ultra quiet projectors that everyone aspires to. There were used for onstage projection on to a cyclorama that dropped in front of the LED WALL.

Also out at FOH were 2 x Barco SLM R12+ projectors that produce 12,000 Lumens. These were used to project lyrics and graphics onto the audience, with wide angle lenses so that in some cases the images were 40m wide.

The stage cyc was rolled up out of sight on a kabuki system. This is a Japanese theatre reveal, where you can drop a cyc or cloth in an instant. This cyc was packed up in a pouch and hung along a bar, with Velcro tabs so that when required, two stage hands, one each side of stage, grabbed a vertical line and ran it towards the middle of the stage, pulling open the Velcro pouch. Then the cyc dropped down.

The projection element ran for three songs. For Speed of Sound all four projectors were open, with a star fill washing across the audience and band, the LED wall was off.

In the encore for Swallowed in the Sea there were black and white



OK, that's how they did it!

Wharfedale Pro

EVP-X SERIES

QUICKLY BECOMING THE HOTTEST SELLING SPEAKER RANGE IN THE COUNTRY.

EVP-X SERIES

The Wharfedale professional EVP-X series loudspeaker systems are the latest evolution of the highly successful EVP family. The new EVP-X full range speaker system has been built around the development of the exceptional new compression driver. The 44mm HF driver brings unprecedented levels of dynamic pure clarity and sound quality, the crossover network has been designed to limit and protect the system from overloads. The ProTech driver protection system that is only seen on higher priced speaker systems, the sound performance out of these boxes doesn't match the price tag. The trapezoidal design gives low resonance and sonic accuracy in the low frequency range. The enclosure is built tough enough to withstand the rigours of the road, covered with a tough black industrial carpet, top hat for speaker stands and large handles with tough curved steel front grill. The speaker range comes in a 12" and 15" inch two way, monitor wedge design and 15" + 18" sub. The sub system features a dual voice coil woofer and low pass filtering when the job requires that kick ass punchy bass. Arguably this is the best value for money speaker system performance combination seen on the market today...

For more information, visit the Australia Distributors Website: www.cmi.com.au



Outboard racks.



Effects.



4 x Barco's at FOH.



Lighting desk view of the show.

lyrics projected in a kind of flowing running writing over the audience and onto the cyc. For In my Place there were washed out, kind of over-exposed black and white images which then segued into another kabuki reveal where the cyc dropped right out, revealing the LED wall again, and the LEDs kicked in.

This final kabuki reveal happened the same way as the first one, with the difference being when the second line from each side of stage was pulled the whole cyc fell to the stage floor, showing the LED screen again. It was important the correct lines were pulled, since it was possible to dump the whole cyc at the first reveal!

MAKE A DRAMATIC CAREER MOVE

The National Institute of Dramatic Art (NIDA) selects and trains imaginative and dynamic people for careers in theatre, film and television - not only as actors, but as directors, stage managers, designers, lighting and sound designers, set, costume or property makers and voice and movement teachers.

APPLICATIONS FOR STUDY AT NIDA IN 2007 ARE NOW OPEN.

Applications close 30 September 2006
Masters Courses close 31 August 2006.

For information call 02 9697 7614
email applications@nida.edu.au
or visit www.nida.edu.au

National Institute of Dramatic Art

EXCELLENCE, INNOVATION AND ACCESS IN ARTS EDUCATION
THEATRE | FILM | TELEVISION



CRCOS Provider Code 00756M

sit back, listen & thank us later

getting the thumbs up from
groovers all over the world!

d&b
audiotechnik 



For information on d&b audiotechnik please contact
National Audio Systems

T: 03 9846 3566 | 1800 441 440 | F: 03 9846 3544

E: shane@nationalaudio.com.au

W: www.nationalaudio.com.au



nationalaudio.com.au

Your Voice. Your Mix. Your Night.

Introducing a new concept in personal monitoring

VOICESOLO

PERSONAL VOCAL MONITORS

Hearing yourself well makes for a great performance. Make every night great with VoiceSolo, an intelligible and powerful monitor that puts you in control.

You're in control: Adjust your mic volume without affecting the PA. You can also control EQ and mix multiple inputs.

Powerful and precise: A 150 watt amplifier powers a patented coaxial woofer and tweeter combo for a sweet sound that cuts through.

Ingenious, easy set up: The aluminium enclosure is light and cleverly integrates with your boom and mic-stand. It can also sit on the floor or rest on your keyboard.

Connections are everything: Your mic, an instrument and an aux send can all be fed to VoiceSolo through the included I/O connection pod with pass-thrus to your PA.

See the entire VoiceSolo range at www.tc-helicon.com/voicesolo

VSM 300



Floor-based I/O Box



TC-HELICON
VOCAL TECHNOLOGIES

For details of your nearest TC Helicon Authorised Dealer, please contact:

Amber Technology Limited ABN 86 003 231 187 www.ambertech.com.au



Sydney
Melbourne
Brisbane
National

Unit B, 5 Skyline Place, Frenchs Fores NSW 2086
Unit C, 192 Burwood Road, Hawthorn VIC 3122
Unit 1, 220 Boundary Street, Spring Hill QLD 4000
Toll Free Customer Service Tel 1800 25 1367

Tel (02) 9452 8600 Fax (02) 9975 1368
Tel (03) 9815 2710 Fax (03) 9815 2523
Tel (07) 3831 8444 Fax (07) 3831 8455
Email: professional@ambertech.com.au

OFF TO ASIA

As I go, the crew is planning the rest of the tour in Asia. After Australia there was a show in Singapore, then Hong Kong, and finally Japan where Coldplay have not yet fully 'broken through'.

Lighting crew chief Ben Holdsworth is telling the other crew about working in Japan. "Everything on the plan will be in the air when we get there", he says, referring to the local production company who will faithfully rig everything exactly per the plan. "If there's a mistake on the plan, they'll replicate that too", he says, shaking his head.

"The shows are early, onstage at 6pm with no support band. At the end they all clap politely and file out". The rest of the crew is gobsmacked. "We'll be loaded out by 11pm", they enthuse, suddenly excited about the exotic times ahead. CX

XL4 FOH DETAILS

Channel	What	Mic/Source
1	Piano B stage	
2	Piano B stage	
3	Piano	
4	Piano	
5	Acoustic 1	
6	Acoustic 2	
7	Chris, guitar	KM184
8	Chris, guitar	SM 57
9	Jon guitar	KM184
10	Jon guitar	TLM 103
11	Bass DI	Avalon DI
12	Bass Mic	EV RE 20
13	Kick	E 901
14	Kick	Audix D6
15	Snare	SM 57
16	Snare bottom	SM 57
17	Hats	KM184
18	Rack	Sennheiser 421
19	Floor	Sennheiser 421
20	Overhead	TLM 103
21	Overhead	TLM 103
22	Ride	KM 184
23	PCM 70	
24	PCM 70	
25	Jon Vocal	B58A
26	Centre vocal	B58A
27	Keyboard vocal	B58A
28	Radio mic	B58A
29	Will vocal	Beta 56
30	Guy vocal	B58A
31	2290	
32	M5000	
33	M5000	
34	Tamb	
35	Percussion	
36	Percussion	
37	Mello low	
38	Mello high	
39	Misc	
40	Gtr mono	
41	Strings	
42	Strings	
43	Keys	
44	Keys	
45	Guitar	
46	Guitar	
47	Organ	
48	Organ	

Other inputs include the D Two, 01V, Support band console, PCM 900, SKB, CD and CD-R. On the 01V: M009, PCM 91, M5000, 990 and a mic ominously labeled 'Chuggy', presumably for one of his audience motivation speeches. We missed hearing it...

AKG ACOUSTICS

THE FUTURE IS WIRELESS



WMS 400 ULTRAHIGHFREQUENCY

Introducing the new WMS400 wireless system from AKG, which combines ease of use and innovative technology with these additional key features and peripherals:

- 50 mW transmission power
- Single AA battery for up to eight hours of operation
- Environment scan and auto-programming
- Rehearsal mode
- Five application kits available

Never before has a high quality, high performance multichannel wireless system of this category been more innovative, more affordable to purchase and operate, easier to use or quicker to set up.

The Future is Wireless.



Australia:
Call 1300 13 44 00 or visit
www.audioproducts.com.au

audioproducts
Group

New Zealand:
Call 0800 111 450 or visit
www.audioproducts.co.nz

COLDPLAY TOURING PERSONNEL

Band Party
 Chris Martin
 Will Champion
 Jonny Buckland
 Guy Berryman
 Dave Holmes
 Estelle Wilkinson
 Arco Franks
 Vicki Taylor
 Yasmine Kctb
 Kelly Samuels
 Geoff Sands
 Dan Portaner
 Wayne Griggs
 Dan Green
 C Party
 Mark Ward
 Shari Weber
 Nick Whitehouse
 Andy Bramley "Twinkle"
 Chris Wood
 Eric Benbow "Rik"
 Craig Hope
 Matt McGinn
 Sean Buttery
 Matt Miller
 Tony Smith
 Jim Allison
 Ruben Pinkney
 Ben Holdsworth
 Torr James
 Alan Yates
 Mark Antoruk
 Heidi Varah
 Pauline Austin
 Jackie Jackson
 Emma Jane McDonald
 Eric Wagner "Moo"
 Penny Howie
 Jason McEachern
 Michael Weber
 Fergal O'Sullivan
 Alistair Spiker
 Mark Hopkins
 David Richardson
 Paul Schofield
 Glen Winton
 Ruben Hannola

Band
 Band
 Band
 Band
 Manager
 Manager
 Tour Manager
 Band P.A.
 Tour Accountant
 Head of Security
 Security
 Trainer
 DJ
 Sound Engineer

 Production Manager
 Production Assistant
 Lighting Designer
 Video Director
 Monitor Engineer
 Stage Manager
 Backline Technician
 Backline Technician
 Backline Technician
 Midi & Videographer
 Certified V-DOSC Engineer
 Lead Rigger
 Rigger
 Lighting Crew Chief
 Lights/Set
 Video Crew Chief
 Camera Operator
 Chef
 Chef
 Venue Security
 Dressing Rooms/Wardrobe
 Merchandise Manager
 Tour Photographer
 Laser Technician
 Bytecraft Crew - Australia Only
 Bytecraft Crew - Australia Only
 Bytecraft Crew - Australia Only
 Bytecraft Crew - Australia Only
 Jands Crew - Entire Tour
 Jands Crew - Entire Tour
 TDC Systems Tech
 LED Tech



Mark Ward,
Production Manager



Eric Benbow,
Stage Manager



Dan Green,
Sound Engineer



Nick Whitehouse,
Lighting Designer



Jon Pope,
Australian tour manager



Shari Weber,
Production Assistant



Wayne 'Skullman' Skals,
Australian Production Manager

A MAGNIFICENT OBSESSION

For 35 years we've been obsessed with many things: weight, looks, power, heat, hum, distortion, connection, frequency, amplitude...

Presenting our latest obsession: **PLX2**



**The most
ADVANCED,
RUGGED,
PROFESSIONAL,
BEAUTIFUL,
power amp
ever made.**

QSC™

PLX1104: 550w/ch @ 4Ω. **5.9Kg** \$1,495RRP

PLX1802: 575w/ch @ 4Ω, 900/ch @ 2Ω. **9.5Kg** \$1,995RRP

PLX3102: 1000w/ch @ 4Ω, 1550/ch @ 2Ω. **9.5Kg** \$2,595RRP

PLX1804: 900w/ch @ 4Ω. **5.9Kg** \$1,795RRP

PLX2502: 750w/ch @ 4Ω, 1250/ch @ 2Ω. **9.5Kg** \$2,295RRP

PLX3602: 1250w/ch @ 4Ω, 1800/ch @ 2Ω. **9.5Kg** \$2,995RRP

More info? Contact your local QSC dealer or TAG: Ph. (02) 9E19 0900 e.info@tag.com.au



HELP YOUR DJ SOUND TIPS!

James 'Jimmy' Den-Ouden walks the line and does both live sound and DJ duties. He has a thing or two to say to DJs and club owners.....

By JAMES DEN-ouden

If you've ever dealt with a DJ then much of the following will be familiar territory. And I'm probably not going to make myself any new friends (at least none who are DJs) by writing this article, which is part advice, and part suggestions for anyone providing sound for DJs, with a little psychology thrown in along the way. Do the dealings between DJs and sound people really have to be as difficult as many find them? Is it possible for both parties to achieve a result which is going to blow the audiences' mind and not the operator's speakers? A few thoughts spring to mind...

I dabbled in DJ land for a while. I bought myself some nice Pioneer decks and a DJM-3000 mixer. The mixer is great; it's got a nice monitoring section, some cute effects, and channel EQs which sweep from something like minus 26db to plus 12. This is reasonably serious gain. When you turn the Low EQ up to +12db, you get a whole lot of pretty red VU lights flashing on and off. It's great to watch. It also renders the output signal virtually useless unless you pull the channel level back, but this is something not all DJs will take into consideration.

Nor are the same DJs likely to take into account the clip LEDs on your amps lighting up, the system protection kicking in, or the thought of the voice coils in your subs rapidly fusing their way into sweet oblivion. Unfortunately the basic rule of "red lights = BAD" is often forgotten or ignored 10 mins into the first set.

I was at a venue in Sydney a few

weeks back attending a dance party. I know, you'd think I'd have grown out of it by now. The venue has an excellent in-house audio system which has been really well setup. Part of what makes the system great is the sheer size of it. It's big, and there's a whole lot of headroom. Which made it all the more disturbing when travelling past one of the FOH stacks (with my 20db flat cut earplugs firmly installed - man they are a great invention), I heard the 18" sub drivers making some particularly nasty cracking noises. The kind of noises which bring a bad feeling to anyone who knows what they mean. This event coincided with a rather rapid increase in the already large amount of bottom end filling the room. I was really unimpressed - in that instant I lost all respect for the DJ as a professional.

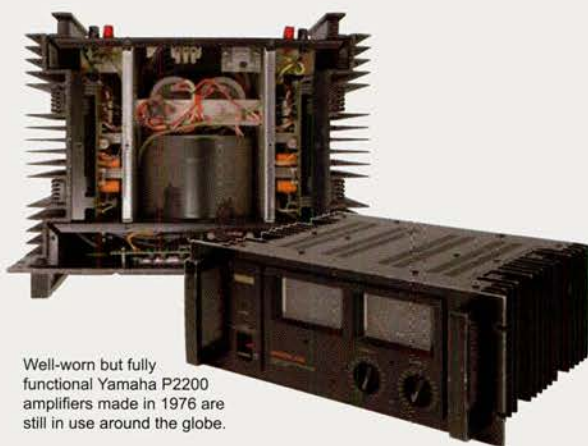
I have a theory that if being a DJ is your profession, you are obliged to have at least a basic understanding of audio. Less so perhaps for the backyard DJ, but for an act of any serious acclaim it's something which should be a pre-requisite. This understanding should include knowing what happens when you have the PA running at capacity, then apply +15db of gain at 8Hz. Preferably this knowledge should be gained on the basis of some solid technical explanation, rather than demonstration or experimentation.

So how do we protect our PA systems from abuse, our punters from bad audio, and our DJ's reputations? I've tried a few things over the years and come to the conclusion that the best way to do this is every way you can.

A COUPLE OF TECHNICAL METHODS YOU CAN EMPLOY ARE (AND I'LL KEEP THIS BRIEF):

- Keep ultimate control over what goes through the PA away from the DJ. Whether this is done by running the DJ mixer as an input to your main system mixer or via a system controller/crossover/whatever. Don't put yourself in a position where you're unable to turn the PA down if the venue asks you to or voice coils are smoking.
- Don't over exert your system. If your in-house system isn't up to the task and you know it, hire a system which is. If you're hiring in gear, make sure you leave yourself some headroom. If you're desperate for headroom, use an EQ which pulls some ultra-low bottom end out (20-63 Hz usually works pretty well, and unless you've got a cracker of a PA you're not going to hear or feel it much anyway).
- Employ system protection where possible. Most recent system controllers/crossovers all have some form of compressor or limiter (or both) built in. Sensibly setup, these can be used to increase your apparent loudness. Taken too far however, they can also have adverse results which lead to pumping/breathing, loss of music dynamic, and at worst square waved signals. Not good when you're trying to protect your speakers.

30 Years and Still Rocking the House



Well-worn but fully functional Yamaha P2200 amplifiers made in 1976 are still in use around the globe.

Power amplifiers are the keystones of professional sound. If they don't perform, the whole show grinds to a halt. Yamaha is proud to have made valuable contributions in 30 years of professional power amplifier production. Super efficient EEngine technology, advanced distribution amplifiers and leading networking capabilities are just a few examples. But we are most proud of the fact that amplifiers we built 30 years ago are still delivering superior sound and power, show after show. They have not let their owners or audience down after years of use and abuse. The same goes for any Yamaha professional power amplifier you choose today. It'll still be rocking the house 30 years from now.

The innovations keep coming, but the basics are always there: solid sound, power, and performance you can depend on for decades.



<http://www.yamahamusic.com.au>

Yamaha Music Australia • Commercial Audio Division
P.O. Box 268, South Melbourne VIC 3205
Phone 1800 805 413



The latest Yamaha PC-1N Series amps.



DJ PRO

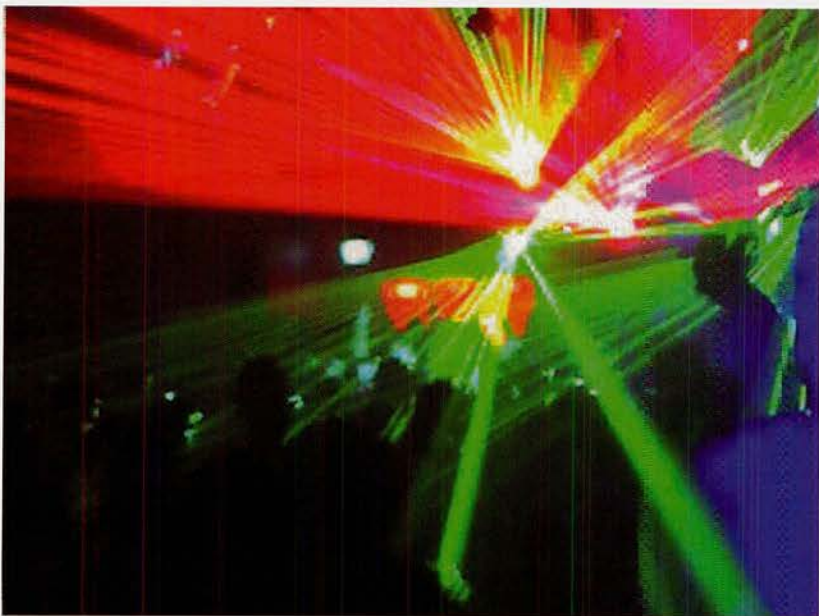
BEATMIX WITH MUSIC VIDEO

Nightlife's DJ Pro Controller integrates with the HDMS™ to give you a total DJ solution.

- 600 GB of Hard Drive Power
- 6,000 music video clips at your fingertips
- Search, preview, cue and beatmix music video and audio tracks
- Load photos live via the USB card reader
- Music updates sent fortnightly
- Advertise in-house using electronic billboards
- Access to fresh content and exclusive remixes from top record labels worldwide



nightlife
music + video



• Killer DJ monitors. Keep in mind the DJ's need to hear themselves – especially if you're in a venue with lots of reflections. Delayed sounds can make it tough for a DJ if they're trying to beat-mix. There are a lot of decent active plastic boxes around which work well, but in some venues they're not big enough. For larger venues or events you may need to go to a double 15" + horn box, or in some cases even bigger. Last show I used a pair of 15" + horn wedges which sounded great, and being on the ground they didn't get in the way. Maybe not the most commonly accepted way of doing DJ monitors, but it worked well for me.

Ultimately all the technical safeguards you put in place will at best, limit the level of audio your punters hear. If your DJ is clipping the output of their mixer, it will still sound like crap. The allure of the flashing red lights is strong (even more so if they are blue LEDs!).

A more non-technical approach, and possibly the best way you can ensure your DJ event sounds great is to have a great relationship with your DJs. Explain the parameters within which the PA system is operating, lay down some guidelines (which can be as simple as "please don't drive your mixer past 0db"), answer any questions they have, and let them know that you're there to help them present as well as possible. Explain how wonderfully tidy your gain structure

Moving Heads Theatrical Architectural



Pilot575

PR

LIGHTING

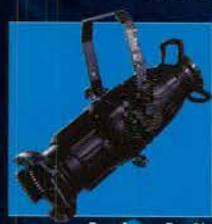


Pilot575 Wash



Pilot1200

PR has been designing and manufacturing luminaries and lighting systems for nearly two decades. Combining their imagination and technology to provide better, brighter fixtures for all aspects of lighting application and design.



Pro Stage Profile

Engineered by the industry's brightest designers this new range of luminaries delivers great value... and Pure Reliability.



Xenon 4000 Search Light



Century 150/250/400/2500w Colour Changer



Distributed by LSW
Ph: (02) 9718 4900
sales@lswonline.com.au
www.pr-lighting.com

INDUSTRY
GEAR

DJ CULTURE

is, and how their working within that will sound better than them simply playing as loud as they possibly can.

If you take the time to discuss your DJ's needs beforehand, you have a much better shot at making sure they are happy during the event. If they are happy, they are more likely to abide by any requests you make of them. If you ask them to turn down the output of their mixer, you stand a better chance they will actually do it. Having played both sides of the fence (system tech & DJ), I know it can be easy to get carried away and occasionally all you need is for someone to point out tactfully that your levels are getting too high.

Think about it for a moment – how do you react if a band member tells you how to pull a mix? Are you more likely to react favourably if they bark demands mid-show, or if they discuss their requirements with you

beforehand? It seems there has long been a stigma associated with DJs and sound guys. The first step to alleviating this would seem to be for us to abandon our pre-conceived ideas about each other, and give each other the professional respect that is needed to allow everyone to do their job.

Granted the non-technical approach can be difficult with big international acts who roll into the venue 10 mins before their set starts – I don't really have any miracle suggestions on this other than the technical methods outlined above. That said, I'm going on the assumption that the majority of readers would be dealing with domestic DJs. Failing absolutely all else, find a techy to crack open the DJ mixer, hardwire the input channel gains at a fixed level, bypass the EQ section internally, and glue the master fader in position. Then their loss is your gain. **CX**



dB TECHNOLOGIES

GETS EVEN BETTER!

Hot off the press from dB Technologies in Italy, amazing new prices on Opera cabinets with retail prices being reduced by up to an incredible 25%!

The fantastic sounding OPERA-405, OPERA-402 & OPERA-210 are now not only among the best sounding cabinets in their class, but are now also just about the best value for money. Need a heavy duty sub? Look no further than the OPERA-SUB12 & OPERA-SUB15. Quality bottom end has never been more affordable.

dB Technologies Opera.

Easy to handle and install, durable, and totally reliable.



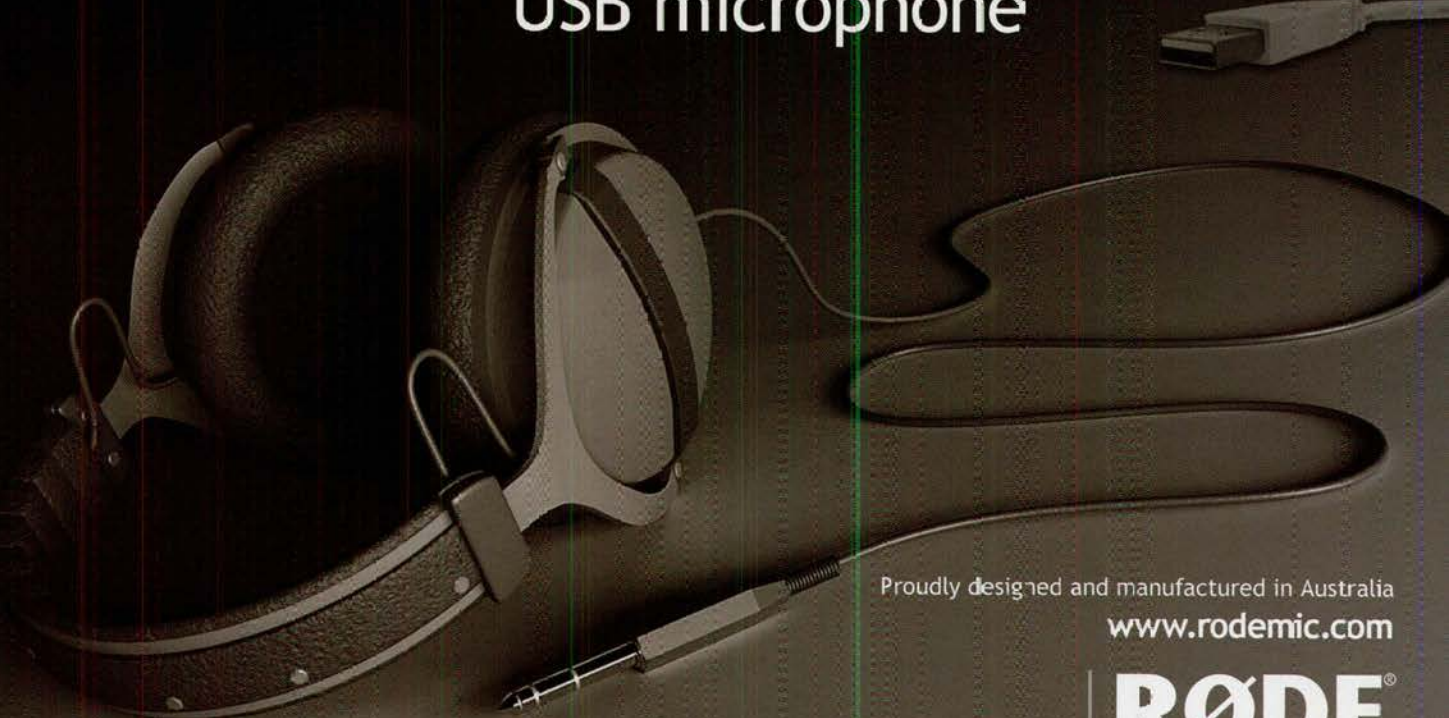
QLD: Buzz Music/ Ellaways Family Music Store/ I.J.S. Audio Sales & Recording/ Mackay Music Supplies/ Mooloolaba Music/ Mr Music Man/ Music Focus Shop
 NSW: Custom Audio Installations/ DJ Warehouse/ Guitar World/ Pro Sound & HiFi/ Smithy's Music/ Herkes Electrical Supplies VIC: AV FX/ DJ City/ Entertainment Warehouse/ Audio Lifestyle/ Manny's/ Music Den/ Muso's Stuff/ Troy House of Music
 SA: Ceceres Music/ Pro Co WA: DJFunktions/ Music Park/ Sound Centre Music Gallery TAS: Frontline
 ACT: Pro Audio Supplies

For more information, visit the Australia Distributors Website: www.cmi.com.au



Podcaster
USB MICROPHONE

The world's first
broadcast sound quality
USB microphone



Proudly designed and manufactured in Australia

www.rodemic.com

RØDE
MICROPHONES



EVENT SAFETY

Australia sets the standard

By **MATT DOHERTY**

It is so often the case that here in Australia we feel that we are a step behind the rest of the world. We are a small market and the 'tyranny of distance' takes its toll. Often a major show or tour will not include Australia in its itinerary because of cost or more important commitments in more 'important' markets.

One could be forgiven for thinking that, because of this; we would naturally be behind the rest when it comes to our work practices and methods. (I must take a moment here to add that I am not talking about the professionalism and skill of Australian crew which has always been held in the highest regard all around the world. We should be proud of this

reputation and work hard to keep our skill level at the highest possible standard. These skills are, however, not relevant to this discussion.)

Well I would like to go some way to clearing this up.

I recently returned from a 'fact finding' mission in Europe. This trip was paid for by the Big Day Out Promoters, Ken West and Viv Lees. I was accompanied by the event's Security Director, Jeff Gray.

We attended 'Rock Werchter' in Belgium (80,000 punters), 'Roskilde' (90,000) in Denmark, and 'T in the Park' in Scotland (75,000). Big shows held over multiple days. Anyone who has worked on the European festival circuit will be able to tell you; these are big events...and they are never starved for big line-ups.

To give an example, appearing at

Roskilde this year were: Guns n Roses, Bob Dylan, Morrissey, Deftones, Primal Scream, Tool, Scissor Sisters, Franz Ferdinand, The Strokes, Kanye West, and Roger Waters, and that was just the main stage. At Werchter on the same night were Tool and The Red Hot Chili Peppers. T in the Park was headlined by Red Hot Chili Peppers and The Who. I think you get it!

So, in light of this knowledge my question was; 'how good are the teams that run these massive shows?' Surely they must be at the cutting edge and leading the way in festival management? Strangely enough, the answer to this question is not "yes".

Don't get me wrong, I am not here to slag off other festivals. That would be inappropriate and unprofessional.

JTS®



Are you sure you're getting the best deal on microphones?

Check out the awesome, comprehensive range of JTS microphones today.

- Quality, tough, well-made
- Range of cabled mics and wireless systems.

Try the range of JTS microphones in our Mic Testing Station at your nearest JTS dealer.



JTS Testing Station



Proudly Distributed by Musiclink Australia
jts@musiclink.com.au
www.musiclink.com.au

Rather I am here to inform you that it is us Aussies who are at the 'cutting edge' and in so many ways WE are setting the standard! I can guarantee you that if you asked the security director for Splendour in the Grass how many punters were permitted by law to be in one of the festival tents - he would know the answer. You might be surprised to learn that people working at the same level of authority at two of the festivals I visited had NO IDEA of how many punters they were dealing with in a given area.

This begs the question...what happens if something goes wrong.

Would you expect to be able to have untrained volunteers working as pit crew for performances from acts like 'Deftones'? Well if you are running the biggest festival in Europe you can. (see photo)

As we head down the long and complicated road to regulation in our industry it is sad to see our government bodies looking to the rest of the world to find 'experts' to assist us in this mammoth task. I say we should be looking at our own events and the people who run them. Sure they might not have a 'degree' in event management but that is not because they are not qualified. It is simply because we have not developed our education system to the extent where this is an option for our people. I applaud those institutions who are developing courses or who have established educational processes to recognise skill. This should continue but never at the expense of the existing and experienced industry professionals, most of whom are too busy managing events and festivals to afford time to study.

I attended a public lecture at UTS a couple of weeks ago. The topic was crowd management and the lecturer was a Professor Chris Kemp from the University of Buckinghamshire Chilterns in the UK. He is the Dean of the Tourism and Leisure faculty there. Chris is a lovely man and has had many years of experience in the music industry prior to becoming an academic. The lecture was on crowd management and safety. There were probably some thirty people in attendance. I am no 'nay sayer' and am happy that this sort of lecture is actually happening. Hell, I went! The discussion that comes from this is positive. Chris gave a good presentation which was full of

important facts and examples.

There was, however, NOTHING in the presentation that was not already considered good practice in the Australian industry.

This is not a criticism of Chris and his studies, but rather a 'call to arms' to the guys and girls who work in and run the best Aussie events. It is time we made a noise and started to make our governments and educational bodies understand that we are experts in our fields and we have the knowledge to help and direct the

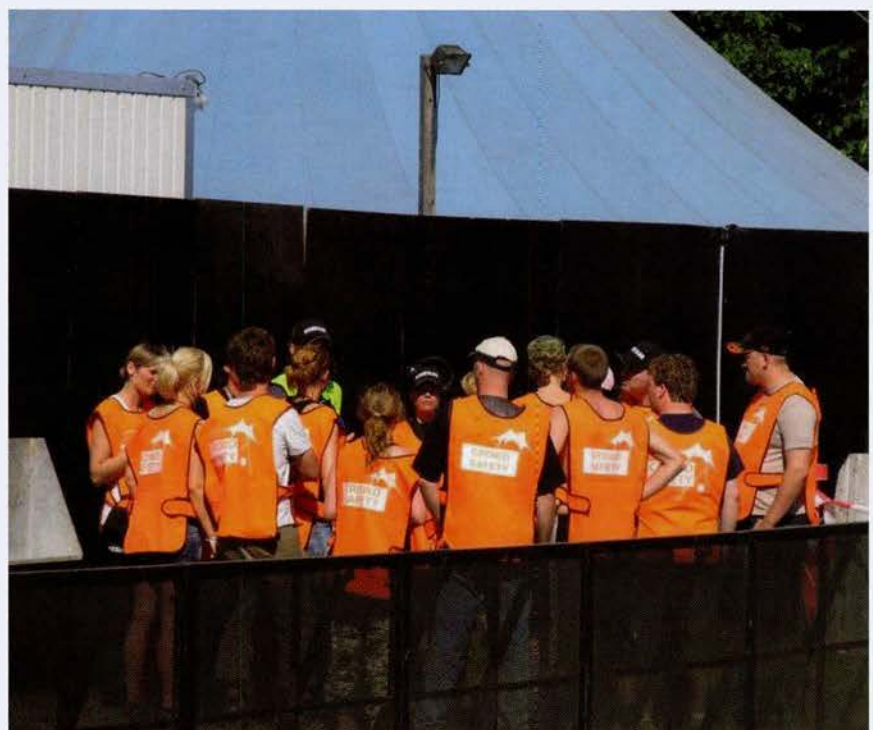
regulation of OUR industry.

There are those who work hard at this task every day.

Good individuals and companies who are concerned about our industry and who aim to and succeed in setting the highest standards. These are people we all know, people who care for their industry and who are experts in their field. Let's start looking inwards to accredit our own people and show the rest of the world that we have something to teach them. CX



Matt Doherty (above) is from The Unusual Company, and is the Production Director for The Big Day Out.



Ready for the mosh pit?!



Soundcraft
Vi6TM
DIGITAL LIVE SOUND CONSOLE

**ACCESS
ALL
FUNCTIONS**



Beyond intuitive.

Combining 30 years of Soundcraft live sound know-how with Studer's unrivalled pedigree in digital audio, the new Soundcraft Vi6TM delivers all the power and flexibility of digital live sound mixing with an entirely new level of operator experience.

The revolutionary VisionsTM II interface clearly displays all channel, dynamics and routing functions, with rotary controls and switches built right onto the touchscreens to remove the burden of complex mental mapping. Soundcraft FaderGlowTM illuminates the fader tracks in colours that correspond with those of Visions II to show at a glance which functions are

being controlled at any given time. And a 32 fader control surface measuring 175cm x 73cm places all critical functions within easy reach of the operator.

The result is unimpeded workflow and a more creative mix from a comprehensively equipped, 'mid-priced' digital live sound mixer that goes way beyond intuitive.

So forget layering. Forget assignability. Forget confusion.

Find out more about the Soundcraft Vi6 at www.soundcraftdigital.com



Soundcraft
Vi6TM
DIGITAL LIVE SOUND CONSOLE

 **Soundcraft**
A Harman International Company

Miami Arena, USA



Fly First Class

Upgrade to an Aero Line Array.

When nothing can go wrong and everything has to be technically perfect, the Aero systems are the sound professional's choice.

From Australia to Miami, in all types of events, their exceptional sound, easy rigging and powered or non-powered options make them one of the best line arrays you can buy.

Why fly "economy" when you can upgrade to the first class performance of Aero?



By D.A.S. Audio

Distributed in Australia by:
Magna Systems and Engineering
Unit 2, 28 Smith Street, Chatswood NSW 2067
Tel:(02) 9417 1111 Fax: (02) 9417 2394 Web:
www.magnasys.com.au

Your ticket to first class performance

Aero 28/28A



Aero 38/38A



Aero 48



www.dasaudio.com

VARI-LITE TAKE STRAND

It came almost out of the blue, especially for Strand staff in the UK who were all lined up and fired.

By **ANDY MACKENZIE**

Strand Lighting, one of entertainments most enduring brands, fell into the hands of an administrator in July and seemingly minutes later, the parent company of VariLite - Genlyte Controls - fell onto the entrails and gobbled up the Asian and American Strand assets, along with the product designs.



It was a brilliant deal for Bob Schacherl and for Steve Carson at Genlyte, who got the Vari-Lite business at a big discount after a disastrous time for the iconic moving light brand. VL had been floated to the public, and endured a withering run of stock sell-downs.

VL never made a profit.

Whatever they did make they spent again, and then some, on Dallas lawyers. The list of court actions that VL ran over the 1990s and the early 00's is long. Very long. They felt they needed to protect their intellectual property, and look action against anyone and seemingly everyone who made a moving light. But not a waggly mirror, since VL never made any of those.

I remember visiting Bob Altman, scion of the Altman family who probably made more money from inexpensive Fresnel spots and ellipsoidals than anyone else. As he showed me around the Yonkers factory on the Hudson, he opened up a building where the Altstar dream lay gathering dust.

Altstar was a fledgling Morpheus Pan Command, an American moving light system that in the early 1990's really stood out in a lighting business where the only moving heads had Vari-Lite on them. Like Morpheus, Altman copped a legal mouthful and like Morpheus, the dream was locked away with millions of greenbacks squandered. The lawyers loved it.

Genlyte took Vari-Lite, and pushed existing (but excellent) technology into the VL2000, 3000 and 500. For the price they paid, they have made VL into a winner. Now for a paltry sum of under US\$10 million, they have the strand designs, software, and key staff.

Industry analyst Richard Cadena says: "Now they have a conventional fixture line, which they've never had, and a conventional dimmer line. This will make them able to go into a project and spec it from top to bottom as far as theatrical lighting, dimming and control goes".

For myself and many others the loss of Strand is sad. I worked at Strand Electric in Sydney in the mid 1970's when Rob Nichols ran the hire dept. He taught me more than anyone had, and I saw the company slide into a long slow death from the knives of the Rank Industries accountants. It is certainly the belated end of that era now.

TANNOY

POWER V



DIGITAL POWER - ULTIMATE PERFORMANCE



Power V Series

- Class D Amplification
- User Selectable Full Range/High Pass Modes
- Dual Concentric™ Technology

Distributed by

Syntec International (Australia)
Phone 1800 648 628
Email sales@syntec.com.au
Web www.syntec.com.au

Syntec International (New Zealand)
Phone (09) 263 9885
Email prosales@syntec.com.au
Web www.syntec.co.nz

DUAL
CONCENTRIC
THE ORIGINAL POINT SOURCE

tannoy.com.au

FIRST LOOK

SOUNDCRAFT SHIP NEW Vi6 LIVE DIGITAL MIXING SYSTEM

Not just a remade Studer, this system is pitched directly at live sound engineers. Is it enough to put Soundcraft back on the map? Julius Grafton touches the interface...

By JULIUS GRAFTON

Soundcraft have crash landed the Vi6 right into the middle of the digital live console market in a place nothing else has quite been before. Its arrival was expected, when the Studer Vista family of digital broadcast consoles gained traction. But no one imagined that Soundcraft DNA could so infect an established platform.

Vi6 is not a Vista 6. Or a Vista 5, or any of the other four Vista consoles that Studer make. Studer are Swiss, Soundcraft are English, and the

owner is an American conglomeration called Harman. Vista is not, and will not be, pitched at live sound. Studer are eminent in broadcast, and plan to stay there.

It's fair to say Soundcraft were in a declining trajectory as a live console maker, but so is anyone who does not have a convincing digital console strategy. Soundcraft did dabble with some live digital consoles, think Broadway from way back in 1995, and try to forget the Spirit 328 that came along as a generation two offering.



AUDIO PRODUCTION AND RENTAL

AUSTRALIA'S MOST VERSATILE RENTAL INVENTORY

Accurate turnkey audio for important shows of any size, any where. Olympics, Commonwealth Games, major events Corporate, Festival, Concert, Theatre and Broadcast.



FEATURED DEVICE:

The Optical Digital Multicore Network System Optocore allows different signals to be digitised and transferred over long distances in the highest possible quality. Norwest has miles of Optocore!

- SPEAKERS: 70+ Kudo (more coming)
- EAW KF730, 750, 850
- NEXO PS 15
- Funktion One Resolution 5
- Subs for every occasion
- EAW SM200ih - EAW SM400
- Crown Macrotech 5002VZ
- Camco Vortex 6
- Lab Gruppen FP64CC
- Lake Contour
- Digico D5 - Yamaha PMID - Yamaha PM5D
- Midas Heritage H3000/52 - Soundcraft Series 5/52
- Midas XL4/52 - Soundcraft MH4/52
- All small consoles incl. 20 x Yamaha 01V96



Norwest Productions

MELBOURNE

Ph: +613 9555 4468
Tim Millikan

BRISBANE

Ph: +617 3854 1000
Graeme Whitehouse

SYDNEY

Ph: +612 9737 8522
Dave Rennie

Digital Snake

Multi Channel Digital Audio Transfer System

RSS
by Roland

www.rolandcorp.com.au

Next generation audio transmission system DIGITAL SNAKE

Next generation audio transfer system brings analogue multicore into the digital age.

Roland's new REAC transmission protocol provides 40 channels of ultra low latency, pristine 24-bit, 96 kHz audio transfer over a single Cat5 Ethernet cable at lengths up to 500 meters using standard Ethernet Switching Hubs.

Designed from the ground up for professional concert staging, corporate event sound reinforcement and broadcast applications.

- NEW** **S-4000 SERIES**
- S-4000S-3208 Stage Unit
 - S-4000H House Unit
 - S-4000R Remote Controller

S-4000S-3208



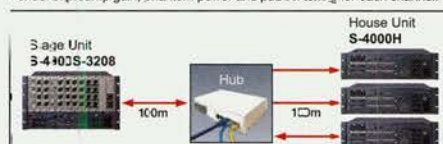
S-4000H



S-4000R



The Digital Snake S-4000 Series consists of the S-4000S 40 channel I/O Modular Stage Box, the S-4000H 32x8 Front of House unit with 8 inputs and 32 outputs and the S-4000R Remote Control Unit which provides easy to operate control of preamp gain, phantom power and pad switching for each channel.



Using low cost Cat5 Ethernet cabling and standard Ethernet switching hubs as the basis for the S-4000 system, expansion is simple and very cost effective.

For a one on one demonstration, contact Marc Allen at marc.allen@rolandcorp.com.au or call 0413 611 866.

L-1™ Personalized Amplification System™

a new look • a new sound • a new philosophy

Remember garage band rehearsals, when you just plugged in and played? The sound was all around you, everyone heard each other.

All you had to worry about was the music...

Why should your gigs be any different?

With this revolutionary new Personalized Amplification System™ from Bose® everyone hears what you hear, from the rest of the band to the audience. No need for engineers, separate foldback sends and monitors.

With a consistent sound dispersion of almost 160° rest assured your killer tone is reproduced faithfully no matter what listening position.

We'll take care of the sound. You just play.

Hear it for yourself.

To arrange an obligation free demonstration please contact Bose customer service on 1800 659 433

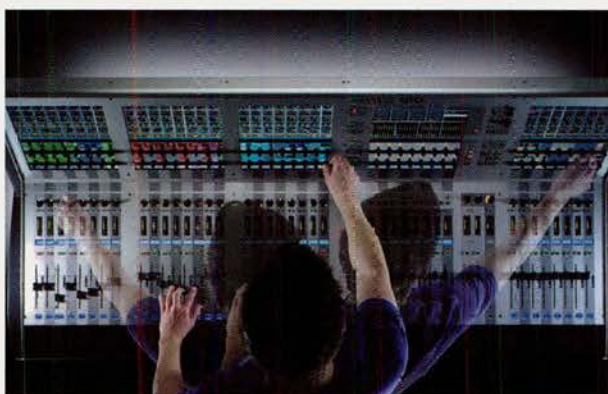
www.bose.com.au

For your nearest dealer contact info@musiclink.com.au or visit www.musiclink.com.au



BOSE®

ALL IN ONE
Mixer
Foldback
Front of house
EQ
Amplifier
Quad Box



Arms length operation.

The Vi6 is a generation three package that doesn't require you to reach for a calculator to cost up all the cards and modules, because it comes standard as a system that has 64 inputs and 32 outputs. There is a control surface or console, as I prefer to call it, a local rack with 32 in and 32 out, and a stage rack with 64 in and 32 out. Connect the stage rack to the local rack with Cat 5 cable. Simple!

Soundcraft say there will be other Vi packages, probably like there are other Studer Vista packages. Studer just birthed the Vista 5, and the numbers go all the way up to Vista 8. So you can expect more Vi packages, probably a smaller unit like a Vi5 and certainly a Vi-X that takes it up to the top end at Yamaha, Digico and Midas.

STRAIGHT UP

Vi6 sits between Yamaha's PM5D which has all the connections on the back, like a normal analogue console does and Yamaha's PM1D which has a remote stage rack, and a local rack.

The PM5D has 56 inputs and 36 outputs, but there are 24 mix busses. Vi6 gives you 32, while Yamaha's PM1D offers up 48 mix busses. It's a story about busses, meaning the number of discrete pathways from EVERY input channel to an output. This counts big time if you decide to use a digital console in stage monitor or foldback mode. These have the same meaning in live sound speak.

Vi6 is priced in the foggy \$120,000 plus area 'dealer buy'. PM5D lurks a little cheaper as you would expect, since it doesn't have any remote racks, meaning the traditional multicore must reach the FOH position. The PM1D starts at about \$250k.

Over in enemy territory at Digico, the D5 has 40 busses and sells for about the same as a PM1D while the D1 is a stripped down control surface with a smaller rack arc module starting point, selling for probably about the same as a Soundcraft Vi6.

The point of major difference, like I said a little earlier, is that the Vi6 is a package, whereas everyone else does starting points and then builds with a lot of options.

HOW IS VI6 DIFFERENT?

This is the kicker, because all the sound gurus at the Jands launch tour said the same thing. Which is, 'this thing is easy to use'. Soundcraft say 'Beyond intuitive, which could be taken another way, so allow me to explain how Vi6 interfaces with you.

Be Professional

Combination Decks



DN1-625/645

CD Players



DN-C615

Cassette deck



DN-C635

DN-780R

Professional DVD Player



DN-C680

DNV300

Mixing Amplifier



DN-A850



DNV750/DN-V755

Network Audio Visual Players

Denon Professional manufactures industry-leading CD, cassette and background entertainment playback technology-based solutions for the professional studio, DJ, broadcast and commercial installation markets.

DENON
Professional Audio Brand

audioproducts
Group

Australia:
Call 1300 13 44 00 or visit
www.audioproducts.com.au

New Zealand:
Call 0800 111 450 or visit
www.audioproducts.co.nz



There is also a storage drawer. We like that!.

There are 32 input faders and a simple A or B bank. So any input is never more than one layer away. Arranged in four lots of eight, there is one touch screen above each eight faders. Poking through the bottom of each touch screen are 16 rotary knobs and 16 buttons.

You have view of all eight channels at any time, but the 16 knobs and buttons are in use only on the selected channel of the eight. Is that clear enough? Put another way, if you touch one of the eight channels on the screen, sitting above the eight faders, then the knobs and buttons will control the selected channel.

That doesn't mean you only have 16 possible controls for a channel, oh no it doesn't. This is where Studer's Vistonics II system comes into play, because you touch the screen in one of five places, to select one of five sets of operating modes for the 16 knobs. That is all the 'touching' you need to do.

Example: touch what is clearly the EQ display for – say – channel 2, and the screen behind the 16 knobs and buttons snaps into EQ mode, colour coded to the red EQ display on the top of the channel display. Touch the orange part of channel 2's strip at the top of the screen, and 16 orange auxiliary controls appear behind the 16 knobs and buttons. The next auxiliary controls, meaning busses 17 to 32 are the next screen section down the strip. Or touch the green dynamics part of Channel 2 and you get a green backlit set of compressor, limiter and gate controls.

It's harder to explain than to see, which means good things when you walk up to the console, since there is no 'super channel' or centrally assignable area. Instead of looking at one central screen, you can go and work above any of the four sets of eight channels.

There is a master section, with screen, so there are a total of five touch screens on the Vi6. The need to actually touch the screen is limited,

which is a good thing for me personally, since I don't like touch screens. Something to do with leaving fingerprints, maybe?

THE REST

The colourful lighting in the fader strip tells you if the fader is doing standard output duties (blue); auxiliary sending (orange) or group master mode (green). VCA master faders are lit up purple.

The question was asked at the launch, 'how does it go outdoors', and a launch guest who has used the prototype says all is good. He was Dave Kay, a Director of Adlib Audio in the UK who mixes for the Scissor Sisters. He asserts the screens remain readable, and adds that a mix tent is always a good idea. We tend to agree.

THE CONSOLE SPECIFICATIONS THAT MATTER ARE:

- 64 inputs
- 32 buss output plus left, centre and right
- 16 VCA masters with mutes
- 4 additional mute groups
- 16 third octave graphics
- 16 matrix outputs
- 24 freely assignable inserts, of which 16 are analogue
- 8 Lexicon effects units

The latter is coming soon, as Lexicon have re-engineered all their effects requiring different chip

architecture. A brief delay (no pun intended) is worthwhile to get the new effects, say Soundcraft.

Like most digital consoles there is choice, choice and more choice for setup patching. There are 163 possible sources for your 64 channels, and 128 outputs for the output pool.

Every output has a parametric equalizer and a compressor. Speaking of outputs, the output screen can show a complete overview of console status, so there are 64 input ramps and 32 output ramps along with a system status display.

Each of the 32 channels has a fader, a user assignable rotary control, plus displays for input gain and dynamics gain reduction.

Where greater than 100m distance from local rack to stage rack is needed you can option a fibre optic card, and get 2km's. Soundcraft say Cat 7 will get you up to 130 metres. You need two lines of whatever you use, to have dual redundancy.

There is a full suite of dynamic controls for each channel; a fully variable compressor, limiter, gate and variable de-esser.

The console face itself is a nice lump of design, the backlit buttons feel right and are impervious to dust or moisture. The 'reach' is right, the real estate is not larger than an arm span, as long as you have normal arms.

What else? There is a 40 gig hard drive, and with each mix representing a file size of 500k, that's a lot of mixes. You get in and out using a USB connection. Oh, and there is a lockable drawer next to the keyboard stash slot under the faders. I like that!

Assuming it sounds like a Soundcraft, then this system has the legs to compete hard in the new world order.

www.soundcraft.com



Portable & Flexible Sound

Introducing the Redback Portable Public Address System
Rugged, durable & lightweight!

Designed to endure the punishment of every day use.

Great for hire companies, schools, auctioneers etc.

Employing an industrial strength extruded aluminium enclosure with hard wearing powder coat finish. It is fitted with "luggage" type trolley wheels and extendible handle for ease of mobility.

A modular design has been employed allowing MP3 and wireless microphone upgrades if required. These are easily connected by the PA contractor or the end user. This allows systems to be tailored to individual needs.

The in-built Class D amplifier exhibits very high efficiency. This helps to increase battery life & reduce system weight.

An in-built top hat allows easy mounting to speaker stands.

PA MODELS:

- C 7172 Portable PA with Wireless Mic.
- C 7176 With CD & Wireless Mic.
- C 7177 With Cassette & Wireless Mic.

ADD ON MODULES:

- C 7161 MP3 Recorder / Player
- C 7166 Additional Wireless Mic.

FEATURES...

- CD & Cassette models available • MP3 player & wireless mic modules available
- Trolley handle and wheels • Carry handles top and side • Desk, floor or stand mounted • Sturdy design • 6 to 8 hours use from internal battery pack • Two wired microphone inputs • Individual level controls for each module
- Built in top hat for stand mounting

For more information visit: www.redbackaudio.com.au

MODULAR DESIGN:

Build a system to meet your needs.
Choose from CD or Cassette models, then add wireless mic & MP3 modules as required!



Wireless Mic Module (C 7166)



MP3 Module (C 7161)



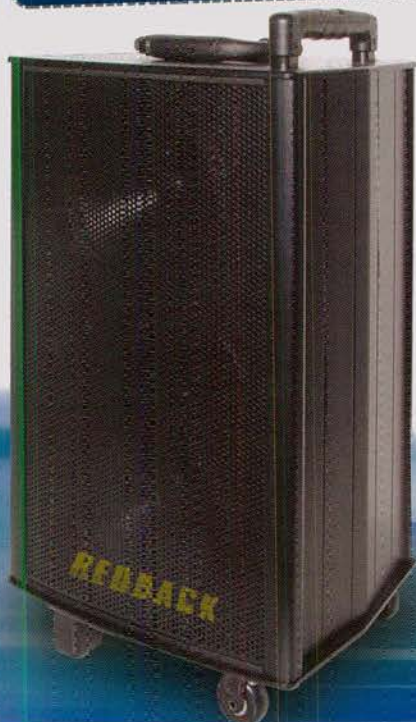
CD Module (C 7176)



Cassette Module (C 7177)



Amplifier Module (All Models)



ALTRONIC
DISTRIBUTORS PTY. LTD.

Available exclusively from Altronic Distributors

■ Sydney ■ Melbourne ■ Perth Phone: 1300 780 999 Web: www.redbackaudio.com.au

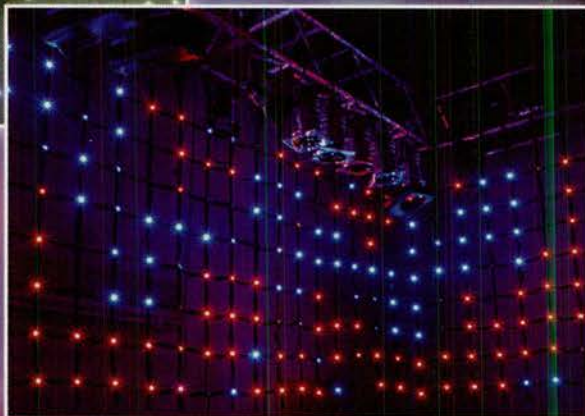
REDBACK®

Chroma-Q Color Web

Shape your designs with

unlimited flexibility

The revolutionary Chroma-Q™ Color Web provides unlimited flexibility and new creative possibilities for designers when it comes to displaying low resolution visual effects



- Modular 3ft 3" (1m) Square Panels
- Re-Configurable Display Area
- Pliable Webbing Material
- 80% Transparent
- Compact and Lightweight System
- Flexible DMX Control
- IP65 Rated
- Low Cost

Chroma™

Distributed by **JANDS** • 40 Kent Rd. Mascot NSW 2020 • Ph: (02) 9582 0909 • Fax: (02) 9582 0999 • www.jands.com.au

WA BALLET TOURS CHINA



By DUNCAN SHARP

Last October, as part of my study leave program through Curtin University, I was able to take part in the WA Ballet tour of La Boheme to China. I had contacted WA Ballet Technical Director David Mogridge (Mogs) in May of the previous year to see if WA Ballet could offer me an opportunity to improve my knowledge of the industry – one of the criteria for study leave at Curtin. We agreed that I would be part of the

tour of China and that my official position was to be Assistant Production Manager. With this role in mind I began attending WA Ballet production meetings in February, hoping to get a bit of a handle on how the company worked – I didn't want to be stuck in China feeling like I was just hanging around. Through the production meetings, and through conversations with Mogs, it became apparent that the number of variables surrounding the organization of this tour was very high indeed. Right up

until about six weeks prior to departure there was no confirmation that the tour was actually going ahead. This was mainly due to the fact that all tours to China must be sponsored by certain agencies, and all dealings with the agent sponsoring the WA Ballet tour were fraught with delay and ambiguity.

As the departure date loomed, the WA Ballet organized a tour briefing to inform company members of what to expect in China. We were furnished with itineraries, told of prevailing

CHAMELEON TOURING SYSTEMS

LIGHTING PRODUCTION & HIRE



- ✱ LUMINAIRES
- ✱ CONTROL SYSTEMS
- ✱ MOVING LIGHTS
- ✱ SEARCHLIGHTS
- ✱ POWER DISTRIBUTION & CABLING
- ✱ CHAIN MOTORS, TRUSSING & RIGGING

SYDNEY
Building 35A, 1A Coulson St
Erskineville NSW 2043
Production/Sales: 02 8596 7222
Rentals: 02 8596 7200 Fax: 02 9557 5445

BRISBANE
25 Helen Street Newstead QLD 4006
Tel: 07 3854 1511 Fax: 07 3854 1563
Email: cts@chameleon-touring.com.au

www.chameleon-touring.com.au



Ian Studham and local crew at the completion of the pack in Beijing.

climatic conditions, and of even more mundane matters such as how much luggage to take and what to wear. After this most general of briefings, the production crew met to discuss matters further. At this stage I was also informed that due to personnel changes my role on the tour was to be changed to Floor Electrician. I thought this was an improvement on the rather nebulous Assistant Production Manager as I would at least have some concrete tasks that would need to be performed in every venue on tour. What those tasks actually consisted of was only described to me in the vaguest of terms but I was pretty confident that with my eighteen years experience in theatre that I would not be out of my depth.

Departure day arrived with the extremely uncivilized take off time of 1.05am. Check-in provided the first inkling that international traveling on a tour of this scale was not going to be like normal travel. I assisted Mogs with his check-in which included seven extra pieces of luggage above the normal allowance. The transfer through Singapore was uneventful, which could not be said for our arrival in Beijing. As the plane made its descent it became apparent that we were not just flying through cloud but into heavy smog. The smog was so dense that it was clearly visible within the arrival hall. The passage through immigration went fairly smoothly, but those seven pieces of luggage started all the fuss. Added to that was the fact that

the lighting desk hired by WA Ballet through Bytecraft also appeared as luggage to be collected, as opposed to freight which would be picked up later. Chinese customs specifically mention the fact that a total equal to the value of any items brought into the country worth more than \$5000 must be paid in cash to customs. This matter, which was expected to be dealt with the following day, had to be dealt with immediately. With language difficulties this took just over an hour to sort out an hour that caused the rest of the company to become a little cranky as they waited in the smog filled airport.

Eventually I was sorted and we moved out of the smog filled airport to the smog filled car park. With this slight bump behind us we finally began the coach trip into central Beijing. This rather slow, almost two hour trip allowed us to see just how much construction was going on in the city. In fact, the whole time we were in Beijing I was amazed at the sheer size and number of construction projects that we saw. The dancers, artistic and administrative staff were dropped off at their hotel as the production crew continued to the Swan Lake Hotel, conveniently attached to the Grand Theatre. Unfortunately there had been a difficulty with the booking which meant that the rooms we were in for the first night were not the rooms we would have for the next four. This meant that my five bed suite was only the late night drinks spot for the one night.

ELIAS PX

Engineered for greater flexibility and better band performance.



The HK AUDIO® ELIAS system has set the standard for compact, adaptable and band-friendly active PAs since 1999.

Now the new ELIAS PX system has raised the bar with even better audio quality and even more flexibility. Delivering 2400 watts peak performance, the new ELIAS PX system offers far more power than its predecessor. And the bottom-end boost yields tighter, more focused bass response that is easier to tweak.

Accept no substitute. Choose only the original and the best.



HK
AUDIO

Delivered in any package, from the largest concert production system to a club duo compact system.

With HK Audio, Hearing Is Believing.

For more information, visit
www.hkmi.com.au or email
rainier@hkmi.com.au



Guy Smith and Jon Buswell relax on set (the cleanest part of the Nanjing Theatre,



Super safe cable entry on rear of lamp in Nanjing

The next day was designated as a rest day. So, instead of doing that the entire company hopped on a coach for a two hour drive to a section of the Great Wall. Whilst our schedule clearly stated 'dinner at both hotels' the directive from management of dinner at dancer's hotel seemed pretty easy to follow. The beauty of this was that the crew found 'The Happy Bar', perhaps the only karaoke bar in Beijing that resembled a pub rather than a brothel. Head Mechanist Ian Studham (Studs) proved to be an outright star, Lighting Designer/Head Electrician Jon Buswell's rendition of 'Copacabana' was a huge hit and the tour song was found to be 'Total Eclipse of The Heart'.

BEIJING BEGINS

After breakfast the next day, the

crew walked the six steps from the hotel door to the theatre door to commence the bump-in. The first thing that we noticed about the Beijing Grande Theatre was the dust. Not in the corridors, dressing rooms or front of house, but on stage and in the immediate backstage area. The theatre looked like it had never seen a mop. Indeed, when the set was ready and Studs and I began to mop, it appeared that the local crew had never seen mops before either. We only had to mop the area either side of the Tarkett thrée times to begin to have an effect.

Once the initial movement of cases and set pieces had taken place the company broke into teams of various areas. The first task for me was to convert a lot of standard Australian plug tops to the Chinese equivalent. I

felt obliged to point out to Jon Buswell that while I understood how to complete this task, it was one that I was not licensed for in Australia. We had a brief discussion about the possibility of finding anyone in China with this, or indeed any kind of electrical license. We agreed then that as I was the one who would be plugging these leads in during set changes that I might prefer to have done the work on the plugs myself.

"Hey Jon, active and neutral and...?"

"Don't need that earth wire Dunc, throw it away" came the somewhat cynical reply.

So, most of the day ended up being wiled away sitting on the forestage with a pile of Chinese plugs, some wire strippers, a screwdriver, and an audience of at least five interested locals who didn't speak a word of English (and I speak no Chinese) and were content to watch me do the same thing over, and over, and over. (The lack of earth was, by the way, considered to be the root of the problem of the fluctuating light levels across the entire rig. Why nothing has been done to fix this problem which must affect every production in the theatre still amazes me.)

Throughout the day I also kept an eye on how the bump-in was proceeding. I was quite surprised at how much was achieved. I had seen this set go into the State Theatre at the Victorian Arts Centre in August and it seemed to be making much the same progress here. The credit for that needs to go to Studs, whose understanding of how to get the set in quickly was transferred quickly and efficiently through our interpreter Miss Anna. The credit for the asbestos blanket that was hung behind the 5K lamp that was used to signify the setting sun in the final act needs to go singularly to the staff of the Beijing Grande. The 5K was a bit of a saga in that the theatre staff insisted that the best they could do was to run it at 80%.

"80% Jon, why don't they use the 6K dimmers that are lying unused in the studio?"

"Which dimmers are they Dunc?"

"Walk this way Jon."

As was to be common on the tour there was no reason offered us as to why some equipment couldn't be used, or something couldn't be done. There were, it seemed, just too many layers of management. The other

G2 wireless audio Setting standards

evolution G2 Series 300 & 500



The 300 and 500 series G2 expand the capabilities of evolution range still further. The 300 series systems offer the use of nine channel banks with up to 8 switchable frequencies per channel.

The 500 series (sold as components) offers up to 20 switchable frequencies in nine channel banks.

This allows for optimum flexibility in building a secure system for performance for all kinds of sizes of venue. It also guarantees that your performers will benefit from interference free sound.

Lapel, headset & camera systems also available.

XLR and 1/4" jack audio outputs

1

Rack mount kit included

7

6

Pilot-tone squelch - Switchable

5

Auto-Scan feature for available frequencies

2
1,440 tunable frequencies

- More banks more frequencies

3

- large, back-lit LC display
- fault warnings

4

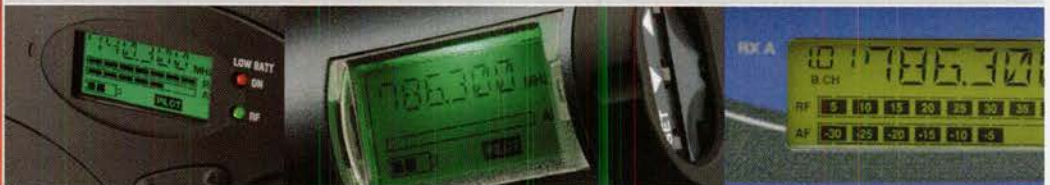
- Extended battery life
- Smaller body packs



www.sennheiser.com.au

SENNHEISER

Distributed by Syntec International | sales@syntec.com.au | 1800648 628



balls and brains too



the ALC's got (even) smarter with the DDP

All Alcons pro-ribbon sound systems are powered and controlled by the ALC Amplified Loudspeaker Controllers. With a choice of up to 3kW output per channel, every speaker receives dedicated power and control with the Speaker Drive Processing circuit within the ALC.

Further emphasizing Alcons' system approach, the new Digital Drive Processor™ takes this control to the next level: With 96kHz and up to 27-bit resolution, the exchangeable DDP™ offers a.o. filtering, system equalising, power limiting, excursion limiting with a range of additional user options. Simply select the used system configuration from the Alcons speaker database and the system is set for optimum performance and protection.

After all: what's muscle without brains?

For more information visit www.alconsaudio.com or contact Loud and Clear Audio: (02) 9439 9723 or 0418 295 086 or www.loudandclear.com.au



evolutionary audio solutions™

aspect of this tour that was to be a feature was a certain attitude (call it the folkloric element if you will) that caused many requests to be answered with a smile, a vigorous nodding of the head, and a resounding yes. There would be no action, no movement, and certainly no fulfillment of the request, but still the resounding yes.

Despite this prevailing attitude we did find that the actual show crew in this, and in every venue on tour, were quick and efficient during the operation of the show once they had been shown what to do and when. We also found, during bump-out, that the local crews had never seen a large flat floated to the floor. Surprising new technical theatre students with this one is a simple pleasure for me at the Hayman, but not one I expected in such large theatres on tour.

The other thing that surprised us during bump-out was the size of the truck that arrived to transport the show to Nanjing, and then to Hangzhou. It was, it seemed, rather small. Through a Herculean effort, Head Flyman Matt Norman led the company and the local crew into a highly successful pack. The local crew even learnt a new phrase to accompany every piece into the truck – “Lift you fuckers!”

NANJING. DON'T GO THERE

Whilst our truck made its way the 1200 or so kilometres from Beijing to Nanjing we took the plane. In a move to encourage nervous flyers we were travelling on China Eastern Airlines. I was disappointed to find that we were flying on a modern Airbus rather than an old Soviet Tupelov. I was prepared to film the flight in the hope that I could provide the coroner with some clue as to what happened. I didn't even get to sit next to any chickens.

Flights aside, there was some trepidation about Nanjing. Whilst in Melbourne in August the production crew was told that as a result of their last tour to China, this theatre had been blacklisted by The Australian Ballet staff. Mogs was confident that as the AB was there five years ago that things would have changed, the asbestos would be gone, and so on. There was no such confidence among the WA Ballet crew.

Our hotel in Nanjing was a twenty minute taxi ride away from the

theatre in which we were performing. The taxi ride proved to be a great heart-starter – in much the way that the China Eastern flight wasn't. Still, we all arrived every day in one piece.

What we arrived at however was most interesting. Like the Beijing Grande, the Purple-Gold Grande Theatre was not particularly clean and the local crew was amazed by the dedication with which we applied ourselves to mopping. They probably were concerned that we would wash away the kerosene that they mopped around to try to keep the flea population under control. Yes, fleas. Those who dared to show their ankles were attacked, as was Matt Norman by the fleas living in his headset at the flies. At the house curtain I was mercifully spared.

The fleas were not quite the worst of the problems in Nanjing. The toilets needed to be treated as a biological hazard. They gave every impression of having never, ever been cleaned. The intrepid Mogs designated himself “shit fairy” (think what the tooth fairy does) and set to with an iron will and stomach.

The lamp stock at Nanjing appeared to be about forty years old with a maintenance program that was only about forty years out of date. There were no gel frames, but they did tell us where we could buy bulldog clips in bulk. There was no stock of filter (we had our own) but there was a lot of what looked and felt like cellophane. The focusing equipment was a bamboo tallescope. There were, apparently, only three



“Our man in Nanjing” David Mogridge takes delivery of 6M lengths of pipe



Guy Smith helps out with state of the art filter attachments in Nanjing

extension leads in the whole building (this was the one time we were not told "yes") despite Head of Audio Guy Smith finding a cupboard full.

"They are all bad and have the wrong fittings"

"Dunc, work for you here!"

And then there was Mr Mao, the little flyman who couldn't. The fly system was automated, sort of. It clanked and clunked, moved at one speed only and apparently the fail safe position was to drop all the bars to the floor. On top of this, the flyman at the theatre, Mr Mao, was a very reluctant worker. Ever forward with letting others know his thoughts, Matt Norman reached new heights when, about an hour before our first show, he was told that Mr Mao would not be operating the system. Before we left the theatre we found out that Mr Mao had never operated the flying system before. What he did do, apart from sleep on a mattress on the fly floor (presumably with the fleas) we never did find out.

Like Mr. Mao, the staff in charge of the other areas within the theatre at Nanjing were extremely unhelpful. The actual crew that worked with us were tremendous, but their bosses were terrible. Terrible to the extent that during bump-out they actually sat in the stalls and on the forestage laughing at us. Those guys at the AB know what they're talking about. Ignore them at your peril.

HANGING ABOUT IN HANGZHOU


Five long hours in a coach took us from Nanjing to Hangzhou. We checked in to find that nearly all the crew were accommodated in the honeymoon wing of the hotel. At least we all got a fluffy toy to keep us company.

The approach to the Hangzhou Grand Theatre was rather arresting. We drove out of a built up area and into an area that was completely cleared and ready for some massive development. Isolated by a flattered zone of around two kilometres was the theatre. It looked like the Death Star. I have never been inside a bigger theatre, and I doubt that I ever will. The backstage area was vast. It was like working in a textbook about those giant German opera houses with their cruciform stages, huge gantries, revolves, lifts, ridiculous numbers of fly lines and space everywhere.

We took all of this in whilst WA Ballet management, our touring company management, and theatre management had discussions about the double booking of the venue. As the theatre was informed that we would need twenty hours to bump-in, they simply took twenty hours away from the start time of the first show and worked out a start time. They seemed surprised to hear that we also required breaks. As a compromise they told us that we could do six hours from 2am and hang our set. At this point, WA Ballet Executive Director Louise Howden-Smith told the crew to walk out or the other parties would not believe we were serious. And so the great Hangzhou walkout occurred. WA Ballet had refused to work under the conditions put to them, and told the touring company and the theatre that what they would see was a heavily simplified production. The crew walked off to a beautiful lunch and a quiet afternoon.

Whilst at lunch there was an international incident occurring. Not being privy to too many details I can only describe events as they appeared to me. It seemed that the local branch of the Communist Party was involved, as well as people from the Australian Diplomatic Corps. Frantic meetings seemed to resolve very little. In the end, Matt Norman and Mogs did spend the bulk of the

**We just raised
the bar on
quality
hand
made
custom
cable
assemblies**




Ask for the best by name



trc The Resource Corporation Pty Ltd
Unit 15 / 173 - 181 Rooks Road, Vermont, VIC 3133
tel: 61 (0) 3 9874 5988 fax: 61 (0) 3 9874 0977 e.mail: sales@trc.com.au

rosco
Keystroke™



**Now, cue your PowerPoint™
projections directly from
your DMX control board.**

Keystroke™, Rosco's new hardware/software solution is easy to install, easy to use and will operate reliably for the life of your control board and PC, and costs less than a spotlight!

Keystroke™ enables your DMX lighting control board to press the keys on the computer that contains your PowerPoint program. You can build fade-ins and fade-outs into your projections and run them just like your lighting cues.

One board, one operator for both lighting and projections when Keystroke™ is in your system and, if you prefer, Keystroke™ can run your PC-generated sound cues, or any equipment that requires a dedicated computer. Install Keystroke today. It will make the projections or sound on tonight's show - and all the ones that follow - operate more reliably.

**See it now at your Rosco dealer
or phone Rosco at 02 9906 6262**



An urban view typical of my experience of China

night at the theatre, and Jon Buswell was under the hammer to get some kind of lighting in place for the performance the next night. Amazingly, the entire show went incredibly well. Especially amazing given that Jon had to explain to the theatre's head electrician how DMX worked. (And if you are ever in Hangzhou at a local dance production you will probably see Jon's lighting as he was asked to, and agreed to, leave a copy of his plan as they didn't know how to use the lights). Again, we found the local crew to be extremely hard working, and easy to get on with, though management was still a big problem. If we could only be left to get on with it!

SHANGHAI

In Shanghai we felt we were left to get on with it. Perhaps this was a result of the Shanghai leg of the tour being sponsored by the Shanghai festival. Perhaps it was that the staff at the Shanghai Grand was more accustomed to international acts than at the other three theatres. Perhaps after three shows we were better at what we were doing and how to deal with difficulties. Most likely it was a combination of all these aspects plus the fact that the end of the tour was

clearly in sight. In fact, the biggest problem that faced us in Shanghai was the issue of transport to and from the theatre. There appeared to be no understanding that the crew and the dancers needed to be at the theatre at different times. This small annoyance plagued us all week, up to and including the bump-out. Loading eleven people plus all the extra luggage (monster lx desk included) into taxis after two in the morning was a lot of fun.



David Mogridge going the extra mile.

THIS IS THE END

The overall tour of four major theatres in 20 days does not sound like it should have been too onerous. In a way, I suppose it wasn't. As the production was not new and had a well defined process of set up, bump-out and back these aspects nearly always went smoothly. Where the tour became hard work was in the organizing of a fairly large group of people that didn't always have to do the same thing, or indeed who didn't always listen, and who had their own ideas about what was going to happen.

My time spent on this tour has proved to be most valuable to my teaching here at the Hayman Theatre. I am grateful to David Mogridge and WA Ballet for the opportunity to take part in this tour, as indeed I am to Curtin University for providing the funding for the Academic Study Leave Program.



TOUR PERSONNEL: WA BALLET TOUR OF CHINA OCTOBER 2005

Technical Director and Tour Manager	David Mogridge
Stage Manager	Susan Studham
Wardrobe Manager	Mary Stirling
Lighting Designer and Operator	Jon Buswell
Head Mechanist	Ian Studham
Head Flyman	Matt Norman
Sound Technician	Guy Smith
Wigs and Dresser	Natalie Way
Deputy Wardrobe Manager	Susan Rigg
Deputy Stage Manager	Sarah Smith
Floor Electrician	Duncan Sharp

EDIROL
by Roland

Finally an affordable video mixer for the foundation of your multi-format video production.

With capability to input 4 SD video sources and 4 HD or RGB video sources, the V-440HD enables seamless mixing and switching of multi-format video signals. With a single unit allowing images with different aspect ratios (16:9 or 4:3)*, the V-440HD can also be used as an independent SD mixer or HD/RGB mixer. Add various effects like PinP, 2 Keyers or transitions and it's easy to see how this unit becomes the center of all your multi-format video production.



Pick Hit Award From
Broadcast Engineering Magazine
at NAB 2005

MULTI-FORMAT VIDEO MIXER

V-440HD

For a one on one demonstration, contact
Marc Allen at mallen@rolandcorp.com.au
or call 0413 611 866.

visit us online: www.rolandcorp.com.au



**Lens
luminaires
redefined**



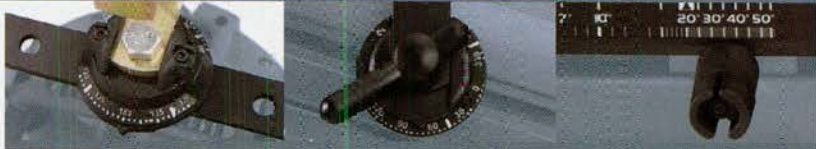
BY SELECON

AWARD-WINNING LEADERS IN
FIXED LUMINAIRE TECHNOLOGY

150 MM AND 175 MM 1000W/1200W FRESNELS AND PCS FOR THE 21ST CENTURY

Fast Focus Technology*

Precise and secure setting
of pan, tilt and beam focus.



INTEGRATED SAFETY BONE
PULL OUT TO RIG, SLIDE BACK INTO THE LUMINAIRE WHEN STORED.

SAFETY — OPENING THE LUMINAIRE FOR RE-LAMPING AUTOMATICALLY DISCONNECTS THE MAINS POWER TO THE LAMP SOCKET, UNIQUE TO SELECON LUMINAIRES.

SELECON'S UNIQUE **3-YEAR WARRANTY** IS YOUR GUARANTEE OF PROBLEM-FREE USE WITH THE LOWEST COST OF OWNERSHIP.

THE ASSOCIATION WOULD LIKE TO COMMEND SELECON FOR CONTINUING TO PURSUE THE IMPROVEMENT OF THEIR RANGE OF LUMINAIRES. THE WORK THEY HAVE ACHIEVED IN FURTHER CONTROLLING THE THERMAL CHARACTERISTICS AND THEREFORE THE USABILITY OF THE RAMA FRESNEL AND PC LUMINAIRES IS VERY NOTEWORTHY. ASSOCIATION OF BRITISH THEATRE TECHNICIANS AWARDS, 2006

*Patent pending. For further information, Rama FFT animation, specification sheets and more, visit our website: www.seleconlight.com/rama/
To trial in your theatre, school or venue, contact your state distributor: www.seleconlight.com/distributors

SELECON PERFORMANCE LIGHTING

WWW.SELECONLIGHT.COM

SELECON

THE GREAT CX BATTERY BATTLE



It's an established fact that alkaline batteries are the best choice for radio microphones...or is it? CX don the Mythbusters hat and moustache, and decided to find out the truth...

By **ANDY MACKENZIE**

Everyone in audio knows that you only use alkaline batteries in radio mics, beltpacks and in-ear receivers – this piece of information has been passed down from wizened elders to bright-eyed youngsters ever since the world was new.

But how much difference does it actually make?

And what about new generation rechargeables?

And those lithium ones?

If only someone could compare them and find out....

We decided to actually do a comparison of a variety of different

types of batteries in actual radio mics.

We borrowed eight of the new Shure UHF-R series receivers and KSM9 handheld transmitters from Jands and set them up in the CX offices, under the watchful eye of the time lapse camera. The camera was set to take one shot every fifteen minutes – with 80 shots available, this gives us a battery life potential up to 20 hours. You'd think that would be enough.

Then we headed off to our respective local shopping centers to purchase a selection of batteries. We needed AA, since the new Shure wants just two of these, instead of one more expensive 9 volt battery, like the majority of wireless systems

(and older Shure systems).

But, you ask, why not buy them all at the one place? At least for the most commonly used brands, Energizer and Duracell, we wanted to get two lots from different batches. We succeeded in this, and also grabbed a variety of other batteries while we were at it.

This deals with the first anticipated criticism of our test – batch variations.

The number of batteries we ended up with meant two rounds of tests, carried out under the same conditions. We made sure that the products tested twice got one run in each test, in different transmitters. This should cover the issue of

variations in transmitter power requirements.

The final obvious criticism we expected is that the mics were only idling, rather than actually passing signal. While this is true, it is not a valid argument for several reasons. First, radio mics use FM transmission, which means that the energy in the actual transmission is constant, regardless of the signal being carried. The audio processing sections of the transmitter use only a small amount of additional power when passing signal, so the bulk of the drain on the batteries results simply from maintaining the radio transmission. Secondly, who cares? All the batteries were tested in the same conditions, so the one that lasts longest is the one that lasts longest – just don't rely on your batteries lasting exactly as long as the ones we tested.

THE CONTENDERS

From the Duracell stable, we welcome two competitors – Duracell and Duracell Ultra, both alkaline, although the Ultra version claims superior life expectancy.

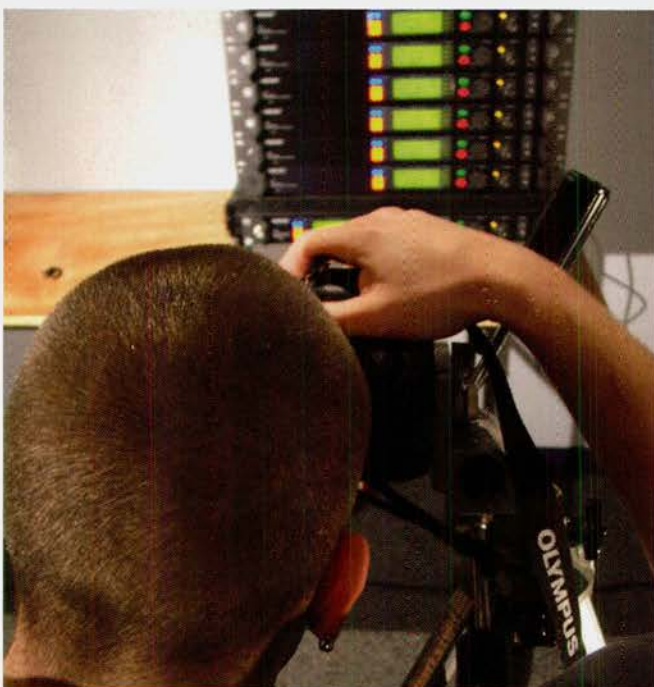
Energiser supplied three challengers: two alkaline in the Energiser MAX and the Energiser e2 Advance (the new, improved version) and the only lithium battery in our collection, the cleverly named Energiser Lithium.

Both the Duracell and the Energiser MAX can be purchased more cheaply in bulk, as the Duracell Procell and Energiser Industrial. If you're a big user and you're buying from the supermarket it might be time for a rethink. Contact a battery specialist and get them to sort you out.

Representing the classic carbon-zinc batteries, we tested the Eveready Super Heavy Duty, the digitor Extra Heavy Duty and Wile.E.Coyote's favourite, the Acme Heavy Duty.

As well as the heavy duty variety, the good people at Acme have produced an alkaline battery, so we tested that too.

Our trek to the local electronic retailer was rewarded with two specialist contestants, the GP Digi1 and the DSE NiMH. The GP is a nickel-zinc cell, while the DSE is the only rechargeable entrant in our contest. Earlier rechargeable batteries have been something of a problem in radio mics, due to the relatively low cell voltage of NiCads and the



Setting time lapse, the Shure UHF-R receivers are great at displaying battery life.

GOBOTECH

Tel: 07 5529 0505

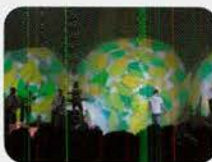
Fax: 07 5529 2226

NEW! 2006 Gobo catalogue out now, E-mail us for your copy!

NEW! Hire Theme Gobos

NEW! DMX tester/LED torch see below

NEW! MIG Clips & custom video loops



- Custom Dichroic filters
- 50mm Downlight Dichroics
- Effect filters
- 500W flood filters



Huge Stock Gobo Collection
browse online - www.gobotech.com.au



Custom gobos FAST!
Full colour, spot colour, B&W, steel.

Display projectors

Digigobos

DMX/LED torch



No1-20 out now



www.gobotech.com.au
sales@gobotech.com.au

Your 'One Stop' Rigging Shop.

- Ozblok products. The new "S" Series chain blocks, girder clamps and trolleys.
- C.M. Lodestar, GIS, Kito and Hitachi chain motors.
- Standard wire, Superflex steels and custom made bridles.
- Manual and electric winches.
- Black polyester round slings.
- C.M. S:ac chain.
- Height safety equipment and fall arrest systems.
- Pocket laser levels.
- Endless webbing ratchet straps and load restraint systems.
- Sisal and manilla rope.



NEW
Ozblok
"S" Series
Chain Block

**HOISTING
EQUIPMENT
SPECIALISTS PTY. LTD.**

NSW Phone: (02) 9531 8033
Fax: (02) 9531 7933
Email: sales@ozblok.com.au

VIC Phone: (03) 9480 5577
Fax: (03) 9480 0855
Email: sales@hesvic.com.au



Four of eight Shure UHF-R transmitters, all loaded with 2 x AA batteries.

For crying out loud CALL AN ISES MEMBER

MEMBERS OF THE INTERNATIONAL SPECIAL EVENTS SOCIETY IN SYDNEY UNDERSTAND THAT EVENTS ARE A BIG DEAL, AND THEY HAVE THE CREDENTIALS TO PROVE IT.

ISES comprises more than 4,000 professionals in over 40 countries representing special event producers and managers, speciality venues, hotels and convention centres, caterers, decorators and stylists, florists, rent and hire companies, professional conference organisers, marquee suppliers, audio-visual companies, professional support service companies, educational institutions, entertainment agencies and speaker bureaux, photographers, travel and transport companies and many more...

There are three reasons you should hire an ISES member:

Experience – A person can't just declare themselves to be a voting member of ISES. All voting members must have a minimum of three years experience and provide examples of their work.

Expertise – ISES members are constantly learning about new trends, new ideas, and new technologies. This happens both at the chapter level through monthly chapter meetings, and at the international level through Eventnic, an international conference for professional development, ISES publications, industry research, and more.

Ethics – All members of ISES subscribe, in writing, to the ISES Principles of Professional Conduct and Ethics. This gives you peace of mind that you can trust the integrity of the professional managing your special event.

To find out how an ISES member can make your next event a match made in heaven contact:

T: (02) 9967 8240

F: (02) 9967 8250

E: sydney@ises.org.au

www.ises.org.au



problem of memory effect, but the latest generation have been designed mostly for use in high current devices like digital cameras so they may prove more suitable.

THE RESULTS

The first thing we discovered is that cheap batteries represent false economy. The three cheapest batteries in our test proved to be the three most expensive in hourly cost. These were the three carbon-zinc entrants, and each cost about twice as much per hour as the more expensive batteries. In addition, their life was so short that you'd need to change batteries at interval or between performers in most shows – not one of them survived past the 21/2 hour mark.

The next thing we discovered is that a battery designed for superior performance in consumer devices (specifically digital cameras) will not necessarily outperform in this application. In both tests, the Duracell ultra was outperformed by its cheaper brother – the difference wasn't huge, but enough to justify saving the dough.

The two beefed up Energisers, the e2 Advance and the lithium cell, both outperformed their cheaper stablemate outright but when it came to dollars per hour the Advance cost about the same and the lithium was more costly. Again, both these batteries are aimed specifically towards the digital camera market.

The GP digi1 and the Acme alkaline both performed well, chalking up similar hours and costs to the better known brands, but the performance of the rechargeable battery was poor – similar to that of the carbon-zinc models. Despite their advantages over earlier NiCad batteries, NiMH rechargeables also have a cell voltage of 1.2V and even when fully charged the mic sees them as half-dead.

THE CONCLUSIONS

It's all true.

Alkaline batteries of any brand and the GP digi1 all returned similar figures in both outright and hourly costs and in performance. In terms of overall performance and value for money, these are clearly the best choice for use in radio mics – with a few possible exceptions:

If you're running a show which requires a radio system to run all day (8+ hours) with no opportunity for a battery change, the lithium cells may



The local supermarkets provided the ammo.



Display on the Shure UHF-R receivers.

be a worthwhile investment.

If you have regular short uses of radio mics, like a lapel mic used for half an hour four times a week in a school or church, it may be a wise decision to invest in a set of NiMH rechargeables and make sure they're charged every time you use it. Over the course of a year, this could save significant money. Don't forget that a system like this relies on someone remembering to charge the batteries, so human error may be a problem. You should also run the batteries dead flat or use a discharger every couple of cycles – while these batteries are less prone to 'memory effect' than their predecessors it can still become an issue over time. Another point to check is whether they actually fit into the mic – many rechargeable batteries are very slightly larger than their equivalents.

If you really, really want your mics to die in the middle of the show – any brand of carbon-zinc battery will do and the cheaper the better.

CX

Battery	Average Price (ea)	Time (hours)	\$/hr (set of 2)
DSE NiMH rechargeable	\$6.00	2.00	\$3.00
Acme alkaline	\$1.46	8.00	\$0.37
Duracell	\$1.74	9.25	\$0.38
Energizer MAX	\$1.86	9.25	\$0.40
GF Digi1	\$1.85	8.00	\$0.41
Energizer e2	\$2.35	10.25	\$0.46
Duracell Ultra	\$2.25	8.50	\$0.53
Energizer Lithium	\$5.50	18.25	\$0.60
Eveready S-D	\$1.15	2.50	\$0.92
Acme HD	\$0.84	1.75	\$0.96
digitor X-HD	\$1.00	2.00	\$1.00

Do you know how the ongoing costs will get you ???

FIND OUT HOW



REPAIR BY
REPLACEMENT
SPEAKERS
WILL SAVE YOU

COSTS SLASHED

DOWN TIME SLASHED

GENUINE EV COMPONENTS

FULL WARRANTY

APAC AUDIO Pty Ltd
Tel. +61 2 9683 4752
Fax. +61 2 9890 5928
Email. sales@apacaudio.com.au
www.apacaudio.com.au



HILLSONG CONFERENCE FILLS ACER ARENA FIVE NIGHTS RUNNING

Hillsong Conference runs every year in July, and this year - the twentieth anniversary- the conference expanded again.

Centred around Acer Arena, which was formerly known as Sydney Superdome, the conference features two rallies each night for five nights, plus five full days of sessions at the Arena and surrounding venues in Sydney's Olympic Park precinct.

It's Australia's largest annual conference, and also the largest single entertainment event in the country. The night rallies feature local and international Christian music acts, along with preaching. A casual visitor might think they have walked in to a rock concert, since the production values are very professional. But the words on the giant LED screen and projections, with the gentle audience lighting, set this event aside as something slightly different.

There is a lot of production equipment and team members involved in conference. Production Manager David Watson has around 260 team members rostered for the week, and the TV department under Josh Bonett has roughly the same number again.

Planning for the conference starts as soon as the previous event is over. Then about 3 months out there is a series of collaboration meetings and concepts are firmed up. "There is chat and interaction, no one person just says this is my vision", according to David Watson.

Production riders arrive from major performers; this year Delirious, Israel Houghton's New Breed and Cindy



Hillsong Conference is the largest single entertainment event in Australia.

Cruse-Ratcliffe were three international groups who performed. The riders can be quite specific.

"We also know what we want", David continues. This year audio designer Scott Willsallen specified Kudo line array elements for 360 degrees of coverage, and Hillsong asked Jands Production Services to fulfill their requirements. Jands worked in conjunction with Norwest Productions to supply 104 Kudo elements, 12 L'Acoustic Arcs, and 42 subs - along with 2 x PM5D and 2 x PM1D consoles and extensive other audio equipment.

Meantime lighting was being designed by Ian Anderson and Paul Collison, who conveyed their needs to Lots of Watts, who in turn contracted Chameleon Touring Services to provide equipment and setup. The lighting system was heavy on Vari-Lite, with 30 VL500, 8 VL1000ERS and 24 VL 3000's joining 18 Mac 2000's in the air. Along with fresnels and Chromabanks, and fixtures at ground level.

The TV department used Big Picture for provision of Lighthouse LED screens, along with large and satellite video projection screens and



LED screens were made up of three sets of 8 x 6 panels.



Hillsong Conference Staging.

support equipment. The LED screens were made up of three sets of 8 x 6 panels, with the three screens measuring about 26 metres wide and flying out at almost 10 tonnes with truss and hoists.

Overall the flown Arena technical system weighed in at around 40 tonnes total, of which 11 tonnes was lighting and around the same for audio.

Aside from the attention arresting Acer Arena rallies, the conference also populated a variety of other venues including the exhibition Hall 3 at the nearby Showground, which itself had an extensive production system. Children and Youth rallies were run at other venues, including the main Hillsong Church facility in Sydney's Baulkham Hills where there is an arena styled convention centre seating 3,500 plus a 1,500 seat 'Hub' venue.

The conference attracts delegates and their families from virtually all corners of the earth. The 2007 dates are 2-6 July, but Hillsong return to Acer Arena in March when they will host the Colour Conference for women, across three days.

www2.hillsong.com/conferences **CX**

Amphe-Sound^{*}

by Amphenol

PROFESSIONAL SERIES AUDIO CABLES

Don't have the time to make your own high quality leads?
Looking at reducing your costs without sacrificing quality?
Consider the Amphe-Sound option.

- > Seriously competitive
- > Heavy Duty dual screened cable
- > Ultra flexible
- > Solid pin male XLR to female XLR
- > T-Series 1/4" plug to XLR
- > Custom options and lengths available
- > Standard lengths 1,3,6,9,12,15, 20 & 30 metre.
- > Bulk reels of cable also available.
- > Contact us today for your nearest stockist.



Amphenol *Audio*

'MAKING AUDIO CONNECTORS SINCE 1955'

2 Fiveways Boulevard, Keysborough
Vic, 3173 Australia
Phone: (+61 3) 8796 8888 Fax: (+61 3) 8796 8801
info@amphenol.com.au
www.amphenol.com.au

US Patent No.s 5,305,547 and 5,439,388
^{*} Available for sale in Australia and New Zealand only.

WALK THE LINE

Colin Baldwin was recently asked by Rob Potts and Ian Couch at Entertainment Edge to design the lighting and stage set for an Australian tribute to the late Johnny Cash.



By JULIUS GRAFTON

Aussie rock legends Richard "Ralph" Clapton, Brian Cadd and Rick Price headed an impressive line up of country artists such as Catherine Britt, Beccy Cole, Adam Harvey, Travis Collins, Mike Carr, Steve Forde, and Jake Nickolai.

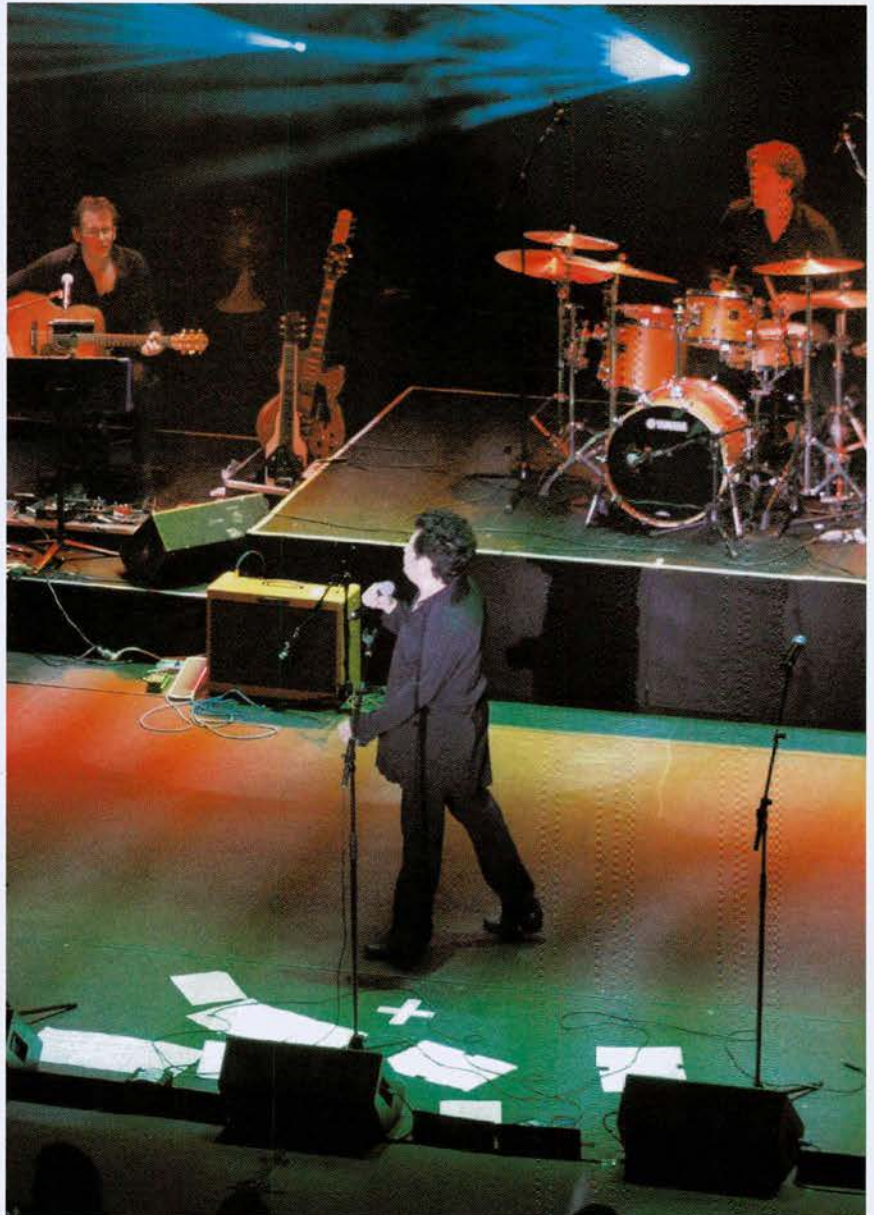
Given the show's limited production budget, Colin decided to utilise Star City Showroom's existing lighting rig and add a few extras such as a truss arch packed with par 36 LED's for controlled colour truss-tones and about 80 pPar 64's for moral support.

"Star City's lighting rig comprises mainly Clay Paky moving lights which are a great fixture with excellent features" said Colin. "We also included two 15' x 10' screens which we turned on their sides and ran the projectors portrait, so that projected images of Johnny Cash could look down on the artists as they performed his many hits. It should be noted that most of Johnny Cash's tracks only ran 2 minutes, so we had some trying to keep up with rehearsals as we programmed the lights".

Colin's lighting director and board operator was Brad Wright.

"Brad is one of the best moving light operators and lighting directors I have worked with in recent years, he is easy to work with and has some great ideas as well" commented Colin.

Benny "smoke haze" Balmer was responsible for the intergration of the alien fixtures with the house LX system. At one stage Benny emerged from the dimmer room knee deep in DMX cables, muttering "where does




Australia's 'Man in Black' is Richard Clapton. Pic by Next Edge Photography.



Colin Baldwin.

"This one go, man?"

Showcorp provided the FOH audio and monitor engineers, Des O'Neil pulled a great front of house sound out of the dated (house) EAV rig, while Andre Haar dealt with the on-stage monitoring.

Star City Showroom is a great venue with intimate appeal, given its raked seating on multiple levels that surround the thrust stage. Every seat is a great seat. Bicci Henderson, executive tour manager of The Angels, now resides as Star City's General Manager of Entertainment Services, he and his team provide a professional cardo service. 

There is a collection of lighting history at www.colinbaldwin.com.



All star cast. Pic by Next Edge Photography.

Listen to the music

Not the lights



Meet the Sensor[®]
high density quiet
dimmer by ETC.

Music Building, College of New Jersey, Trenton, New Jersey. Theater Consultant: Robert Davis, Inc.

Today's concert halls are so quiet, the slightest lamp filament noise can be a distraction. ETC's new high-risetime dimmer technology reduces this problem, but requires half the space of our previous systems. We started with reliability and affordability as the most important factors when we set out to improve the Sensor system. The result is the combination of our revolutionary new filter coupled with the SCR phase-control technology that has been proven in more than a million Sensor dimmers. Then we made it even better and smaller...

That's ETC.



Distributed by **JANDS** • 40 Kent Rd. Mascot NSW 2020 • Ph: (02) 9582 0909 • Fax: (02) 9582 0999 • www.jands.com.au

IT TAKES TALENT

Music Shows on TV



By **DUNCAN FRY**

It's interesting what passes for entertainment on TV, especially if you want to support local talent and watch some home-grown programming.

Big Brother? Forget it. I don't have 3 months of my life to spare, and if I did I wouldn't spend it watching this crap. If I want to watch a bunch of bogans I'll catch a train on the Frankston line. Cue Sheena Easton...

"My baby takes the Frankston train, He gets his head kicked in and then, Although he's paid his fare He winds up in intensive care"

I like TV, and I like music, so it's not surprising that I'll watch a music program when it pops up on the TV schedules. Sadly, not all are worth the effort.

Like Australian Idol. I notice that the promos are starting for the next one, but I don't think I'll be watching. I watched a bit of the first one, less of the second one, and none after that. Surely in a music show the focus should be on discovering talent, not showing what a smart-arse you can be as a judge in belittling the contestants' efforts.

What is even more depressing is that the contestants stand there and take it. Where is their backbone, where are the dummy spits, where is the attitude when you need it? The first contestant to crack the shits when receiving some derisive comments from a judge will get my vote. The first one to kick the monitors off the stage, grab a mic stand and threaten to "shove it up sideways you worn out old has-been" has to end up the winner.

Not to mention the fact (but someone has to) that the voting process is so non-transparent as to be a complete joke. Are we supposed to just trust the networks. "I'm a TV executive. Trust me - would I lie just to make some more money?"

Come on now. Where is the voting supervision by an independent body? Who says the networks don't just make up the scores as they see fit? With such a lot riding on the outcome, why aren't we shown the exact voting details? Until that day comes, I'll just vote with my remote. Next channel!

Anyway, we've got 'Dancing with the

Stars', 'Skating on thin ice with less and less uninjured Stars', and the current 'Singing with the Stars' - sorry - 'It Takes Two'. When I saw this for the first time here in the Sunset Lounge of the Cranky Old Grogans' retirement home, I nearly choked on my gruel.

"Nooo, make it stop" I pleaded, but Nurse Ratchet was guarding the remote as if her life depended on it.

Can I first say that the standard of audio production is excellent, the band is great, and the mixing spot on. But the video - incessant swooping overhead camera pans, the chop-chop editing with no shot longer than two seconds, the overall jumpiness of the thing had me feeling distinctly vertiginous and reaching for my sea-sickness pills.

Pairing an established singer with a novice was an interesting idea, but what a motley crew (not Crüe) they turned out to be. When Glen Shorrock first wandered out on stage we all thought it was Danny De Vito, partnered with Dorrie Evans making a comeback from Number 96. Scary stuff.

In fact, many of the singers looked as though they would rather be anywhere else but on the show, and seemed distinctly relieved when they were finally voted off. Saddled with someone who's famous as a sports/soapie/TV personality, perhaps it's a case of just closing your eyes and thinking of the mortgage repayments?

The sad truth is, you can either sing or you can't. It's like being pregnant; either you are or you aren't. For people like myself who look pregnant but can't sing, well, it's my P.A. and I'll sing if I want to!

My real sympathy though is for the host of the show, Grant Denyer. He comes across as a likeable guy, well spoken and more than able to chat to anyone in an easy-going manner. But somewhere along the line he must have offended someone in production, because although he's not tall, all the camera angles seem deliberately designed to make him look absolutely tiny, with all the contestants towering over him like Amazons and giants.

The judges are a mixed bunch, with only Marina Prior and Ross Wilson having any real world runs on the board. But this is also TV, not just music, so it's

only fair to judge the judges on their appearance too. Stick a little green feathered cap on Ross and he could be Robin Hood; increase his goatee a little and you've got a young Colonel Sanders. Finger Lickin' Wilson indeed!

And the voting? Even less tangible than Australian Idol, and that's saying something. An unhappy mélange of judges' scores and viewers' votes mixed up in secret ways that ensure that the winner is whoever the executives want.

For me, although the production values are great, the whole show is just a little too slick. Like the difference between 'Rockwiz' and 'Spicks and Specks'. One is a good fun night out with a live band at the pub, the other is on the ABC.

Personally, I like my music entertainment to have more 'seat of the pants' production values, and the lower the budget the better.

So naturally I gravitated to a show called 'Karaoke Dokey', something a whole lot more basic than 'It Takes Two'. Unfortunately if you don't have Foxtel then you're stuffed, because it was on TV1, where the concept of low budget has become something of an art form.

Hosted by Bob Downe and Denise Drysdale, it was a show where pop wannabees could sing and prance and strut their stuff on TV, and viewers could vote. So we had a couple of dance floor divas, who could really sing, a Chinese guy in a cowboy hat and leisure suit doing Elton John, who couldn't, and a couple of tattooed Kiwi girls who could also sing.

It wasn't perfect by any means; Bob has to invest in some new material - something written in this century would be a good start - but the show wasn't meant to be art, it was meant to be entertainment.

Bob has a new sidekick, Pastel Vespa, and her Eastern European/American accent is a hoot. The credits whizzed by too fast for me to catch her real name, but since most things on TV1 are repeated ad nauseam, if you get Foxtel within the next five years you should be assured of seeing it!

And the voting? Who cares - it was fun!

CX

TOP END ADDS ROBE

Top End Sound (TES), the Northern Territory's largest Event & Production Company, has recently invested in a sizable quantity of Robe ColorSpot 1200E AT's to grow their total inventory of moving lights. This expansion will give TES the opportunity to offer their clients the complete project solutions for tents, staging, themes, audio and other lighting requirements. TES is a well established company that has been providing lighting and audio solutions for over 30 years, and The ULA group is proud to support Colin West and the TES team in all of their endeavours.

Colin West, the Owner of TES received his new Robe's from Blair Terrace – who works with the distributor, ULA Group. Says Colin, "(We are) Very excited about having Robe fixtures in our lighting inventory - I have watched the momentum grow for this brand of moving lights across the world and have now we



Colin West with the new Robe ColorSpot 1200At's.

had the opportunity to invest into some Robe fixtures for our own inventory."

Colin continued saying that: "The output and performance of these

fixtures is excellent, and with the factory backed 2 year warranty on all fixtures, reliability is something well engineered into the lights".

www.ula.com.au



APB OFFER A NEW PRO LIVE CONSOLE CHOICE

Not another analogue console, you say, but these are different. APB makes these Spectra T series live sound consoles in the USA. They come with some well considered features and no nonsense construction that should deliver the goods on the road.

There are 10 auxiliary sends, 8 VCA groups and 4 fully featured matrix outputs along with a very useable EQ section for each mono input channel. The EQ has four sweepable bands, with a bell or pass switch on the top and bottom; and a Q narrow or normal switch for the two mid ranges.

Plug a microphone in – we did – and the noise is notable by absence. Poke at the chassis and it doesn't flex or bend. Out back there is a slot for a second on board (redundant) power supply which is included on larger than 24 channel consoles, and three chassis slots for multipin plugs.

The stereo inputs have a switch to select between the standard 6.5mm jack plug inputs or common, humble RCA connectors. That's nice!

Each 100mm channel fader is actually not passing audio, it's a self cleaning fader that is controlling voltage from the VCA. There is a switch for each VCA on each channel, so there is no second guessing setup

and multiple buttons to press.

I came to the APB fresh from a gig with my current favorite console, the Soundcraft MH4. The look and feel were not terribly different.

The Mute buttons light up big bright and red, and the PFL buttons are equally big and yellow. The EQ section is active when the bright blue light is on. It is quite bright, my theory is that lots of lights on the mixing console attract the opposite sex, like moths.

EQ is uncommon in that there are four fully swept bands plus some switching. You can 'bell' or 'pass' the top and bottom frequencies; and you can switch the 'C' for the two midrange sweeps. The EQ tonality is what I like, meaning it sounds 'English' to my ears.

Up on the matrix section, you can hit a button to make the 8 matrix outputs be controlled overall by the master fader. There is left, centre and right outputs, and the ability to put the centre output into the PFL.

When you get your mixing hands onto the console, it feels like the real deal. I feel strangely inadequate with some consoles these days, like a ballerina dating a bricklayer maybe? But the APB is a good match for anyone with professional mixing skills.

The 10 auxiliaries come as four mono, and three stereo pairs – you can use them as 10 discrete sends,



plus get left and right from the channel fader. The console can be used for 12 monitor sends as a monitor console, in standard mode, without confusion or without compromise. Some 'multi format' consoles confuse me a lot. This one is whatever you connect it up to be, and there is no either/or options to think about.

Richard Kershaw from Juliusmedia neighbors, Lots of Watts took the APB to a TV broadcast where he checked its sonic performance. He reports it is very quiet – he was impressed.

The 24 channel unit lists at about 22 grand, and the 56 at 50 grand. There is a lower cost range, the 'C Series' with less EQ. They start at 19 grand.

www.productionaudio.com.au



YAMAHA MC ROMPS INTO TV

When we saw the M7CL console we thought 'live sound', as did a lot of others. But the people at Cutting Edge Productions thought 'TV' and invested in several.

They used two M7CL-48 consoles for their non-stop live coverage of Channel Ten's Big Brother series this year. The two consoles were in use within the Big Brother House 24 hours per day, seven days per week.

Now Justin Charleson, monitor engineer for Channel Seven's celebrity talent quest, Dancing with the Stars, is now using the Yamaha M7CL-48 digital mixing console to mix foldback on the show's spin-off success, It Takes Two. After using the M7CL on the last series of Dancing with the Stars and with several episodes of It Takes Two row under his belt, Charleson is impressed with the M7CL's functionality as a monitoring board.

Charleson has utilised all three of the M7CL's expansion card slots by installing Aviom 16/o-Y1 output modules.

www.yamahamusic.com.au



Top: Justin Charleson (right) and Mark Brown with M7CL-48 on the set of 'It Takes Two.'



Right: Neil Laycock in the Big Brother control room.



Which Blue mics?

Ask your nearest Blue dealer.



Australasian Distributor

APAC AUDIO PTY LTD
Tel. +61 2 9683 4752
Fax. +61 2 9890 5928
Email. sales@apacaudio.com.au
www.apacaudio.com.au

Australasian Dealers

QLD	Brisbane Sound	+61 7 32571040
VIC	Factory Sound	+61 3 96908344
ACT	Pro Audio Supplies	+61 2 62497766
	Better Music	+61 2 62823199
NSW	Apac Audio	+61 2 96834752
NZ	Oceania Audio	+64 9 846 5533

www.br-sound.com.au
www.factorysound.com
www.proaudio.com.au
www.bettermusic.com.au
www.apacaudio.com.au
www.oceania-audio.co.nz

ROBE LAUNCHES COLORSPOT 2500E AT

Robe's have launched the most powerful moving light fixture to date – the ColorSpot 2500E AT.

The CS 2500E AT's lightsource is a MSR Gold 1200 SA/SE FastFit lamp with an 1400W electronic ballast.

The optical system consists of a high luminous efficiency parabolic glass reflector, focus lens and multi-step zoom lens with a 10 - 30 degrees beam angle. All lenses are anti reflection coated.

The CMY colour mixing system has 63 colour macros for creating a preset palette of colour tones, which simplify getting the desired colour by using a single control channel as opposed to mixing the three CMY control channels. A colour correction filter lowers the temperature from 5600 to 3200 degrees K – ideal for film and TV work.

The unit's colour wheel has four dichroic filters, an UV filter, a 6000K filter and white, and rotates at variable speeds in both directions.

Two gobo wheels offer maximum flexibility and versatility. The first one offers 6 replaceable dichroic glass gobos plus an open position, and rotates in both directions at different speeds. The indexing and gobo rotation is extremely precise and continuous rotation is also possible, as are 'shaking' gobo effects.

Random gobo selection by audio trigger is also another option.

The second gobo wheel also features 6 gobos, with 1 glass and 5 dichroic glass gobos plus an open position, and all the same features and functionality of the first wheel.

The fixture also contains an effects wheel for yet more creative possibilities. This includes 3-faceted and 5-faceted prisms and 2 glass effects - all of which rotate in both directions at different speeds.

A 1 - 15 FPS variable speed strobe effect is available, and can be activated through pre-programmed macros with variable random pulse effects.

There's also an independent frost effect for fine frosting.

The 10-30 degree focus/zoom facility is remotely controlled - offering very dynamic and useful effects in it's own right. The ColorSpot 2500E AT's Iris is motorised and adjusts seamlessly to give an infinite variety of different beam widths.

The unit benefits from ultra-smooth micro-step driven dimming, and its 17 high-grade stepper motors are microprocessor controlled for maximum accuracy.

An Ethernet port enables operation with Art-Net communications protocol.

The control panel on the base of the unit features a practical easy-to-



read graphic LCD display and two control buttons for the control wheel – also known as the ROBE Navigation System (RNS). Useful feedback information includes lamp use, age, the DMX values being received, temperatures, etc., and there's an inbuilt analyzer for easy fault identification and error messages.

The lamp can be remotely ignited or extinguished by DMX, and the unit also has several other very useful functions onboard, like demo sequences, stand-alone operation, manual control, programming and many other 'behavioral' options for the unit.

www.ula.com.au



PROEL, ASL AND LA AUDIO BENEFIT FROM GREATER EXPOSURE

National Audio Systems and SonicR have announced a strategic alliance between the two companies for the combined distribution of the Proel, ASL and LA Audio brand names. SonicR Managing Director, Graham Rowlands commented, "With SonicR continuing to act as the primary importer for these brands we saw an opportunity for further expansion of these brands names in the Australian marketplace. National Audio Systems has a solid history of excellent support and service to their customer database and it has become a natural fit that the two companies work together to raise the profile of these brands".

For more details contact SonicR on 03 9532 0011, www.sonicr.com.au and National Audio Systems on 03 9846 3566.

www.nationalaudio.com.au



BIAMP INTRODUCES NEXT GENERATION OF NEXIA

Nexia is designed specifically to provide clear audio in any videoconferencing or teleconferencing application. Biamp's new Nexia VC and Nexia TC are network-ready processors that provide audio routing and signal processing features, including wide-band acoustic echo cancellation, in single, economical, easy to install boxes.

The Nexia VC and Nexia TC processors feature Biamp's 20 Hz to 20 kHz acoustic echo cancellation during multiple participant

conversations. Previously available only in the AEC2w add-on cards for Biamp's AudiaFLEX, this wideband acoustic echo cancelling greatly enhances intelligibility and audio performance in conference settings, especially videoconferences. Nexia VC and Nexia TC also feature a network-friendly open architecture design.

With 10 dedicated mic/line inputs – eight with AEC and two standard – and four mic/line outputs, Nexia VC and Nexia TC units can accommodate an audio system on its own, or can be linked via Ethernet and/or NexLink to create multi-unit systems that can accommodate larger audio networks.

www.audioproducts.com.au



A CAREER in ENTERTAINMENT



FULLTIME STUDY IN 2007

ENROL NOW FOR 2007 COURSES STARTING FEBRUARY

Event & Music Management

- Advanced Diploma:**
- Event Management
 - Music Business
 - Workplace Training
 - PR, Marketing & Media
 - Show costing and OH&S

Nationally recognised qualification: CUE 60403.
Advanced Diploma of Venues and Events.

Entertainment Technician

- Advanced Diploma:**
- Stage Lighting
 - Studio Engineering
 - Video and Vision Systems
 - Staging
 - Live Audio
 - Production Management

Nationally recognised qualification: CUE 60203
Advanced Diploma of Live Production, Theatre and Events (Technical Production).

At the end of these full time courses, we are finding work for our graduates in the live entertainment industry.

Work on events, festivals, theatre, TV, concerts.

ENTERTAINMENT is a \$3 billion industry in Australia. It now has a NEW career pathway, thanks to these new qualifications which were recently government accredited and industry endorsed.

Study at Juliusmedia College in Sydney and you are in very good company. We run small classes with the latest equipment. Our campus is comfortable and friendly.

ACCREDITED SHORT COURSES

Do your Certificate 3 in steps, or do it all - during the holidays.

OCTOBER HOLIDAY BLOCK COURSES

- Oct 3 (Mon), Full Certificate III Technical Production (Theatre & Events) CUE 30203. \$2,058. NEW: Tailor make your Certificate 3! Choose ANY three Basics courses from below, or 2 x Basics and Advanced Moving Lights (Additional \$325)
- Oct 3 (Mon), Stage OH&S (1 day) 9.30am - 4.30pm. \$180
- Oct 4, 5, 6. Lighting Basics. 3 full days. 9.30am - 4.30pm. \$550
- Oct 9, 10, 11. Sound Basics, 3 full days. 9.30am - 4.30pm. \$550.
- Oct 9 - 13. Advanced Moving Light and Desk Operation. 5 full days. 9.30am - 4.30pm. \$875
- Oct 12, 13, 14. Vision Basics. 3 full days. 9.30am - 4.30pm. \$550

SUMMER SCHOOL 2007:

- Jan 2 Stage OH&S. 1 full day. 9.30am - 4.30pm. \$180.
- Jan 2 Full Certificate 3 Technical Production (Theatre & Events) CUE 30203. 11 days in January, final day Jan 27. \$2,200. NEW: Tailor make your Certificate 3! Choose ANY three courses from below. Surcharge of \$325 for each of the Advanced courses, if combined into a Certificate III.
- Jan 3, 4, 5 Sound Basics, 3 full days. 9.30am - 4.30pm. \$595
- Jan 3, 4, 5 Lighting Basics, 3 full days. 9.30am - 4.30pm. \$595
- Jan 8, 9, 10 Sound Basics, 3 full days. 9.30am - 4.30pm. \$595
- Jan 8, 9, 10 Lighting Basics, 3 full days. 9.30am - 4.30pm. \$595
- Jan 11, 12, 13 Video Basics, 3 full days. 9.30am - 4.30pm. \$595
- Jan 15 - 19 Advanced Moving Light and Desk Operation. 5 full days. 9.30am - 4.30pm. \$875
- Jan 22 - 26 Advanced Live Sound Mixing Console operation. 5 full days. 9.30am - 4.30pm. \$875

EASTER HOLIDAY COURSES 2007

- April 10 (Tues) Start Certificate 3 Technical Production (Theatre & Events). Final day 21 April. 11 days in full. \$2,200. Includes sound, lighting and vision basics. NEW: Tailor make your Certificate 3! Choose ANY three Basics courses from below, or 2 x Basics and Advanced Moving Lights (Additional \$325)
- April 10 (Tues) Stage OH&S (1 day) 9.30am - 4.30pm. \$180
- April 11 (Wed) Lighting Basics, 3 full days. 9.30am - 4.30pm. \$595
- April 16 (Mon, Tue, Wed) Sound Basics, 3 days. 9.30 - 4.30pm. \$595
- April 16. Advanced Moving Light and Desk Operation. 5 full days. 9.30am - 4.30pm. \$875
- April 19 (Thurs) Vision Basics, 3 full days. 9.30am - 4.30pm. \$595

JuliusmediaTM
www.juliusmedia.com

Accredited College.
Location: Sydney

Call +61 2 9638-5955

ENCO ADDS SUPPORT OF AURICON SOUND CARDS

ENCO Systems Inc., a leading worldwide provider of Digital Audio Delivery Systems, announced that Innes Corporation of Australia has been appointed distributor for ENCO radio and television audio automation systems throughout the South Pacific Region. Innes Corporation will provide a regional sales and support facility to address growing demand for ENCO products in the region. ENCO will also add support of the Innes Auricon line of broadcast quality sound cards within ENCO's DAD system.
www.innescorp.com.au 

BROADCAST INDUSTRY SEEKS THEMES

Technical community meets to plan SMPTE '07

Film and TV is an increasingly turbulent industry, and the engineering community leaders met recently to establish what the themes for the next few years will be.

The meeting was hosted by SMPTE- the Society of Motion Picture and Television Engineers, Australia Section. SMPTE was

seeking directions from the trade for agenda items and conference topics at its forthcoming convention in 2007. John Maizels, Chair of the Australia Section and recently a, hosted the gathering.

Representatives from distribution, engineering, transmission and content; as well as training and media, outlined a series of themes and issues including the new legislation that the Australian government will enact shortly. "There will be less bosses, and more centralization" was the view on this, along with consensus that the legislation is fairly toothless.

The most current trend is to keep the eyeballs glued onto whatever the medium. The dramatic takeup of TV on handheld devices is defying pundits, with division about whether people are prepared to watch more than a 3 minute clip on a tiny screen. "Display devices are getting larger at home, and smaller in hand, with nothing in between". There is a bewilderment that handheld even exists at all in G3 format, when there are clearly better days to come.

Do viewers care about quality? Apparently not if they use handheld devices but when at home they are fussy about the quality of images from sporting broadcasts.


So if there is a theme for the next

year or so it is about carrying content over IP, and this is crystallized by comments attributed to the head of News Limited who said that News was delivery agnostic, he doesn't care how the content gets to the eyeball. "I'll deliver it on a rickshaw if need be", he was claimed to have said.

The imminent conversion of cinema to digital is less of a now issue, celluloid lives on, but there is a growing but linear uptake where movies will shift to digital and the old projectors will be phased out. The meeting gave this transition a five year gestation.

One aspect that is a 'now' issue is the current transition to cheaper digital image capture, where there is a real need to future proof the imagery. Where most people don't yet have high definition screens, when they do how will they react to material that hasn't been shot with a HD camera? While there are now 'prosumer' HD cameras on the market for under 10 grand, many people are not shooting at highest resolution, citing the higher memory requirements.

SMPTE are also pushing industry certification, and have a scheme called MITC which is being introduced in stages this year.

www.smpete.org.au 

NEW CX PRODUCTION DIRECTORY

Now CX carries a listing of WHO is WHO in the world of Live Production.

Introducing the PRODUCTION DIRECTORY, coming in the October issue of CX. It's organised into states, and gives you a fast index of who to call for your next event, tour or show.

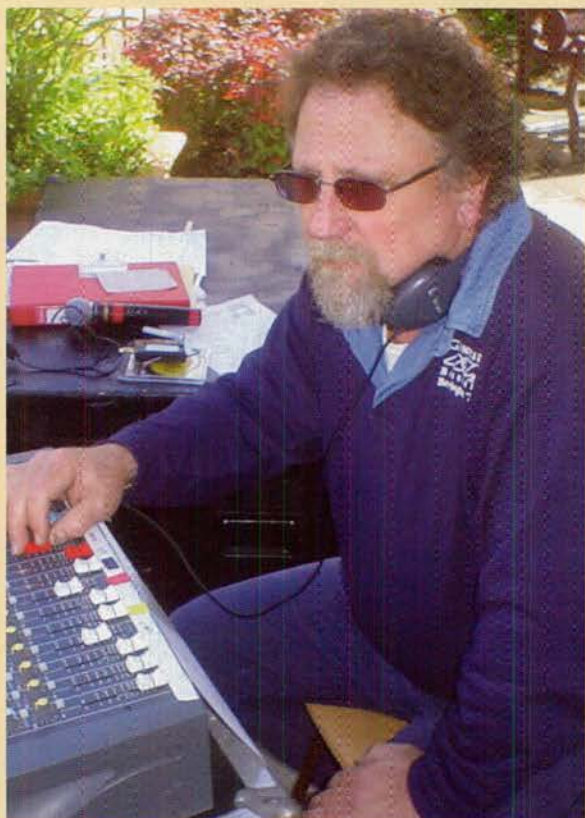
**HURRY,
FREE LISTINGS
CLOSE
AUGUST 31st!**

LIST YOUR COMPANY NOW!

Free listings: Email the following info to: mail@juliusmedia.com and put PRODUCTION DIRECTORY into the subject line. Please supply: Company name, Address, Phone, Web site, Email, Contact person and 20 words about your services. We will reply by email you if we need clarification.

ADVERTISE & MAKE AN IMPACT

Call Steve James on (02) 9638-5955 or email stevej@juliusmedia.com



Garry Hawkins, pictured at the annual "Chill Out" Festival in Gloucester NSW, where he has established a small branch office for dB Sound (NSW) Pty Ltd. Call Garry on 0419 638 078 www.dbsound.com.au.

ESP Vision

"The **NEW** Standard in lighting visualization!"

Dinosaurs were once the standard, too.

ESP VISION distributed by ZYZX, Inc. • 365 Pilot Road, Suite C • Las Vegas, NV 89119
www.espvision.com

SONY LAUNCHES NEW PORTABLE LUMA LCD FIELD MONITORS

Sony Australia has added two new models to its range of compact LUMA Professional LCD Monitors, which have been eagerly adopted by broadcasters and production companies.

The new LUMAs are ideally suited to field work with their slim design and AC, DC, or battery power options providing multiple applications in mobile and studio ENG/EFP operations.

The 8.4-inch/213.6mm LMD-9030 and LMD-9020 LUMAs offer the lightweight, low power advantages of LCDs while still delivering the performance benefits inherited from the Sony PVM-9L3 range of CRT monitors.

Both models provide a variety of analogue inputs, wide 170-degree vertical and horizontal viewing angles, high brightness and contrast, and are 4:3/16:9 switchable.

In addition the LMD-9030 offers an SD-SDI interface as standard. For typical analogue SD video monitoring,

composite (PAL/NTSC), component/RGB (525/60i and 625/50i), and Y/C (S-Video) signals are accepted.

Among those broadcasters and production facilities that have purchased the LUMAs are ABC TV, Imparja Television, WIN Television and Big Picture Australia.

Big Picture Australia is a Sydney-based specialist video production and display service provider, which has bought four LMD-9020 LUMAs.

"We have been running Sony CRT's and decided to try out their LCD range," said Operations Manager Stephen Pippett. "We were not expecting much but were pleasantly surprised to see that LCDs have come such a long way."

Imparja Television has bought a LMD-9030 system for its portable commercial production unit based in Toowoomba which visits and shoots in outback Queensland locations including Charleville, Roma and Mount Isa.

"We bought the monitor with a HVR-ZIP HDV camcorder plus batteries and everything lives in a flightcase," said Robert Ellershaw



Ian Bowes from Imparja.

Imparja Video Systems Manager. "We liked the LUMA monitor because it is very portable, small and we can run it using the Lithium-ion battery pack.

www.sony.com.au/production

Better Faster Bigger
 MS SQL Database
 Superior Performance
 Full Featured!
 If you haven't seen RentalPoint Software lately, it's time to look at Version 9. The rebuild now rebuilds. Better - Faster - Bigger.

Almost Bionic

Six Million Dollars Worth Yours! For a lot Less!

RentalPoint Software Inc. visit: www.rentp.com

B.S.Sound PA Hire

3k PA with separate F/B, LX & crew. Driveway, Vocal PA systems & LX, mics and components also available. Contact Mark Barry for free quote on 03 9808 0388 or 0419 993 966. www.bsosound.com.au mark@bsosound.com.au

Gloves & Accessories for the Entertainment Industry
www.setwear.com.au
 Free catalogue!



Now available from:
 QLD: Pacific Enterprises 07 5596 3595
 NSW: Crew On Call Australia 02 9318 2581
 VIC: Big Shot Film Services 03 9318 0184

STAGING RENTALS
 & CONSTRUCTION SERVICES
 Sydney • Melbourne • Brisbane

Australia's award winning provider of event products & services, rental & custom solutions

Set construction, exhibition stands, stages, drapes & bars, linens, & more

www.stagingrentals.com.au
mail@stagingrentals.com.au
 Sydney: 02 9519 6300
 Melbourne: 03 9681 8462
 Brisbane: 07 3354 0699

novatech
 production services pty ltd

FULLTIME AND CASUAL POSITIONS AVAILABLE

Novatech Production Services is one of Adelaide's largest audiovisual production companies, providing technical and event services for corporate/special events and concerts throughout Australia. Novatech are currently seeking people for the following positions:

- Sales and marketing manager (fulltime)
- Warehouse and operations manager (fulltime)
- Audio and lighting technicians (casual)

For more information on these positions please contact:
 Renae Novakovic
 32 William St MILE END SA 5031
 Ph: (08) 8234 5824 Fax: (08) 8351 7439
renae@novatechproductions.com.au

Check out our new website
www.novatechproductions.com.au

wild gravity
 audiovisual production services

FOR SALE

4 x Martin MAC2000E
 \$40,000 in Cases
 Ph 0418 181 840

MIXERS FOR SALE

Yamaha DM2000 - With metre bridge and road case
 \$20,000.00 Inc GST

Yamaha PM4000 - 48 mono + 4 Stereo Inputs
 Dual power supplies \$22,000.00 Inc GST

Yamaha O2R96 - With metre bridge and road case
 \$11,000.00 Inc GST

Amek Langley 501 - 40 mono inputs, Virtual Onboard Dynamics Dual power Supplies and road case
 \$16,500.00 Inc GST

For More information please contact Nigel Line on
 (07) 3257 1040 or nigel@brisound.com.au

ADVERTISING INDEX

CX 22 1 OCTOBER 2006

Altronic Distributors.....	49	NIDA.....	26
Amber Technology.....	28	Nightlife.....	34
Amphenol.....	63	Norwest Productions.....	45
APAC.....	61,69	Novatech.....	74
Audio Products Group.....	21,29,47	Philips Lighting.....	5
Australian Audio Supplies.....	13	Production Audio Systems.....	IBC
Brisbane Sound.....	74	Production Directory.....	72
Blue Cat Case Company.....	19	Random Audio.....	11
BS Sound.....	74	Rentalpoint.....	74
CMI.....	25,36,51	Rode Microphones.....	15,37
Chameleon Touring Co.....	50	Roland.....	45,57
ESP Vision.....	73	Rosco.....	55,
Gobotech.....	59	Selecon.....	57
Hoisting Equipment.....	59	Setwear.....	74
ISES.....	60	Showcorp.....	74
Jands.....	IFC,23,41,49,65	Staging Rentals.....	74
Juliusmedia College.....	71	Syntec International.....	43,53
Lots of Watts.....	18	Subscriptions.....	67
Loud and Clear Audio.....	53	Technical Audio Group.....	9,31
LSW.....	35	The Resource Corp.....	55
Magna.....	42	JLA.....	back page
Musiclink.....	39,46	Wild Gravity.....	74
National Audio Systems.....	3,27	Yamaha.....	17,33

OX

**ADVERTISING MANAGER:
 STEVE JAMES**

DIRECT +61 2 8268 4426
stevej@juliusmedia.com
 FAX +61 2 9638 7181

Media kit, mechanical specifications and rates are online at:-
www.juliusmedia.com
 and go to CX Magazine

**SUBSCRIPTIONS:
 AMY WILCOX**

Call 1800 635 514
office@juliusmedia.com

JuliusPublish.INC

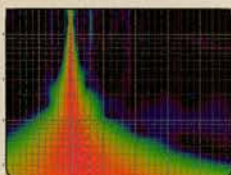
AFTER YOU HEAR IT, EVERYTHING ELSE IS JUST A BLACK BOX.

Presenting the *EAWNT* Series: self-powered sound reinforcement loudspeakers with sonic performance rivaling the best direct-radiating studio monitors. At last, front-of-house and monitor engineers have tools equal to those of their recording studio colleagues. Response so flat, and distortion so low, that even the subtlest EQ adjustments are immediately audible. Extraordinarily high gain before feedback, with prodigious peak output capability to convey all the power of a live performance. Precise imaging, startling sonic detail, and crisp transient reproduction make the *EAWNT* Series the new standard by which all portable reinforcement loudspeakers will be judged.



INNOVATION

PATENT PENDING



GUNNESS FOCUSING™ digital correction

More than three years in development, The NT Series feature the world's first implementation of EAW's exclusive Guinness Focusing technology. Employing sophisticated, custom DSP algorithms designed specifically to correct loudspeaker response anomalies, Guinness Focusing substantially eliminates time smear, horn "honk" and low-frequency cone resonances that plague conventional loudspeaker designs.

EAW

THAT WAS THEN. THIS IS EAW.



Distributed in Australia by:
Production Audio Services Pty Ltd
17 King Street, Blackburn VIC 3130
Ph: 03 9878 1444 Fax: 03 9878 1455
www.productionaudio.com.au
sales@productionaudio.com.au



EASTERN ACOUSTIC WORKS

NT SERIES POWERED LOUDSPEAKERS

NT.59

INTRODUCING
THE FEATURE-PACKED
COLORSPOT 2500E AT

CURIOSLY
CLEVER...



...FEROCIOUSLY
BRILLIANT

Robe's most powerful intelligent
moving light fixture to date.

 **ROBE**
show lighting

ROBE IS PROUDLY DISTRIBUTED
BY THE ULA GROUP

VISIT OUR WEBSITE
FOR MORE INFORMATION

Contact your local ULA Office:

Brisbane | 28 Expo Court, Ashmore, QLD
Sydney | 3/15 Baker Crescent, Botany, NSW 2019
Melbourne | 1/414-440 Dynon Rd, West Melbourne, VIC 3003

Free Call: 1800 648 111 (International: +61 7 5509 4633)

www.ulagroup.com