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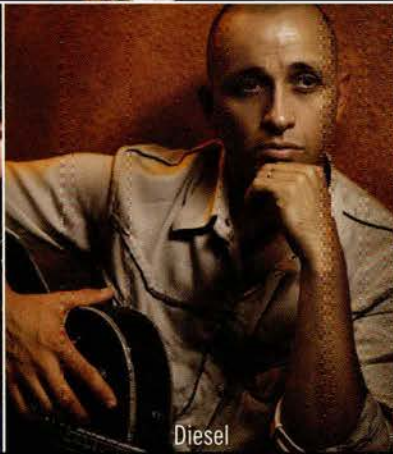
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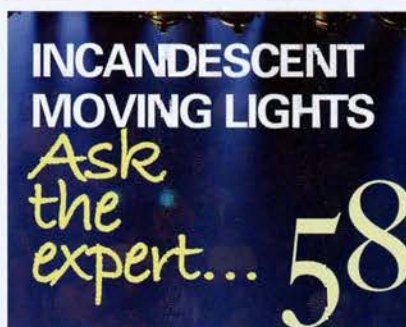
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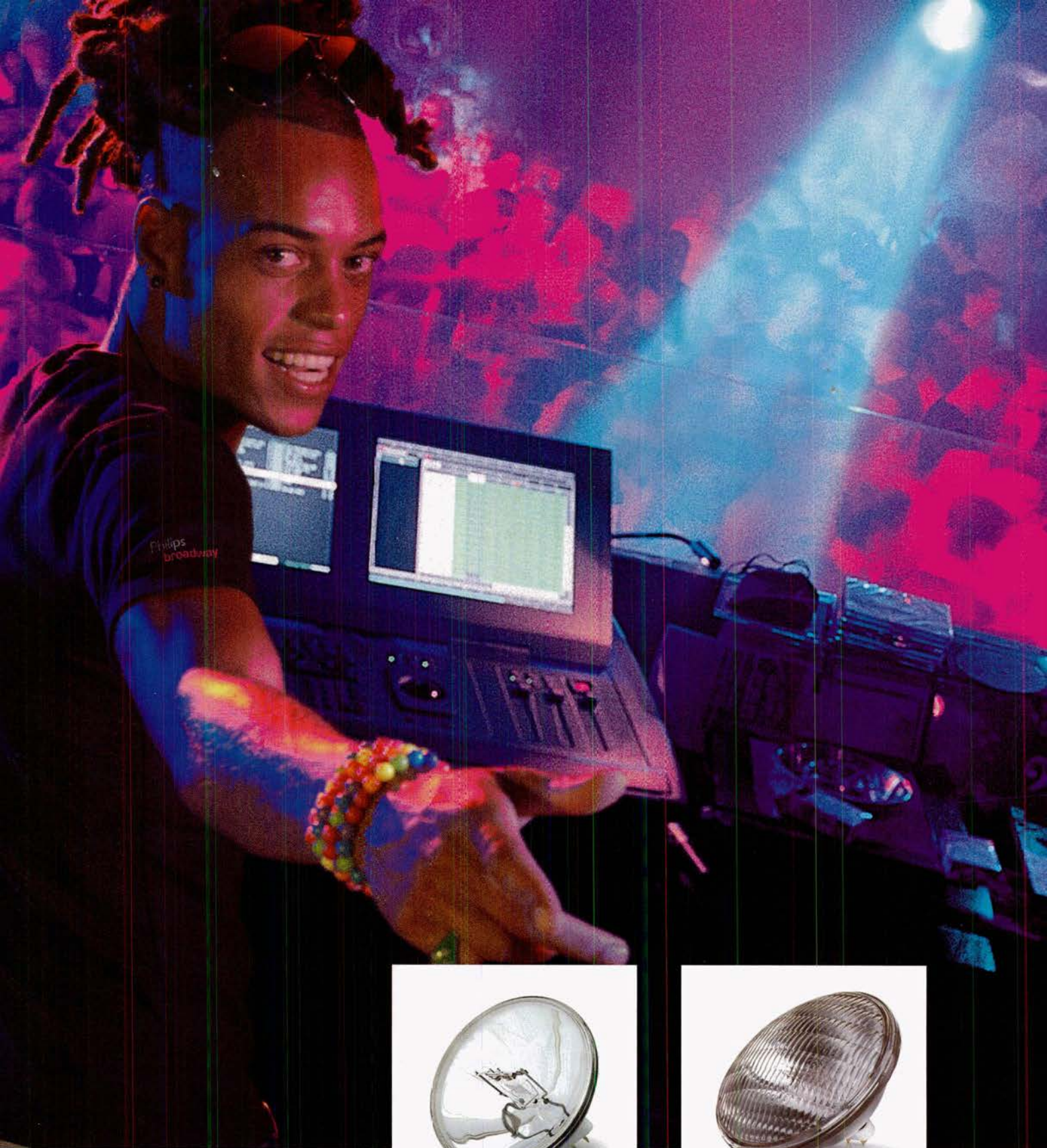


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CUE03

Entertainment Training Resource

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

EDITORIAL

CHANGES

Always for the better or why do it? Now Mackenzie is Editor, I'm the EIC – or Editor In Chief. It takes me away from some of the thinking, but at the end of the day this is my magazine and has been for 17 years. The passion remains.

MONEY

Spare a thought for concert promoters and importers – the A\$ peaked at US 0.87 then went into a one week freefall to 0.76 recently. That represents a loss of A\$166,364 on a US\$ million, if you were forced to settle at 0.76. The currency is now recovering.

PATHETIC

Thanks for the letters – whether a production company owner is cheating on his wife of 20 years with his 25 year old assistant, or ripping off old ladies and not paying his debts (separate letters, separate guys) we really can't assist. Even if defamation laws allowed us, we wouldn't trample on people this way.

WHEATLEY

Shocked at the heavy hand of law, as Glenn Wheatley went down for 5 years after assisting the feds in the matter of tax evasion. Wheat has a solid support base because he is a very good artist manager. He is a rock 'n' roll survivor.

MIXED

Secret listener this issue nails what I think – namely that sound engineers often mix the same act too long and start to hear what isn't there. My gripe: a ballad is not a rock anthem, so ease off on the kick / snare / bass. Mix for the mood, baby!

PARTY

Yeah well I'm doing it because I can! Read inside the frantic prep for my 50th, featuring bands and no dwarfs. We are using the occasion as a learning event for our college students. Yes, we run a college and yes, we have fun while we do it!

Julius

PLAGUE ISSUE OF CX

Since our last issue, there's been an outbreak of flu across the land. Just about everyone involved in the mag has been infected, along with their families. Except for Julius, who's been insufferably smug about the whole business. Just don't get too close to the pages while you're reading, because they're probably contagious.

i CAN'T QUITE HEAR YOU

I've been hearing on the wireless and reading in the broadsheets that that the ipod generation are all sending themselves deaf. What I find most horrifying, as a person who's made his living off his ears for the better part of twenty years, is that they know about it, but they don't care!

Maybe it's time to start doing a little bit of education for the masses. The main reason everybody turns the things up so far is to drown out background noise, and with crappy little earbud headphones with zero isolation, that means the music is either too loud or inaudible. They might cost a bit more, but a decent pair of IEM plugs will give plenty of isolation, let you listen to music at a sensible level, and still be capable of conversation after your thirtieth birthday.

ON A BRIGHTER NOTE...

The people in the production industry are an amazing bunch of people. When I was talking to a guy from outside our industry a few days ago about what we do, he was amazed. Most production crew probably don't think about this very often, but we operate under more consistent pressure than just about any other industry there is. Every day is deadline day, and if you miss your deadline thousands of people know about it, and they're not happy. Adding to the fun is our use of cutting edge technology with all the learning and debugging that goes with it. And as if that wasn't enough, we work indoors, outdoors, upstairs and down – every day a different workplace. That we do it at all is impressive, that we're considered amongst the best in the world is magnificent. Hats off to you guys.

Keep up the good work.

Andy

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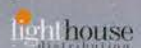
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CX NEWS

DEVICES, PEOPLE AND CONCEPTS

THIS WAS NOT SHOWBIZ

Career showcase crashes and burns at Acer Arena

BY JOSH GREEN

"Ripped off", "Waste of time", and "Shambles" were unfortunate descriptions of the inaugural Showbiz Expo 2007. It was supposed to promote a career in the entertainment industry and consisted of performances, seminars and exhibits. Promised 20,000 punters over 3 days, the exhibitors were unimpressed by the dismal 400 who arrived.

Sydney's Acer Arena holds up to 18,000. The lack of attendance made the experience feel like a deserted country town. The promised 50 exhibitors dwindled down to 31 with the departure of RafflesKvB whose staff member said that "sleeping, cleaning and washing the clothes was far more interesting".

StarNow.com operations manager Jeremy Leslie flew from New Zealand and is now \$7,000 down after the trip.

Benjamin Rose from SafTV ran a seminar on TV Presenting in a 500 seat venue. Only 7 attended. Rose stated "it was the most embarrassing thing I have ever experienced in my life". Aside from low numbers, the bands and performances on stage in the middle of the expo were way too loud

for the exhibitors to speak with anyone.

Ticket prices were \$35 for a whole day and an extra \$20 per seminar. One punter who wishes to remain nameless, booked for 3 seminars as well as a full day pass on Saturday 11th August which cost her in excess of \$160 for herself and her daughter. After paying the full amount she was later informed that all seminars would now be free and it was clear to see that she remained severely unimpressed.

Industry guru Phil Tripp was asked to be a speaker - he declined. The Expo was meant to run in March but was postponed til August, just before Tripp's Australasian Music Business Conference. Tripp says organisers started marketing the Expo by referring to AMBC. Tripp says he immediately shot off an email to the organisers demanding that they "not only cease and desist from mentioning my event with theirs as there was no connection, but should they try to use my event to sell theirs I would sue them".

In the words of Phil Tripp "Unfortunately they took a bath. If anything they drowned".



Adam Clark. (Picture by Fairfax).

PREMIER TECHNOLOGY GROUP PTY LTD IN LIQUIDATION

It isn't over. Premier Lighting Pty Ltd failed a while ago, but the business continued as Premier Technology Group Pty Ltd. Now that is in liquidation, leaving yet another similar entity to trade on, as house AV provider to Federation Square in Melbourne. This version is Premier Technology Group (FS) Pty Ltd, owned and controlled by the same people.

These companies are all operated by Adam Clark, aged 32 of Elwood and Andrew Holmes, aged 47 of Caulfield. Clark enjoys a lot of Google action via Adam Platform, a dubious "technology". He is director of ten registered companies, two de-registered companies, and five more that are on the way out.

Premier purchased the Strand Hire business in the early 1990's. Clark arrived on the scene several years ago. Premier Technology Group Pty Ltd faced a slew of court actions over unpaid and contested debts leading up to appointment of a liquidator on August 21st. Included are: Workers Compensation (\$6,771); Rack and File (\$23,639); I.T.E. (\$11,571); Matt Bolin Lighting (\$9,668) and more.

Premier Lighting Pty Ltd collapsed owing many others, including Mclean Audio (\$30,000).

At presstime contact with Premier in Sydney and Melbourne was not possible.



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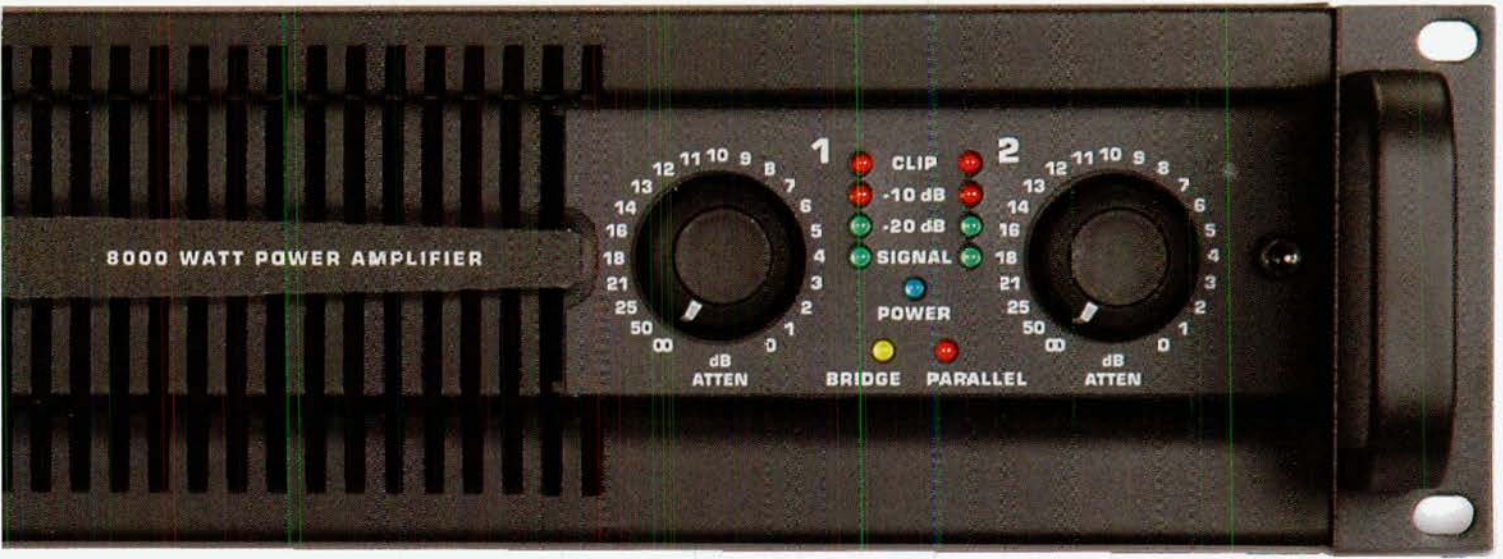
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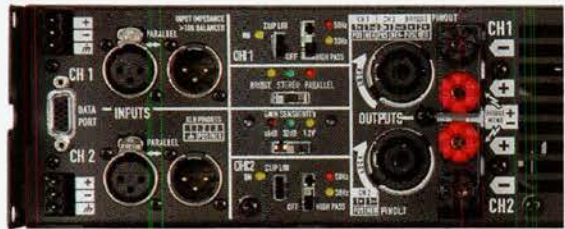
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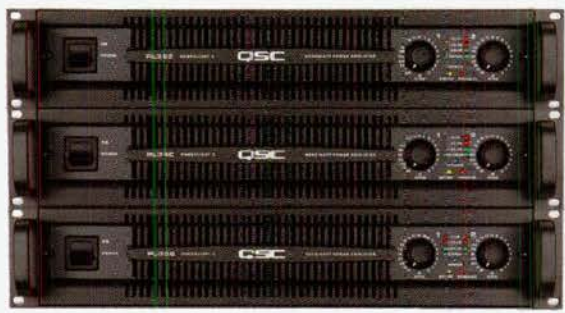
Combining the ultimate power conversion efficiency of Class D with the musicality, flat full range response and low distortion of Class H required a monumental R&D effort.

The result is an amplifier with the tonalities and voicing of Class H, more than double the output of the biggest PowerLight 2, yet weighs the same (11 Kg) and draws only modest amounts of AC. Even at full bore, the PL380 converts up to an amazing 85% of input power into air-moving, earth-quaking output and even recycles 'back EMF' loudspeaker energy along the way.



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YAMAHA DROP PRICES FOR PM5D V2 AND DSP5D MIXING SYSTEM

Yamaha Commercial Audio has announced pricing for the PM5D Version 2 Series digital mixing consoles and accessories as well as the new DSP5D Digital Mixing System. The PM5D V2 digital mixing console (with non-recallable head amps) is priced at \$55,000 inc. GST and is available as a Tour Pack for \$65,000 inc. GST.

The PM5D-RH V2 (with recallable head amps) is priced at \$75,000 inc. GST, and can be purchased as a Tour Pack for \$85,000 inc. GST.

The PM5D V2 includes over 30 refinements and innovations that

have been implemented on the basis of feedback from experienced professionals in the field, including Virtual Soundcheck, extra EQ and Yamaha Add-On Effects.

In addition, Yamaha has announced pricing for the new rack-mountable DSP5D Digital Mixing System and DCU5D Digital Cabling Unit. Effective immediately, the DSP5D is priced at \$30,000 inc. GST, while the DCU5D is priced at \$3,000 inc. GST, providing an expansion option for PM5D users.

By connecting the Yamaha DSP5D to a PM5D V2 console, audio engineers can expand the capabilities of the PM5D to accommodate 96 mono plus 16 stereo input channels, utilise two additional Mini-YGDAI card slots and apply more effects and

dynamics processing power whilst mixing from a single PM5D control surface. In addition, a second DSP5D unit can be added to provide further expansion, enabling up to 144 mono plus 24 stereo input channels.

The DSP5D can also be utilised as a remote stage box and be connected to the PM5D V2 via the DCU5D and a single Cat5 Ethernet cable.

The announcement represents a significant shift downward in price point compared to Yamaha's previous PM5D Series consoles, giving touring companies and large-scale performance venues an immense amount of input, output and processing capabilities with unsurpassed value for money. **CX**

DELUXE AUDIO CHOSE JBL VERTEC 4888 LINE ARRAY

Deluxe Audio, a Melbourne-based audio company, is now in its' twentieth year of operation. They cover a wide range of production work, offer rehearsal facilities in their factory and also have a guitar shop on the premises.

"We also do backline hire so we're kind of an all things to all people company," commented Dave Rees, managing director of Deluxe Audio. "We're also known for frequently sub-hiring gear to other Melbourne audio hire companies and we're happy to do that."

This year Dave decided it was time to invest in a new line array system and as he spends a lot of time on the road touring, he already had experience of many of the systems on the market today.

"After a lot of looking and hunting we decided upon the JBL Vertec system purchasing twelve VT4888 boxes and four VT4882 subs," he said. "This was for a number of reasons other than just the sonic quality of the box: power, weight, ease of truck pack, ease of flying and good rigging were all important factors. Also taken into consideration was the great quality of service that we get from Jands."

"What sets the Vertec system apart from other line arrays is that it doesn't have a designated processor doing weird things that you can't do anything about. It has a more open sound, a certain freedom about it that others don't have." **CX**



Dave Rees with his new Vertec line array.



MURRAY T OPENS IN BRISBANE

Well known broadcast audio guy Murray Tregonning has opened his Brisbane office, headed by Russell Clyde

Russell has previously worked for DDQ10 Toowoomba, BTQ7 Brisbane, STW9 Perth, QTQ9 Brisbane, TWW7 Perth, and ATV10 Melbourne.

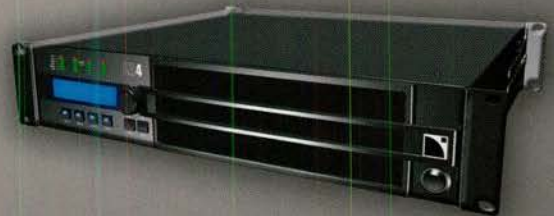
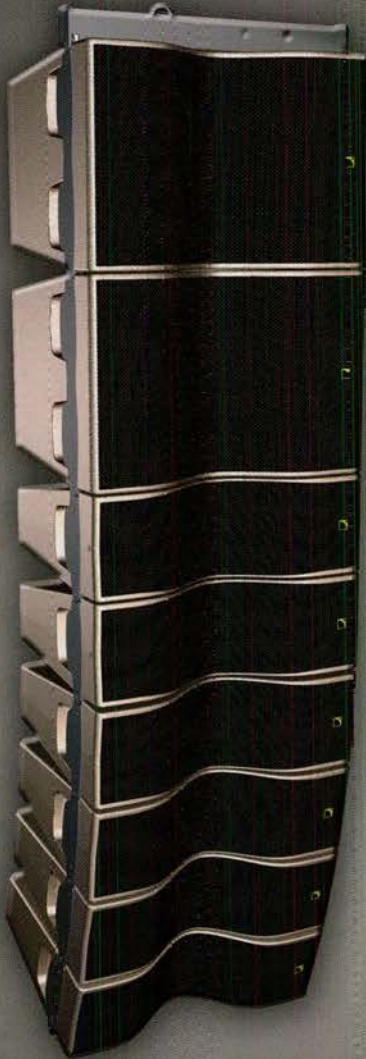
He can be contacted in the Brisbane office of Murray Tregonning and Associates Pty. Ltd on 07 3299 2288 email:

rusty@murraytregonning.com.au

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This complete system is fully recallable using snapshots and is cram-packed with DSP on both the inputs and the outputs, so you can customise, utilise, and realise the full potential of your mix. Oh yeah, there are also four built-in FX processors, Aux Mode for monitor applications and a user interface that even a guest engineer would love.

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Kimberly Van Horn, AKA "Lil' Kim" [Mackie Industrial Designer] demonstrates the ease of carrying the CAT-5 cable over the traditional analog snake held by Gilbert Perales [Mackie Product Manager]. Proportions were not changed to protect the little or the lazy.



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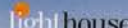
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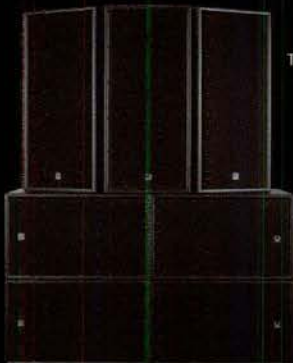
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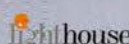
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EAW SHIPPING UX8800

EAW are shipping the EAW UX8800 Gunness Focusing Digital Signal Processor, said to provide Studio Monitor response and performance to their complete range of Touring, Monitor, Installation and Portable loudspeaker products.

Existing users of current generation EAW loudspeaker products, can for the price of a processor transform their entire inventory. The Gunness Focusing algorithms, which eliminate mechanical and harmonic distortion characteristics present at varying levels in any type or brand of loudspeaker (ie Horn Honk, Time

Smear, HF Splashiness, LF Cone resonances), are downloadable to suit the particular EAW cabinet that the client is using via a simple interface known as EAWPilot.

EAW stress that the UX8800 does not mess with EQ – it only deals with time based amplitude anomalies. www.productionaudio.com.au

HILLS SVL ROADSHOW

After the success of the Audio Telex, Crestron and Australian Monitor Roadshow in 2006, Hills Sound Vision and Lighting announce the Hills SVL Roadshow 2007. Visiting Brisbane, Melbourne, Adelaide, Perth, Sydney and Auckland it will run throughout September and October 2007.

It is the first time all the Hills SVL Companies will be exhibiting in one place and marks the beginning of a new entity in the proaudio, audiovisual and lighting industry.

The Hills SVL Roadshow gives visitors the opportunity to experience a varied product range unlike anything seen before, showcasing the latest advancements in technology and the benefits of integration. The Roadshow will run over two days in each city:

With exhibitors from the Hills SVL group (Audio Telex Communications, Australian Monitor, Crestron Control Solutions and Lighthouse Distribution), and special guest exhibitors Screen Technics, the Roadshow will showcase over 100 products from over 20 brands.

Several special events will run during the show including training sessions on a range of topics such as Digital Video Processing,

Understanding Hearing Loops, Automation Solutions, The Benefits of Integration and Special Effects Lighting - its place in contemporary Australian Architecture. Hills SVL will also be hosting a cocktail party for visitors at the show from 6pm - 8pm on Day 1.

The Loud Room will exhibit the latest developments in loudspeaker technologies. Featuring Turbosound, Renkus Heinz, Mackie and Ampetronic, there will be products to suit almost every application.

A special focus has been placed on integration at this year's Roadshow including an integration specific stand showing how Hills SVL can provide complete control solutions for audio, video and lighting, there will also be training sessions to show visitors how to design their own integrative solutions.

To book to attend the Hills SVL Roadshow

- Sydney – 02 9647 1411
- Brisbane – 07 3852 1312
- Melbourne – 03 9890 7477
- Adelaide – 08 8352 4444
- Perth – 08 9204 0200
- Auckland – 09 415 9426

**CORRECTIONS
Prodesign**

Oops, we made a mistake! In the last issue of this magazine in our 'news' section we reported –"Matrix Productions Acquires Prodesign", What the article title should have said was- Matrix Productions Acquires Prodesign's Hire Department, Prodesign have not been 'swallowed up' by anybody and in fact are going as strong as ever with the sort of professionalism that has made them one of Perth's longest standing production companies.

Jands redefined.....

In the Full Range Loudspeaker article in the latest CX (#29), the Cxpert made a dashing and heroic reference to the 'Tactical Response Group'. Jands actually have a Technical Resource Group - a name far more suited the the job these guys undertake on a daily basis. Cxpert has been debriefed and dressed down accordingly.

BETTER BLINDER.....

Twenty-four of i-Pix' new mega-bright BB wash-lights were in action for the Live Earth London show at Wembley Stadium, mounted on the front truss header and used instead of normal 8 light blinders.

Using the BBs enabled in the blinder role a six fold reduction in power – the units consumed a total of just 76.8 Amps on full power, with each unit pulling just over 1 Amp per colour over its 16 cells) had 24 conventional blinders been used, they would have drawn 497.8 amps!

The BB's were selected by the London event's lighting designers Patrick Woodroffe (responsible for the stage/show lighting) and Mark Kenyon (responsible for the TV and BBC's lighting requirements), and supplied by lighting contractor PRG London – along with all the other equipment.





True... High Definition Presentation

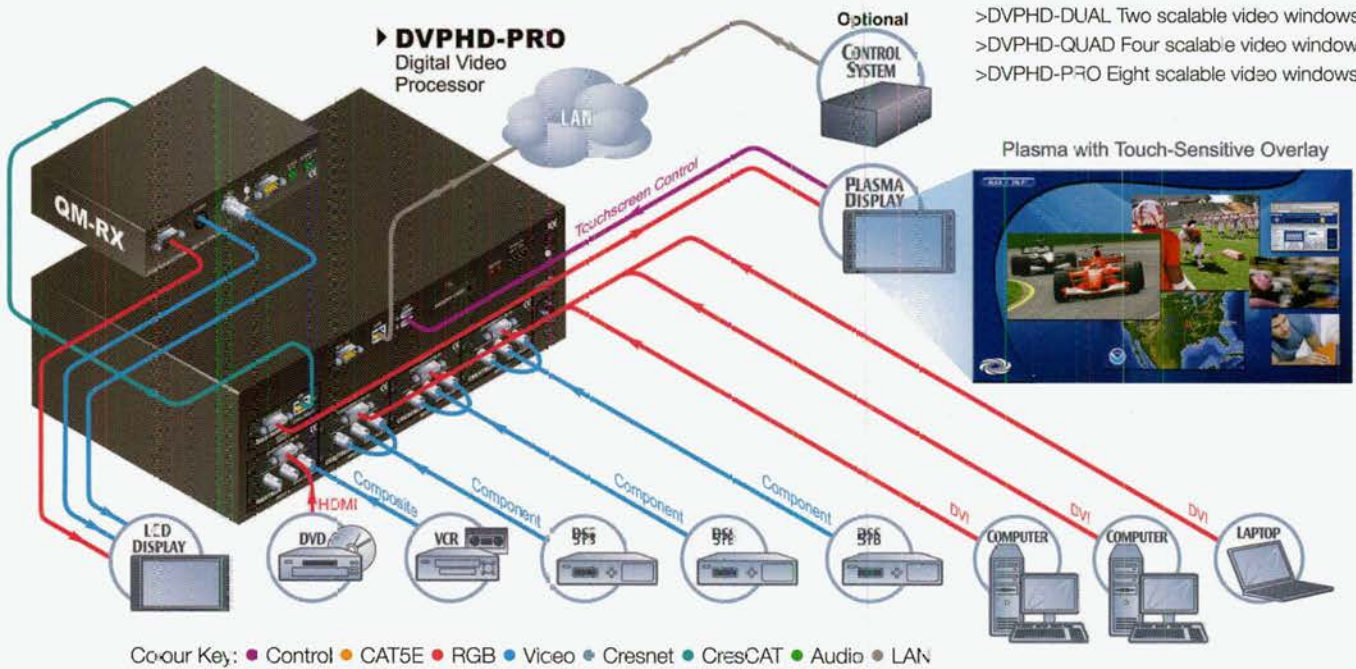
The NEW Crestron DVPHD-PRO High-Definition Digital Video Processor



The new Crestron 1080p DVPHD, High Definition Digital Video Processor displays up to eight sources in scalable video windows simultaneously. The 1080p DVPHD processes DVI/RGBHV and HDMI signals with native rate resolutions up to 1080p or 1920 x 1200. The DVPHD is the only video processor that is HDCP compliant enabling the display of protected content in HD. True 10-bit video processing and state-of-the-art Gennum XVP scalers ensure the highest quality video images. Native touch panel graphics, TP Interface, built-in web server and dynamic text make the DVPHD the world's only true HC Presentation Solution.

Available models:

- >DVPHD-DUAL Two scalable video windows
- >DVPHD-QUAD Four scalable video windows
- >DVPHD-PRO Eight scalable video windows



HILLS SVL ROADSHOW '07

See Crestron Control Solutions at the Hills SVL Roadshow. Visit www.crestron.com.au for more details.

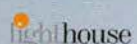


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HillsSVL-249LR



Incorporating



TCS COMPACT FOR MULTI-PURPOSE VENUE

The Castle, in Greater Dandenong Melbourne, is the premier music venue in the region. It's a true multipurpose room used for a wide range of events including stage shows, youth music, live bands and dance parties.

The Castle caters for the entire community while maintaining a strong focus on youth activity. The Castle reopened in August 2006 on the well-known Armytage Hall site after an extensive \$1.2 million renovation. A recent audio upgrade saw the team from Optim Audio install a Turbosound speaker audio system powered by Lab.gruppen amplifiers.

The FOH system consists of 4 x flown Turbosound TCS Compact 151C speakers (15"/1") and 2 x Turbosound TCS Compact 218C dual 18" subwoofers. The TCS151C's are flown two per side on custom fly bars.

Foldback is also all Turbosound with 6 x TXD-12M monitors (12"/1") across the stage and an additional TXD-12M



monitor on top of a TXD-118 (18" subwoofer) for drumfill.

Amplifiers are all Lab.gruppen C-Series with the four channel C68-4 (4x1700w at 4 ohms) and the C28-4 (4x700w at 4 ohms) providing tons of clean power in a very compact package. System processing is via a Peavey Architectural Acoustics Digitool. The Digitool is an 8x8 DSP

processor with EQ, dynamics and delay on each channel and a full matrix mixer to cater for all possible configurations.

Simon from Optim Audio managed the installation and reports that the venue staff are very happy with both the performance and acceptance of the new system.

www.audiotellex.com.au



BOSE LAUNCHES L1 MODEL 2

Bose have improved their Cylindrical Radiator speaker system with a stand that folds to be more portable. It comes with optional B1 bass module, cables, power cord, and carrying bags for the various components.

Like the original L1 system, the L1 Model II is an all-in-one system that replaces conventional monitors, mixers and PA speakers. The system's Cylindrical Radiator loudspeaker produces wide, uniform sound coverage onstage and throughout an audience of up to several hundred.

The Model II system features Articulated Array speaker technology for improved tonal balance from the loudspeaker's 24 vertically mounted drivers.

Bose have made the T1 ToneMatch multi-channel audio engine an option, reasoning that not everyone wants the feature and thus lowering the system price without it. The T1 has proprietary tone-shaping tools and provides fingertip control of the library of presets. The engine also features a complete suite of reverbs, additional effects and dynamics processing. It connects to the L1 Model II system via a single digital cable.

Prices run at \$4395 for the L1 Model II with T1, \$3695 for the L1 Model II and \$795 for the T1.

www.musiclink.com.au



PULSE DEBUT LED SCREEN SYSTEMS

Pulse Enterprises are releasing complete new range of LED Modular Video & Data Screen Systems to cater for any application, either indoor or outdoor. They have many different pixel pitch options from 7.62mm all the way up to the large scale 50mm Pixel Pitch to suit any viewing distance and customer requirements.

Pulse Enterprises view this technology as the next step in the evolution of lighting/video production and recommend it for applications from large scale outdoor video billboards to corporate advertising/signage all the way to complex video staging backdrops for television shows.

For an information pack on the new LED Modular Video & Data screen range e-mail

matt@pulse-ent.com.au



CRAZY EVENTS INDUSTRY

Australasian Special Events Mag reports that next year the MEA conference is on in Alice Springs 10th - 12th May, the Australian Events Expo is slated for 13th & 14th while RSVP Melbourne overlaps on 14th & 15th May. They suggest this is somewhat insane. Read more at

www.specialevents.com.au



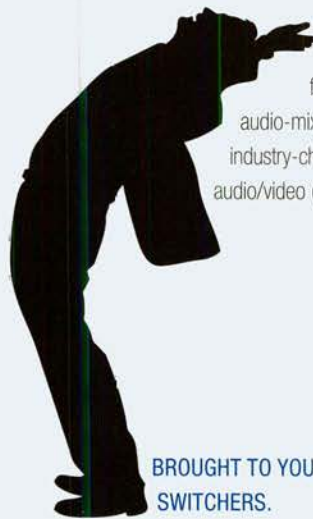
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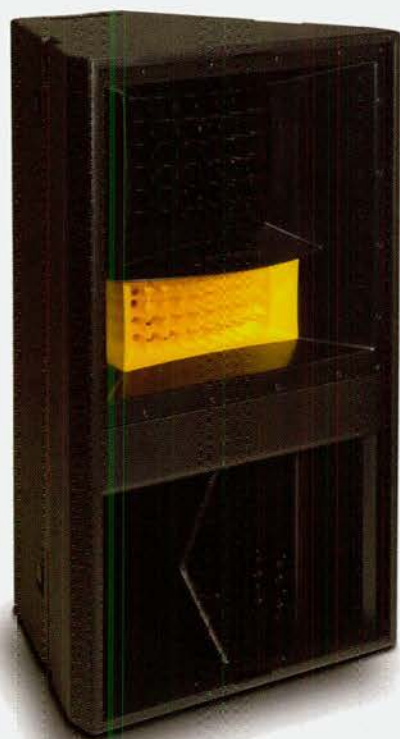
Model	Drivers	LF Amp	HF Amp	Max SPL	Weight	Dimensions (mm)
ART 310 A	10" + 1"	300W	50W	127dB	12.4kg	537H 337W 315D
ART 312 A	12" + 1"	300W	50W	127dB	19kg	680H 405W 345D
ART 315 A	15" + 1"	300W	50W	128dB	20kg	680H 405W 345D
ART 322 A	12" + 2"	350W	50W	128dB	23kg	680H 405W 345D
ART 325 A	15" + 2"	350W	50W	129dB	24kg	680H 405W 345D
ART 522 A	12" + 2"	500W	250W	130dB	18kg	680H 405W 345D *NEW
ART 525 A	15" + 2"	500W	250W	131dB	18.5kg	680H 405W 345D *NEW
ART 705 AS	15"	800W	TBC	130dB	37kg	590H 435W 600D

**All power specifications measured in continuous RMS power.*

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ARTSERIES →





TURBO ADD TA-500T

The latest additions to the TA-500 family of professional point source loudspeakers are the TA-500t and TA-500:DP touring enclosures.

These two new products are aimed specifically at regional, national and theatre touring applications, taking advantage of a fully integrated rigging system. So now you can go Aspect Wide with clusters that are quick and easy to assemble and require the absolute minimum of external parts.

Aspect system flybars are designed to offer both simplicity and flexibility, being available in 2-wide and 3-wide fixed angle configurations. They are designed with reference to international safety standards with a safety factor of 12:1.

The new additions bring the TA-500 Aspect Wide series up to a total of seven self-powered and bi-amped/tri-amped products, providing a multitude of solutions for both flown and ground stacked touring; downfill and infill use; as well as for fixed installations, and including the TA-500H horizontal enclosure version suitable for limited ceiling height venues.

The TA-500t is a trapezoidal, switchable bi-amp/tri-amp three-way enclosure containing a 1" HF driver on a Polyhorn device, a 10" MF driver on a Polyhorn device and a Turbo-loaded 15" LF driver, and covers the frequency range from 60Hz to 20kHz. All drive units employ neodymium magnets to keep the cabinet's net weight to a manageable 57kg and the TA-500t is supplied with a detachable, stackable wheelboard to aid handling and trucking.

Its sharply defined 50°H x 25°V dispersion pattern focuses energy on audience areas with minimum overspill, and allows the creation of clusters with seamless arrayability.

The self-powered TA-500:DP cabinets, meanwhile, are fully networkable, allowing real-time control and monitoring of operating parameters with a PC and TurboDrive software over a BVNet network or even remotely over a VPN (virtual private network).

www.turbosound.com



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THE LINCOLN - A VENUE WHERE ONLY THE BEST WILL DO

Sydney's latest offering of stylish entertaining - The Lincoln - houses a sophisticated series of spaces offering all the best in late night indulgences - a cocktail lounge, deck bar, supper club, Krug Private Dining Room and a 'grown up' disco.

Formerly Dancers, a strip club, the immaculate renovation, undertaken by leading design firm peckvonhartel, is classic Art Deco, a period in which Sydney excelled architecturally. The space has a sense of 'restored charm' capturing the atmosphere and allure of this swinging era without attempting to replicate or stencil it.

Such a quality venue required only the best in audio, not just in the sound produced but also in the aesthetics of the speaker box itself and Michael Bartolo and George Stavropoulos of Slave who designed and installed the audio, specified JBL SRX speakers.

In the nightclub with its pared back factory style disco sporting a mosaic bar are eight JBL SRX712M speakers, their compact size an added bonus due to a low ceiling height, and six SRX718S sub woofers and ultra high tweeters JBL slots.

"We used a lot more speakers in the room than the competitor's quotes as we wanted the headroom to reproduce quality audio day in day out," explained Michael. "It's like having a V8 engine, having the power when you need it. JBL is our preferred supplier in our installations, we like the local service and backing that Jands provide."



Crown amplifiers are used throughout the venue; ITech in the main room and XTI's for the rest of the club.

On arrival through the metal gates a 1930's marble cocktail bar awaits dripping with 30's glamour. Overhead are stylised pressed metal and deco light fittings that characterise the space. To the left a timeless deck lounge reminiscent of the Great Gatsby and transatlantic New York liners, unfolds onto the Bayswater streetscape. Four JBL MS28 speakers and a MRX518S sub woofer provide audio whilst in the adjacent Pillow Room JBL Control 28 speakers are used.

To the right of the marble bar is the classic supper club, with all the finery of the Chrysler Building teamed with a wonderful array of furniture crafted by a selection of Australia's most talented designers. Again, four JBL MS28 speakers and a MRX518S sub woofer discreetly supply audio.

Processing in the nightclub is achieved with BSS products including a custom made crossover and a BSS Minidrive loudspeaker management system. The routing, signal processing and control upstairs is managed by a DBX ZonePRO 1260 with each zone having its own controller and capability to work individually.



CLIFTON SPIN OFF MOVERS



Warren Maher and Cuono Biviano shake hands on MLR deal.

Clifton Productions have announced the creation of a newly formed company within their ranks - Moving Light Rentals (MLR).

MLR has had a flying start with a sizeable investment in 300 Robe moving lights, bringing their total Robe inventory to over 450 units. The luminaires - a 5C/50 split of Spot and Wash fixtures from Robe's 700, 1200 and 2500 E AT ranges - have been delivered via Robe Lighting's Australian distributor ULA Group P/L.

Delivering a new concept in cross-company rentals MLR is designed to offer industry rate prices to its clients enabling them to re-rent the units. The new lights are now available for hire to other production companies throughout the Asia-Pacific region. MLR will also be

used to service Clifton's many upcoming productions.

Clifton's have been using Robe fixtures for large scale corporate shows, exhibitions and TV productions/special events since 2004. They first purchased 32 Robe ColorSpot 1200 AT fixtures in 2004, following up the next year with the purchase of 100 additional fixtures to service their busy schedule.

"Brightness, reliability and quality of the fixtures" was the initial reason Robe was chosen, explains Clifton's MD Warren Maher. When it came to this latest purchase, Clifton's already had a first hand track record with Robe's reliability and robust build quality - essential elements for any hire stock item.

www.cliftonproductions.com.au



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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 digital console performance and features for live sound in a 32- or 48-channel system that can actually be easier to use than a conventional analogue console. It sounds great, too.



Yamaha Centralogic™

Yamaha's Centralogic interface takes the most direct approach to giving you maximum operational ease and efficiency in a digital console. Rather than trying to simulate the feel and workflow of an analogue mixer, Centralogic goes straight to the heart of the matter, simplifying digital operation to the point where it is actually as intuitive as analogue.



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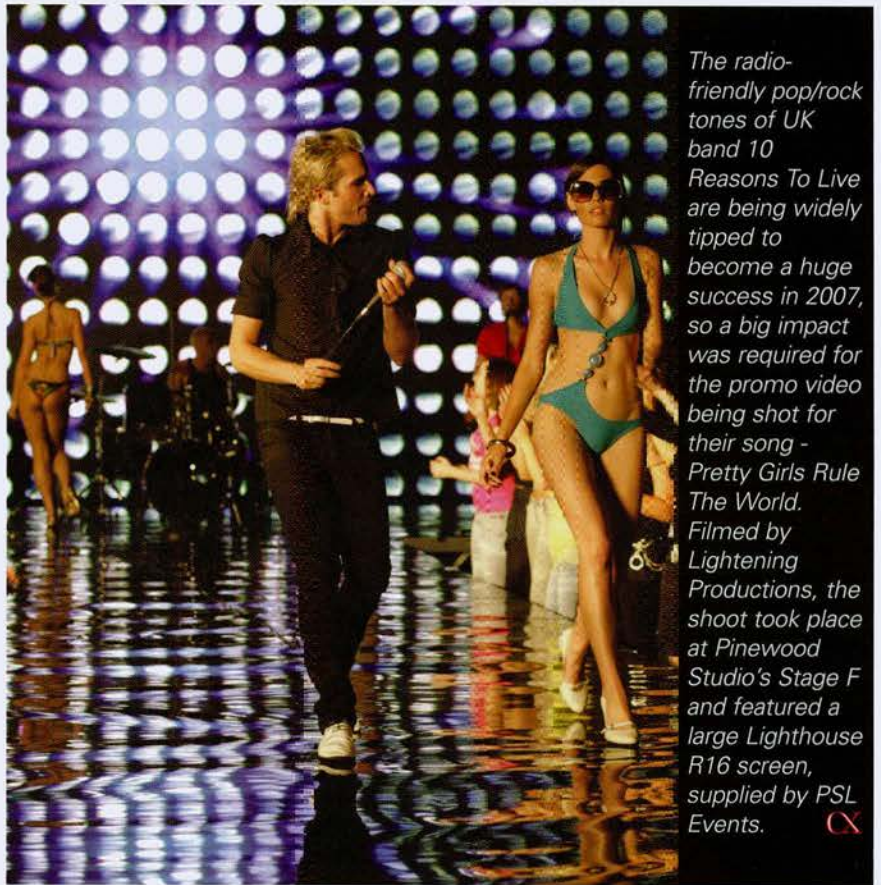


www.soundcorp.com.au

ANSI E1.11-2004 REVISION PROJECT STARTED

ESTA's Controls Protocols Working Group has started work to revise ANSI E1.11-2004, Entertainment Technology--USITT DMX512-A, Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories. The work at this time is focused on correcting errors in the published standard and rewriting difficult sections of text that have been shown to be confusing to readers who do not have American English or Australian as their native language. Most of the errors are clearly typographical or cut and paste errors, but correcting them may be considered making substantive changes to the document.

This project is being announced so that parties who might be affected can comment or become involved if they wish. Send comments to the Technical Standards Manager at <mailto:standards@esta.org> 



The radio-friendly pop/rock tones of UK band 10 Reasons To Live are being widely tipped to become a huge success in 2007, so a big impact was required for the promo video being shot for their song - *Pretty Girls Rule The World*. Filmed by Lightning Productions, the shoot took place at Pinewood Studio's Stage F and featured a large Lighthouse R16 screen, supplied by PSL Events. 



Norwest Productions



Due to popular demand, Norwest Productions has increased its rental stock of Adamson Y-Axis Line Arrays. Stocks of this product is now, 32 x Y-18's, 56 x Y-10's, 16 x Massive T-21 Dual 21inch Subwoofers and introducing the Adamson M15 concert wedge. One of the flattest response wedges with rock solid bottom end and crisp clean top end in a light weight low profile wedge. Norwest now have 24 of these in its rental stock.

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- Acoustic Technologies Blackbird Line Array

- Adamson Y10 Concert System
- Dolby Lake Processor
- Lake Contour, MESA
- XTA DP428, DP226, DP224
- Optocore Digital Network
- LabGruppen fp6400
- Camco Vortex 6
- Crown Macrotech VZ5002

- Yamaha PM1D, PM5d
- Yamaha M7CL, DM2000
- Yamaha O1V/96 (40 consoles)
- Digico D5 112/EX
- Midas XL4, XL3
- Midas Heritage 3000, 1000
- Midas Verona, Venice



Here's a club concept: 200 R&B moving lights and LED fixtures have been specified and installed throughout St James Power Station, Singapore's newest, largest and highest profile entertainment complex. Sited within the 70,000 square foot shell of Singapore's first coal-fired power station, the 43 million Singaporean dollar St James development has 4,500 capacity and offers a dynamic mix of entertainment across 9 venues including 5 regular live performance spaces, all with different music policies.



Bruce Jackson

RØDE BUILD A BABS SPECIAL

Wanting to improve on the already high quality microphone used during his last tour, respected Australian sound man Bruce Jackson approached the Engineers at RØDE to come up with a custom microphone for Barbra

Streisand's history making European tour.

The team at RØDE were briefed by Bruce, and his specifications were clear; an ultrasmooth high frequency response as well as a tailored polar pattern with greater side rejection.

"I am very pleased with the results" an excited Bruce Jackson exclaimed. "RØDE has done a great job tweaking all the variables to come up with a unique sounding capsule that I'm very pleased with and I think it will be embraced by many of my fellow sound men".

Although the RØDE 'Jackson Special' has received an amazing response from all who have heard it, RØDE has no plans to manufacture the unit but may make it available to leading touring agencies and artists as a custom model by request.

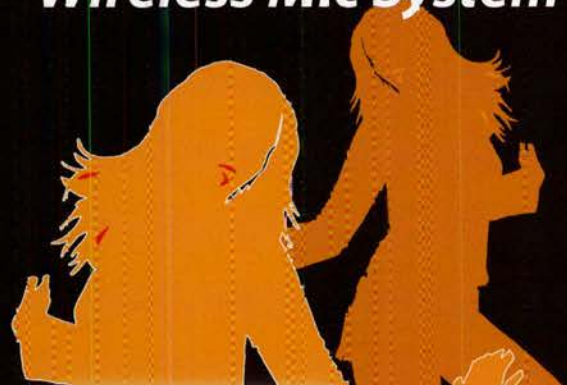
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WM-5320H vocal headset

WM-5320A aerobic headset

Belt pack included



Each transmitter is powered by a single AA battery for up to ten hours of continuous operation.

Receiver models include:

WT-5800 true diversity 64-channel wireless receiver

WT-5805 space diversity 64-channel wireless receiver

WT-5810 portable space diversity 16-channel wireless receiver

All 5000 Series receivers feature a frequency scanning function and transmitter battery status indicator.



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www.audioproducts.co.nz

STAGING CONNECTIONS EQUIP STUDIO 3

With two levels of free-flowing floor space, a bar and a balcony overlooking the Yarra River, Studio 3, Crown's newest function venue, complements Crown's existing world class function facilities including the Palladium at Crown, River Room, Garden Rooms and the conference centre at Crown Promenade Hotel.

Studio 3 has been designed as a blank canvas on which to create your own event masterpiece using dramatic LED lighting, sheer curtains and screens. Crown's on-site event services partner Staging Connections can supply lighting effects and audio visual capabilities, configured as required.

Studio 3 is a unique venue incorporating Australia's most up to date sound, lighting and special effects technology; a perfect balance between opulence and luxury enclosed in contemporary architecture. The brief was to install leading edge technology in a contemporary 'studio' themed event space and so it's no wonder that Staging Connections turned to Jands.

The audio set up in Studio 3 features a new fully distributed system capable of delivering over 36,000 watts. JBL VP Series speakers are fully networked so adjustments can be made for different room configurations.

"The JBL system was selected as it was perceived as cutting-edge



and new as well as flexible," stated Justin Stewart, Venue Services Manager - Operations, Staging Connections Melbourne. "We liked the networkability of the JBL system. We also like the control parameters that it has and basically, it just suited our needs."

Studio 3 features spectacular 'mood' lighting with nine different coloured themes designed to complement table settings and provide a simple yet striking room effects with a minimum of fuss. LED and moving light systems also allow the room to be instantly transformed. The lighting system is fully programmable and accessible from LCD touch-panels delivering rich, saturated colours that instantly

transform the mood of the room.

Control of the lighting is done via a Jands Hog1000.

"We have several Jands Hog1000 control desks in our inventory and so our operators are very familiar with it," said Justin. "It has enough flexibility, enough channels and outputs to allow us to do all of the things required. It's a good quality, known product."

Careful consideration has been given to future-proof Studio 3 ensuring that future technical upgrades can be made quickly and efficiently. Cat 6 network cabling and audio and vision patching are spread throughout the venue catering to the needs of a wide range of events.



THE SKY'S THE LIMIT FOR ROOFTOP CINEMA

Where you watch a movie is becoming just as important as the movie you watch. If you've seen a movie at Melbourne's Moonlight Cinema at the Botanic Gardens or Sydney's OpenAir Cinema at Mrs Macquaries Point you'll know that nothing increases the atmosphere like

the great outdoors. So how about movies on top of a city building to accelerate the excitement?

That's the location for Melbourne's amazing Rooftop Cinema. Amidst an array of skyscrapers the cinema is perched six stories high on top of the iconic Curtin House, Swarston Street, in the heart of the bustling CBD. Half a city block deep and 70 metres wide; the open-air venue features

comfortable seating on canvas deck chairs for 200 people.

A Martin Audio cinema audio system is installed. 'Cinema sound has been dominated by 2-way systems with large format horns and their inherent high levels of distortion,' said audio designer Nathan Pugh of One Productions. 'You become accustomed to it and you almost have to step out of your expectation of audio quality when you go to a cinema.'

The system comprises of three Martin Audio Screen 4 all horn loaded 15 + 6.5 + 1" speakers at left, centre, right, supplemented by two Screen 1A 18" subwoofers. Four Martin Blackline F8's, 8" 2-way speakers, on delay lines, reinforce the main signal for those in the rear seats. Plenty of gas is on tap with QSC PLX2 power amplifiers.

www.oneproductions.com.au



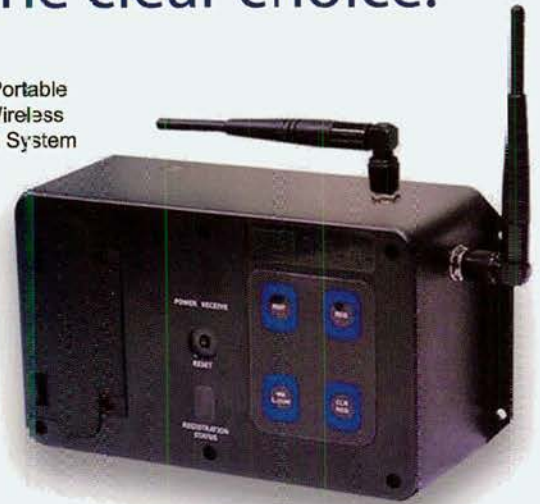
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Belt Pack



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WH200
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POLICE COMING



One of rock 'n roll's most eagerly anticipated comebacks is reality as The Police kicked off an international reunion tour on Mar. 28th in Vancouver, Canada. Lighting designer Patrick Woodroffe designed the 30th anniversary tour, the band's first in 24 years.

Touring in support of a recent greatest hits release, the three-member band is delighting fans on an uncluttered yet effective set design which has been redefined dynamic with a prodigious amount of color and movement from the rig working with LED screens mounted above the stage.

Two ovals - the stage itself mirrored above by a truss with LED Versa Tubes - make up the stage set. Inside the truss oval are three straight lift trusses that fly in and out. The stage ovals incorporate ribbon lifts that move to perform several different designs. Working together with Patrick is associate lighting designer and lighting director Daniel Nolan. He explains product positioning and fixture choice.

- 11 x Martin MAC 250 Wash
- 18 x Martin MAC 700 Profile
- 8 x Martin Atomic 3000 Strobe
- 40 x Martin MAC 2000 Wash
- 18 x LittleBig 3.5
- 57 x Coemar Infinity Wash
- 36 x Robe 2500 Spot
- 9 x 8-lite Mole + scroll
- 24 x 2-lite Mole
- 4 x DL2 Projector
- 3 x 5K beam projector
- 8 x Maxi 12
- 72 x Par 64 NSP
- 6 x Pixel Par

4 x Omni Flood
Versa Tube

"MAC 700s are located on moving towers (ribbon lifts) and were chosen for their small but powerful profile beam. They have good CMY color mixing and gobo effects. The 250s are used as stage set fill lights across the front of the stage and were chosen for their small size and good powerful CYM mixing."

MAC 2000 Washes are incorporated into the rig (16 indoors and 24 outdoors) for audience lighting. "They were chosen for the robust and powerful light that has become quite famous for its reliability," Daniel says. "It has a great zoom from wash to tight spot and the best amber from any 2K wash light. The Martin lights have been brilliant with very few problems."

A particularly emphatic effect comes from high-powered LittleBig 3.5s, exclusively distributed in North America by Martin Professional, Inc. "The LittleBig 3.5s are used as go search light effects. They are split with 12 on oval trusses and 6 on the floor stage right and left. They have great beam effects and very good color scroll CYM mixing. They also have fast movement and a nice beam strobe effect."

Thirty-six Robe ColorSpot 2500E AT moving lights have been specified. All 36 of the powerful Robe ColorSpot 2500E ATs are positioned around the overhead oval and along the straight trusses. They are used for a series of profile and beam effects and for gobo projections.

The Focbe's - along with the rest of

the lighting equipment - are being supplied by Chicago based Upstaging. The tour kicked off in the US and Canada and is currently scheduled to run until February 2008, hitting the UK and Europe in September and October. There are two formats for the lighting rig - to fit both arena and stadium sized shows. CX



GLASTONBURY GOES DIGITAL

Although Digidesign doesn't yet have a plug-in which removes mud, with the company's VENUE D-Show and D-Show Profile occupying the coveted FOH position on the main Pyramid Stage, this year's Glastonbury Festival was presented with the event's first all-digital festival format.

The VENUE environment was specified as the resident system by the experienced Simon Honywill, system designer for the control system providers, RG Jones Sound Engineering. His decision was immediately justified when around 85% of the main stage acts, spanning the gamut of artistic performance - from Shirley Bassey to the Arctic Monkeys, Paul Weller to the UK Youth Orchestra - had their sound mixed on a D-Show.

Of the 36 acts that appeared on the Pyramid Stage, everybody mixed using the Digidesign system apart from the two headliners each night, and of those the Arctic Monkeys supplied their own VENUE.

Two Digidesign D-Shows piggy-backed between the main stage acts throughout the Festival, allowing the incoming sound engineers to pre-programme their mix, and these were output via AES into the master D-Show Profile for digital distribution to the loudspeaker system.

Meanwhile Digidesign have done an amazing thing, and actually shipped more than 500 of these systems across the world, including no fewer than 60 Venue systems that are in use with Clair Brothers. This is a market challenge for all other manufacturers.

www.madisontech.com

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Alan Cheek, head of staging


SYDNEY TOWN HALL LIGHTS UP WITH VISTA AND ETC

The Sydney Town Hall recently upgraded all of its entertainment systems including the audio system, stage lighting dimmers and control and all the hoisting equipment. New BGV-C1 compliant ASM chain hoists were chosen to lift the venue's elaborate chandeliers as well as the FOH speaker systems and lighting trusses.

The stage lighting control system teamed a JANDS VISTA T4 console with over 200 circuits of ETC's Sensor plus dimmers.

"We were very happy to provide the Jands Vista T4 console as listed in the specification," said Graeme Janes of The PA People who carried out the installation. "It's a good, sensible option for a venue like the Town Hall where a multitude of operators will use the console on a wide variety of shows. The advantage of the Vista is that it can be very flexible."

"The Vista T4 is very easy to navigate," commented Alan Cheek, head of staging at the Town Hall. "The guys seem to really like the copy and paste functions and the visual interface makes things like patching, selecting and offsetting easy as you've got a visual representation of all channels and fixtures."


Consultants Lincoln Scott were responsible for specifying the ETC Sensor+ dimming system due to its ability to provide individual RCD protection per circuit as well as the flexibility offered by the modular high density design whereby dimmer and relay modules of the same current rating can be quickly interchanged as required. 



NEW PIXELDRIVE

Radical Lighting launches PixelDrive 2, the latest version of its popular pixel mapping software. It capitalizes on the success of both the original PixelDrive and the Radlite NG media server series and includes many new features.

The most significant is the addition of a Video Output for driving LED devices and services like Soft_LED, VersaTUBE, ColorWeb, etc; and the new easy-to-use Fixture Creator to create new profiles for colour mixing fixtures.

www.radlite.com/pixeldrive.html 



WOW! MARTIN LAUNCHES LC SERIES OF LED VIDEO SCREENS

It's new and extremely bright, a semi-transparent modular system of lightweight LED panels (with 40 mm pixel pitch), perfect for displaying film, digital images and graphics.

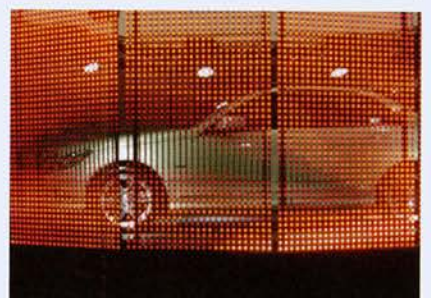
As the LC units are semi-transparent, they can be used in an array of applications and allow the seamless integration of moving images, lighting and set design. The panels can move through a range of intensity, from a solid wall of images and colour to near-invisibility and allow light, air, and effects to pass through.



To celebrate, event technical producer James Klein used this new medium for a Mercedes Benz launch in Melbourne. He created a circle of LE around the new C Class car, which when turned on, effectively hid the car.

James was hired to technically produce the event and design the reveal component. The client wanted a new and creative way – and the event was held in the Mercedes Benz showroom.

Martin didn't make the LE to be flown this way – it was designed to be hung straight, as a rectangle. James modelled the screens in Vectorworks – and made the curve. You couldn't discern the start point for the video, which scrolled around in



360 degree motion.

Norwest (Melbourne) supplied audio for the event, with special guest engineer Norwest CEO Chris Kennedy. Microhire supplied the other AV elements. Chameleon in Sydney supplied the LE and the lights.

@mosphere is at
www.atmosphere.net.au
Martin LC info:
www.slowtech.com.au 



DiGiCo Management from left to right: David Webster, Helen Culleton, John Stadius, James Gordon

MBO SIGNALS NEW PUSH AHEAD FOR DIGICO

July 7th, a significant date for many reasons, now holds even greater significance for those at DiGiCo. This was the day that its management buyout reached completion and put the long-term future of the company firmly in the hands of the people who have brought it to where it is today.

The new management team comprises Chief Executive Bob Doyle, Managing Director James Gordon, Marketing Director David Webster, Technical Director John Stadius and Company Secretary Helen Culleton.

Having taken over the mantle of Managing Director from Doyle in January, this was Gordon's first significant project in the role. "We've always been a reactive and proactive company that understands the market place we're in," says Gordon. "However, when you have external investors there is a need to explain the ins and outs of decision making processes and that can slow things down."

"The management buyout removes that requirement and means we can focus more of our time on doing what we do best making us an even more agile and focussed company."

Along with a number of plans yet to be revealed, DiGiCo will be putting a share incentive scheme in place for its employees. "It's nice that as a modern company we're able to reward the people that work with us and put in the extra time," continues Gordon. "We have a lot of staff that work 24/7 for the benefit of this company and they will now be able to share in the success with us fully."

"Lots of companies evolve as we did," adds Doyle. "It was necessary to introduce shareholders into the mix to make the initial purchase of the company back in 2002. But now, those whose hard work over the last five years has enabled the company to reach a position to where a buyout was a reality, need to be rewarded with equity ownership so that we can take things to the next stage in company development and growth."

"We couldn't have a better management team than the one that's been put in place. Everyone has worked very hard and Helen, in particular, has been exceptional through this buyout period."



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WAM THANKS LOCKED IN PRODUCTIONS

WAM, The West Australian Music Industry Association Inc, is very pleased to receive a \$20,000 donation from Locked In Productions, the promoter of the Bon Scott Celebration Concert that was held in February.

"We are obviously very grateful to Marcus Ahern and Buzz Bidstrup for this donation, which will help us to deliver our programs which aim to develop the local contemporary music industry" said WAM Executive Director Paul Bodlovich today. "And, we look forward to working with them on future concerts, and on the development of the Future Of Music program which will provide funds for a range of specific programs for young managers and musicians including mentorships and internships."

Mr Ahern and Mr Bidstrup undertook the mammoth task of staging the concert said "We are very pleased to be able to work with an organisation like WAM in achieving one of the goals of the concerts, which is to create a better future for young musos and people who work with them, so that Oz Rock once again can become a force to be reckoned with."


The Bon Scott Celebration Concert #1 took place on February 23rd, 2007, and featured Rose Tattoo, The Angels, The Screaming Jets, Dave Warner's From the Suburbs, The Party Boys (an all-star line-up of Rock legends including former members of AC/DC and Status Quo), The Flairz, Kill Devil Hills, The Volcanics & The Sure-Fire Midnights. The concert CD will be released in October - see the website

www.bonscottconcert.com.au 

COCA-COLA LIVE 'N LOCAL UNSIGNED

The Coca-Cola Live 'N Local Unsigned competition is back and once again putting out the call for unsigned acts to get involved in Australia's hottest search for rising music talent. The competition, now in its fourth year, gives up and coming Australian musicians the opportunity to get noticed and score a coveted break into the Australian music industry.

The competition is open to all genres, so whatever your music style, if you are a fresh, new emerging act and write your own tunes, log on to www.coca-cola.com.au and submit your entry. All entries must include a demo of at least two original tracks, but acts will need four original tracks up their sleeve, as part of the prize.

Try and avoid drinking the stuff, however. 

HIGH END SYSTEMS LAUNCH HOT NEW MOVER!

We were worried about High End. But they've redeemed a lack of product R&D with this: the SHOWGUN. It is in essence a larger than normal automated light that can project images, change and mix dichroic colors, and switch from hard-edge to soft-edge all within a compact system. Adding an extra bit of flash is the LED Tracking System, which forms a circle around the lens.

SHOWGUN's main output uses a 2000-watt short arc metal halide lamp, designed as a joint venture between Philips and High End Systems. The new MSR 2000SA Gold lamp uses a novel fast fit socket design that allows for a more compact reflector combination. Combining the high-performance lamp, advanced reflector and revolutionary optical design, SHOWGUN produces more than 100,000 lumens of output.

The LED Tracking System is a homogenously mixed RGB LED circular array, which allows the user to either match the color of the main output beam, or to project a complementary color by mixing RGB values. The LED Tracking System alone produces more than 5,000 lumens of output. It can be switched on and off via a DMX lighting controller, depending on the desired look.


At the forefront of the fixture is a



HES' Richard Belliveau stands beside his latest development, the SHOWGUN™ automated luminaire.

new patent-pending optical design. This optical design incorporates a proprietary, optically accurate polymer microfresnel lens allowing SHOWGUN to produce a focused hard-edge or a soft-edge beam combination, without the need for two separate fixtures. The hard-edge beam allows SHOWGUN to project HES glass LithoPattern images and texturized Art Glass for effects, while the soft-edge produces a washlight beam.


HES Co-Founder Richard Belliveau says SHOWGUN is shaping the future of lighting design using a current method of "radical rethinking."

www.highend.com 



SENNHEISER ADVANCED MIC CLINIC

Sennheiser are hosting a workshop on Advanced Microphone Techniques for Live Production, a workshop with a full live band setup and performance. Stephan Scherthan from Sennheiser will show a variety of microphone techniques with musicians from the Australian International Conservatorium of Music providing the source material.

The workshop will be held at the Julius Events College at 10 Bridge St Rydalmere NSW, from 6pm, Monday September 17th, 2007. Refreshments will be provided by you must RSVP as numbers are limited. Email billkelly@syntec.com.au or phone 02-9910 6750 by Wed Sept 12th. 



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KLARK TEKNIK SQ1D

8 CHANNEL DYNAMICS PROCESSOR

The OctoKlark provides the power of Klark Teknik processors (8 of them) at your fingertips for every gig, in any configuration. Just the headings of their 'features list' was enough to stir up our attention: "Default compressor, Vintage compressor, Hi-Q frequency conscious compressor, Limiter, Expander, Gate, Intelligent Threshold Shift, Linkable, Solo Buss, Metering" Oh yes, it's certainly well-featured. AND it sounds just like KT ought to! 3RU.



KLARK TEKNIK DN1248+DP

12 CH ANALOGUE MIC SPLITTER

Klark Teknik has an analogue signal processing heritage that is thought by many to be the best-sounding, most road-reliable of any processor brand out there. We agree! DN1248 has 12 input channels, each feeding 4 outputs (2 electronically balanced, 2 transformer isolated). Front & rear flexible patching, mic pres from Midas Heritage series, monitoring bus with headphone output - a world class mic splitter. 3RU.



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Vicken Hekimian

SCENE CHANGE OPENS IN SYDNEY

AV industry upstarts Scene Change have opened office number four in Sydney.

"The response to the first three offices show that clients like a bit of free choice in their AV, so we felt it was time to bring it to a major market," said Director Peter Kolevas.

Local partner in Scene Change Sydney is Vicken Hekimian, former Regional Director of Operations at Staging Connections and a respected fifteen year veteran of the industry.

"I was really attracted to the idea of building a smaller, close knit team where the crew feel a real sense of ownership of their show," he said.

Like other Scene Change offices, Sydney will offer a purely technical service, preferring to leave creative, decoration and styling services to other specialist suppliers.

"We're working with a lot of event producers who want to feel secure that we're not trying to muscle in on their turf," said Hekimian.

Elsewhere, Scene Change Wollongong has won the contract for in-house AV at the Wollongong Sports and Entertainment Centre (WSEC) a complex that contains a 6000 seat venue and St George Dragons home ground WIN Stadium.

"Offering the Scene Change service gives us the strength of a national

brand, with the highest level of equipment quality, but also with the local responsiveness and autonomy that our clients need," said WSEC General Manager Stuart Barnes.

"Scene Change also gives us wider services than normal hotel AV, bringing a lot of experience in major entertainment production, sports, broadcast support and community events."

Scene Change Wollongong's Sean Keaveny had previously worked at the centre for five years.

"Clients are suddenly discovering Wollongong as a convenient meeting destination, and there's a lot of hospitality growth going on here. We believe the Centre will become the focus for major meetings here," said Keaveny.

Meanwhile Scene Change founders Peter Kolevas and Ian Whitworth are getting a great deal of amusement from wild industry rumours about their company. Their Top 5 from the August grapevine:

1. Scene Change is actually a wholly-owned business unit of Staging Connections, with elaborate 'resignation' charades to cover transfers of staff from one brand to the other.
2. Kolevas has lost his house on the business.
3. Gary Hackett is the secret backer of Scene Change.
4. Scene Change Tasmania staff have been running a landscaping business on the side.
5. Scene Change equipment has been seen in the windows of Cash Converters.

"It's hilarious. And all bollocks obviously, but the fact that we're being talked about suggests we're upsetting the status quo out there," says Whitworth.

He reports solid sales performance for each of the first three Scene Change offices, and expects Sydney to do likewise in a short period of time.



Look at this execution of video on the Scissor Sisters recent tour of the UK. XL Video supplied projection, Catalyst digital media servers, a 4-camera PPU and crew. The main challenge for the projection was that the images were being beamed onto three elegant but quirkily shaped, custom-made video screens that were also curved, and attached to a circular truss at the top. This was part of the stage set created by Marc Brickman, who also designed the lighting.



Live Earth in Shanghai saw Star Events Group China supply its first full outdoor stage system. The structure was built at the base of the iconic Oriental Pearl Group (OPG) tower which, at 468m (1535'), is the highest tower in Asia. It is owned by Shanghai Media Group, who provided broadcast facilities and carried the show on their local channels.

XL supplied a total of 8 Christie 20K projectors, six of which were rear and side projected (with 1.1 lenses), with another two out front, giving them three main points of projection. Positioning of the Christie's was absolutely crucial. The projectors also had to be hung on their sides to achieve the correct aspect ratio for the screen and to get the optimum amount of pixels onscreen. Photos by David Morrell.

James and the band running through a set | Metallica's rehearsal studio, Northern California

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James Hetfield, vocalist

photo courtesy of Jeff Yeager

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The system includes transmitter, receiver and earpieces, and retails at \$1299 inc GST.

www.musiclink.com.au



ALL UPSIDE FOR HILLS SVL, WHERE THE HOIST STILL RULES

Julius Grafton meets the guy in charge

Hills SVL is the group name for Audio Telex Communications, Australian Audio Supplies, Crestron Australia and Australian Monitor. Recently adding on Lighthouse Distribution, the whole thing is a division of Hills Industries Limited.

I met the CEO of Hills at the new Sydney HQ for Hills SVL. David Simmons is a no nonsense guy from Adelaide who presides over a \$1 billion turnover and around 4,000 staff. Did you know that one billion dollars weighs 10 tons if it is all in green \$100 bills or 20 tons if made up of yellow fifties? He arrived by taxi from his flight, and told me that Hills SVL is one of the best things Hills has done since inventing the Hills Hoist.

That rotating clothes line is still a great business, it generates about \$40 million each year, not too far short of the Hills SVL take of around \$50 million – a number that grows all the time, as the company is

expanding on every front.

Stuart Craig is the youngish General Manager at Hills SVL and he showed me the new 4,800 square metre warehouse which I suspect is the largest of any wholesaler in the entertainment tech industry in Australia. On top of all the stock I saw, they also have as many as three bays of stock at each state branch, SVL are present in most state capital cities with 6 staff in Perth, for example.

"If you order by 3pm, we ship same day", Stuart says, "and remember a lot of what people need is actually in stock in each state as well". On top of that, they are toying with opening a branch in smaller cities like Hobart where office and warehouse roles are shared out with other Hills group companies. Hills operate two security alarm firms, and a host of businesses under the Electronic Security and Entertainment banner. They reason that a branch office with – say – one SVL expert, backed by reception, stores and general staff, can be very proactive in a small market.

Hills came upon Audio Telex several years back when Crestron

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Stuart Craig and David Simmons.

were calling for interest from distributors. Hills had a look, but saw Rod Craig from Audio Telex was the logical front runner. They became acquainted, Rod sold the firm and retired – leaving Roy Morgan and Stuart Craig to run the thing for Hills.

Because they've been around a long time, Hills know what they want when they buy a business. "We have a no shocks policy", says David, "and saw Audio Telex was very professionally run. It was a very simple transaction, and Stuart set out the steps. We let guys run their own business – we are more like a kind of private equity firm."

The other thing Hills liked about Audio Telex was that it is diversified, so that a single event can't cause grief.

On top of SVL, Hills have a unit called the Hills Technology Solutions Group with a \$2 million budget. This unit will strike terror into the hearts of other product distributors because it has the clout of a billion dollar company and it talks at a very high level to developers and architects about technology solutions for projects. It has some legs because of the 'I' word, Integration.

"Someone told me that I buy companies to equip my (home) units", says David Simmons, "and while that isn't true, I did get closer to the business by building a development".

Crestron Control Systems is the driver of a lot of new ideas at Hills SVL, most evident of these is the growth in their home branded Australian Monitor products. There are now three families of AM equipment; pro audio, installation and audio visual. Research and development is done at the Sydney HQ, and the products are made in India. Because Crestron is a system with open ended control possibilities, the various bolt-on items that are needed in an installation can be built by AM. Australian Monitor products are exported to 78 countries so far, with more coming on.

Finally, talk turned to the roadshow concept. Hills SVL decided a few years ago to forego exhibiting at ENTECH and to take their show on the road. David says he personally feels trade shows have become too expensive – "you could repay the third world debt, you end up showing your competition what you do." He says some of his business managers put an argument to be at some trade shows, but in general he really likes the idea of the Hills SVL roadshow.

www.hills.com.au



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1957-2007



SK 1001

Designed for TV purposes, the pocket transmitter worked with an electron tube and still had a range of 100 m and broadcasted for up to five hours.



SK 1002

The follow-up model SK 1002 was completely transistorized, making it much smaller.



SK 1008/EM 1008

Sennheiser's first "one-piece" wireless microphone was also extremely versatile: the interchangeable dynamic microphone head was simply plugged onto the SK 1008 transmitter, or the transmitter was combined with a hand-held or clip-on microphone. Also shown is the EM 1008 receiver.

THE PROFILE: Sean Humphries



What do you do?

I work for Musiclink Australia. I manage the Audio Technology Department, a division of the company covering the professional audio and music technology sectors. Musiclink are a wholesale distributor that trades with the majority of music and pro audio retailers in Australia.

Brands within the department are Korg, JTS, KRK, Steinberg, Ableton, Vestax, Gator, Alto and CME amongst others. We also represent the sub-distribution of the Bose L1 family of Personal Amplification products.

In addition, Musiclink has Guitar, Drum & Percussion, Orchestral and Piano Departments, so within the company there is a fair degree of cross-pollination from different angles of the musical products industry. It keeps things interesting, and in perspective.

In recent times we have developed our own brand, 'Legacy', through contacts we have in Asian manufacturing. The Legacy range has grown quickly and I am also involved with sourcing products for our studio and pro audio ranges. We currently import headphones, studio microphones, monitors and furniture, but this range will expand further.

Where do you do it?

I am based in Melbourne but

regularly travel interstate and overseas. In addition to attending the well known international trade shows, I also travel to China to meet face to face with our suppliers. China is overflowing with trading agents, on-sellers and opportunists, so unless you've been to the factory and witnessed the production line with your own eyes, you could easily get taken for a ride..

What was the moment, the event, that set you on the pathway you are now on?

Hmm.. It's hard to single out one moment. When I lived in Adelaide, some good timing (and a bit of luck) led to a full time retail job at Derringers, where I worked with audio gear for many years. This provided real world experience with a lot of different products before I made a pivotal move to a wholesale job in Melbourne. Along the way I met a bunch of great people, many of whom keep popping up in CX.

Second to that, my first visit to mainland China was a truly eye-opening experience. It was the first time I had seen not only the scale of their manufacturing ability, but also the potential the country had to make high quality goods. This was several years ago before many of the 'pedigree' brands had made the

decision to move there, and I could see that the Chinese really were capable of making much more than 'me too' products. I've been an advocate of Chinese made goods ever since.

I remember meeting an experienced American designer / engineer at the time who had just 'converted' to Chinese manufacturing and was setting up his dream factory in Guangdong. A few of his words at the time have stuck with me – "It's not about the manufacturing costs – simply setting up a factory like this cannot be done where I live.."

Who has really, truly inspired you, and why?

Inspiration comes from diverse places... so here's a few off the top of my head. Vocalist and musician Lisa Gerrard for her contribution to music. Brian Eno for his production skills. Kristin Hersh for her songwriting. Nigel Reynolds for his musical diversity. Evelyn Chen for inspiring me to learn Chinese language. Ivor McGuffin for his attention to detail.

Is there a gizmo, product, or device that has changed your (working) life? And why?

Digital Power Amps, Powered Speakers, DSP Chips, Wireless Internet, Laptop Computers, and

recently - acoustic noise cancelling headphones for airline travel. And lastly, C Tick - for keeping the bad stuff out of Australia!

What are your hobbies / interests?

Buying (not downloading) music, Chinese culture – films, art, music, Photography, Travel, Bushwalking, Skiing, Record Collecting

Is there a significant trend that you think about (good or bad), about your job / industry sector?

In the mid 90's the price of a compact mixer dropped under \$1000, then it dropped under \$500, and now it's at \$99! Although I don't think it can get any lower, all in all, is this a good or bad thing? These price drops have happened in categories across most sectors of the music and pro audio industries, amongst others. Economic pressures from manufacturer to the end consumer have driven overall volumes to increase – hence maybe this trend can be perceived as a good thing? The more people that get the opportunity to use products, the more creative music will be made. It's all about getting tools into the hands of the younger generation.

Right now I feel the biggest threat to the industry as a whole is ensuring that developing artists are rewarded through payment for live performance or from sale of their music, either through traditional channels or legal download. Consumers should not expect the next batch of great music to be made on cracked software and \$99 mixers! I really hope that live music maintains its presence and grows even further in the coming years.

Is there a guru in your industry that you have not met, and why would you like to meet them?

I would have loved to have met Bob Moog before he passed away. Fortunately I have been fortunate to have briefly met a couple of the other synth gurus in the past few years. Right now I'd settle for a meeting with Lisa Gerrard. She's one of Australia's most successful artists of all time and is only recently receiving some of the recognition she deserves. On the local front, I'd also love to have a coffee with Nick Launay. As far as overseas producers go, I'm torn between Eno and Moroder. Their contribution to music is incredible.

Do you have a funny moment, or an incident, to share with us?

I remember a time quite a few years ago when a 'full' 40ft container of goods arrived in the warehouse one day and it was completely empty. There are still modern pirates at work...

The most challenging incident for me was boarding an international flight with a cutting head for a vinyl lathe in my hand luggage. Try explaining to Japanese customs why you can't have an expensive alien device with two large magnets and sapphire cutting styli confiscated!

Random words.....

It's great to see the modern industry becoming more regulated, unified and professional in its approach. We are lucky in Australia to be at the forefront of such legislation, even though at times it can be initially misguided (such as the recently proposed RF guidelines). However, despite regulation, our industry doesn't require the 'one piece of paper' entry system that so many other industries do, and there are so many varied ways to join. Training is always required, but many of the people I've met to date have made their niche through a combination of passion and knowledge. Let's hope our diverse industry stays that way.



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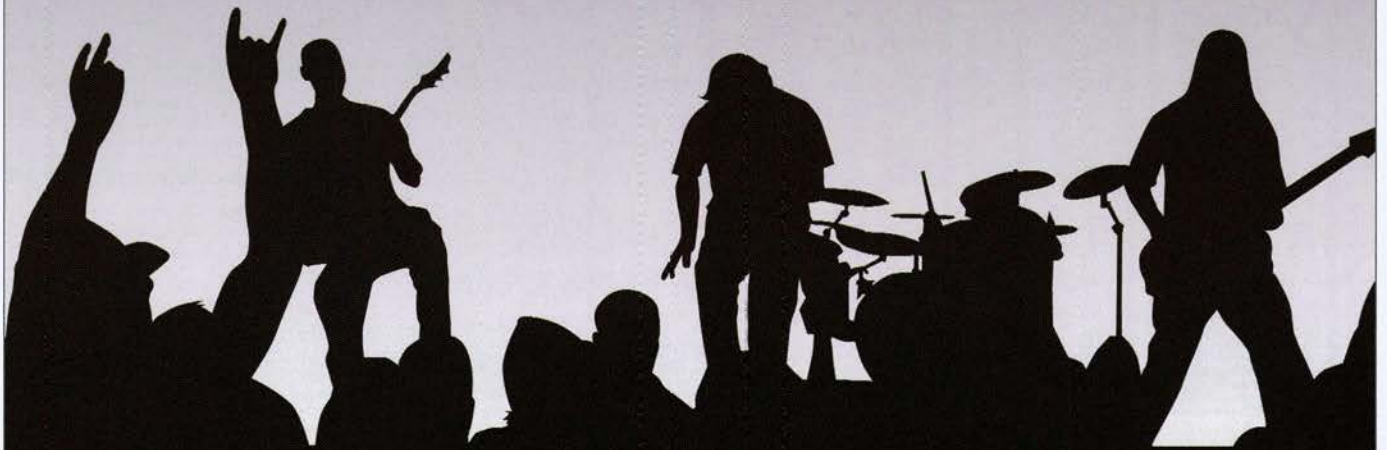
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SHRINKING RECORDING BIZ MEET AT ICONIC CONFERENCE

Phil Tripp's AMBC rolls through Sydney



BY JOSH GREEN

Phil Tripp's Australasian Music Business Conference kicked off for the 8th time at Acer Arena in August. AMBC provides artists and managers at all levels an insight into the future of the business. It also offered the single biggest networking opportunity of the year for anyone in the business of music.

Headed by 3 keynote speakers in Michael Smellie, John Watson, Bob Lefsetz and over 50 speakers on nine panels, members of the audience

were mesmerised from start to finish, with 3 days of intense learning and inspiration for all who attended.

MICHAEL SMELLIE

Michael Smellie has a long history in the music business, having been involved at a senior management level in many of the biggest organisations in the business. He spoke about the difference between leaders and managers and the need for leadership in the music industry. Michael strongly stated "Australia needs to build its own music culture. In this time of

crisis, of revolution, industry professionals and artists need to make a commitment to culture and do away with the ego." Working with this in mind, Michael identified 5 key principles for artists and managers to start working with now and forever.

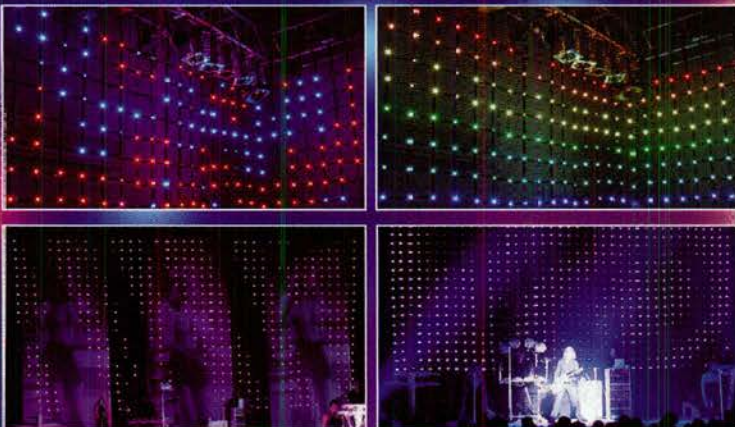
He says there are no limits to the challenges that lie ahead, but the opportunities for those willing to face them are also unlimited.

JOHN WATSON

John Watson, manager of Silverchair and a host of other

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MICHAEL SMELLIE'S 5 KEY PRINCIPLES

1. The future is not about technology - it's about music, what makes consumers want technology? The content. Be experts at music and art, not technology.
2. Know your customer - deal with the consumer. Record labels are producing the albums, the consumer is more than ever about the track, creating a gap/gulf. The future is in bridging this gap, billions are spent on marketing, but relatively little on market research.
3. Look for a niche. As the industry is consolidating, companies are downsizing and merging to become bigger powers. The digital environment has changed this - the consumer can store their music more easily now. Focus on the little things
4. Be prepared to try and fail. Take responsibility, but LEARN.
5. K.I.S.S. Keep It Simple Stupid.

Australian acts, was keynote speaker on Friday and spoke about what bands require to make it in the music business. His belief is that there are a number of things needed to create the snowball effect that makes a talented group a successful group.

BOB LEFSETZ

Bob Lefsetz has carved himself a reputation for telling the truth about the music business, whether people want him to or not. As keynote speaker on Saturday, Bob had some things to say about the way music is distributed. As he put it, "The label is no longer the customer".

In the past, the major labels have either directly or indirectly controlled the distribution of music but the rise of the downloading phenomenon has made it far more difficult to do so, and this represents a threat to the extravagant lifestyles of the record companies.

Bob agrees that consumers should pay for music, but believes that the labels want to charge too much for downloads. He suggests that the most important thing for

musicians starting a career is to build a fanbase, and the most effective way to do this is to make your music freely available to as many people as possible.

THE PANEL DISCUSSIONS

The Future of Music Distribution and Markets: The conference's first panel discussion brought together heads of major and indie record companies, distributors and publishers to discuss where the movers and shakers see the industry going. Discussions ranged over distribution, formats and markets, but a key point identified was the need to make music special again, and this means finding ways to make it unique and personalised. As Michael Smellie observed, "The world is not short of money. It's short of good ideas and passionate people".

Back to the Future - New Horizons in Retail and Etail: This discussion looked at the changes in music distribution and how things are likely to change in the future. While there's plenty of support for downloading music, there's a strong

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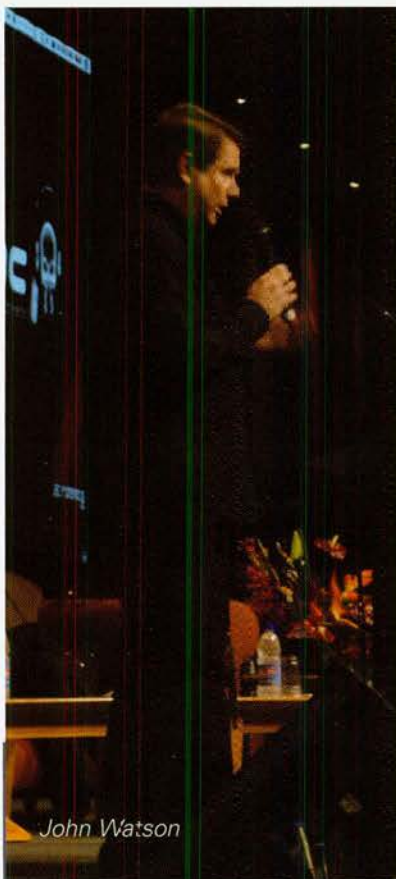
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John Watson

JOHN WATSON ON HOW TO MAKE A SNOWBALL

1. Luck - Hard to control but you must be aware of it and ready to capitalise on it.
2. Timing - Also hard to control but you must be ready to strike when the moment is right.
3. The song - Most important, your song must inspire people to do something, your song must make people want to turn up the volume
4. The Voice - Very important, the first thing that humans can relate to in a song is the vocals.
5. Instrumental performance - Needs to be good, but may not always be as critical as the performer thinks.
6. Visual Imagery - The reality is that most of the time it's all about making them sexy.
7. Back-story - Have a story. Give the people something to relate to, your point of difference.
8. Your attitude & work ethic - To be really successful you need to be driven, and to go the extra mile.

belief that the CD is in no danger of dying out tomorrow. The various online distribution methods are seen as being an effective way for underground and relatively unknown artists to expose their music to a far larger audience

Getting your music sold online: This was a discussion with huge appeal to artists looking for DIY music distribution. The core of successful online distribution is not to be confined to your own little corner of the web, but to get onto iTunes, BigPond Music, MSN Music, Destra and other major online distributors. The discussion ranged over where to get exposure, how to do it, and the best people to deal with in making the most of your online distribution locally and internationally.

Artists and managers - finding new markets and facing the creative future: This panel looked at the multitude of new markets available for people selling music. As well as simply selling to consumers, there are a huge range

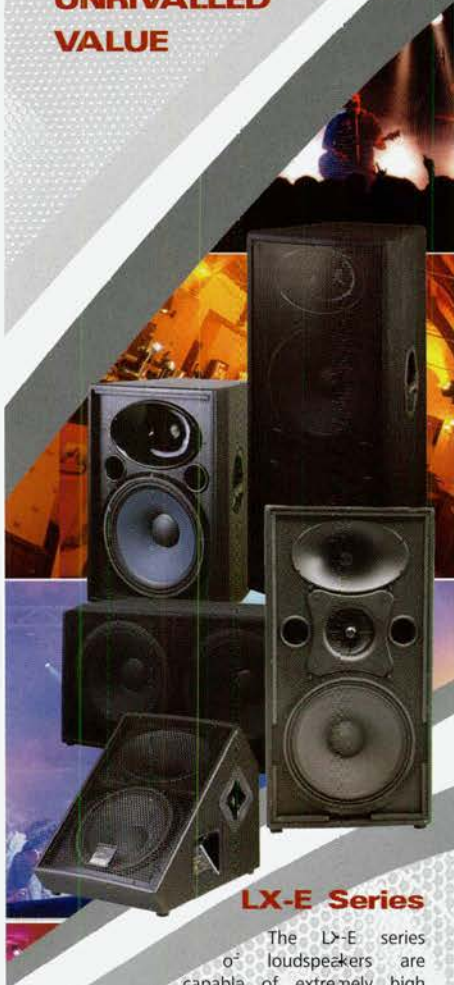


The music industry's not all glamour - Sophia after a hard morning packing showbags



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of options in soundtracks for games, advertising, film and TV. One of the key issues to come out of this discussion is the question of how to spot a real opportunity from an unnecessary distraction.

Making mobile music money: There's no question that there's a lot of money to be had in the world of mobile music, but it can be a complex and nervous business thanks to the number of parties involved. Ted Cohen raised a thorny topic which enlivened the discussion when he raised the question: "When you buy music, you have the right to make a copy. If you sell your music collection, do you still have the right to keep the copy?"

Monetising free music & video, plus creating new markets: One of the biggest growth areas in music industry revenue is branding. Big corporations with cash to burn are sinking a lot of money into the business seeking exposure in their desired markets. This has great potential for artists and managers to open up a new revenue stream. This panel discussed the issues involved with branding – two of the biggest were making sure you retain control over your creation and making sure

you find a brand that you won't be apologising for, and that won't harm your credibility.

Networking music communities: This panel looked at the ways artists can effectively promote themselves on the web using a whole range of methods. One of the important points raised here is that it is no longer necessary for artists to have a big centralised website – appearing all over the web in music community sites,etailing sites and networking sites like MySpace and Facebook can be a far more effective strategy.

Love it live! This one was all about making a living: As Phil Tripp says, "Australians – we are born into pubs and festivals. We are made for the tough, loud scene, fast pack-ups/sound & line checks." Anywhere you look in the world, you see that the bands who last are the ones who regularly perform live. This looks particularly encouraging for people involved in the production industry – while other parts of the music industry may be becoming more streamlined, there will always be a demand for live performances.

Music: The next generation: In the new internet world, many of the old ideas of how to sell music are

becoming redundant. In the new distribution environment where your music can be instantly accessible to buyers across the world, promoting in local markets through broadcast media is no longer enough. The successful artists of the future will reach a worldwide audience over the net through podcasting, online radio and all the other online marketing tools and techniques discussed throughout the conference. It may still be possible to be successful in a local market – it just depends on how you define 'success'.

This conference was all about the future of the music business – The future of marketing, the future of performance and the future of distribution. Over the course of the conference all these topics were discussed at length and a lot of serious industry players and pundits had their say. Despite the range of opinions and ideas discussed, there are a couple of very clear conclusions to be drawn. The future of the music industry is global, marketers and managers need to be innovative in their approach to promotion and the expectations of buyers are shifting further towards a desire for convenience and instant access. **CX**



Phil Tripp (far right) and the panel



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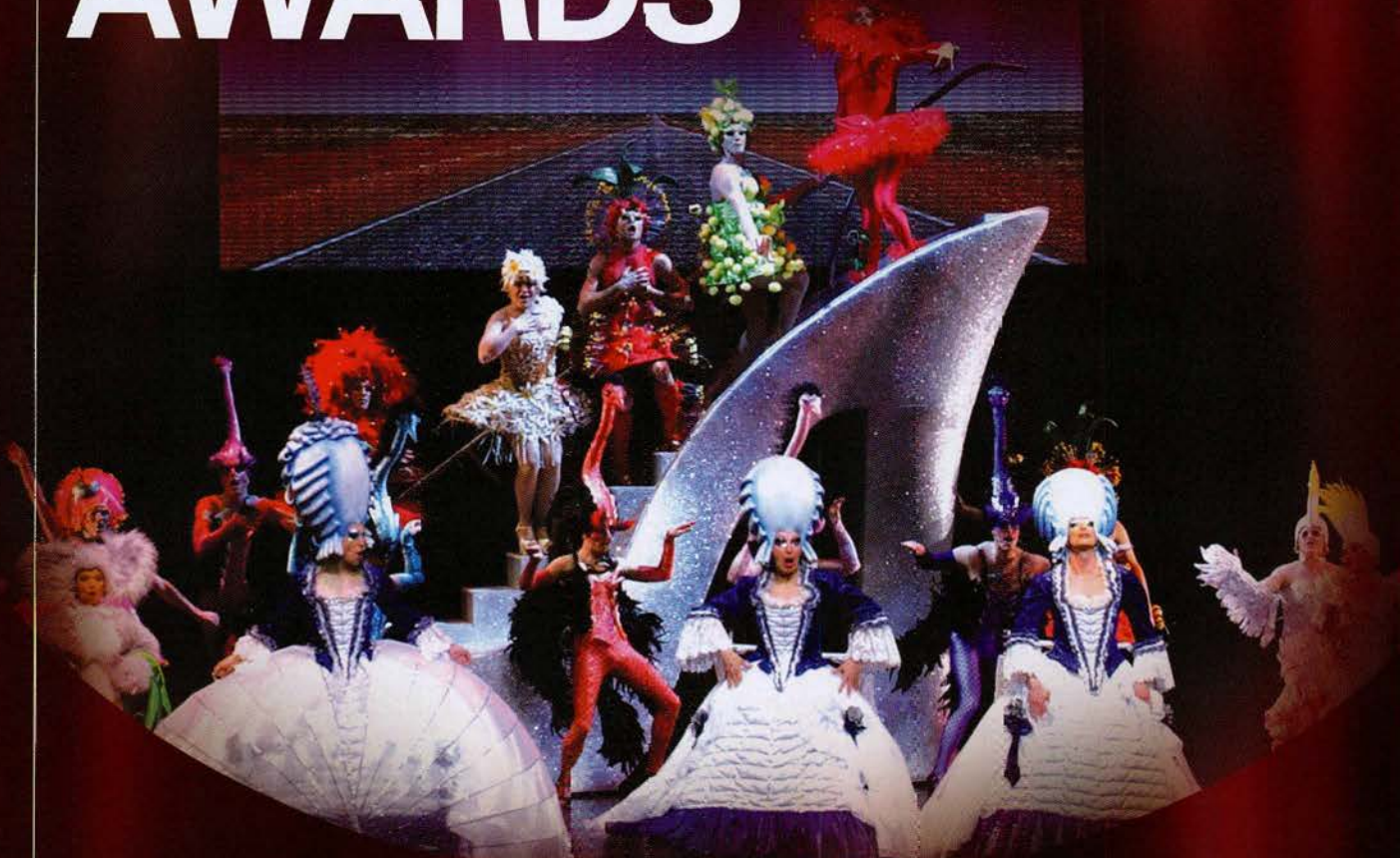


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2007 HELPMANN AWARDS



Carly Jones brings a punter's perspective to the night described by the Live Performance Australia executive as '...the pinnacle event of Australia's vibrant live entertainment and performing arts industry.'

Considering the theatre is not usually my first choice for a night out I was pleasantly surprised by this, the 7th Annual Helpmann Awards. What I expected to be an event that was exclusively for the "theatre crowd" turned out to be an interesting and entertaining Monday night. Sure, several jokes may have gone over my head and some parts did lose a small amount of my interest but all in all there was plenty of admiration and amusement to keep me happy throughout the show.

The purpose of the awards is to recognise distinguished artistic

achievement and excellence in the many disciplines of Australia's vibrant live performance sectors, including musical theatre, contemporary music, comedy, opera, classical music, dance and physical theatre.

The host Jonathon Biggins did a fantastic job of entertaining the audience between presenters and nominees. You found yourself looking forward to the next time he walked on stage, never knowing what he would come up with next. His entrance as Walt Disney in short shorts and long socks was the beginning of a hilarious dialogue where during the pre broadcast

awards show he even made mention of a pre pre broadcast award that was given to the best kept urinal, 10 stars and under. Unfortunately the winner was missed as the laughter engulfed his announcement. Biggins also looked fabulous in a see through blue showgirl outfit as he joined in at the end of the opening performance with Ursula Yovich singing I Just Wanna F***** Dance.

You could feel the appreciation coming from the audience as their favourite musicals, plays, operas and necessary operations such as costumes, audio operators and the ever so important writers and

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directors were announced. Sydney Theatre Company's 'The Lost Echo' received plenty of accolades on the night with five Helpmann's edging out 'The Boy From Oz', 'The Love Of The Nightingale' and 'Keating' with three awards each.

The venue, Sydney's Capitol Theatre, could not have been more suitable. The heritage listed baroque theatre, complete with gargoyles must be among the most theatrical of theatres. To fit in with the strongly theatrical feel of the show, there were many production numbers in between the awards, largely drawn from current shows.

The Helpmann Orchestra chimes up appropriately throughout the ceremony and even withstands a mocking from a member of the ad break entertainment, a group of four including Biggins who parody the several musical nominees in a Barbershopesque performance showcasing all of the musicals. Great moments included jokes which could have been taken straight out of an old music hall comedy - "Weren't you in Miss Saigon?"

"No, I've never even met the woman!"

There were a few minor issues during the show, one of which consisted of the pre-broadcast show running longer than expected resulting in one of the performances being cut and most members of the audience not being able to go to the bathroom (myself included) as the doors were being locked. The break was scheduled for an hour but actually turned out to be seven minutes. Fast work from the production crew meant that within those seven minutes the floor was swept, mopped and a Helpmann Awards sign with lights descended on the stage for the opening of the broadcast.

A bit too much audience lighting managed to blind the section in which I was sitting every now and then, it would have been nice to see the performances projected onto the big screen at the back of the stage providing members of audience the broadcasted material. Unfortunately many of the nominees who won awards were unable to attend the night which put a damper on proceedings.

The highlights of the night would definitely have to include a shadow puppet display by variety artist



Hedwig and the Angry Inch



Raymond Crowe - A Wonderful World

Raymond Crowe to Louie Armstrong's "What a Wonderful World" and the acceptance speech by Adam Hill's mother Judy, along with the winners of the JC Williamson Award to two lifelong pioneers of live performance Dame Margaret Scott and Professor Barry Tuckwell.

I highly recommend watching the Helpmann's as they recognise the input given by some of Australia's top live theatrical performers. Even if you are not interested in the awards themselves, the production numbers and the performances of the presenters, especially Biggins, mean the Helpmanns are an entertaining and enjoyable show.



Jonathon Biggins



AND THE WINNER IS...

The technical design awards for this year's Helpmanns were hotly contested with a number of big shows doing the rounds.

BEST COSTUME DESIGN

Was won by Tim Chappel and Lizzy Gardiner for Priscilla Queen of the Desert - The Musical.

The other nominees were Anna French for Raymonda, Roger Kirk for The Pirates of Penzance and Tess Schofield for The Adventure of Snugglepoot and Cuddlepie and Little Ragged Blossom.

BEST SCENIC DESIGN

Went to Brian Thomson for The Boy From Oz.

The other nominees were Robert Cousins for The Season at Sarsaparilla, Dan Potra for The Love of the Nightingale and Richard Roberts for Raymonda.

BEST LIGHTING DESIGN

Went to Al Gurdin for the Robbie Williams Close Encounters Tour.

The other nominees were Jon Buswell for Raymonda, Bruno Poet for Rusalka and John Rayment for Walking With Dinosaurs, The Live Experience

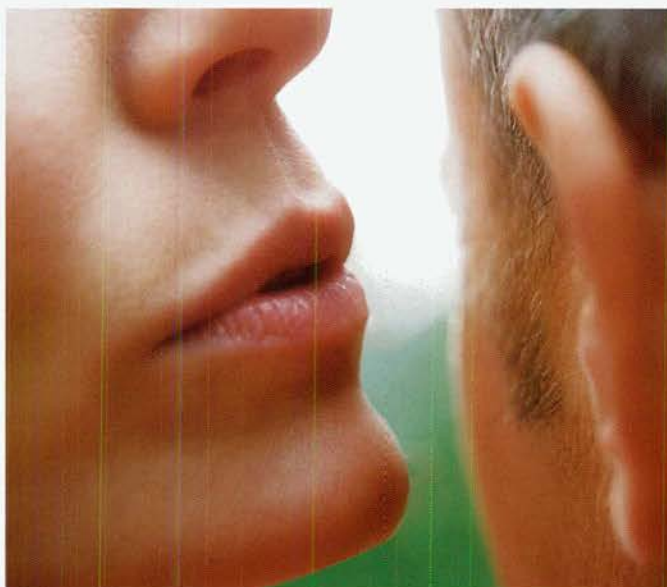
BEST SOUND DESIGN

Was won by Michael Waters for The Woman in Black. Michael was also nominated for The Boy From Oz, while the other nominees were Steve Francis for Keating! and Peter Grubb of System Sound for Miss Saigon.

2007 HELPMANN AWARDS PRODUCTION CREDITS

Director	Wayne Harrison
Scenic Design	Mark Thompson
Lighting Design	Gavan Swift & Hugh Hamilton
Sound Design	Michael Waters
Screen Content	Group TV
Technical Director	Malcolm White
Production Manager	Andrew Mackonis
Wardrobe Supervisor	Paula Ryan
Production Stage Manager	Dawn Martin
Deputy Stage Manager	Lisa Webb
Assistant Stage Managers	Ryan Tate
Ned Matthews	
Head Electrician	Tony McCoy
Head Mechanist	Andrew Tindal-Davies
Head Flyman	Michael Barrett
Audio Visual Technician	Nick Kennedy
Artist Liaison Co-ordinator	Julia Brovedani

7th Annual
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KING OF THE STAGE

How Meri Took became the maestro of risers and drapes and the emperor of custom designed displays

BY JULIUS GRAFTON

For a man who owns 4,500 drapes, Meri Took presents more as the rugged type than you'd expect from a purveyor of soft goods. The 53 year old former Cold Chisel lighting guy heads Staging Rentals, the biggest firm of its kind anywhere in the south world. They employ more than 44 staff and on a given day can have 100 people on the job.

These days there is a lot more to a Staging Rentals job than risers and drapes. The firm has morphed into a complete provider of sets and displays, as well as having a broad inventory of stages, specialty items, lecterns, plinths, flagpoles and bars.

Staging Rentals has grown with the industry it services, moving into the Melbourne and Brisbane markets. Melbourne is adding convention facilities, the Gold Coast has a new centre and continues to grow and the Brisbane convention centre is expanding. Sydney remains home base, but Meri cautions that Sydney has for some time had capacity constraints for international conventions, since the main venue at Darling Harbour is now almost 20 years old.

"I think my personal strength is to see what other people don't see", Meri says. "I saw a gap in the market when I did a Toyota Land Cruiser car launch as a freelancer and scoured the country to hire a kilometer of drapes for the Melbourne Tennis Centre".

Meri was looking around for opportunities, having been a lighting guy with Cold Chisel on the infamous crew who did more shows with more equipment to more people than any of the iconic legendary bands of that era. That crew learned more about brand new standards than anyone, because they set them. They were the toughest, most professional band crew on the road.

After the Chisel days Meri worked freelance, and was attracted to the idea of renting equipment that didn't use electricity. He has since become the king of wood and cloth, and is



Meri Took



Dave Comer

someone who can also make things happen.

One of the best things about his line of business is the people and the relationships, he says. One of these is with Peter Rix who has produced car launches for Toyota and Lexus for over 20 years – unrivalled by anyone else. Peter Rix is a master of creative ideas, and Meri is a master of making them happen.

A few years ago Lexus launched the IS model at Bondi IceBergs, an ocean filled swimming pool and club at Bondi Beach. The theme was 'the IS age' and when the car dealers and press arrived there was, true to form, an iceberg in the middle of the pool. This was the centre of a spectacular reveal as the iceberg broke up and floated away, leaving the car sitting on the pool surface.

To get it there the pool was pumped dry and a scaffold, painted to be invisible under the water, lowered in by crane. The car came next, then the polystyrene iceberg elements. "They needed to be heavy enough not to blow away, but still able to float", Meri enthused. This is part of why he loves his work!

The firm has invested big time in a computerized router, a machine which precision cuts wood or plastic sheeting to a 1mm tolerance. The plans for a set or display are done on computer then the button is pressed and the pieces are produced by the machine. Each piece comes out with a part number engraved on the back, so the carpenters know what is what.

This helps if something goes

missing or gets broken on a job. "We can call the office and have another made from memory. It has given us more accuracy and more reliability".

Aside from car launches, the fashion sector is hot in Australia right now, with Myer and David Jones battling for market leadership. Both major retailers launched new season lines with very lavish fashion shows within days of each other in Sydney this Winter. Staging Rentals has a long history with fashion shows, having been the supplier to Fashion Week for all its years of existence.

Interestingly Meri reports that the return on rental of risers and drapes hasn't really increased in the last decade, suggesting that while there is an increasing amount of event work, it is also an increasingly competitive market. One of the reasons Staging Rentals continue to survive is their quality and volume. Their growth has also been in the custom fabrication of displays and stages.

Recently they unveiled a new paint finish for a white gloss stage floor that is applied with rollers instead of spray – a combination of solvents and thinners and expertise that gives a client a fantastic look with less cost and less preparation time.

These days David Comer is the Managing Director of Staging Rentals, leaving Meri to deal with key customers and work the shows. Meri is a professional, and gets things done at venues – he is commanding and direct, and has the ability to make things happen; a key production skill that he practices well.

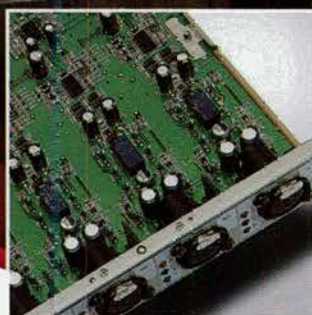


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WHAT'S SO TOUGH ABOUT AWARDS SHOWS?



CX hip-hops into the production of the Urban Music Awards

BY ANDY MACKENZIE

The awards show is one of the growth areas in the modern production market. In days gone by, many production crew would have served out their entire careers without ever being involved in one. Now we've got music awards and film awards and TV awards and awards for all kinds of other things, so everyone gets involved sooner or later.

CX went along to the 2007 Urban Music Awards at Sydney's Luna Park and talked to Technical Director Craig Calhoun about what makes the award show a different show. Craig's had a long career in the music business, and has a wealth of experience behind him as a performer, producer, composer and engineer, so he knows what he's talking about.

The UMA ran for the first time last year, and was reasonably successful, but this year the producers wanted to raise the bar on production values, so

Executive Producer Rodney O called on Craig. The two had previously worked together on other projects including the 1996 Coolio, Naughty By Nature, House of Pain tour, one of the earliest major hip-hop tours of Australia.

Craig came on board fairly late in the planning of the project, and says that this added some difficulty to his role. "It required getting a handle on people's roles and what was already in place. I also needed to plan everything that needed to happen technically and ensure that everything was covered. I needed to get a crew together that understood tight turnarounds and the importance of the show, and at this point it was best for me to pull together a crew of people I'd worked with before."

In a show like this one, no one person can manage everything on show day, so the technical director is dependant on the skills, dedication and professionalism of the crew. Because everything is happening on a tight schedule and must run precisely

in sequence, any weak link in the crew would "show up like a wart on the end of your nose." Craig refers to a TV interview he once saw with KISS in which they emphasised the importance of the crew in actually making the show roll, and says he always remembers the importance of the crew and looking after them.

"I make it a very personal thing between each crew member and myself, briefing them on my view and expectations of the event, discussing the workflow and delegation, ensuring we're on the same page. Then I take them all out for a meal.

I also make it my role to be an assistant to my crew, making sure they get drinks and good food, handle any hassles, like one act's irate mix engineer I refused to let mix a backing track and a vocal mic after they failed to show on time for the rehearsal."

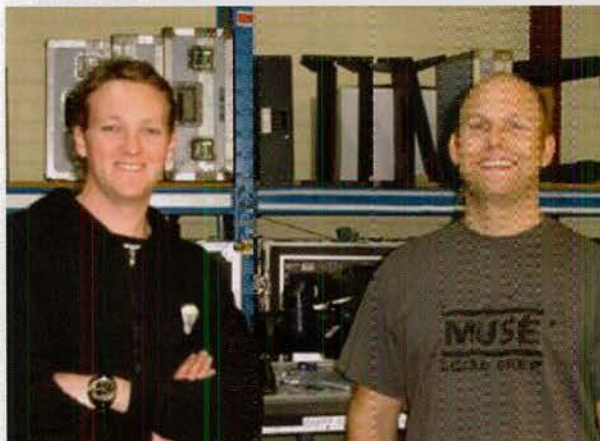
When Craig booked James Den-Ouden (FOH) and Luke Candy (monitors) as audio operators, he was



Ben Suthers, Richard Eass and John Blois from JPS



Producer Jade Hurley and Stage Manager Jeremy Webb



Video Director Richy Parkin and Video Engineer Jack Stewart from TDC

unaware that the house system, supplied by James Production Services, included a crew. In the end, however, he feels that the outcomes were good for everyone – Craig had the confidence of using crew he had worked with on smaller shows previously, James and Luke had an opportunity to gain some extra experience on a large scale concert system, and some of the pressure came off the James crew.

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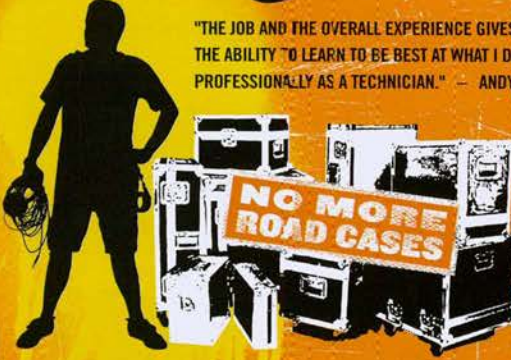
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As in all awards shows, there was plenty of potential for things to go wrong. In a normal concert situation, there are a fairly limited set of things that need to happen – the bands need to get on and off, the gear needs to get changed over – and precise timing is not critical. In theatre and similar events, the show is extremely tightly rehearsed over a relatively long period, so any bugs are usually ironed out before it goes in front of an audience. In an awards show, you get the worst of both worlds – a complex, timing critical show and limited, if any, rehearsal opportunities. Timing issues can become even more critical if the show is to be televised, particularly if it's going out live – TV people are notoriously excitable about things like starting, finishing and going to the ads on time.

Attention to detail and effective planning is the most



Lighting Designer Chris Snape (front) with second lighting operator Greg and James



Technical Director Craig Calhoun



Noel Burgess - Musical Director and emergency Show Caller



Monitor Operator Luke Candy

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effective solution to problems, with prevention being far better than cure. Craig identifies the biggest single asset in the smooth running of the show "...a full day to bump in followed by a day to rehearse the entire show, identify and address any unforeseen issues."

Does this mean that nothing went wrong?

Well, there were a couple of little issues...

There are a certain number of critical people in any project, and it's a good idea to have a redundancy plan in case someone gets sick or something. "The day before the show we lost our show caller. Fortunate for us the Musical Director Noel Burgess is multi-skilled with a wealth of experience, he filled the position excellently!"

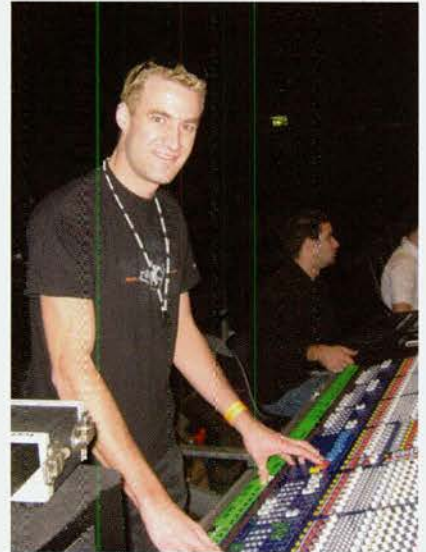
Another common problem is that of performers, in this case DJs, used to working in a club or concert arena who just "don't grasp the concept of a show that has to run to time..." NO you can't have 5 more minutes because you forgot to boot your

laptop before walking on stage'.

"This actually happened on the night and the act was about to get pulled, fortunately we had our live MC, the artist 'Mirrah' who was able to hype the crowd, bust a free style rhyme and divert attention while the computer booted and the performance began." Using a live MC was a great call by Jade Hurley, the show's producer, as it provided that little bit of flexibility and allowed the delay to be hidden from the audience. Even with the best planning in the world, a contingency option like this never does any harm.

And if he were doing another event like this, is there anything Craig would change about his approach? "I'd insist on being involved at the planning stage with the producer and key members of the crew. It really helps to have a producer like Jade that is open, trusting and willing to be guided by your experience. I've done events with close minded, arrogant producers that fail to take onboard suggestions only to see the inevitable disasters happen.

"I'd educate DJ's and performers in the importance of preparation. I'd actually prepare a simple document to send them of technical points to consider and how a show like this functions. It was surprising to me how naive many of them were." CX



James Den-Ouden at FOH

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PA TROUBLE

When you think it's time to go find catering is when trouble arrives.

BY JULIUS GRAFTON

Every Friday I mentor students who are racing to set up a sound system for our weekly college rally. They start at 9.45 and the rally kicks off at 12. The audio crew are usually under less pressure than those doing lights and video, they have to really race to meet the tight timeline. Welcome to the real world!

Our college forces all students to learn all things, so sometimes the audio crew is a bunch of people who are living, breathing and doing video (or lights) in their mind, but they find themselves in sound land where they have to make things happen.

This week we had 2 speakers on stands each side of stage, a 24 way multicore with a 32 channel Onyx mix console and a bunch of outboard. There were just two foldback sends from front of house, so three students had a very fair chance of getting all this ready in less than 2 hours.

Until the runup.

I teach audio students to carefully energise the system, then to check every component with low level CD music. Once everything is confirmed as running, it's time for all go loud. As trained, the desk engineer grabbed the desk mic and advised the rest of the crew and anyone near the performance space that a full system check would shortly commence at high volume. They should fit hearing protection, or leave the venue, and had a little time to advise us if they were working at height or had any specific problems with the idea of extreme sound pressure levels.

The system was by now warm so up went the faders, with a student positioned in sight of the amplifiers to signal and warn when or if a red clip

light appeared. Music filled the auditorium and it slowly got uncomfortably loud, but no clip. With the front of house console at unity, we turned off the gain, since we now knew how much headroom we had, and where we could go. All components of the system appeared to work properly.

After a quick EQ of front and foldback, the guys got on to mic's and stands. Then the 30 minute time buffer collapsed, because a strange fault introduced itself without warning.

The right side of the PA, driven by two sides of one whole amplifier, suddenly started running at half the SPL of the other side, with weird low level distortion thrown in. We started swapping out cables – desk to EQ, EQ to multicore, swapped multicore returns, multicore to amp, even amp channel A to amp channel B. Still the weirdness continued, this time with a random noisy hum that came and went. The thing was possessed.

Swapping amps, the trouble transferred and continued, it didn't matter what we did, we had the problem. The earth loop appeared and disappeared on the right side of the PA. It was freaking me out.

Having run out of ideas and time, I rigged the left side of the PA to drive one speaker on each side of the stage, and abandoned the right signal chain altogether.

We did the rally with half the PA, operating mono but at least with a speaker box either side of stage. The audience had no idea.

As soon as it was all over, we quarantined the PA and set about finding the fault. It transpired that the right output of the Onyx was suddenly faulty; some output op amp had gone on the blink. This was

immediately evident by looking at the left and right output meters, left was much louder than right.

So what about the earth loop? There wasn't one. It sounded like an earth loop, but it turned out that the mic lead feeding the right amp from the multicore had the cold leg come unsoldered off the male XLR – if it happened to sit against the right pin we were all good, otherwise all wrong! That's why it came and went as we shuffled things around – every time we broke that connection the line unbalanced so the level went down and the noise floor went up.

Two separate problems, both on the right signal chain. I was so busy swapping cables and trying to find a problem that I didn't look hard at the visual cue on the face of the faulty console. Plus getting a faulty cable – that's going to happen when you are under pressure!



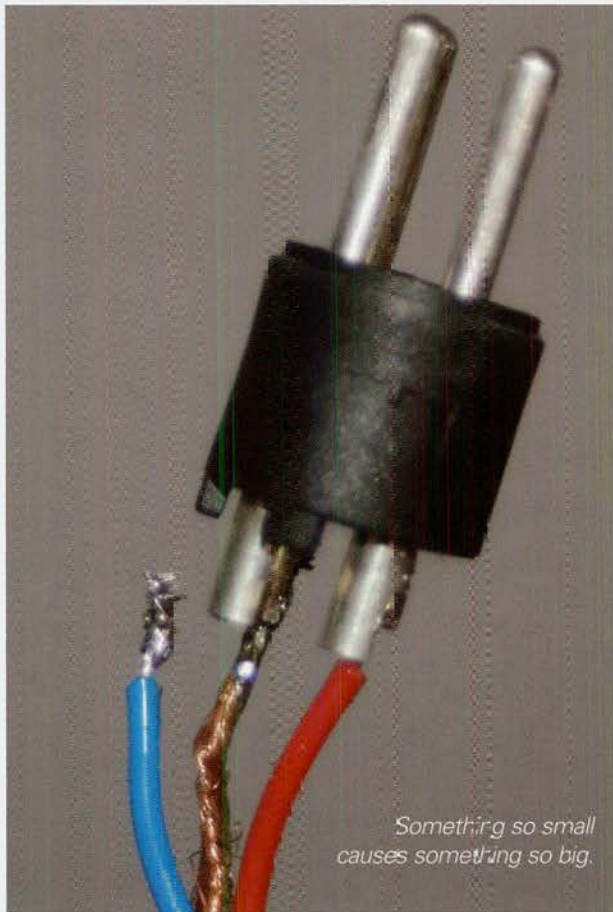
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*Something so small
causes something so big.*



The other week with the Onyx (which does have nice EQ) we also had a fap, because a student discovered the button that stops the audio cold dead, but he didn't realise it. So there was absolutely nothing coming out the left and right master outputs. Every console has a show stopping button somewhere, usually blatantly labelled 'MUTE' with a red light. Onyx has a two track return to left/right feature where the tape return can be switched in and played out the main outputs to the exclusion of the rest of the program. It's a recording studio feature. There is a blue LED there, but otherwise no warning that this is, indeed, a live show stopper.

After that, we always get the student to find any output killing button on any desk they use (like Solo In Place) and label it. Better to know than to find out the hard way.



INCANDESCENT MOVING LIGHTS

Ask the expert...

BY JAMES DEN-OUDEM

We did. He dozily mumbled something about what happens when the analogue VU meter bridge becomes detached from the audio console, then threw some EP4 connectors at us. So we found a different expert – here's what he had to say.

Moving lights have for a long time used "gas discharge" lamps. Discharge lamps work by passing electrical current through a gas, which makes it glow. The thing about this is that discharge lamps get real bloody hot, so they need cooling. Hence we find our gas discharge lamp moving lights are equipped (for

the most part) with a cooling fan or three. Cooling fans generate noise – not much noise, but when you gang 20 of the things together it starts to add up. The other thing about discharge lamps is that there's no easy way to effectively dim them electronically. So we have mechanical devices called shutters or dowsers, which sit within the optics of the fixture and move in and out of the light beam to reduce the amount of light passing out of the unit. Shutters also make noise. Lastly, discharge lamps operate at a different colour temperature. This means anyone lit with a discharge lamp for video will come up on the DVD looking slightly garish, and possibly corpse-like. Not



ETC Source 4 Revolution



Motorised warp

really a major issue since many fixtures these days incorporate colour correction filters, but keep in mind once you start using these your light output from the unit is reduced.


In an application like a club none of this really matters very much, since

there is generally a lot of other noise going on in the place which will be much louder than the cooling fans and shutters in the moving lights. In a theatrical or even a corporate application however, noise does matter. So does colour temperature.

Bring on the incandescent lamp. Incandescent lamps have been in use for some time now, and you will find them in fixtures the fan/heater/light in your bathroom at home. In their simplest form, incandescent lamps work by passing electrical current through a wire, which is suspended in gas inside a glass enclosure. Electricity makes heat, and heat makes light. Reduce the amount of electricity going into the thing, and you reduce the amount of light. This means that you can dim an incandescent lamp electronically, which providing your dimmers and power have been set up right, will almost certainly be quieter than the mechanical alternative. The colour temperature of an incandescent lamp is warmer than that of a discharge lamp, so they lead to more natural looking images when used for video.

Another benefit of the incandescent lamp is that it often costs less to replace the bubble (globe) than a discharge lamp, plus incandescent bubbles are usually less prone to exploding at the end of their lifespan. They just stop working. Also incandescent lamps do not require a delay before re-striking once you've turned them off – many discharge lamps do!

Back in a time before we had moving head lights, everything was done with moving mirrors. I think there's still a lot to be said for fixtures with mirrors, not the least of which being that the beam tracking speed on them is fast. Moving mirror lights make moving head lights look really slow and cumbersome. Plus there has to be something for the idea of not moving the whole optical and mechanical section of the light just to move the beam. The downside to this is that the range of beam movement is limited, and you can't make their heads spin around continuously like something out of *The Exorcist*. Anyway that's a different rant for a different day...



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One of the earliest implementations I can clearly remember of an incandescent lamp in a moving light was the Clay Paky pin-scan (though the VL5 was probably out a bit earlier). It was a cute little thing, with a DMX control over pan, tilt, and brightness, though you needed quite a few of them to make an impact. Possibly the world was too focussed on the higher output discharge fixtures which were around at the time to pay it much attention...

I'm not going to cover LED fixtures in this piece, since every man and his dog seems to have come up with one or twenty in the last year or so. I think LED in production lighting is still maturing, and plus it's a different technology anyway so to include it would be like comparing apples with trousers.

I did the ring around to some of the main suppliers to see who's making what in the way of incandescent moving lights. There are a couple of flavours available, you can have them served in different sizes too. The basic criteria for inclusion here is that the lamp must have an incandescent bubble, and should be all one piece. There are moving yokes available for existing theatrical fixtures, but these have been around for a while and aren't commonly seen in event production (as far as I'm aware anyway).

A couple of things I have deliberately tried to steer clear of are noise levels and light output. Don't go out and buy moving lights solely on the basis of anything one person says (even if it is me) – do your research, take your db and light meters and

play with your intended purchase before you pull out the cheque book.

Now, just as in discharge lamp world, incandescent units are available in wash and spot flavours. Some of the wash units just do pan, tilt, and dimming. Next up we have colour wash lights, and eventually at the top of the DMX food chain we find the all singing all dancing moving profile type fixtures (I really mean it about the food chain thing, these puppies require lots of DMX channels for control). Thus console choice also becomes a bit of a thing which bears some consideration.

STUDIO DUE CS1 MULTIPAR CONCEPT

The CS1 is basically a moving multipar. In incandescent, it's available with a 575W Halogen lamp and a choice of four different lenses. These lenses allow a choice of beam angles including 15°, 19°, 21x34° and 30°x51° but remember once you choose a beamwidth, it's fixed until you change to a different lens. Pan is 540° and Tilt is 270°. The unit runs off DMX and uses a tidy 8 channels to achieve this. Optional extras include a colour scroller and a mechanical shutter, which allows the fixture to be dimmed without changing the colour temperature. Recommended retail price on the 575W halogen version is \$1999.00 including GST, and it's distributed by Show Technology (www.showtech.com.au). Perhaps it's not very fancy, but keep in mind how many of these things you can buy for the same money as one much fancier light.

ETC SOURCE FOUR REVOLUTION

Taking a step along in the line, we find the ETC Source Four Revolution. This is a zoom profile spot equipped with motorized pan, tilt, zoom, on-board dimming, and colour scroller. It has a 77V 750W Krypton/Xenon quick exchange lamp, controlled by an integrated 0-77V pulse width modulated dimmer. Again 540° pan and 270° tilt are the confines within which it operates. The unit has a motorised zoom allowing 15°-35° beamwidth, as well as a 20 frame colour scroller. There's an internal media slot to allow insertion of diffusion or colour media.

Clearly all this wasn't enough for the folk at ETC, since they've also included 2 plug & play "module bays" which allow enhancements such as Iris, Shutter, Static, and Rotating Gobo holders (to suit "M" size



Alpha Wash Halo 1200



Clay Paky Alpha Wash Halo 1000

EFFICIENCY

One of the great things about using incandescent lamps with dimmers is that when the lamp's dark, it's not drawing current. The fixture as a whole will still use some power to run control circuitry and so on, but the power consumption will be very low. As opposed to discharge lamped fixtures, which consume their full power from the moment the lamp goes on to the moment it goes off. Whatever the intensity, the lamp is burning hot and bright inside there.

This gives two distinct advantages. The first is that the

reduced power consumption means reduced energy bills and a reduction in wasted energy - potentially extremely significant in the face of the still looming power crisis. The second is that power usage can be planned in the same way that people have been planning for decades - loading the supply up in such a way as to avoid turning enough lamps on at any one time that the supply is overloaded. The benefit? The possibility of putting bigger shows in venues with restricted power availability.

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MACTW1, VL1000, Robe ColorWash 750AT Tungsten

LAMP VOLTAGE

Probably one of the more important things to notice about the incandescent lamps used in many of these fixtures is that they are available in a range of different operating voltages, with the most common choice being 80V. Many of the fixtures listed here have either auto-ranging power supplies which allow operation from 110V or 240V, and hence are more easily used for international touring applications.

gobos) to be added. Power is supplied via Neutrik Powercon to the

auto-ranging power supply, and DMX addressing is by way of rotary switches which means you don't actually need to power the thing up to set the address. The Source Four Revolution weighs in at around 33kg, and is available from JANDS (www.jands.com.au) optioned up with shutter, and rotating gobo modules at a retail price of \$12770 including GST and lamp.

MARTIN MAC TW1

Martin have come to the incandescent party with their own offering in the form of the MAC Tungsten Wash. It's a 1200W Tungsten Halogen fixture, which is available in 30V, 110V, and 240V models, though the 80V seems by far to be the popular choice. The unit has

super-wide and Fresnel lens options, as well as integrated CMY colour mixing. Pan is 540°, tilt is 242°, and the unit has a range of internal and external dimming options.

A choice of 14 or 20 control channels is offered for DMX operation, and this covers you for features like the motorised zoom (which gives a choice of beam angles: Narrow 14° - 26°, Standard 20° - 41°, Very wide 97° - 105°), and the strobe feature. Various front accessories are available for theatre & television applications, but as standard the TW1 is around 27kg light (gun extended). The 30V MAC TW1 retails for \$12,999.00 including GST plus about \$160 for a bubble, and it's available from Show Technology (www.showtech.com.au).

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WHAT'S WITH THAT ETHERNET PORT?

Ethernet is a data communications method. Data commonly travels over Ethernet using the TCP/IP protocol, in which every device is given an IP address which will look something like 192.168.0.45 (just like your computer has an IP address on the internet).

What's it good for? Communicating with lots of devices. A DMX universe allows for up to 512 unique addresses, which is fine if you're driving conventional lights, or even a couple of movers. Around the same time you clock say 50 movers, you hit into the thousands of DMX addresses (or a couple of universes). Ethernet allows for more individual fixture addresses than you could practically have lights on a show. What's now becoming more common is consoles which output data as Ethernet, which is then distributed to various "nodes" each of which runs a DMX universe or four.

So why Ethernet on fixtures? Ethernet is a much more advanced data standard than DMX – after all



it's what makes the internet work. Some fixtures allow you to use a standard web browser to control & configure the fixture remotely, as well as view status reports.

As to whether Ethernet will completely take the place of DMX, who knows. Sure it's a more advanced standard, but whereas DMX can be daisy-chained (into one fixture, out of that one and into the next), Ethernet requires each device to be wired back to a "hub" or "switch". In other words, next to DMX Ethernet is a pain in the arse to cable. Integrated hubs in each fixture would probably get around this, but the more hubs you have in the network the more prone to collisions your data becomes. Hence the closer your network gets to being a network.

Notice how even fixtures with Ethernet ports still have DMX ports too?

CLAY PAKY ALPHAWASH HALO 1200

The Alphawash Halo 1200 looks mean - like it could probably outshoot a fleet of Daleks, and reading over the specs it probably would. Physically it's got a very big head, though this doesn't seem to have any negative impact on its tracking speed. The unit uses a 1200W 80V lamp and this is controlled by an electronic dimmer with a stop/strobe effect, so it's definitely amongst the brightest of the fixtures in this list. CMY colour mixing is integrated, as is a frost feature and indexable ovalizer. Pan range is 450°, and tilt is 252°. The zoom range allows beam angles from 14° to 64°, and the power supply is switchable for 110V or 240V operation. The unit operates on a very tidy 11 or 13 channels of DMX and also has an Ethernet port. Weighing in at 29kg, the Alphawash Halo 1200 retails for \$14,250 including GST and lamp and is distributed by Lighthouse Distribution (www.lighousedistribution.com.au).

CLAY PAKY ALPHAWASH HALO 1000

Clay Paky have got this covered with the Alphawash Halo 1000, which has essentially the same feature set as the Halo 1200, but with lower light output. It's also a shade lighter at just under 27kg. The Alphawash Halo 1000 uses a 1000W Halogen lamp, controlled by an integral electronic dimmer. Whereas the 1200 is touted more toward the pro lighting market, the 1000W is intended primarily for theatrical, commercial, and even architectural applications. Same as the 1200, the 1000 allows 450° pan and 252° tilt, and zooms from 14° to 64°. A switchable power supply, DMX, and Ethernet ports are also standard. The DMX channel allocation is the same for both the Halo 1200 and 1000, so you could in fact use the same fixture library to drive both. Retailing at \$13750, the Alphawash Halo 1000 is available through Lighthouse Distribution (www.lighousedistribution.com.au).

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The ConTour Array bridges the gap between conventional PA systems and large touring line arrays. Today this new system is the first of its kind to put this technology to efficient use as a cost effective package for many sound reinforcement scenarios. Now even performances on a limited scale can get into the professional line array game with ConTour Array. Alongside excellent audio quality, this line array is all about light weight versatility and easy practical handling. A Self Powered highly scalable solution, the ConTour Array is in itself amazingly flexible.

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The CT 108 is an extremely compact, passive public address / full-range speaker cabinet. Featuring a dual-purpose housing, it may be employed as an FOH or delay speaker as well as a stage monitor.

HK Portable
Sound

For more information and supplier list
<http://www.cmi.com.au/branddetective>

VARI*LITE VL500 WASH

I never knew moving lights could win Emmy awards, but that's what the VL-5 did back in 1994. Vari*Lite must have figured they were onto a good thing since they based the VL500 on the VL-5. The VL500 is a good thing to look at – the radially mounted diffuser planes which are used to control the beam dispersion look wickedly cool. The 80V 1200W Tungsten lamp is controlled by an internal dimmer, and the unit will run on anything between 100V and 240V. CMY mixing is achieved by way of 3 sets of 16 radially mounted dichroic blades to make for super smooth colour transitions.

DMX addressing is done either on the unit using the backlit LCD, or by way of a battery powered remote so you don't have to turn the light on. Either way, you'll need between 8 and 13 channels to drive the thing. There are a bunch of lens choices to go with the fixture, which standard weighs in at just over 24kg. Vari*Lite is distributed by JANDS (www.jands.com.au) and retail price on a VL-500 80V Wash light is \$11395 including GST and lamp.

ROBE COLORWASH 750 AT TUNGSTEN

Sitting somewhere in between bright and really bright is the Colorwash 750 AT. It uses a 750W Halogen lamp, and the front Fresnel lens allows for beam angles between 8° and 45°. At nearly 31kg it's up there for weight, but this is compensated for by the rather dazzling array of features. Pan on the unit is 530°, and tilt is 280°. With a choice of 5 DMX protocol modes, the unit will run on 18, 20, 21, or 23 DMX channels, but is also capable of standalone operation with 3 programs up to 99 steps each. 3 & 5 pin XLR and Ethernet ports accommodate a range of different interface options, and setup is by way of a blue/white LCD menu with scroll wheel. The power supply is auto ranging and happy with supply voltages from 110V to 240V AC. CMY Colour mixing, a motorised zoom and beam shaper complete the package, which retails for \$13700 including lamp and GST. Robe is distributed by ULA (www.ula.com.au).

ADB WARP

This is an interesting fixture. It is a

zoom profile which provides remote control of pan, tilt, zoom, focus, and a 4 shutter framing system. The optics in this unit are driven by a bunch of concentric rings controlled by 3 phase stepper motors. Whilst I don't fully understand the mechanics of this, the general idea behind it seems to be that it's super quiet and very accurate (pan and tilt repeatability spec ADB claim, is better than 0.1°). The Warp uses an 800W halogen lamp, and allows for 360° endless rotation of gobos and shutters. Contact LSC Lighting (www.lscighting.com.au) for pricing.

VARI*LITE VL1000

The VL1000 is a profile spotlight, which features CMY colour mixing, rotating gobos, and variable diffusion. It lights up courtesy of a 1000W Tungsten Lamp. A version with a four blade framing system is available, as is an iris equipped version. The zoom lens allows for beam angles from 19° to 36°, with a super-zoom function taking this up to 70°. Pan & tilt ranges are 540° and 270° respectively. The VL1000 talks standard DMX, and weighs in at 32kg. JANDS (www.jands.com.au) are the distributors, and the VL1000 retails at \$10995 including GST. Note that the unit is supplied without a gobo set, allowing you to select gobos you actually like. Gobos run around the \$150 mark.

So there you have it. Some

COOLING

Okay so just because the units listed in this article are incandescent doesn't mean they don't actually have cooling fans. Generally speaking they do, however the fans are smaller, quieter, and more intelligent. In other words, cooling fan noise is often less noticeable in the units listed here than their discharge lamp counterparts.

incandescent alternatives to the moving lights we already know and love, or hate, or love to hate. It's nice to see some innovation in a product which has become such an integral part of our industry. The advent of quieter fixtures with more suitable colour temperature output certainly opens some doors for theatrical LDs who may have traditionally shied away from moving lights, though hopefully it won't contribute to the "throw in a bunch of movers and fix it in the programming" mentality which seems to have developed. That said, if you're good enough at your craft to do this and do it well then more power to you.

Now, I had a bunch of EP4 connectors around here somewhere...



Vari Lite VL500 80V



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John Samson/WireImage/Corty Images

Like the famous TV dentist, we can't show his face and we're keeping his name to ourselves too. Let's just say he's extremely well credentialed and respected in the audio world, and his opinions should count for something...

CHRISTINA AGUILERA WEDNESDAY 25TH OF JULY, THE ACER ARENA

Opinions are like noses, everyone's got one!

When I was mixing bands (a hundred years ago), I had my fair share of helpful advisors who knew exactly what was wrong with my mix and how to fix it. It is with those memories firmly in mind, that I write this review of the sound quality at the Aguilera show on Wed the 25th.

I arrived with my family and we took our seats. Very nice they were too. The best e-Bay, forgot to buy them when I could, pay through the nose (there's that nose again) tickets.

We were middle floor, and 5 meters from the mix position. There was the typical quality arena flown system. I believe it was a serious Clair/Showco rig, one of the best, no expense spared.

This tour has been on the road for a while, and this as it turns out, was the last show - I was locking forward to a sonically excellent show.

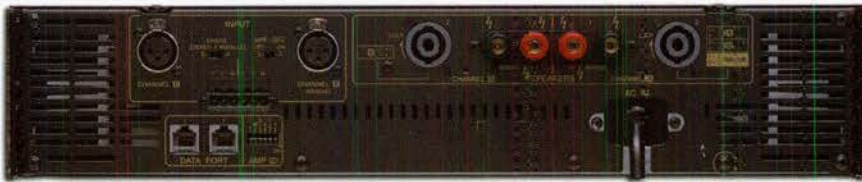
So how was the sound in what was a premium seat as far as audio goes? Without beating around the bush, the sound was crap. Not crap because it was in a tin can arena, I take that into consideration with every show I attend these days, no, this was crap as there was no mix.

This was kick drum with lots of low end bass mixed with some kick drum and bass and then for texture, some bloody kick drum and BASS!

I got up and moved around to see if I was in some sort of room node, but no, it was the same everywhere I went, and so I can only assume this was the 'engineers' intended result.

I am confident the act and band were blissfully 'in-ear' unaware, but when will we get what we pay for at these shows? When will these 'engineers' realize it's not about SPL, it is about a smooth, full bandwidth mix. OK, you will have to keep the level lower overall in an arena, but you can still get the buzz with a

The demands of your power amplifier setup.



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The Tn Series has arrived.





John Stanton/WireImage/Getty Images

clever mix using dynamics, not just bloody thumping low end loud.

Maybe I am being overly critical, and the punters seemed to like it, but then they never had the opportunity to hear the difference.

GWEN STEFANI MONDAY 30 JULY ACER ARENA

Same venue as above. Well, it was good and bad.

I don't know who was doing the tour, but it looked like a JBL Vertec. Nice gear again, nothing but the best!

I don't want to come across as a wanker, and I certainly understand that budgets do not allow for what would be an ultimate sound system design, (I would really love to design that though) but I can't help wondering if the operators are told to run them flat out, and have a huge kick drum and bass output, or is it that most of these guys have no understanding of music and dynamics?

Call me an old fart, but music is supposed to be pleasing to the ear isn't it, and that sure isn't what's happening at these concerts.

It was a 100% improvement on

Christina. There was a mix and on the whole I would give it 7 out of 10 for an arena show. It was good, but still way off what it could be.

It started bloody loud, and crept up. You need SPL for excitement, but it is as if these guys think more is better rather than using what they have intelligently. The drums were OK, but no real snap of the snare, and toms were not distinguishable as toms, just a boom. Cymbals were way down and the whole sound seemed to be really compressed and just loud and boomy. The bass guitar was way too loud and boomy.

I know 100% that if they had turned the kick drum and bass guitar down just a little bit, maybe EQ'd to suit the space a bit better, and then allowed more uncompressed dynamics, it would have been so much better and more exciting.

The majority of the audience seemed to love it, and the vibe in the room was really good.

As a show it was MUCH better. Her voice is nothing like Christina's, but her experience and having backed a rock band really showed.

LIGHTING STEFANI

BY JOSH GREEN

Over the years, both with No Doubt and in her solo career, Gwen Stefani has used plenty of different backstage and front of house crew on tours. This time round Jesse Blevins, a 25-year-old American, is lighting her up in venues around the world on The Sweet Escape tour. The Sweet Escape show is highly visual and theatrical, based on a cops and



*Jesse Blevins,
Stefani's lighting designer*

robbers theme, using 3 screens and projections in addition to the lighting and the star's performance. "Gwen puts on a great show, she's a lot of fun, and she brings it every night. It's all about Gwen".

When asked about lighting the show, Jesse is happy to concede that on a show like this, lighting is only a small part of the equation. "There isn't a lot going on with the lights, visually the projections are what really catches your eyes".

The lighting show is run on palettes so there is very little that can't be achieved by pushing a few buttons. In explaining his use of palettes Jesse states "Instead of grabbing lights individually I just select the ones I want and record them to a palette". All these palettes are recorded in a matched pair (one live, one redundant slave) of Martin Maxxyz consoles. Given that he's carried them all the way from the states, you have to assume that he likes this console. Just in case Gwen decides she is going to change her set list during the run of the show, Jesse has covered himself with a

holding macro which will run its course until the appropriate program can be loaded and run.

The flying system in this show is unusual. There's some truss up the top of the rig, but very little is hung directly off the truss. The screens and the vast majority of the lights are hung from steel cables running up to the truss, and many of the lights are hung three, four or even five deep off cables. You'd think this would lead to some instability as the lights move, and it does, but the rig settles again quickly. While there may be some operational issues with this type of rigging, it's not hard to see benefits in terms of weight and space on a show travelling around the world.

Jesse first became interested in the industry when working backstage at Disney on Ice when a friend was calling the show. In 2002 Jesse decided to stop studying and pursue a career in lighting and, as a result of some effective networking, got in touch with 3 of America's most renowned lighting professionals: Peter Morse, Butch Allen and Eric Wade. Between the 3 of them they

have lit many famous acts including Madonna, Prince, The Bee Gees, The Eagles, Usher, Garbage and Metallica.

These guys haven't just passed on their knowledge of lighting, they have also passed on some of the philosophies with which they have carved out successful careers. The big lesson? "When you're on the road and trying to break into the industry, do as much work as you can. Start locally and ask lots of questions. Don't be shy, just don't forget the answers - then soon enough you won't have to ask any questions".

CX

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Sydney Opera House has been crouched at the end of Bennelong Point for a long time now, being big and white and incredibly visible. Lots of people have thought about it, but up until July this year no-one had ever done it. For the first time we know of, the sails of the Opera House have been lit up in a spectacular projection.

Before the Live Earth concerts kicked off in July, a group of young Australians had been pushing the cause up and down the east coast in the Zeroseven National Youth Road Trip as part of the global Make Poverty History campaign. The road trip was a concert tour featuring a number of concerned artists, including the John Butler Trio and Missy Higgins, seeking to promote awareness and encourage people to 'combat a climate in crisis'.

The final gathering of the trip was

held in Sydney's Overseas Passenger Terminal Cargo Hall on the 6th of July, and was capped with a dazzling series of projections across circular quay onto the sails of the Sydney Opera House, the first significant project of this kind. The event production was managed by Paul Walton of Fusion Entertainment, and he faced a number of hurdles in getting the show to run.

Two weeks out, the venue was not confirmed for the event, Paul's budget was less than half what an event like this would normally cost, and there was a significant shortage of available gear as a result of a number of major events including the Live Earth concert and Hillsong Conference. With the assistance of production suppliers including Chameleon, Staging Rentals, Production Technologies and TDC the event was able to be successfully run despite the challenges.

Meanwhile, the project team from TDC were enjoying their own challenges in preparing and realising the world first projection. CX spoke to Ray O'Sullivan, the TDC account manager, about some of the issues they faced. The first and most obvious is the imperfection of the Opera House as a projection surface. Unlike most projection screens, the Opera House is neither flat nor square.

The first step in dealing with this was to tailor the images to be projected so that they would fit neatly on the sails. Ray shot footage of the House from the planned projection location upstairs in the OPT and captured the shape of the sails as a template. This template was passed on to the graphics people who used it as a mask for the images they were developing. When the images were projected, the projectors were still

producing a square image, but the sections which would not hit the target were simply projecting black.

A projection surface which is anything other than absolutely flat always rings alarm bells when it comes to considering focus. As with any optical system, there is only so much depth of field available when focussed at a particular distance and there were some initial concerns about whether some sections of the image would end up being out of focus. In this situation, the very long projection distance was beneficial as it meant the depth of field was sufficient to fit the entire depth of the projection surface.

Of course there was also a downside to the almost 500m projection distance – to get a suitably bright image was going to take a lot of projector power, particularly in an outdoor location in a relatively brightly lit city. This was solved by using some of the biggest projectors in the country, Barco R20 FLM's. At 20 000 centre lumens, these things are seriously bright. Even so, in order to get the brightness they needed Ray and projectionist Nic Kennedy used six projectors, all displaying the same image and all focussed at the same point. This overlay technique is the only effective way to achieve the kind of super brightness required in an application of this type.

A six projector overlay takes a fair bit of aligning and focussing, and the TDC guys can be justifiably proud that they were able to do it in the short period available – only about one and a half hours. The organisers were particularly concerned that they not reveal their glorious effect to the public too early, and this led to the short lineup time and meant that no tweaking was possible on the night. Because of the amount of heat generated inside big projectors, expansion and contraction of internal parts can lead to slight shifts in image or focus if the projector is cooled down and then restarted. In this case the guys just had to line it all up as perfectly as they could the night before and go straight to the projections with no testing or adjustment on the night.

The projected images were stunningly effective and the response from everyone CX spoke to was overwhelmingly positive. For the TDC team there's an opportunity to bask in the warm glow of having done something no-one else has, and having done it well. **CX**



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PLANNING FOR THE BIG GIG

A story about audio, lights and video. With dwarfs.



BY JULIUS GRAFTON

They say 50 is the new 40, and as Fry sometimes details in his column, his band plays a circuit of 50th and (erk) 60th parties. Sadly I am now semi-centurion and accordingly I've invited my friend and 299 others to join us here at CX HQ – the Julius College Building – for a small party in our live performance simulator.

Because we can, we have four bands, with the legendary Kevin Eorich Express headlining. Kevin in turn recruited his best lineup of Mark Kennedy on drums and Harry Erus on bass. KB is a rock God, kind of a popped up Jimmy Hendrix with a solid slice of blues. It will be loud.

Support is a nine piece band featuring my colleague Chris Rycal, well known in audio circles via his work at Amber Technology. He plays sax, while the rest of his band is made up of two trumpets, guitar, guitar/keyboards, bass, drums and two vocals – one male, one the opposite.

We have enough space in our Barn

(alternate name for the performance workshop) to make a stage that is 5.2 metres wide and 3.6 metres deep. At each side is a 2.4 x 1.2 riser for our eagerly anticipated dancers. These are students at the Australian International Performing Arts High School who are using our event as an excuse to perform tastefully in public. It adds colour and movement and youth – so why not? Because they are senior high school kids, we have to provide personal security for them. Mainly to keep them away from the bar.

Early in the night we have an opener act which is the sensational Robertson Brothers, a trio who can outstage anyone. They have had a successful career, and we anticipate opening our function will not hinder that. The boys sing to backing tracks, so their technical needs are few. We decided to build a 'B' stage, half way down the Barn, so that earlier on there is more intimacy. When the B is done, we strike it, to reveal – ta da – the BIG stage, which should be fully armed with a LOT of sound and lighting.

Also on the B stage, it is highly hoped there will be the debut performance of a new band with the working title of Gits and Girls. The lead git in question is Michael Grafton, cousin of myself. Mick is a refuge from the UK, a self-professed Brommie Git, whatever that means. He is also known as Mickie Hendrix, and is possibly the most gifted rock guitarist around. Other than Kevin Borich, of course. His colleague Andy (bass) is also a refuge and they are robust men of a certain age. In complete contrast, keyboard player and singer Zoe, and lead singer Leah are babes – literally. They are working up a short set and will use multitracked drums as their drummer imploded recently.

Set amongst all the bands is a hideously awaited speaking segment involving Duncan Fry, Steve Devine (Meyer Sound Australia) and Peter Twartz (Jands). There is a Power Point presentation, and we assume it features the worst and worsteds of me. Those who know these three guys will also know there is certain strangeness in their coming together.

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Wall



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The Many Others

They represent several, umm, extremes! As to what dir: they have, no one is telling me. The smirk lines around here are growing as things are leaking out.....

We chose finger food, and have contracted Plated to provide 4 choices. We will get a Hot Dog stand as well, to re-create that post gig vibe. Did you ever get a hot dog with The Works late at night at the end of your drinking program?

That's the outline, now to the planning.

AUDIO

Audio for the night is rigged by our college students, who are mentored by Richard 'Dickie' Kershaw, mixing front of house on a Yamaha PM5D console. Stage right is monitor lane where head of college (arc new CX editor) Andy Mackenzie will do eight sends of foldback from a Digidesign Venue digital console.

We managed to borrow a compact line array which will be floor stacked, the main reason for this is sidelines since the venue is not terribly wide. TAG loaned us a W8LM system with up to 5 per side atop 2 x JMX subs. TAG boss Tony Russo was on the phone offering as soon as the party was announced, so it's not like we are expressing any preferences - I'm confident the Martin will work great, as would many other line arrays. They will supply racks to go with the stacks. It should shake the postcode.

Step one was to find out what the band requirements were. Kevin Borich is a three piece, but he has two guitar amps and needs two vocal microphones. Drummer Mark Kennedy has two rack and one floor tom, and the bass rig is a bass rig.

The support band have two trumpet players (who provide contact microphones) and the sax. The keyboard player has all manner of extra instrumentation including semi acoustic guitar and mouth harp. He mixes his stuff down to stereo on his own mixer, so we only take two lines from him.

Then there are two guitar amps needing to be miked, a bass rig and the drums.

The two vocalists are supplemented by two backup vocalists.

This gave the audio team a channel count of 21 - see the table for more on this. The two bands would be soundchecked and each one saved as a snapshot on the FOH and the stage monitor console.

The B stage would be a separate page on the consoles. It will have a smaller FA, a couple of Mackie SRM450 powered boxes flown above, with some AT dual 18 subs sitting down on the deck. One monitor send from front of house will serve the B stage.

What complicates the audio planning is the need for multitrack recording.

RECORDING

We have secured the consent of the bencs for us to record and video the gig, so we can use the multitrack stems and the vision for future training purposes. We have a recording studio here, and with the volume of training we have, we need a variety of good multitrack material. Anyone prepared to assist, please send us some

Fecently some students did a live video with mu titracked audio

THE THORNY ISSUE OF THE HALF PINT BOUNCERS.....

At the entrance to our party facility is to be a secure perimeter which Event Manager (student) Luke Della Santa is designing. Someone who would prefer not to be named thought it would be an interesting flourish if the door goons were not goons at all. We started looking high and low for two VSSP (very short statured people) who, we reasoned, could provide a new twist on the door attitude concept. You know-telling our guests that they are not dressed right, not on the list, hitting on the girls, all of that! Of course they would be backed up by several uniformed thugs with hands I censed to kill in case bad people or drunken loaders really do arrive.

So where do you start? We canvassed some Snow White and the seven VSSP producers, and put out the call high and wide. It took weeks! Eventually we found Argo Management in Sydney who duly advised the going rate was \$400 per VSSP plus gst. Naturally these are skilled performers and entitled to be paid a professional fee, but we just didn't have the budget because Luke and Corinn (head of beverages) have added extra drink choices and stretched the budget at the last moment.

While this has exterminated the concept for our function, the idea is now out there - so event planners take note. A free idea! Use it at your peril.

recording as a project and despite all our planning we had a couple of problems with audio on certain tracks. This time we have a big contingency plan to minimize the potential for problems.

Audio will be split at source using active splitters from Lots of Watts. Channel 1 is a vocal microphone which goes to four places. Indeed, all the stage sources are split four ways.

Channel 1 on both of the front of house and the stage monitor consoles, then into the studio DM 2000 console which feeds Pro Tools, then into a separate backup recording

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pathway. This will be a Mackie console feeding a Mackie SDR24 recorder, also in the studio so that there are two independent multitrack recordings happening at once.

On top of this, and only because we can, Andy Mackenzie hopes to do a Pro Tools rendition from the Digidesign Venue console at foldback – if he can borrow the PT rig to do so. That would give us three completely independent multitrack projects – the only common item on each track is the source microphone and splitter hardware. Thereafter, every track is isolated.

VIDEO

We hope to have 4 cameras, depending on whether our student video team leader Sally is confident in the operators. One camera will be locked off, to provide a static and reliable image while the others will be operated.

Mobile Image Company kindly loan us equipment here at the college, we will use Betacam recording backs on each camera so we have an independent tape source from each. In addition, each camera is fed into our Edirol V440 vision mixer, and its output will feed both a hard disk recorder (to capture the live video as it is mixed) and to a video distribution amplifier which in turn will feed various Plasma screens around the venue for audience viewing.

The hard disk recorder will also get a left/right feed from the front of house audio console, this feed running into a small mixing console so Sally can monitor and adjust levels independent of FOH. Provided the audio feed is opened at the start of the show, then we can capture that audio, as a guide track and possibly as an ultimate fallback.

LIGHTING

Because there is video, the lighting design needs to provide relatively static frontal lighting of all talent on stage, so at presstime this is being planned along with a lot of rear light, key light, and some moving lights.

The Barn has six truss positions and two side bars, so we are only limited by trim height, roof loading ability and power. We have a three x forty amp outlet, and the roof height varies from 2.7 metres at the low side (stage left) to 4.8 metres at stage right. Obviously the roof pitches up to one side.

In the air we have two 100 x 100mm steel beams in the ceiling, each with three rigging hooks. Our engineer specified that each point is good for 130kg, so each of those three trusses can weigh 260kg. These beams span from the wall of the building on one side, to the top of a roof truss at the other.

The other three lighting trusses are seated through two roof trusses which the engineer has rated at no more than 250kg per metre, meaning in theory that each lighting truss can weigh 500kg. (250kg at each of two roof truss seating points).

The sticking point is that all six lighting trusses meet one of the two roof trusses at one end, and its global rating is not over 1000kg. With license you could argue that the total carrying capacity of the lighting trusses is 3 x 260kg and 3 x 500kg for a total of 2,280kg which would put one half of this load onto one roof truss, or 1,140kg. This would be 140mg over the safe load capacity.

If we downgrade to sit the whole rig at just under two tonnes, there is of course the risk that some of the rig will sit nearer to the affected roof

truss which shifts more of the weight towards the one truss. A 2 tonne design relies on the weight being spread equally across all trusses, which doesn't happen in real life.

Being paranoid about safety we decided that any one truss will not weight more than 150kg in total, taking the airborne array to 900kg. We could, in theory, now sling the whole lot off one roofing truss and have 100kg left over, but of course there are two trusses plus a building side wall holding it all up. So our weight distribution is less than one third of the whole building safe load carrying ability.

The engineer in turn applied safety factors to his calculations, and allowed for freak hail storms and other miracles. So if this lot falls, it won't be at my 50th!

Knowing the trusses, lights and importantly the cables can weigh not over 900kg defines the design, which is then tested for power consumption since we have 120 amps (28,800 watts) to play with. We can use more lights than power available, as long as we don't turn them all on at once. I'll elaborate on what we chose next issue!

PLANNED!

With days to go, we have all sorts of plans. Safety and evacuation, emergency, contingency, wet weather, drawings for stage risers and drapes (thanks to LSV Productions for loaning these), and drawings for almost everything else we have on our matrix.

Any event needs to be planned, and since we teach event management as well as technical production at our college, we are confident we've covered everything. Next issue I can parallel what actually happened against all this planning, and promise to share any blunders with you.

I'll also cost the event for you – at the moment I have no firm idea what it would cost if I was a member of the public. Obviously I am able to call in favors and have a lot of mates in the biz, so my actual costs will be well less than most. I'll do an estimate based on paying for everything, including event management and technical production. I shudder to think what it will add up to!

Stay tuned. The party was on Saturday September 1st – the day this magazine was released.



Kevin Borich

ORIGINAL AND BEST

Budget CD just doesn't cut it



By **DUNCAN FRY**

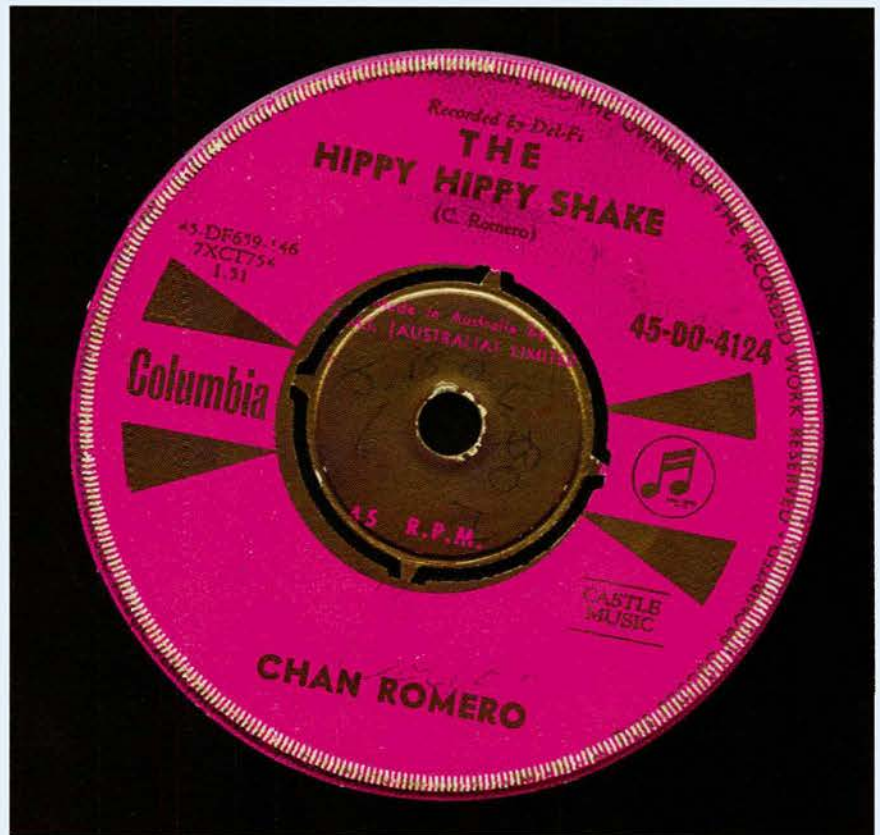
I love a bargain. So it probably comes as no surprise that I find myself drawn like a magnet to places like the Reject Shop. An Aladdin's cave chock-full of useful stuff at prices you can hardly say 'no' to. Stuff that you might as well buy now, even if you don't need it, because you never know when it's going to come in handy.

Luckily for me (or unluckily, depending on your point of view) I have to walk past one on my way to the bank. I always say to myself 'I won't go in this time, because I'm in a bit of a hurry' but, sure enough, I find myself walking through the door and wandering the aisles in a dream.

Last week I picked up some rolls of Scotch Magic sticky tape, at only a dollar a roll, whereas in O-works it's at least five.

While I was there I grabbed a spare pair of earphones for my MP3 player for two dollars. They might not be up to Shure quality, but whizzing along at valve bounce in my little rice rocket it's hard to pick the difference!

Then my eyes fell upon a rack of music CDs. Well, I'll just have a quick flick through them, I thought, as I let



my fingers do the walking. You never know when you'll find that CD that fills the missing spot in your music collection. I once found a pristine copy

of Bram Tchaikovsky's Strange Man, Changed Man*** for only three dollars in a closing down sale in Malibu that way.

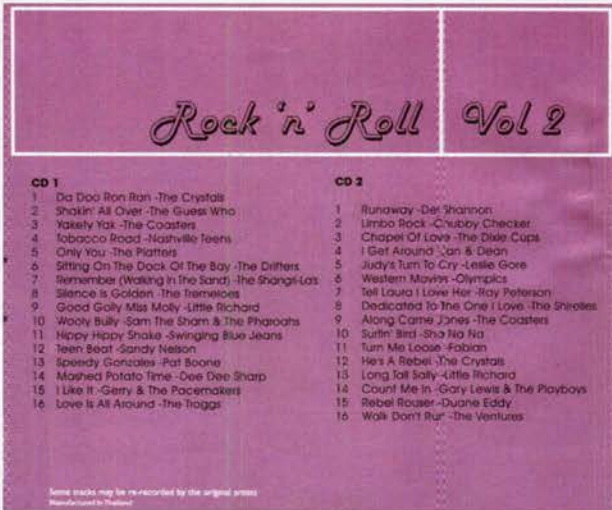
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Suddenly one of them caught my eye – a 2 CD set called Rock 'n' Roll Classics Volume 2, featuring The Crystals, Nashville Teens, Little Richard and many more. All original artists - and only five dollars! Although I already had most of the tracks on 45s, this would save me the trouble of digitizing them myself, and hopefully they would have been taken from more pristine master copies than my much-played vinyl. If someone's already done all the work, then why not take advantage of it?

As a wise man once said, "Why have a dog and bark yourself?"



So I scuttled off to the checkout with my armful of bargains, only to be trapped behind a rather large lady going through each credit card in her wallet to find out which one still had some credit left on it. Which turned out, predictably, to be none of them. So then she sorted through all her purchases and weeded out the ones that she could pay for with some cash, while I waited behind her thinking of ways I could put at least one of my rolls of Magic Tape to good use. After about ten minutes she changed her mind about the whole thing and just waddled off, leaving her pile of would-be purchases strewn around the counter.

In less time than it took for her to reach the door, I had paid for my stuff and was legging it back to the car, eager to play my new CD.

I popped it in the slot, and on came what sounded like a girl singing along to a Karaoke version of Da Doo Ron Ron. It didn't sound remotely like Phil Spector's wall of sound, and if that was the Crystal's Darlene Love singing

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Some tracks may be re-recorded by the original artists
Manufactured In Thailand

then I'll bare my arse in Bourke Street, as the philosophers say.

I jabbed the skip button, and on came Shakin' All Over, by the Guess Who. I'm still trying to guess, because it didn't sound at all like the Guess Who single sleeping safely in its paper sleeve back at home. Next up, the Nashville Teens and Tobacco Road. Truly a great single, equalled perhaps by David Lee Roth's version, but never bettered. A big fat Mickey Most production, one of the standout tracks of the mid 60s.

Unfortunately this version sounded like the Nashville Pensioners, singing along at the retirement home while waiting for a nice warm cup of Horlicks before their afternoon nap.

I grabbed the cover and read the list of tracks again. Way down at the bottom, in print so tiny that even insurance companies would balk at using it, were the ominous words: Some tracks may be re-recorded by the original artists.

Aaagh – so that was why it was so cheap. Some scam artist had sobered up a bunch of old pop stars, dragged them out of the pub and into the studio in exchange for some new teeth, and got them to record their hits in front of some generic backing tracks.

I quickly skipped through all the tracks on both CDs, and it appeared that the phrase 'some tracks' was playing fast and loose with the truth. How about 92%? Sixteen tracks per CD, and it was a

pretty safe bet that at least fifteen of them were re-recordings. The exception on the first CD was The Shangri La's 'Remember (Walkin' In The Sand)'; which although the original version, had some weird fake stereo effect applied which gave the impression that the girls were singing in a bucket.

Why bother with all these copies when the original hits could surely be had for hardly any more money? All these tracks must have paid their dues a long, long time ago. Why waste everyone's (and especially mine) time and money re-hashing them?

Take track eleven on the first CD – 'Hippy Hippy Shake' by the Swinging Blue Jeans. This was a pale imitation of their original hit, which itself was a cover of Chan Romero's original. But their hit was another great Joe Meek production, and, with the possible exception of The Stones 'I Wanna Be Your Man', the punchiest one minute and thirty seconds ever recorded.

The truth is, you can't re-create an original. As you get older you play things differently – often technically better, but missing that elusive spark that made the original recording a hit.

For example, Good Golly Miss Molly on this CD sounds like a very bad reception band doing a Little Richard cover. It's well worth the effort to track down the original Little Richard recordings on the Specialty label. There's something about the one-off



combination of the beat, the screaming vocals against the simple piano, chugging saxophones and shuffling drums that has never been repeated, no matter how many times he re-records them.

The same goes for Jerry Lee Lewis and Chuck Berry, two others who have re-hashed their back catalogue more than a few times.

The room, the mixer, the compressor settings, the effects, and the performance all combine to create a whole that is greater than the sum of its parts. An original is unique; no matter how hard RCA tried to replicate the sound on Elvis' early Sun recordings, they eventually gave up and released the Sun singles as RCA ones.

And what did I do with my double CD, I hear you ask. Well, as music they were crap, but they do make a nice five-dollar pair of matching drink coasters.

****Containing the mega power-pop single 'The Girl of my Dreams'. But of course you knew that already, didn't you*



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Available in 5 and 6 contact variations at present with 9 and 10 contact types under development. The 6.35mm (1/4") Jacks are available in either stereo or mono layouts. The Vertical or Horizontal printed circuit board contacts have an industry



standard footprint. The XLR receptacle can be optioned with a latch or without a latch (retention spring). Samples are available now and further information on ordering codes and customer drawings can be found at:

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CHANGES AT ROSCO AUSTRALIA

After 30 years as the face of Rosco Australia, Ian Baseby has decided to retire.

For many in the Australian entertainment industry, Ian is the only person they associate with Rosco. Ian started his Rosco career with Pics a photographic company and has steered the brand through the other Fosco agents in Australia Jands and Strand Lighting before establishing Fosco Australia 16 years ago.

Despite retirement, Ian will still work part time in the business.

Adam Smith who has spent many years in the Australian industry and worked as Rosco's Sales Manager for the UK and Scandinavia is replacing Ian in the day to day running of the business.

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IT'S OK, I'M WITH THE BAND

When you think of the Australian rock industry, Townsville's not necessarily the first place that pops into your head.

By KYLIE DAVIS

But when Silverchair and Powderfinger come through for the Across the Great Divide tour in October, John Watson and Mark McElligot will be coming home. This is the story of two kids from Townsville.

JOHN'S STORY

Like so many young guys dreaming of rock, John worked his way through school and uni at a local record shop, keeping body and soul together while waiting for the big break. His break came when Triple J picked up his band, The Spliffs' independent single. The guys in the band packed up and headed for Sydney.

The Spliffs eventually wound up in



John Watson and the boys from Silverchair

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Mark McElligot found himself a job for life when he recorded the first Powderfinger EP

1938, and John got into freelance music journalism and recording. That eventually led to a job in international marketing at Sony. What most people would see as the defining moment in John's career came in 1994.

"I first met the Silverchair boys when Daniel had just turned 15 and Chris and Ben were 14," says John. "They were playing a gig to five people in the bistro of a tiny local pub called the Jewels Tavern near Newcastle. We signed them to the label a month later so I've been working with them for over 13 years now, which is well over half their lives!"

In '95 John left Sony to manage Silverchair full-time and, in 2000, set up his own label, Eleven. Besides Silverchair John's music company now manages Wolfmother, Missy Higgins, Pete Murray, Little Birdy and Kisschasy.

MARK'S STORY

While John was busy advancing his career in Sydney, Mark headed to BrisVegas to do the same. "I left Townsville when I was 17," he says. "Back then I figured Brisbane was the big smoke and I moved there with my first band, The Louvers. Over the next few years I played in a couple of different bands and owned a recording studio with two other guys."

It was Mark's studio that recorded Powderfinger's first EP and, in 1995, he started working with the band as their live sound engineer. On his first tour with them, Bernard Fanning wrote Pick You Up and the rest is history.

"Over the last 12 years I've seen a lot of the world," Mark says. "One of the best experiences was when Powderfinger was still relatively small. There were just two road crew back then and we were in Canada. Myself and my fellow crewmate had to drive the gear in a Chevy van from Vancouver to Calgary across the Rocky Mountains. It was the most stunning natural scenery I've ever seen – glaciers, azure-blue crater lakes and picturesque villages high in the snow-capped mountains. The best part was bragging about it to the guys in the bar, who missed it all because they chose to fly!"

Mark says the most annoying thing about his job is that his favourite Powderfinger songs are the more obscure ones, so they never play them live. "Even though I yell at them, call them names and threaten to quit if they don't play them," laughs Mark.

This is an edited version of a story that originally appeared in DUO magazine.



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HISTORY

How it was, and how it is. From the pages of Channels and Connections – the earlier versions of what you are now reading.



15 YEARS AGO: CHANNELS AUGUST – SEPT 1992

Superstar, Super show. Harry M. Miller was on the greatest roll in Australian entertainment history, with 52 shows planned up to the time the magazine was published. We reported the lighting designer was ambivalent about using either Pan Command or Vari-Lite, which were the two options in play back then. Jands did the lights and sound.

Break like The Wind was the album for that seminal rock band of choice, Spinal Tap. We reported on a real live gig by our idols, "Few other musicians could get away with singing as many bad notes." We had a laminate: Access No Areas.

A meeting was held in Sydney to establish a new association for technical people. It came, and went.

The editorial moans about the photo lab losing all my Def Leppard pictures. The readers were spared. We reported the tragic suicide pact of the Garrott brothers, who made a name for themselves producing stylies.

Wow, we reproduced a legal letter from the people who produced Sonics Magazine, seems they were making threats against Channels. Who ever would have thought?

What we paid: Rode launched the SPL-1 Sound Pressure Level Meter at \$595. Ross introduced the cheapest mixing consoles yet seen: \$799 for 8 channels. High End Systems birthed the Trackspot, a 250 watt moving mirror thing, at \$3,000. Clearlight announced the L16 lifter, an alternate to the 18' winchup at just \$1995 PLUS tax.

10 YEARS AGO: CONNECTIONS

This period covered two editions of our predecessor journal Connections, that of August and September 1997.

Mackie v. Behringer said the cover, and the Germans never advertised in Connections again. They asserted that the Mackie court case, involving allegations of, (um) COPYING wasn't a strong case and indeed, only the lawyers benefited.

EV showed the new X-Array PA across Australia and went on to sell a very significant number. It was the success story of 1997.

Soundcraft launched the Series 5 console as a competitor to the Yamaha PM 4000 and we thought it was a great thing at just \$150,000. We have one here in the college at the moment as it 'rests' between very casual work. 'It cost more than my house', says owner Greg Kean of Lots of Watts.

Oh, we also praised the PALA trade show in Singapore, with an on the spot report. Not written was the great attempt on the editor's life where the now sadly deceased Charlie Baker (lighting industry identity) lunged across the trade show aisle at the throat of said editor, before being jumped by security. Sadly cause of attack could not be established, and Mr Baker tragically took his own life not all that long afterwards.

Otari PD80 DAW

Another hardware solution where multitrack tape had ruled the roost. The Otari was in use at ZOO FM in Dubbo, and we flew the company light aircraft up there. Yep,



Connections had an air wing – now sadly decommissioned due to the declining competency of the chief pilot.

Martin debut Mac 500


We reported the debut of the Mac 500 at the PLASA show in London, making dire predictions about Vari-Lite in the process. They in turn spent the next few years fighting Martin in various courts regarding alleged patent issues. We made a prediction which never happened: that the light source would be moved out of the moving light, and connected via a fibre optic cable. What a silly idea!

Lighting a clock

I guess it was the era, we had a nice 2 page spread dedicated to the lighting of a clock at the Macquarie Shopping Centre in Sydney. Yes, I said a clock. We had a distorted duty to write at least 12 pages of lighting stuff every issue because back then there were lighting aficionados who knew of nothing else in life. They died off, or got outside interests and the shrill baying noise faded into the distance when the century turred.

The rest

Was it ten years ago? Silverchair rocked at Luna Park. We reviewed the Meyer MSL4. Showsafe existed but not for much longer. Connections exhibited at PLASA in London, which involved a long and expensive junket across the planet. There were three of us on the journey. Most memorable was the business class amenity pack on Lauda Airlines which featured a condom with Austrian titles that I mistook for chewing gum....

What we paid: UMT820 large format mic from Microtech Gefell \$2,594. TL Audic valve preamp: \$1,599. Yorkville 12 channel powered mixer \$4,195. Yamaha Pro Mix 01 digital mixer – the one that started it all - £3,495.12 channel LSC tour dimmer: \$2,750. 

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BAN THE BULB, SPARE THE POLITICIANS

If change is in the air, then it must be political season.

By RICHARD CADENA

The last time there was a looming presidential election was the last time there was so much attention focused on one issue. Back then, outsourcing was the hot button issue. This time around it's the environment. And politicians everywhere have decided that "banning the bulb" is way to environmental salvation.

Is this just another political ploy to grab headlines? After all, we've heard almost nothing about outsourcing since the last presidential election and virtually no legislation of any significance came out of the seemingly endless debate. Now that their attention has turned to lighting efficiency, will the politicians produce useful results or will they work the issue for all the political mileage they can get before jumping to the next big issue? And why the ubiquitous light bulb? The incandescent bulb has been around for over a hundred years. Why now?

THE WAR ON INEFFICIENT LIGHTING

Pop quiz: Who uttered these words?

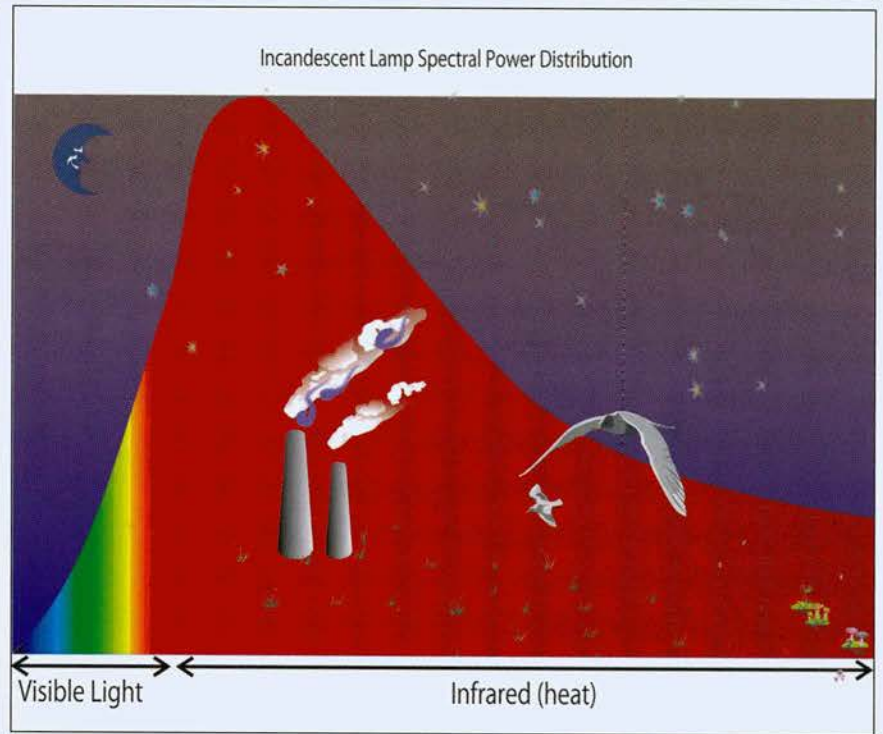
"It cannot be denied that the present methods [of illumination]...are very wasteful. Some better methods must be invented, some more perfect apparatus devised."

Was it:

- Arnold Schwarzenegger
- Paris Hilton
- California Assemblyman Lloyd Levine
- Nikola Tesla
- Sponge Bob Square Pants

Hint: It wasn't California Assemblyman Lloyd Levine, who introduced legislation in his state to set minimum standards for the efficacy of general service lamps such as the standard light bulb used in the typical home.

It was, in fact, Nikola Tesla, who, in 1891, presented a lecture before the American Institute of Electrical Engineers at the electrical workshop of Columbia College in New York. Tesla was among the first to recognize that



Edison's "perfected" lamp was not so perfect. In fact, it wastes much more energy than not.

Nevertheless, it is Edison's design that has served for almost 120 years as the light bulb that your grandparents, your parents, and you know as the one you buy when you need to replace one in your house. But that may be changing soon, courtesy of your beloved politicians.

Ironically, the first salvos in the war on inefficient lighting came not from the industrialized first world but from the communist world. According to an article by Frances Robles of the Miami Herald, Cuba's Fidel Castro banned the importation and sales of incandescent bulbs in August 2005 and the Ministry of Basic Industries replaced from 400,000 to 1.2 million incandescent bulbs just in Havana. A year later, Castro sent between 157,000 to 330,000 compact fluorescent lamps to Belize along with 12 Cuban volunteers to help 50 Belizeans go house-to-house exchanging the CFLs for incandescents. Hugo Chavez, president of Venezuela, also introduced a bulb

ban of his own after his comrade in Cuba did it first.

It wasn't until three months later, on January 30, that Lloyd Levine announced his intention to introduce his legislation in California. Within three months afterward, similar proposals were initiated in Connecticut, San Francisco, New Jersey, Australia, the European Union, and Canada.

Castro's motivation for turning on CFLs in the third world is clearly more practical than the altruistic aims of the more industrialized countries. The island's 3,200 megawatts of electrical generation is running at 50% capacity after having been crippled by hurricanes and having lost the supply of cheap oil from Russia after the collapse of the Soviet Union. The resulting shortage has caused blackouts, much tension, and even protests where rocks were thrown at government buildings. Increasing the efficiency of household lighting is a quick and relatively inexpensive way of addressing their electricity supply problems.

Outside of the communist and socialist countries, law-makers have



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additional reasons for legislating inefficient lighting out of existence. The ever growing chorus of the strains of global warming from environmental lobbyists and activists are seen as a plum voting block for the savvy politician. Some might even be concerned about the environment. But is there really reason to be concerned with lighting efficiency? Just how inefficient is the typical lamp and how much impact does it have on the environment?

THE SCIENCE OF INEFFICIENCY

The original proposal introduced by Assembly Member Levine specifically aimed to outlaw the "general service incandescent lamp" with good reason; the typical 100-watt household incandescent lamp takes about a dollar's worth of electricity to produce less than a nickel's worth of light. The rest, about 97.4%, is radiated as infrared or pure heat, completely invisible to the oblivious human eye.

Its overall luminous efficacy – the visible light output compared to the amount of power it takes – is about 17.5 lumens per watt compared to about 45 to 60 lumens per watt for a compact fluorescent lamp. It's this low efficiency that the politicians are targeting. But because they're politicians and not engineers, most of the original legislation targeted the existing technology rather than the inefficiency, which is the real culprit. What happens if the next Thomas A. Edison comes up with new technology to drastically increase the efficiency of the incandescent lamp?

In fact, General Electric hopes to do just that with the new high efficiency incandescent lamp, or the HEI, which

increases the overall luminous efficacy to 30 lumens per watt, almost double the conventional rate. And GE believes it can eventually reach efficiencies of 60 lumens per watt.

Many of the lawmakers have reworded their legislation to set minimum standards for the overall luminous efficacy of general service lamps. In the case of Levine's California Assembly Bill 722, the bill outlaws the sale of general service lamps with less than 50 lumens per watt starting in 2010. But will this legislation have the desired effect on the environment? And what is the desired effect?

ACID RAIN ON THE PARADE

It turns out that about half of the world's power plants are coal-fired, and they are the single largest source of carbon dioxide emissions on the planet. Whether or not you believe that man-made CO2 emission is causing global warming, there's no denying that the generation of electricity using fossil fuels is polluting our environment. Burning coal releases pollutants into the air. In addition to CO2, coal combustion byproducts include sulfur and many heavy metals like arsenic, barium, beryllium, cadmium, chromium, copper, lead, mercury, molybdenum, nickel, radium, selenium, vanadium, and zinc. The sulfur reacts with oxygen and water to produce sulfuric acid, which falls back to earth as acid rain, and the mercury released into the atmosphere is the single largest unregulated source of mercury.

The light bulb legislation is targeting these pollutants in an effort to reduce them enough to make a significant impact. To power a 100-watt incandescent lamp from a coal-fired

power plant an average of three hours per night every day for a year, which is approximately 1000 hours, it takes about 110 pounds of coal and produces about 200 pounds of CO2. If, instead, we replaced that 100-watt lamp with a 24-watt CFL with an overall luminous efficacy of 50 lumens per watt, it would take about 26 pounds of coal to operate and it would produce about 48 pounds of CO2, a savings of about 84 pounds of coal and 152 pounds of CO2. In Cuba, where they replaced about a million incandescent lamps with CFLs, they might be saving as much as 42 thousand short tons of coal and 76 thousand tons of CO2 emissions every year. And according to a press release from GE, if the entire installed base of conventional incandescent lamps is replaced with HEIs, it could reduce greenhouse gas emissions in the US by 40 million tons and in the EU by up to 50 million tons of CO2 per year. Australia's goal is to reduce greenhouse gas emissions by 4 million tons per year by 2012.

BUT WAIT, THERE'S MORE...

In a closed system like a building or a room, all of the heat generated by a lamp has to be removed by the air conditioning system if the temperature is to remain the same. Doing so requires the use of even more electricity.

For example, a 100-watt lamp throws off 341 British thermal units (BTUs) for each hour of use, which increases the heat load by the same. The impact of that heat and the amount of air conditioning needed to remove it depends on the efficiency of the air conditioner. An air conditioner with a seasonal energy efficiency ratio (SEER)

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of 7.5 will use 34.1 watt-hours of energy to remove that heat. In effect, it increases the energy consumption of this lamp by 34%, adding to the cost, CO2 emissions, and pollution.

The coal and fossil fuels we use to power many of our electric generators are from a finite supply. It has been estimated by British Petroleum in 2006 that there was approximately 155 years of reserve to production ratio for coal. By increasing the efficiency of lighting, the hope is that we can buy more time to find safe and practical alternative energy.

CFL IS BLASPHEMY


But even the most pro-green among us has to wonder about the impact all this will have on theatrical lighting. To many of us, banning incandescent lamps in the theatre, television studio, concert tours, and even corporate events is tantamount to blasphemy. There are far too many problems with alternative lamp sources to even consider them at this point. Fluorescent lamps don't render color well and they can only dim to 1%. Depending on the ballast, they can only trigger on at about 50% and some of them take a minute or two to reach their full light output. And LEDs present problems of their own; they render color altogether differently than incandescent lamps, they lack an organic feel when they dim, and they aren't quite punchy enough yet to produce the light levels we're used to.

Fortunately, the politicians seem to recognize that alternative lamp sources aren't for everybody. Levine's proposal limits the legislation to general service lamps with a medium screw base with a wattage rating between 25 and 150 watts, which pretty much excludes the majority of lamps in the entertainment lighting industry. The Australian plan is to similarly draw up minimum efficiency standards as well, with specific exceptions to PAR lamps. Andy Ciddor, the president of the Australian Lighting Industry Association (ALIA) has volunteered to help create the standard with the intention of monitoring the legislation and its implications in the entertainment lighting industry.

THE POLITICS OF PROMISES

It would appear that the intentions of the proposed legislation that is currently sweeping the globe is well placed and could significantly impact the environment in a positive way. Of course, the nature of politics is such that re-election is typically placed at the head of the political agenda to the detriment of all else.

As Ciddor observes, the Australian government has appointed an environmental task group to create the new lamp efficiency standard, but no action will be taken on it until after the upcoming federal elections. "This leaves the government with the option of letting the whole thing evaporate if they are re-elected," he said. "This particular government is famous for not honoring its election promises."

Government promises are one thing, but the promise of technology is another. There will come a day when the economics of lighting efficiency make it impossible to ignore. As the demand for fossil fuel continues to rise, their cost will increase to the point where the savings from energy efficient lighting multiply. At the same time, the increasing supply of alternative light sources will put downward pressure on prices. At the intersection of the high cost of energy and the lowering cost of efficient lighting is environmental salvation. Until then, government mandates for more efficient lighting may be as necessary as the need for seat belt legislation. 

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