

Inside
Miss &
Kylie

Connections

Professional Audio and Visual Technology

May 2001 A\$4.90 (inc GST)

Get with the Power!

Amplifiers detailed

Luminaires: profiles, fresnels

The Market Report

My Gig

Day in the life of
an engineer

You can't put a
mike on that!
Weird microphone
techniques

ISSN 1320-5595



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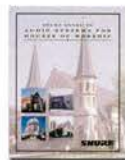
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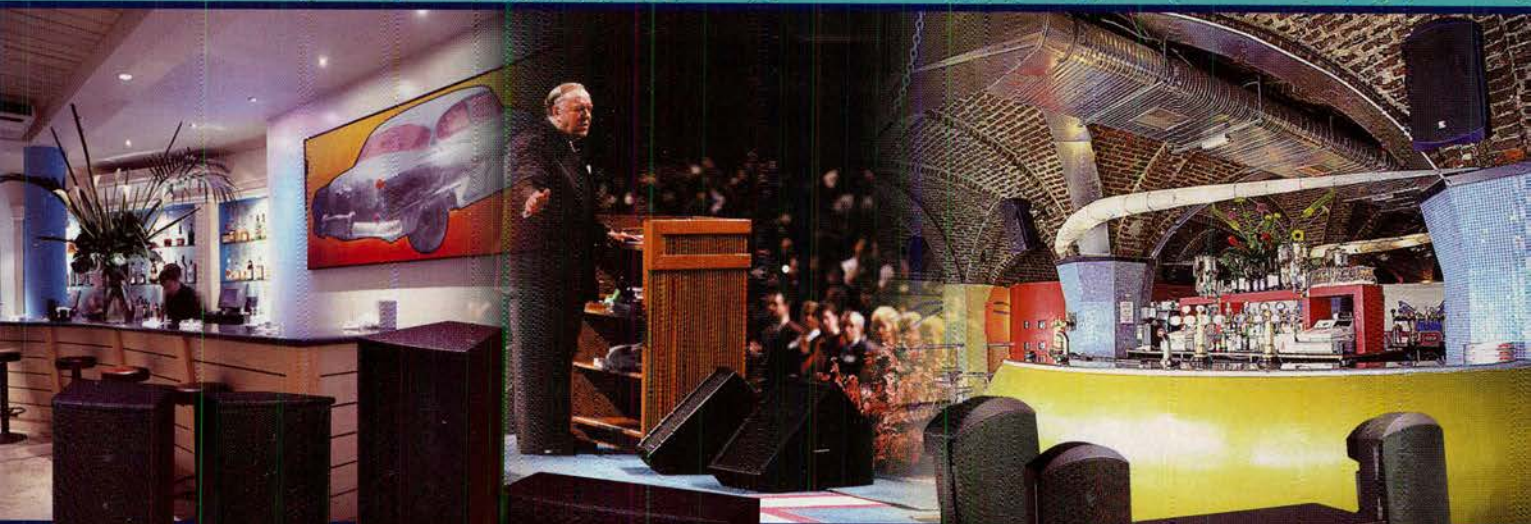
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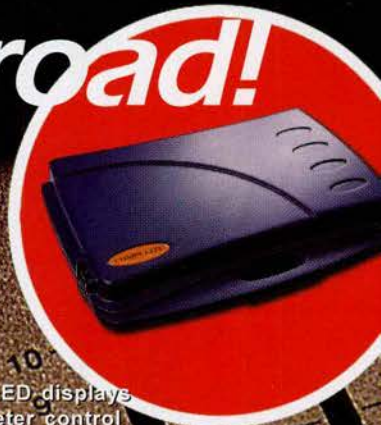
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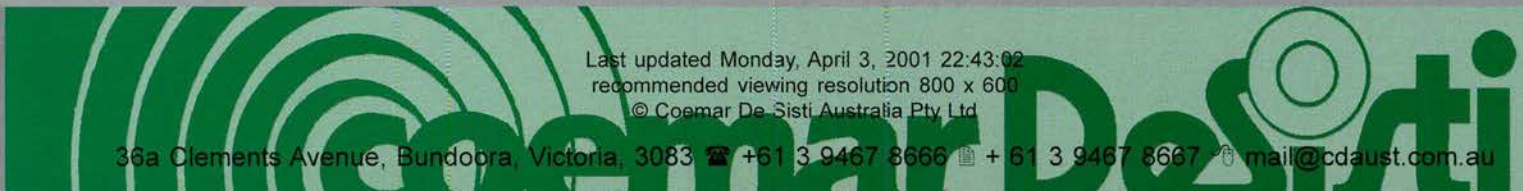
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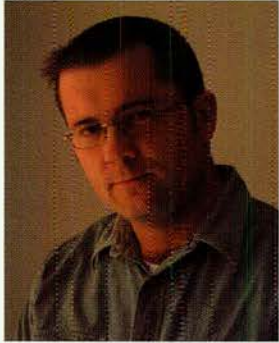


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The future of live music and broadcast can be glimpsed at www.thebasement.com.au. This is an audacious glimpse into the future of music and broadcast. Log on and have a look and listen - it plays 24-7, and features a live DJ with prerecorded clips and music recorded live at the legendary Basement nightclub in Sydney. Some concerts are simulcast live.

This is the future, because - Connections revelation - the site sponsors Telstra are investigating charging micropayments for content online, maybe billed through your mobile phone account!

What you see at thebasement.com.au will one day be the front end of a site full of content, offering live and recorded music and video - some for free and some not.

The main hurdle is internet bandwidth, because even our cable modem bandwidth at 10Mbit/s is not enough to stream The Basement's music completely glitch-free.

At the recent Consumer Electronics Show, Kim Yeadon (the NSW Minister for Information Technology) indicated that there were numerous other options for data backbones being considered. These include a massive fibre-optic network that had been installed as part of the railway infrastructure, and another one installed by the power distribution companies.

Interesting ideas that could be looked at in any region, but not worth anything until someone works out how to make a phone line into a high-speed connection. There are only around 1500 ADSL customers enjoying 10Mbit/s from their phone lines due to problems with Telstra implementing the system.

The answer to data bandwidth is not here yet, and nothing is yet looming on the 'technology radar'.

-John Grimshaw, Editor.
email john@conpub.com.au
or call +61 2 9876-3530.



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- June - Video Distribution, Small PA boxes.
- July - Effectors, Small moving lights.
- Aug - Portable projectors, Mixers.

NEXT ISSUE:

Onsale 5th June, subscribers earlier.

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FORTHCOMING SHOWS:

- INFOCOMM International**
13-15 June - Las Vegas
www.icia.org
- SMPTÉ (Broadcast)**
July 10-13 - Sydney www.smpte.org
• More shows, see page 82.

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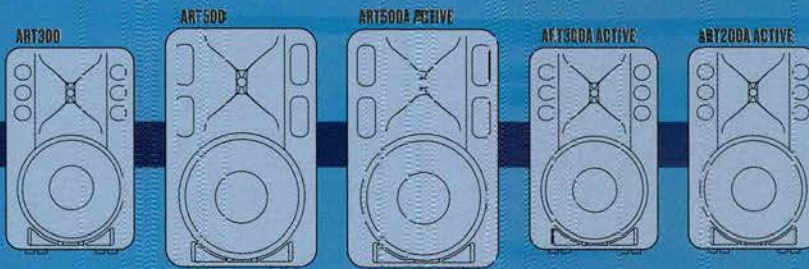
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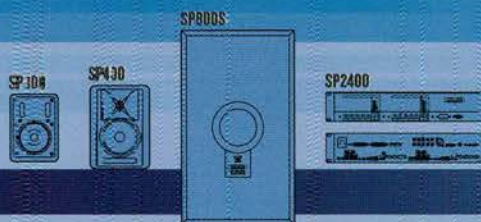
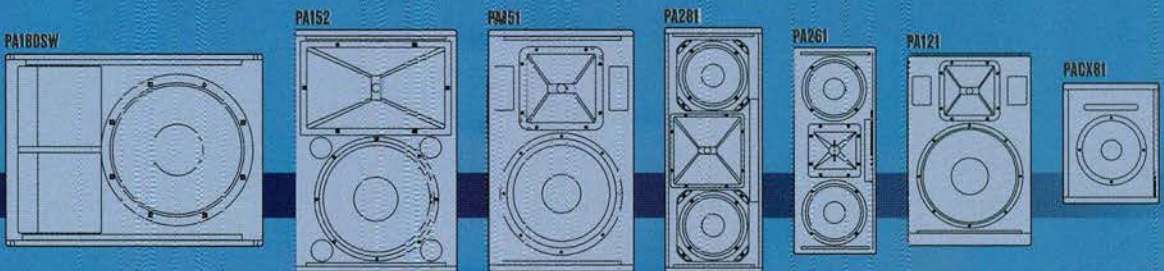
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Connections

The Asia/Pacific Professional Audio and Visual Technology Monthly

MAY 2001

Line Array rollout accelerates

Meyer and JBL deliver 'first' systems, while EAW roll out new KF 760 line array

The first, second or third new line array PA system 'commercially available' rolled into the region last month. Such is the rush to market, that who had what available and *when* has become a moot point.

History: the first line array system sold in the region was the EAW KF60 system which is owned by Norwest Productions in Sydney. The second was the V-DOSC rig operated by Jands Production Services.

Third is from Meyer Sound, who delivered a new M3D system to Total Concept Productions in Malaysia, who have in turn delivered a



complete production rig valued at over A\$2.5 million to a client in Kuala Lumpur.

Meyer's rigging consultant **Ian Messner** is pictured at left at the commissioning of the rig, a show for the Pan Asian Tourism Association. The rig includes a Midas Heritage 2000 48 channel console, Soundcraft SM 20 48 channel monitor console, Meyer foldback, Klark processing, Klotz Digital multicores, and Coemar CF7 lighting.

Total Concept Productions CEO **Tony Musico** is the Meyer distributor for Malaysia.

In Australia, Jands Production
(continued on page 11)

Lightsounds Brisbane Southside reborn

EASE dispute heads to court

The national rollout of Lightsounds franchised DJ equipment stores continues unabated, despite a recent setback in Brisbane.

Lightsounds has assiduously built a nationwide network of dealerships trading under its name, and has started offering franchises.

While many Lightsounds dealers report satisfactory trading, the Lightsounds Brisbane Southside operation ran into trouble. It was a company called Electronic And Systems Engineering Pty Ltd - or EASE for short. Both Lightsounds Brisbane Southside and EASE were operated from 14A Milsom Street Coorparoo.

Former EASE director Wayne Jeffers claims that in February the business premises were occupied by Lightsounds' Sydney management. "Rick (Chisolm, a Lightsounds Pty Ltd director), security guards and Lightsounds Sydney staff had locked us out. This was allegedly done on the strength of documentation held by Lightsounds as security against (our) debt to Lightsounds. Since February 1, my staff or I have not been granted access to the premises".

What happened is now subject to a NSW Supreme Court action, but it is clear that EASE has collapsed, at the petition of a large audio distributor owed money. Another distributor who claimed rights of retention to title to his invoiced goods say it proved difficult to claim his (unsold) equipment back from EASE. Pat Bonham from CMC, importers of



301 for Germany

SAE founder and owner of Studios 301 in Sydney, **Dr. Tom Misner** (pictured left), has purchased one of Germany's oldest and largest recording studios. The studio known as "Sound Studio N" is located in downtown Cologne, and has been in operation for over 30 years.

The four room facilities are lavishly equipped- including an SSL J 9072 console with Ultimotion, and two Sony Oxford consoles, each with 120 channels.

Each of the three recording/mixing rooms are equipped with a Fairlight MFX 3+ 24/24, a Sony 3348HR and Studer D827 as well as an amazing rack of outboard equipment.

The large recording room is capable of recording a full orchestra, like at 301 Sydney.

The fourth room is a mastering suite for stereo, surround and DVD mastering.

"These studios will remain a operating as a commercial recording facility" said Tom Misner. "The main changes will be in the customer service area where we will be

(continued on next page)

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Who is doing what?



301 (continued)

providing an assistant with every session, free
of charge to the client."

All assistants will be SAE graduates from
various SAE Colleges.

"The other main change will be the name,



Right: Scott Watkins-Sully, (TAFE) and standing: Graeme
Rothwell, former Fairlight Sales Manager.

Lightsounds (continued from previous page)

Phonic, says he was frustrated after the collapse
of EASE.

Lightsounds state that the Brisbane Southside
store has undergone an extensive refit and reo-
pened under head office control in early March,
displaying all the usual Lightsounds company store
products including the full array of American DJ
product. "The store which is now fully compliant
with the Lightsounds franchise store layout is the
fifth such store in the Lightsounds group to repli-
cate the 'Lightsounds retail concept store' and the
first to comply outside Sydney."

Meanwhile, existing Lightsounds dealerships
continue to operate elsewhere under what one
operator describes as a lengthy contract. "It can
be revoked at any time, but it works well" he said.

these studios will now be known as 'Studios
301 Cologne', to complement our existing
other studio facilities. I hope that the Studios
301 name will be associated with the highest
quality recording.

• Studios 301 Sydney -61 2 9698 5888

FAIRLIGHT PARTNER TAFE WITH NEW 6 DAY COURSE

Fairlight have announced that the North Sydney
TAFE's Film and Television Unit will com-
mence a new 6-day Digital Audio Post-
Production course. It will enable the partici-
pant to apply the principles of digital sound
post-production to the operation of non-
linear sound editing and digital mixing
equipment to an advanced level.

The course is for professionals with a
working knowledge of audio. It is taught by
highly-experienced, practising film and
television professionals, and the procedures
taught accurately reflect industry practises.

The North Sydney TAFE / Fairlight -
Digital Audio Post-Production Commercial
Training Course runs 28 April, 5 May, 12
May, 19 May, 26 May, and 2 June.

The course takes 6 hours per day over 6
consecutive Saturdays at the North Sydney
TAFE/Fairlight Digital Audio Postproduction
Facility. Cost is: A\$1600.

For more information, contact Carrie Grimes
at Fairlight, on +61 2 8977 9902 or Scott
Watkins-Sully, at TAFE, on +61 2 9942 0695.

• Download the full course outline at
[www.fairlightesp.com/resources/downloads/
tafe-course-50027.pdf](http://www.fairlightesp.com/resources/downloads/tafe-course-50027.pdf)



Line Arrays Line Up

(continued from page 9)

Services took delivery of a 36 cabinet JBL Vertec line array system from their sister company and JBL importer Jands Electronics.

The Vertec rig immediately went out on the Kiss tour, (see page 47) and was displayed to several hundred Jands dealers around Australia at pre show functions. It is pictured above, about to be flown for a Kiss show.

• **Meanwhile, Eastern Acoustic Works (EAW)** has launched the KF750 Series Line Array. The KF760 and KF761 are horn-loaded, 3-way loudspeakers used in multiples to create a curved line source. Utilising the concept of divergence shading, a KF760 Line Array requires minimal signal processing and allows all loudspeakers to be set for equal output levels. The model KF760 is engineered for medium to long throw coverage while the model KF761 is for short throw coverage.

The midrange drivers are coupled to generous horn mouths, which provide a critical ingredient for achieving excellent horizontal arrayability. The HF horns are integrated into and extended by the midrange

horns for seamless HF coupling between enclosures. In the model KF760, dual 12 inch LF drivers load into bent low frequency horns, offering the efficiency needed for its prodigious LF output. The nominal coverage patterns are appropriately designed for their intended use. The KF760 coverage pattern is 80° H x 3° V while the KF761 coverage pattern is 100° H x 12° V. Both models offer a usable frequency range of 45 Hz to 16 kHz.

Identical flying and rigging hardware is integral to both KF760 Series models so they rig together precisely without specialised hardware. The rigging points are rigid and interconnect at each of the four corners of the enclosures. The rigging system is constructed of heat-treated, structural steel with captive, retractable hinges that allow for effortless flying in all applications.

Enclosures are constructed of Baltic birch plywood and polyurethane structural foam, resulting in a very impressive output to weight ratio. The weight of the KF760 is about 80 kilo's.

• See the KF760 Chronicles on the web at www.eaw.com/760chronicles/index.html

Greater Union departs SVL business as cinema fitouts slow

An era ended last month when entertainment giant Greater Union sold its Entertainment Technology division. The core cinema fitout business was transferred to another G.U. division, Atlab, with the SVL (sound, video and lighting) business sold to management.

This has seen GUET's head of contracting **Mal Barnes** acquire the contracting business, with over 20 staff. His new firm is called Audio Video Projects Pty Ltd. It can be reached c/o the previous contact address, phone +61 2 9420-4888.

SVL distribution, a newer component of the GUET business, has been sold to interests headed by distribution manager **Billy Mawer** and Sales Manager **Claver Harper**. Now known as NET (Network Entertainment Technology Pty Ltd), it has relocated to Unit 2, 98 Old Pittwater Rd, Brookvale NSW 2100. Call 1-800-645-081.

NET operates in all states of Australia, and New Zealand, with 10 staff initially. It represents a wide range of pro audio and hi-fi lines, the hi-fi business represents half its turnover.

The NSW NET premises will warehouse and distribute pro audio lines, including Beyerdynamic, Klipsch, Mogami and Celestion, while the Victorian warehouse will distribute hi-fi and cinema lines.

GUET ceased to exist on April 6th, and popular General Manager **Russell Scott** departed in search of new challenges.

MOVES, CHANGES

Group Technologies opens NSW office

Wayne Garratley, formally manager at Hunter Sound and Lighting, is taking over sales management of the NSW territory for Group Technologies - who handle Nexo, Camco, API and Quest Engineering, Group Tec's new range of cost effective Pro Audio products. +61 39381-4911

Australian Audio Supplies Opens Melbourne Sales Office

As part of a continuing effort to improve Dealer support and service, Australian Audio Supplies have announced the opening of a new office in Melbourne. This new facility will support both Pro Audio and Mackie Industrial divisions, and will act as a staff training, warehouse and product support centre for AAS Dealers.

121 Hoddle Street, Richmond, VIC
3121. Call +61 3 8415 1466,
Fax +61 3 8415 1488

Showcorp Group relocates

The Showcorp Group of companies are now at:

Suite A, 105 Delhi Rd,
North Ryde NSW 2113. Call +61 2
9889-8600, fax +61 2 9889-8500.

Show Technology Move

Show Technology have moved their new premises with new phone and fax numbers. The PO Box address stays the same with the office and warehouse now located at:

102 Derby Street
Silverwater NSW 2128. Ph: +61 2
9748 1122, Fax: +61 2 9748 1499

Browns Re-established

Browns Precision Welding has moved into the new Lightmoves complex at:

138 - 146 Brown's Road,
Noble Park Victoria 3174.
Contact Beau Southey on +61 3
9701-2355.

Blackmore AV Move

Their new address is: Portside Business Park, 2 Westside Ave, Port Melbourne 3207. Call +61 3 9645-4888, fax +61 3 9645-1766.

More people news in
FORUM, see page 72.

What will you be using soon?



New Meyer Downfill

Meyer Sound have introduced the DF-4, a dedicated self-powered downfill loudspeaker system specifically designed to provide balanced coverage to audience areas below and immediately in front of larger flown arrays. All aspects of the design were specifically tailored for this application, including the angular cabinet design, controlled coverage pattern and flexible rigging hardware.

The DF-4 attaches easily to Concert Series arrays configured from either Type 4 (MSL-4, DS-4P, PSW-2) or Type 6 (MSL-6, PSW-6) Meyer Sound loudspeaker systems. The DF-4 comes with both standard aircraft pan fittings and Meyer Sound's QuickFly L-Track based hardware, allowing easy connection to arrays employing either rigging system.

The DF-4 enclosure houses a direct-radiating MS-815 15-inch low frequency driver plus an MS-2001C 4-inch diaphragm high frequency compression driver coupled to a symmetrical 50° horn. Both the baffle angle and horn directivity pattern have been carefully optimized to ensure

a smooth transition between the DF-4's coverage and that of the main array above.

The DF-4 electronics package incorporates the power-supply, amplifier and signal processing into a single, field-replaceable module. The two-channel class AB/H power amplifier employs complementary power MOSFET output stages and produces peak power output of 1240 W (620 W per channel). Other significant DF-4 features, common to all Meyer Sound Concert Series products, include TruPower limiting, phase corrected active crossover, exceptionally low distortion, Intelligent AC power supply, and compatibility with Meyer Sound's RMS (Remote Monitoring System).

Key DF-4 technical specifications include a frequency response of 65Hz to 18kHz (4dB), phase response of $\pm 30^\circ$ (450Hz to 10kHz), maximum acoustic output of 134 dB peak SPL at 1m, and a coverage pattern of 50x50 from 2kHz to 18kHz.

The standard 'TPL' version of the unit will be priced around A\$10,500. The 'Remote Monitor System' version is expected to be around A\$11,100.

Meyer Australia, +61 7 3252 4433



Peavey Releases X-FRAME 88

Peavey Electronics Corporation announced a new addition to the X-Frame line of digital audio products, the X-Frame 88. The MediaMatrix X-Frame 88 provides a digital, parallel processing system utilizing four Motorola 56002 DSPs.

The device comes with a GUI software package that can be loaded onto a laptop to design, compile and set up a sound system in the same manner as other MediaMatrix products. When finished with setup, the laptop can be unplugged, leaving a fully-functional sound system or "custom" audio device. Just some of the 'devices' that can be accessed with the click of a mouse include mixers, compressors, limiters, AGC's, parametric EQ, routers etc.

Some of the new features are 8x analog I/Os

and 24-bit converters. Inputs can be mic, line, or a combo of both.

The unit comes standard with 8 programmable front panel switches for preset recall and programmable level controls using the front panel data wheel, as well as fault annunciation via front panel LED and Form C contact closure on the rear.

The X-Frame 88 continues in the X-Frame's path by providing an external I/O port; however, the X-Frame 88 will be capable of expanding to 24x24 with two MM 8802 Break-out-Boxes (mic and/or line versions).

For more information, contact Audio Telex Communications +61 2 9647 1411
www.audiotelx.com.au



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What will you be using soon?

Tascam Portastudio Released



The 788 Digital Portastudio is an affordable level multi-track and mixer. It is an 8-track, 24-bit hard disk device, with 250 virtual tracks, 7.5GB internal hard disk (2hrs of 8-track), built-in effects, non-destructive editing with 999 levels of undo, 3-band EQ, and a SCSI port for data archive and CD burning.

The various inputs on the 788 can accept mic and line levels, and a HiZ switch allows direct guitar connection. Stereo outputs, monitor outputs to send audio to your speakers and aux outputs are all supplied on individual connectors. Also, MIDI In and Out jacks are provided for syncing audio tracks to external sources. A S/PDIF digital output is also provided.

The unit retails at \$2699. For more information, contact Travers Faulkner at Tascam SRD on +61 3 9682-0411.

New ARX Products at PALA 2001

ARX are in the process of continuing to expand their equipment range, including a number of new products at the PALA show. These new products include the ZA series of 4ch, 6ch 8ch & 5.1 Multi Channel amplifiers, all in 2 RU chassis; BarMix Zone Mixer, ideal for all applications requiring switchable multiple input selection and multiple outputs, featuring remote level control and Mic override in a compact 1 RU package. Also on display will be the new 8Pre and SPL20, both mentioned in last month's Connections. Further details can be obtained from ARX at www.arx.com.au

BABY NEARFIELD MONITORS FROM ATC



ATC announce twins: active, powered nearfield ones. Based on the award-winning SCM110, the new SCM10A adds two amplifiers, an active crossover and a new cabinet design incorporating laminated, machined MDF composite with aluminium extrusions.

The curved exterior of the new cabinets and the structural rigidity provided by their aluminium frame improves stereo imaging by eliminating audio diffractions and also presents

a very striking appearance.

The on-board amplifiers incorporate ATC's proprietary 'Grounded Source' output stages that operate in Class A mode up to two thirds maximum output and provide a total of 250 watts of continuous power (200 for Mid/Bass and 50 for HF). Capable of up to 105db, the driver units are protected by momentary gain reduction limiters.

Precisely matching the internal amplifiers the drive unit complement comprises a high specification 1" neodymium magnet fabric dome tweeter and a 4.5" ATC soft-dome mid-bass drive unit with hand-wound flattened OFC wire voice coil. Exceptional cone excursion, in excess of 20mm, gives the new SCM10 a bass performance not expected from a 10-litre enclosure. Critical mid-range reproduction is enhanced by ATC's wide dispersion 'soft-dome' technology.

Despite the additional equipment the SCM10A is only slightly more expensive than the passive SCM10 at \$A3,995/Pr and in New Zealand \$NZ4,995/Pr.

Technical Audio Group +61 2 9810 5300

Alesis Joins the 24 Track Hard Disk War



With the release of similar devices 12 months ago from Tascam and Mackie, it seemed that 'the writing was on the wall' for the end of ADAT. Alesis have now hit back, producing their own version of the 24 bit, 24 track Hard Disk recorder, and it is certainly a full featured unit.

The ADAT HD24 is touted as 'the next evolution of ADAT' and is designed to address some of the flaws seen in its competition. Problems like the random method that a computer reads and writes to a hard drive often results in slow search time, as well as potential problems with tracking and disk fragmentation.

The Alesis unit takes control of how the data is written to the drive so that these tracking errors and random-access delays can be avoided.

The HD24 comes complete with 24 channels of ADAT Optical digital I/O and ADA7 9-pin sync to fit easily into any existing ADAT system. MIDI In/Out and MIDI Time Code Out allows 'sync'ing to sequences or slave to an external word dock. For larger scale demands, up to 16 units can be "stacked".

Two hot-swappable media bays allow the user

to quickly reload hard disks, as well as providing a simple and speedy back up to a session. The specifications indicate that 90min of high-res 24tr audio fits on a 20GB IDE drive. At current market rates, the 'per-track' cost is very similar to using traditional ADAT tape.

Editing can be done from the front panel, by remote or with PC-based DAW (after exporting the audio via the HD24's ethernet port).

The HD24 comes equipped with an LRC (Little Remote Control) which operates basic transport and locale functions. An optional MRC (Medium Remote Control) is said to become available after June, and will feature feature audio scrub wheel, track arming, full metering and editing functions. The HD24 is fully compatible with existing BRCs (Big Remote Control) and other ADAT synchronizers/controllers already in use.

The units are expected to make it down to this part of the world next month and will be priced somewhere around the \$5000 mark.

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Known as the quality, re-recordable medium that provides TOC (Table Of Contents) editing, MiniDisc now offers professional-users features like Auto-Cue, Auto-Pause and Vari-Speed. MDS-E10 and MDS-E12 professional MD decks have the latest ATRAC type "R" encode/decode DSP for superb recording and playback quality which is further enhanced with 24bit AD/DA converters.

New MDLP technology means you can record and playback in stereo for up 320 minutes on an 80-minute disc, perfect for PA applications. Up to ten Hot-Start tracks can be programmed and the PS/2 front panel interface

lets you enter track and time text with a standard PC keyboard. Both units are rack-mountable and are supplied with a wired/wireless remote. The MDS-E12 has balanced XLR analog with RS232, parallel and play/record relay, extended remote features.

New Sony professional-use MiniDisc® decks... you'll wonder what you did without them.

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MDS-E10
MDS-E12

What will you be using soon?

JBL EON10 G2

JBL's new powerful, compact, lightweight, multi-function speaker

The small EON10 G2 is a powered speaker that is designed to be used for smaller sound reinforcement applications.

The EON10 G2 provides simple mixing capability on the back of the box. The angled back of the speaker also allows for foldback possibilities. Ideal for situations where quality sound is required to be set up by non-technical people.

The unit is bi-amplified, with 125 watts of LF and 50 watts of HF, and weighs only 10 kgs. The dimensions of this very small speaker are 493 x 356 x 307mm, and JBL claim it has a usable bass response to 65 Hz, and a maximum output of 117dB SPL.

The unit has a neodymium magnet in the low freq differential drive transducer. This is coupled with a true titanium 1" compression driver mated to a 90 x 60° horn flare.

The EON 10 G2 is designed to mate with the 250W powered EONSUB G2 sub-woofer. The current RRP for the JBL EON10 G2 is \$1,695.00 per unit (inc GST).

• Jands Electronics Pty Ltd
+ 61 2 9582 0909.



Stereo Flash RAM Portable Recorder

The Marantz Professional PMD690 is a stereo Flash RAM field recorder. With the combination of shock resistant recording, internal editing and digital file transfer the Flash RAM media format ideally lends itself to fieldwork and to the rigors of the road. Using the new unit a person can now take recordings or interviews on the fly, then edit, add dialogue and compile the finished audio to transfer to a laptop for transmission to HQ via a modem.

The new two channel recorder has been designed as a direct replacement to journalist type portable cassette and DAT recorders with a built-in speaker, large transport keys and selectable function buttons like speaker (on/off), record level (ALC/Limit/manual) and input (Mic/Line). The PMD690 supports PCMCIA Flash RAM cards of up to 1.2G sufficient for 72 hours of compressed recording at the lowest bit rate, or 8 hours of uncompressed linear 48kHz, 16 bit PCM recording.

The recorder provides play/skip commands to edit a recording using the built-in speaker or headphones to monitor. The 48 kHz MPEG-I Layer II recordings are converted to an MS-DOS (Broadcast.WAV) compatible file for editing, either within the PMD690 or on a computer, using a built-in Edit Date List which allows the recording to be arranged in



any order without affecting the original recorded material. Editing on a computer can be via an MPEG audio editor, or a WAV editor for PCM recordings.

A wide array of professional inputs and outputs are incorporated to satisfy any recording environment. Balanced XLR switchable Mic/Line, and RCA line and digital SPDIF outputs plus headphone jack with level control and built-in speaker.

Power supply options include 240v plug pack, 3 x AA Alkaline batteries or rechargeable Nickel Metal Hydride pack that recharges within the PMD690. For field recording a padded waterproof carry bag with shoulder and waist straps is also available.

Retail price of the PMD690 is \$3,295 and in New Zealand \$NZ4,285.

Marantz Professional is distributed in Australia and New Zealand by Technical Audio Group +61 2 9810 5300
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What will you be using soon?

AUDIO DYNAMITE THE SIZE OF A PEA



Now a solution for musical stars who sing, dance, jump and jive.

The typical public perception of the headset mic is as used by Madonna in the early days - a big black blob in the performer's face.

Shure have released a very small, lightweight headset mic that is intended to change that perception. The Beta 53 is tiny - 5.8mm in diameter. The mic has an omnidirectional polar pattern and a frequency response from 20 to 20000 Hz. Designed for user comfort with a modular headband, the headset has a detachable boom mount for precise microphone position.

Keeping in mind the demands for a mic in the theatre world of sweat and makeup, the Beta 53 has been designed for hard use and tough conditions, with corrosion resistant parts. The headset is available in beige or black, has been designed to be easy to clean.

The Beta 53 has two interchangeable frequency response caps for mild and high boost, and is available in two termination options - a Tini Q-G connector that mates with any Shure wireless transmitter or tinned leads. The unit is priced at under \$1,000.

Shure is distributed by Jands Electronics Pty Ltd. For more information, please contact Jands on +61 2 9582 0909.

SMALL MIXERS WITH BIG FEATURES

Available in 4, 8 or 12 mono input channel frame sizes, this mixer carries a few more features than your average small mixer. The unit is designed to be equally at home in live sound mixing, home studio recording, location mixing, conference sound systems and video post, as well as keyboard, sampler, synthesiser and electronic instrument mixing. All three mixers have four stereo inputs and four stereo returns.

The smooth brushed steel panels are removeable to allow rack mounting. Soundcraft have designed the mixer with large inputs, EQ, auxes and level controls, and all are clearly marked. Other features include 100mm faders, signal and peak LEDs on every channel, and a discreet headphone jack.

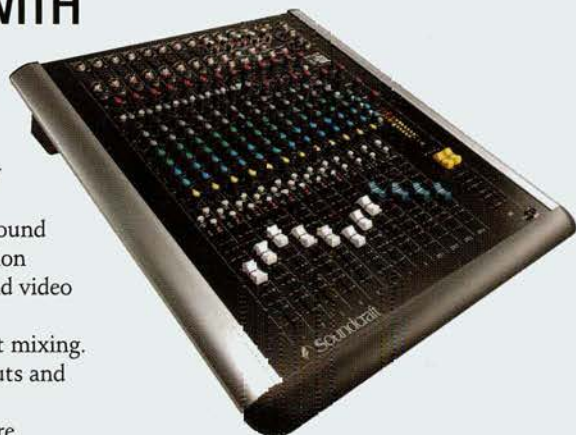
Of course the most important part of a mixer is the sound. The Spirit M series reportedly has extremely low noise and crosstalk. The HF EQ on the Spirit M series has a steeper shelf than its predecessors, avoiding the blurred boost in the nearby

midrange frequencies.

The Spirit M series mixer also has switchable direct outputs, and digital output using high quality A/D converter that can send a digital version of the mix to a DAT, MiniDisc or recordable CD.

Priced from A\$1,695.

Spirit is distributed by Jands Electronics Pty Ltd. For more information, please contact Jands on +61 2 9582 0909.



PIONEER "SUPER DRIVE" ARRIVES

In May Pioneer Electronics will launch the DVR-A03 "Super Drive" as an internal IDE retail upgrade kit. This drive is touted as the first in the world to offer recording functionality for DVD-R & RW as well as CD-R & RW.

"This is quite simply the most important product launch for Pioneer to date in the computer industry" said Rob Thompson, General Manager for Multimedia Products.

"This is the first drive to offer recording and playback of all mainstream CD and DVD formats in a single unit. The user can take advantage of DVD's huge 4.7GB storage capacity or very inexpensive CD-R media. It is undoubtedly the most flexible drive available today."

"DVD technology seems to be following a very similar path to CD. Pioneer's goal is to offer optimum compatibility for recorded discs across the widest possible range of DVD hardware products. Until now DVD recording has been the realm of the professional video editor but with this launch it will become accessible to the consumer market."

Pioneer's original two laser pick up enables recording to both CD and DVD formats and

phase-change technology allows recording to DVD-RW discs up to 1,000 times.

The DVR-A03 will be bundled with writing software from VOB and MyDVD authoring software from Sonic Solutions. Recommended retail price is \$2,150.

Pioneer will also market a range of DVD-R and DVD-RW media as follows:

| | |
|---------------|----------------------------------|
| DVS-R470SDF | 4.7GB DVD-R |
| DVS-RP470SCF | 4.7GB DVD-R White Printable |
| DVS-R470SDE50 | 4.7GB DVD-R 50 Disc Spindle Pack |
| DVS-RW470SD | 4.7GB DVD-RW |

Media recommended retail prices start at \$25 through to \$44 for DVD-RW. A single disc will store around 2 hours of standard image quality video.

For detailed specifications information on other Pioneer products visit www.pioneeraus.com.au (Multimedia section) or their Consumer Information Hotline: 1 300 364 765



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- Gobo scrolling with variable speed
- Gobo shake
- Minimum gobo rotation speed (0.1 rpm)
- Colourchanger and gobochanger with blackout
- Colourchanger and gobochanger with music sync



- 2-tone beam, analog color selection and 16-speed rainbow effect
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- 9-facet half prism (COMETA) with adjustable rotation speed
- Frost filter smoothly variable from soft-edge to full-wash
- Wood filter, full CTO filter, half CTO filter
- Electronic ballast 90-245 V
- Automatic repositioning with black-out
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What will you be using soon?

Breakthrough in Display Technology

Barco ILite is said to be a bright, flexible and reliable answer to the increasing demand for high quality, larger-than-life moving images in indoor environments.

Barco has made a new step in indoor display technology, introducing its ILite video plate for sheltered high ambient light environments. An LED-based display solution, ILite family consists of three members - ILite 6, ILite 8 and ILite 10.

Based on high-quality LEDs, the ILite guarantees images with brightness over 2,000 Nits - a level, which has never been achieved with any other indoor display technology. The high visual resolution ranging between 6 and 10 mm further improves the image quality, even for an audience standing as short as 3 meters or at an angle up to 165° from the surface of the display.

Barco's ILite comes with a built-in PC, to configure the system for whatever shape and size required as well as allowing continuous performance during maintenance or service (hot swap). This built-in intelligence further enables the user to mix several batches of tiles of various runtime ages without image uniformity degradation or to remotely monitor the system.

These features combined with short setup and dismantling times, good reliability and the relatively low cost of ownership will make the ILite a potential choice for high demanding indoor applications in rental, staging, digital billboarding and leisure & entertainment.

For more information, contact Barco on +61 3 or at www.barco.com

Roland Debuts New V-Studio

Roland have announced the introduction of the 24-track V-Studio. The VS-2480 24-track Digital Studio Workstation is a self-contained hard disk tabletop recording workstation offering 24-track/24-bit digital recording, user-selectable sampling rates up to 96kHz, an integrated 64-channel digital mixer with 17 motorized faders, and up to eight onboard stereo effects processors.

The VS-2480 features Mouse and ASCII keyboard inputs for software-style editing and control. An external VGA monitor can also be used as an "Information Display" for viewing several of the most common LCD screens.

The VS-2480 is a professional-quality 24-track hard disk recorder with 384 Virtual Tracks. Up to 16 tracks can be recorded simultaneously (12 in 96kHz mode), making it possible to capture live performances in a single take. 24-bit converters and 56-bit internal processing ensure the highest sound quality possible. Other useful recording features include 1000 markers, 100 locators and 999 level of Undo.

Editing is achieved using familiar "drag-and-drop" techniques as well as a "highlight" feature for data to be edited on the LCD. In addition to its recording capabilities, the VS-2480 includes a 64-channel, 34-bus digital mixer derived from Roland's 7000-Series V-Mixing System. The mixing features include 17 motorized faders, 100 mixer Scenes, full dynamic automation, 16 rotary encoders for direct control over pan or other channel parameters, plus onboard dynamics and 4-band EQ per channel. The VS-2480's multi-purpose faders can be used to control inputs, tracks, auxes, effects returns and MIDI information

The VS-2480 includes two onboard stereo

effect processors offering numerous effects including studio-quality reverb and delay, COSM Guitar Amp, Microphone and Speaker Modeling, plus a Mastering Tool Kit. These onboard effects can be expanded using up to three optional VS8F-2 Effect Expansion Boards, creating a total of 16 mono or eight stereo effects processors when fully expanded. After mastering, audio CDs and data backups can be burned quickly and easily using the optional VS-CDRII CD Recording System.

Connections to the VS-2480 include a total of 36 inputs and 32 outputs. Analog inputs include 16 balanced inputs (eight combination XLR/TRS with phantom power and eight dedicated TRS) and a guitar/bass Hi-Z input. Analog outputs include Master and Monitor outputs, four Auxes and dual Headphone jacks.

Digital connections include coaxial and optional I/C, Word Clock input, plus two R-BUS ports for an additional 16 channels of analog or digital I/O using optional interface boxes. An onboard SCSI port provides connection to the optional Roland CD Recording System or external hard drives. SMPTE and MIDI connections (In, Out/Thru) are available for external synchronization. The VS-2480 can also use the optional MB-24 Level Meter Bridge and the VE-7000 Channel Edit Controller, which provides knobs for every channel edit function as well as a joystick for surround mixing.

The unit has just been released in Australia, and a unit fitted with a 40GB HDD retails at \$8995, or \$9995 with the CDR (only the Roland CDF can be used).

For more information contact Roland Corporation of Australia on +61 2 9982 8266.



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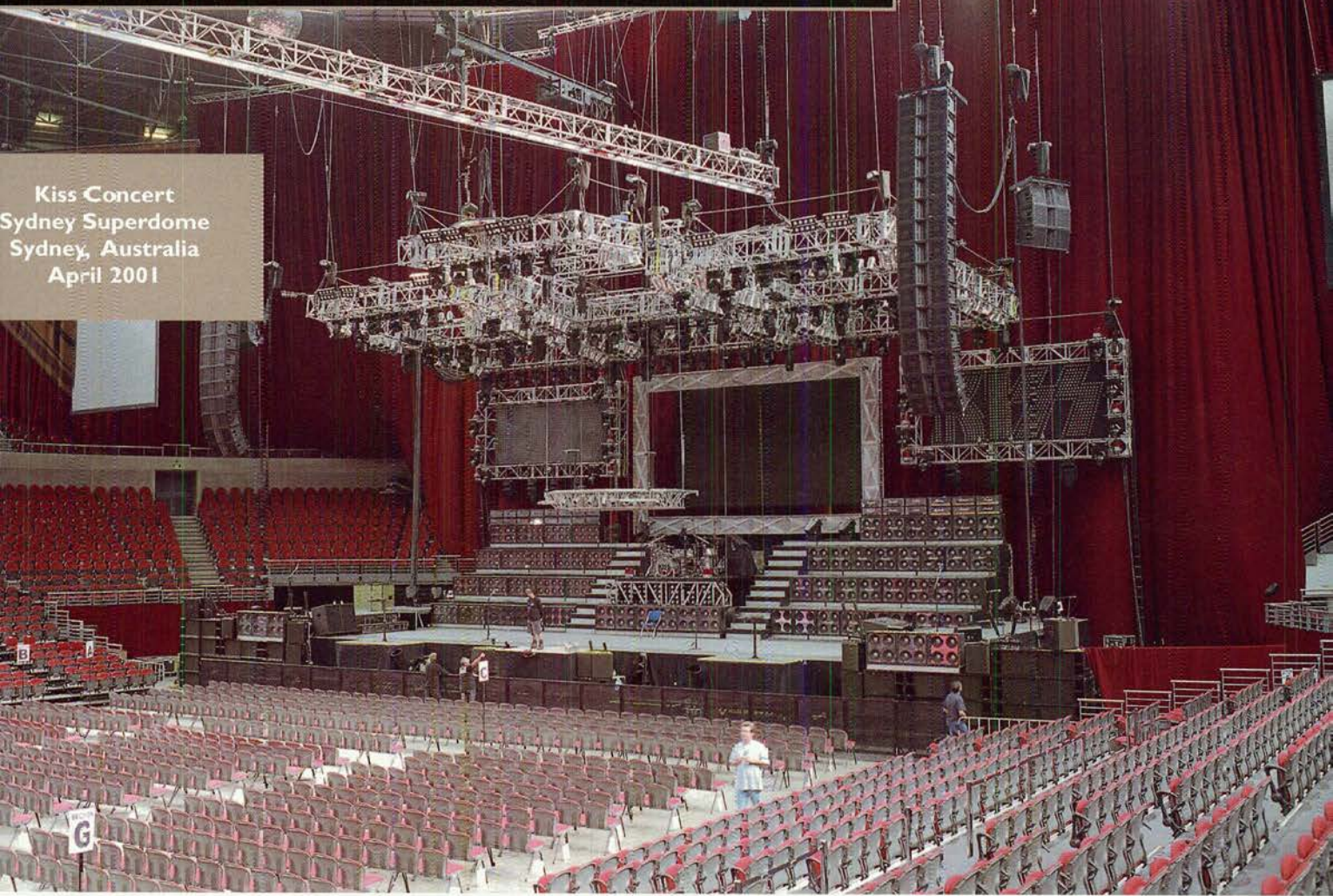
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What will you be using soon?

HHB DVD-R4.7GB High-Performance Media



Anticipating the widespread adoption by audio and video professionals of the DVD-R format, particularly in view of Apple's decision to include a writer in the G4, HHB is adding the DVD-R4.7GB to its recording media range.

Developed for general V2.0 recording, the new disc uses a specially formulated recording dye to achieve exceptional levels of performance, compatibility and archival security, and joins a full range of HHB premium quality recording media that already encompasses DAT, CD-R, ADAT, DTRS, MD, MO and DVD-RAM formats.

The disc is expected locally around the end of May, however no pricing is currently available.

- Audio Products Australia Pty Ltd
1800 642 922

EPSON Australia Announces New Projector Range

Epson have completed re-vamped their entire range of projectors, releasing 13 new projectors in one sweeping step.

At the low end of the scale comes the EMP-50 and EMP70. Their display resolutions are 1024x768 and 1280x1024 respectively, and brightness of 1000 ANSI lumens (EMP-50) and 700 ANSI lumens (EMP-70).

'Corporate Portable' projectors describe the next three models in the range. The EMP-505, EMP-703 and EMP-715 each have increasingly more features, with includes E@syMP function, which enables the EMP-505 and EMP-715 projectors to be used in stand-alone presentation mode using PCMCIA card support.

The ANSI lumen ratings for the projectors are: 1100 (EMP-505), 1000 (EMP-703) and 1200 (EMP-715). These high ratings have been achieved by the use of a newly developed short arc 150W UHE lamp.

There are five models in the 'Corporate Desktop' range: EMP-5350, EMP-5600, EMP-7250, EMP-7600 and EMP7700. Ranging from 1400 to 3000 ANSI lumens, all models within the corporate desktop range provide true XGA resolution (1024 x 768).

At the 'top of the range', three new projectors are intended specifically for installations. The EMP-8100, EMP-8150 and EMP-9100 each have contrast ratios of 400:1 and brightness measured at 3200 ANSI lumens, the EMP-8100 and EMP-8150 are two



of the brightest projectors currently available. In all three models keystone correction has been improved to +/-30 degrees.

For network environments, the EMP-8150 can connect to a network with its own IP (Internet Protocol) address and features a PCMCIA card slot for presentations direct from memory cards. All projectors in the new range are available immediately from Epson Audio Visual dealers.

| | |
|---|---------------------|
| Estimated retail prices, inclusive of GST, are: | |
| EMP-50 - \$5,845 | EMP-7250 - \$10,245 |
| EMP-70 - \$6,600 | EMP-7600 - \$12,030 |
| EMP-505 - \$6,600 | EMP-7700 - \$16,225 |
| EMP-703 - \$8,250 | EMP-8100 - \$20,625 |
| EMP-715 - \$9,700 | EMP-8150 - \$24,340 |
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ENTTEC's DMX EtherGate



ENTTEC, an Australian manufacturer of entertainment lighting devices, has just launched the DMX EtherGate. This new device is a low cost Plug & Play gateway between Ethernet, networking commonly used in computer networks and DMX512 which is the industry standard control signal for lighting.

The DMX EtherGate is available in two parts - an IN box to convert DMX512 to Ethernet and an OUT box to convert Ethernet to DMX512. Both have a 10Base-T Ethernet port that can be

connected to any Ethernet equipment such as hubs, switches, radio access points. By using Ethernet, the lighting designer or operator can utilise existing infrastructure and readily available Ethernet hardware including wireless ethernet solutions.

Thanks to the RLE data compression included in the DMX EtherGate, multiple DMX512 universes can be transmitted on a single 10Base-T link. Also, by using multiple IN and OUT boxes the system can support up to 256 DMX universes on a single cat 5 ethernet network.

Using a network of DMX EtherGates, the user can also dynamically re-route DMX universes from one input to one or many outputs. Using Enttec's GateConfig software and a network enabled computer, almost any configuration can be adopted.

The ability to install and then be able to change the routing or add new access points makes this unit quite interesting. The DMX EtherGate is supplied in a robust 9.5 inch 1U metal rack and has a universal voltage power supply with an IEC connector.

The DMX EtherGate is priced at \$670. A wall mount version called DMX EtherNode will be available towards September.

- ENTTEC Pty Ltd + 61 3 9819 2433
www.enttec.com

Altinex Multi-Tasker



Altinex will release the Multi-Tasker at this year's INFOCOMM in Las Vegas. The device will be loaded with cards as required to provide multi-media distribution, switching, scan conversion, scan doubling, and other signal management tasks.

A single Multi-Tasker Basic Enclosure offers 18 card slots, and up to 10 enclosures can be wired together to provide a consistent means of controlling the cards using RS-232. The initial release of the Multi-Tasker includes 12 cards. Additional cards are planned for subsequent release.

Unlike a stand-alone solution, if technology advances make one signal type obsolete, the Multi-Tasker allows changing out only the affected channels.

If a problem arises with a card, a technician can simply swap it out with a new one. All cards are hot-pluggable, enabling card swaps without powering down the whole system.

Altinex offers Windows compatible software that provides a means of creating a customized control panel window to control the Multi-Tasker.

Altinex is distributed in Au by Axis Audio Visual +61 3 9761 2688, however pricing and availability of this device will not be available until after July.

Hardware from Doughty

Doughty has gone back to the drawing board and come up with the Quick Trigger (QT) clamp. This new



design clamp allows any rigger to use both hands to fit a luminaire to its fixed position. The QT clamp will fit on any size tube from 38mm to 51 mm. As the jaws of the clamp are spring loaded this allows both hands free to hang heavy fixtures - the weight of the object automatically closes the clamp. This design allows the luminaries to be precisely hang and then locked off using the large handled Tee. With a safe working load of 250kg, the QT clamp comes in a finish of either polished natural aluminium or silk black powder paint.

Doughty has also introduced a range of two and three adjustable spring pantographs. These have been designed to be lightweight and compact. Loads from 5 to 25 Kg can be suspended from overhead tracks or barrels and quickly positioned with height ranges of 2.2 to 5 metres.

Doughty's new trolley is designed to normally be used to suspend pantographs from fixed or rolling pipe grids and barrel hoists. The new range of lightweight cast aluminium Barrel Trolleys from Doughty are designed to roll along 48 to 51 mm diameter tubes. The Trolleys are supplied as standard with a socket to accept TV spigots (28-29mm) Braked and un-braked versions are available. Finished in crackle black powder paint.

For more info on Doughty hardware, contact Coemar DeSisti on +61 3 9467 8666

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By John Grimshaw

Plus U2 811



| | |
|----------------------------|---|
| Brightness: | 1100 ANSI lumens |
| Contrast: | 800:1 ANSI contrast |
| Imaging Resolution: | 800x600 |
| Imaging Type: | 1 panel DLP |
| Lamp Type: | 150W |
| Lens Optics: | F3.0 - 3.3 with f28 - 33mm manual zoom |
| Focal Distance: | Min - 1.2m Max - 12.5m |
| Dimensions: | 235x297x58(WxLxH) |
| Physical Weight: | 2.5kg |
| Speakers: | 1x 1W RMS |
| Vision Inputs: | Composite; S-Video; 15pin HD D |
| Vision Outputs: | none |
| Vision Source: | All standard TV, and computer signals up to 1280x1024 |
| Other Features: | Remote |
| Price: | A\$8,780 (list incl GST) |

The U2-811 by Plus Corporation is a DLP projector that is only newly available to the local market as the distributorship for the region was recently acquired by Amber Technology. At 2.5kg in weight, it falls into the category of ultra-portable projectors. The unit is a single chip 800x600 DLP, 1100 ANSI Lumen and 800:1 ANSI Contrast ratio device. Initial running of the projector using a composite and S-Video source showed that it was certainly a very good projector in terms of its colour saturation and contrast. The picture from a DVD source was crisp and clean, and after some minor colour adjustment, was quite similar to the reference CRT display used. Unfortunately, a more precise matching was not possible as the projector did not have the ability for direct RGB control for the video inputs.

When the projector was connected to a laptop to test the display characteristics, I initially had quite a bit of trouble with the automatic settings for the clock frequency and the clock phase. This caused significant problems with displaying fine detail like pixel grids and fine lines etc, and made the settings for contrast and brightness very difficult. When these two settings are not set properly, the effect on the screen is like visual electronic noise 'buzzing' over the fine detail area. With the 'Auto Mode' off, I was eventually able to find a noise free setting from which I could then adjust the projector to best display its output.

The extended process of setting up the display computer was well worth the end result achieved. Unlike the video inputs, there is individual Red, Green and Blue control adjustments of the image for the computer input.

The final display was very crisp, and had excellent colour saturation. Being a DLP projector, the blacks were suitably black and

my overall thoughts on the projector was that it was one of the better models of its type currently available.

One interesting problem that was discovered during the test was with the built-in keystone function - it would only correct in one direction. Typically, projectors are designed so that the bottom surface of the projector should be in line with (or in this case, slightly below) the bottom of the screen.

When a projector is suspended upside down from the ceiling, the top-most surface is usually in line with the top of the screen. If you were in a situation where the projector is in line with the middle of the screen, (say, in a tiered lecture theatre) then the optics would cause you to tilt the device so that the bottom of the projector would align with the bottom of the screen, and typically keystone correction would then be required to bend the picture back into a rectangular shape. However, when this was tested on the Plus projector, the keystone could not correct in the direction required. The problem was solved by turning the projector upside down, telling the projector to adjust the image for a ceiling mount and then correcting the keystone - but this is not really the most satisfactory solution.

While the projector tested was the 800x600 model, there is also a 1024x768 model (pictured above). Certainly, the U2-811 is one of the better DLP projectors available.

• Amber Technology +61 2 9975 1211

Rating...

| | |
|----------------|--------------|
| Ease of Use: | 4/5 |
| Set-up: | 3/5 |
| Image Quality: | 4/5 |
| Features: | 3/5 |
| TOTAL | 14/20 |

NEC



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Acoustic Technologies



It's a little known fact that this is Australia's largest professional loudspeaker system manufacturer. This Queensland firm boasts engineering and manufacturing smarts that are up there with the best in the world. Julius Grafton went visiting.....



Custom displacement plug for proprietary 6" driver (above). Speaker management system used for the Show Stack System (below)



When Harry Lloyd-Williams (above) audaciously asked to visit the USA headquarters of a major speaker system manufacturer, they rolled out the red carpet. They thought Harry's Queensland based firm Acoustic Technologies were a prospective distributor for their products. "I was intimidated at first" says Harry, "thinking they would be miles ahead of us in research, manufacturing and testing. But they were no different!"

Acoustic Technologies, AT for short, have been building pro audio equipment for 25 years and are actually the largest professional loudspeaker system manufacturer in Australia, measured by facility space and units built. Even more surprising, AT occupy the upper end of the market, and offer more than 30 speaker products with countless variations.

An example of AT's form: their FR01 full range 12" and 1" horn cabinet won the ENTECH award for Best new sound reinforcement product in 1997. There have been over 1,000 FR01's built and sold since. It sells for \$1950.

Consider the product cycle. Harry's co-director Richard Faint is one of the longest serving speaker designers in Australia, a position he says you can't be trained for. It's part science, part art, add-a-dash of real world experience, and then you need excellent ears for the end result. Without the right attributes, you'll build products voiced wrong.

Within the neat and tidy Seventeen Mile Rocks facility, spread across two buildings and a couple of sheds, Richard has what designers around the world use. Namely, design and measurement software and hardware like LEAP and LMS; plus the research chamber where dozens of components from most leading transducer manufac-

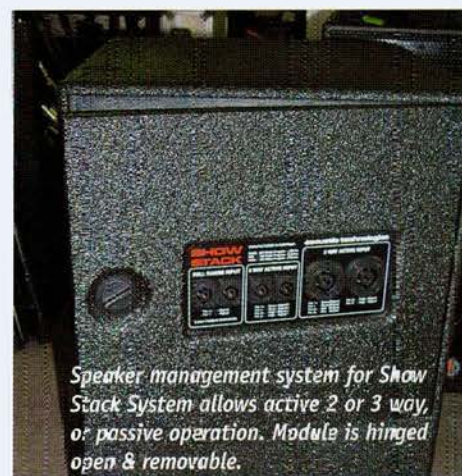
turers are pulled apart and rebuilt for prototypes.

The knowledge bank at AT spans the past quarter century from its origins as Matra, and the original company activities as installers of everything.

AT also have a unique test bed for their speaker systems, namely a hire department which rents stacks and racks, and also complete club installation systems. This being Queensland, the added dimension of harsh climate and distance allows durability testing under controlled circumstances

More surprises: they source and use components from five other speaker and compressor driver manufacturers worldwide. Typical of the diverse mix of componentry is a new 10 inch cone driver with a neodymium magnet assembly sourced from Care in Italy. This 2 kilo speaker has the same flux density as an 8 kilo traditional alternative, and is incorporated in the new MLA01 Micro Array. (See next page for more.)

Harry and Richard have had drivers custom



Speaker management system for Show Stack System allows active 2 or 3 way, or passive operation. Module is hinged open & removable.

Apex (eh' -pex) *n.* the topmost point, pinnacle or climax. - The definition of performance and value.



APEX



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MICRO ARRAY

Smaller line array benefits

AT were asked by a client to design a lightweight, ultra powerful system for a sporting stadium. The weight and size limitations lead them to the traditional line array, and the result is quite stunning.

The Micro Array is a small box loaded with two Ciare (Italy) Neodymium 10" woofers, and a unique 'ribbon' high frequency device known as a proprietary waveguide, backed with a 2" Neodymium compression driver, "the newest and best in the world today", according to Harry Lloyd-Williams, Acoustic Technologies' founder.

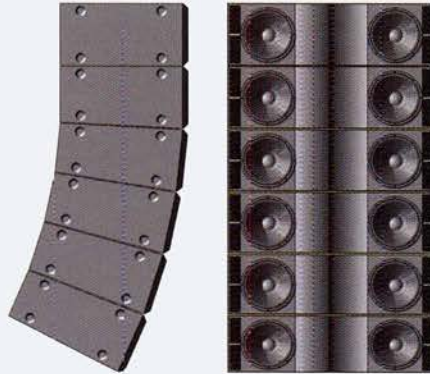
Designer Richard Faint says the trick with a line array is to get the high frequency horn as seamless as possible, from cabinet to cabinet. In the Micro Array, AT have managed to make the horn virtually endless, by way of the ultra thin top and bottom plates at the top and bottom of the waveguide. This measures less than 5mm in thickness.

The outcome is a small cabinet with all the line array benefits - and it sounds quite stunning used alone. In an array, it provides the extended high frequency projection, nearfield perception, and reduced loss of gain over distance that has made the line array the audio flavour of the new decade.

AT's Micro Array is sized just one metre (1000mm) wide and 300mm tall. Weight is 28kg, and as Richard says, a saving of just one kilo per box in a 12 box array means that the rigging points can be 90kg less rated, once you allow for the safety factor.

Micro Array is built with 16 ohm active high and low sections, and can be crossed over as high as 3kHz, or from as low as 1kHz if the installer so chooses.

Horizontal dispersion is 90°, with the vertical determined by the array configuration. This can be factored using custom cabinets, with top of bottom angles of 3 degrees. This keeps the high frequency waveguide integrity intact, by not separating the cabinets using rigging.



Micro Array (above)

made to order, such as the six inch driver that sits behind their custom displacement plug in AT's mid-high assembly. This mid-high assembly is also a surprise, since it (like all the high frequency horns that AT use) is moulded at their factory. Designed square, the mid-high assembly can mount horizontally or vertically in three way cabinets, like MH09; HL03; and the Showstack System - allowing a cabinet to be mounted or stacked either way.

Another hidden virtue of the AT product is that the cabinets are built from Scandinavian Birch Ply, a denser and more flawless ply sheet than any other. AT import the timber by the container load, and have a dual head CNC router for tight precision fitting, cutting and rebating.

Completed speaker cabinets are finished in an Elastomer coating, dubbed 'AcustiCoate' and said to be the hardest wearing finish available. The finish is applied from a gun where it is super heated to spray and set on the box inside one minute. As Harry says, it is real expensive but the best on the planet.

Over in the final assembly building, a variety of AT cabinets are loaded and tested. I was struck by the neat and robust 'speaker management system' used for the Show Stack System. This is a hinged panel behind

the mid-high section, which has Speakon connectors for three way, two way, or passive operation. This eliminates switching, since to complete the operation you need to open up the hinged panel, and connect the internal components to the internal sealed speaker management unit, or 'crossover module'. This arrangement is as close to foolproof as you'll get.

The crossover module is sealed, and inside are ultra heavy duty resistors, capacitors, wiring and coils. This is necessary to deal with the high current loads and heat generated by any passive network, let alone a high powered variety like this one.

So why is AT not better known? Harry and Richard are not given to shouting about their product, having preferred to slowly build a tight network of national distributors who are committed to the product. It's paid off, with a recent installation at Twin Towns Services Club, where an old Clair Brothers system was replaced with three MH09 and two BB05 bass bins per side. Twin Towns is a prestige installation as it has a high rotation of major acts through, and the choice of AT product opens up direct comparison with other major brands.

Indeed, AT users are quite enthusiastic about the brand, and the firm seems to have gathered a growing number of devotee's, especially in its home state of Queensland.

Finally, with the increased focus on specialising in top of the range speaker systems, AT have outsourced their amplifier manufacturing to Germany, of all places. Their E-2500 and E-3500 amplifiers are world class, and are of a high quality and standard that matches the company's loudspeaker systems.

Acoustic Technologies haven't started exporting yet, but clearly have some terrific potential.

- www.acoustic-tech.com.au
- Call +61 7 3376-4122



Designer and director Richard Faint in the ultra tidy facility



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POWER AMPLIFIERS

There's no getting away from the need to take humble line level (one volt or less) from a signal chain, and amplify it up to speaker current - *as high as 90 volts*. The trend towards self powered speaker boxes hasn't dampened the market for power amplifiers, nor has science delivered us any really radical solutions. The latest crop of offerings simply do what they always did, albeit with more finesse, less distortion, slightly less weight, and at more finely tuned price points. The real advances come in remote control and monitoring - but this year it's evolution, not revolution.



Look for:

- Long warranty.
- Chassis strength, build quality.
- Protection features.
- 4 ohm power at lowest THD (total harmonic distortion).

Less important:

- 2 ohm power rating because 2 ohm loads can stress the amp.
- Bridged power, because no one EVER uses bridge mode!

Be aware of:

- Different input sensitivity between brands if interchanging.

Ignore:

- Jargon like 'slew rate!'

Acoustic Technologies • www.acoustic-tech.com.au • +61 7 3376-4122

These two amplifiers are made in Germany. The E2500 (\$2,495) delivers 800w at less than 1% THD. Its larger stable mate the E3500 produces 970w continuous per channel into 4 ohms. Both feature soft start mains turnon, and intelligent limit protection.

ARX. • www.arx.com.au • +61 3 9555 7859.

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- KMA750 Multi Channel Amp. Six individually matched, precision Mosfet amplifiers rated at 165 watts into four ohms. Channels three and four can be bridged to deliver 300 watts into 8 ohms. An in-built subwoofer filter (120Hz) is included for this bridged output. \$2,999

- KA1500. Highest power rated amplifier in the KA Series. Rated at 810 watts per channel @ 4ohms. Runs comfortably at 2 ohms for 1050 watts per channel. Optional plug-in limiter and high/low pass filter cards. \$2599

- 1K2. Unrivalled sonic performance, 2ru and even weight distribution. The 1K2 is rated at 430w per channel @ 8 ohms; 650w per channel @ 4 ohms. \$3395

- AM3002 Concert Sound Power Amp. Super efficient cooling system, twin dual speed fans and a well regulated linear power supply. AM3002 epitomizes the Australian Monitor slogan 'Situation Critical, Reliability is Everything'. The AM3002 is rated at 670 watts per channel @ 8ohms and 1180 watts per channel @ 4 ohms. The AM3002 will comfortably run at two ohms, delivering 1800 watts per channel. \$4999

Camco. From Group Technologies. • www.gtaust.com • +61 3 9381-4911.

Crest. From Production Audio Services. • www.productionaudio.com.au • +61 3 9415-1585.

Crest's Pro Series range from 810W per channel (p/ch) @ 4ohms stereo (\$5175) through to 2200W p/ch. @ 4ohms stereo (\$9595).

The CA Series start with 250W p/ch. @ 4ohms stereo at \$2495, and range up to 1800W p/ch. @ 4ohms stereo for \$7995.

The new LT Series is the first in a family of "elevated efficiency" amplification from Crest Audio. With sonic performance still the priority, the LT Series uses a combination of a linear power supply and a Class D output to deliver "Crest Power" in a compact and cost-effective package. LT starts at 500W p/ch. @ 4ohms stereo (\$2350) and gets to 1000W p/ch. @ 4ohms stereo. \$3950.

Finally, Crest's CPX Series is an affordable line of amplifiers geared towards MI and DJ markets. Industry standard connectors and features make the CPX a great back bone for mobile sound systems, project studios, and many other applications. CPX starts at 300W p/ch. @ 4ohms stereo (\$1695) and ranges to 900W p/ch. @ 4ohms stereo (\$2750).

Crown Audio. From Jands. • www.jands.com.au • +61 2 9582-0909.
CE 4000. The CE4000 is high power amplifier delivering 1200W/4 ohms or 600W/8 ohms with a weight of only 15kgs. Using Crowns established BCA technology with a new





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Amps

CROWN (continued)

switching power supply, the CE4K does not suffer the mushy bass syndrome that plagues other lightweight designs, they say. 3 Year warranty. The CE Series is priced from \$1795.

Crown Macrotech amplifiers are 'the industry standard touring amplifier'. The MA5002Vz is the flagship model, delivering 2500W / 2, 2000W / 4 or 1300W / 8 ohm loads. Other features include Crown IQ System compatibility, loudspeaker offset integration and clip eliminating compressor circuits. From \$3595.

Crown CH series comprises of three installation models (CH1, CH2 and CH4) designed for both low and high impedance outputs providing 4/8 ohm, 70V and 100V operation. The CH4 has a power rating of 1200W/8 ohm or 70V, 600W/8. From \$2395.

Finally, Crowns Comtech amps feature the ability to handle both low impedance and constant voltage applications, remote turn on, soft start inrush limiting and IQ System compatibility. 1610 power: 870W/4, 548W/8, 960W/ Constant Voltage. Also available CT210, 410 and 810 models. From \$2595.

C-Audio. From Corporate Audio Services.

- www.corporateaudio.com.au
- +61-3-9474 1066

C-Audio "Pulse" series. Utilising state of the art switching power supplies has enabled C-Audio to reduce the weight of the Pulse range to just 11kgs. A variety of option cards are available for all models including remote control (build a network in excess of 100 amplifiers controlled via PC), crossover and internal transformer balancing. Pricing:
 2x650 - 650w RMS per ch (4ohms) \$3,299
 2x1100 - 1100w RMS per ch (4ohms) \$4,299
 4x300 - 4ch amp 300w RMS per ch (4ohms) \$4,299.

EV. From EVI Audio.

- www.eviaudio.com.au • +61 2 9648-3455.

Hafner. From Network Entertainment Technology. • 1-800645-081

InterM. From Magna Systems.

- www.magnasys.com.au • +61 2 9417-1111.
- InterM have been available on the Australian market for over 15 years. the newest amplifier range, the M-series, offers more watts per dollar according to importer, Magna Systems and Engineering. This is certainly evident, with the M500 selling at \$819, the M700 (\$944) and the M1000 (\$1180). These amps boast soft start and thermal protection,

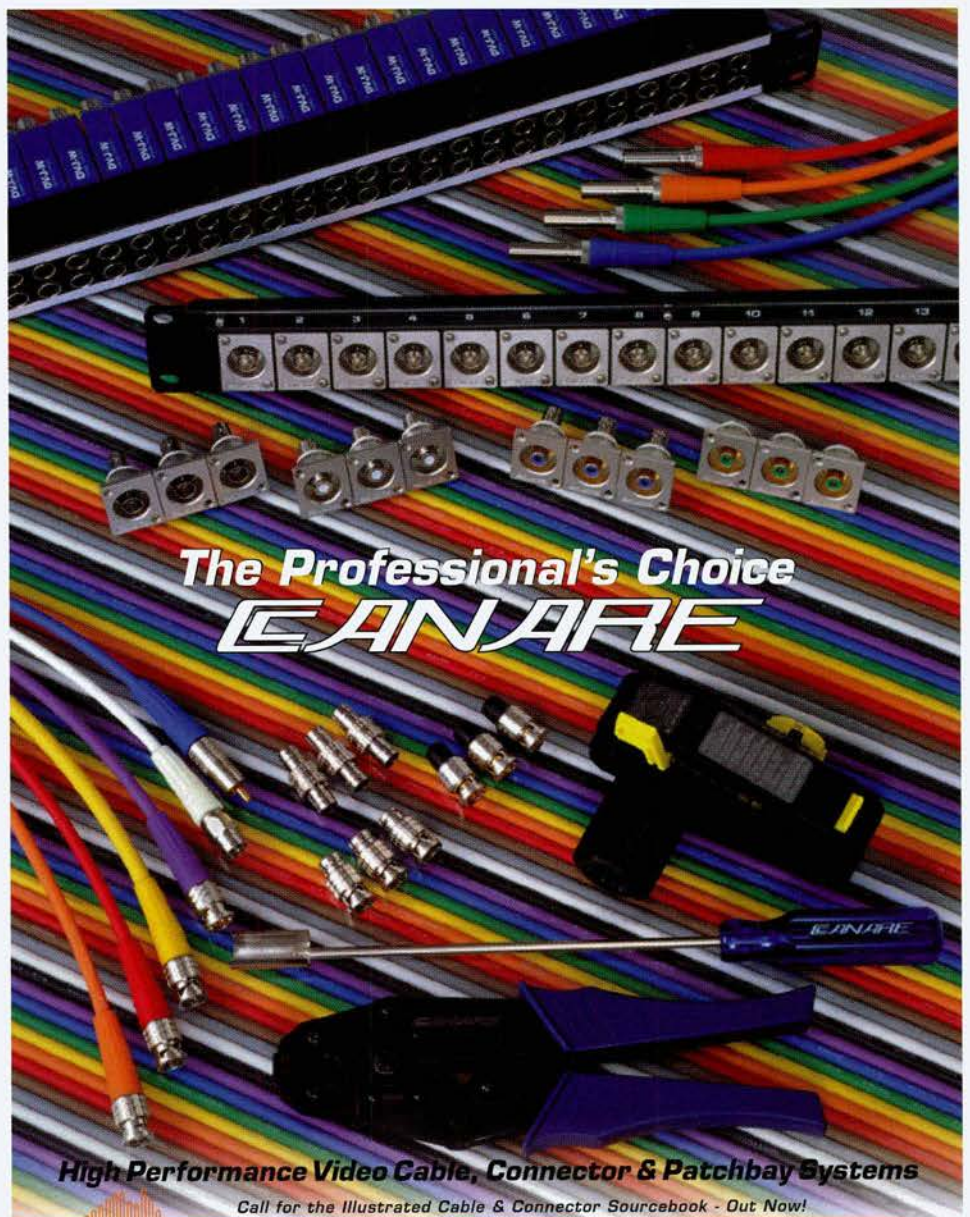
variable speed fan cooling, and Speakon connectors.

Mackie. From Australian Audio Supplies • www.ausaudio.com.au • +61 2 4388-4666.

MC2 digitally controlled power amps, from Corporate Audio Services.

- www.corporateaudio.com.au
- +61-3-9474 1066

MC2 amplifiers are designed by Tony Clarke (Klark Teknik fame) and manufactured in the UK. The range is technologically innovative, ultra high quality and suitable for touring productions, fixed installations and studios



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Amps

where sonic quality is the highest priority. Option cards for all models include crossover (24db/Octave Linkwitz Riley), and remote monitoring and control.



Pricing: MC-450 - 450w RMS per ch (4ohms) \$4,499
MC-750 - 750w RMS per ch (4ohms) \$5,499
MC-1250 - 1250w RMS per ch (4ohms) \$7,999.

PEAK Electronics from CMI.

- www.cmi.com.au
- +61 3 9315-2244.

Peak's range of five different amplifiers are ultra cost effective. As an example, the ST-3 (200W bridge-mono @ 8 ohms, 140W + 140W @ 4 ohms, 70W + 70W @ 8 ohms) sells for \$499. The ST-5 (400W bridge-mono @ 8 ohms, 250W + 250W @ 4 ohms, 125W + 125W @ 8 ohms) costs \$699.

Their "USA range" of amplifiers (pictured above) are fully featured, with power-up /

power down protection, DC protection, current limiting, and thermal protection. Examples: USA-1600 (800 + 800W @ 4 ohms \$1499. USA-1200: 590W + 590W @ 4 ohms, \$1299. USA-900: 900W bridge-mono @ 8 ohms, 450W + 450W @ 4 ohms, 300W + 300W @ 8 ohms, \$1099.

Phonic. From CMC.

• www.phonic.com • +61 2 9905 2511.
The Phonic MAR series had recently been upgraded technically, having been around for a credible period. Phonic is differentiated by its 5 year warranty. The Mar series starts as the Mar 1, a 1 r/u tall, 150w per side amp, and includes the MAR 2 (225w into 4 ohms) at \$995; MAR 4 (425w per ch into 4), and the 3 r/u tall MAR 6 (650w into 4) at \$1,695. Phonic also now offer the P III series, an upmarket range including the P111 2000 : 660w into 4 ohms, \$1,795 3 r/u fully featured with combo connectors or XLR for input, and Combo connectors on the output.

The P111 3000 delivers 1100w into 4 ohms, at \$2,295.

Proel from CMI.

• www.cmi.com.au • +61 3 9315-2244.
PRL-900 Proel stereo power amplifier, 400w per channel @ 4ohms, 300w per channel @ 8ohms. 900w Bridged @ 8ohms. Built in 2 way active crossover.
PRL-1300 Proel stereo power amplifier, 650w per channel @ 4ohms, 400w per channel @ 8ohms. 1300w Bridged @ 8ohms. Built in 2 way active crossover.

QSC. From TAG. •www.tag.au.com
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Rane Corporation. From Jands.

• www.jands.com.au • +61 9582-0909.
MA3 is a 3 channel amplifier: 3 x 70W @ 4 ohms or 3 x 40W @ 8 ohms. \$5220

Yorkville. From Dynamic Music.

• www.dynamicmusic.com.au
• +61 2 9939-1299.

Yamaha. From Yamaha Music Australia.

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Live music webcasts: glimpse to future

www.thebasement.com.au is an audacious glimpse into the future of music and broadcast. Log on and have a look and listen - it plays 24-7, and features a live DJ with prerecorded clips and music recorded live at the legendary Basement nightclub in Sydney. Some concerts are simulcast live.

This is the future, because - revelation - site sponsor Telstra are investigating charging micropayments for content online, possibly billed *through your mobile phone account!*

So what you see at thebasement.com.au will one day be the front end of a site full of content, offering live and recorded music and video - some for free and some not. Enjoy!

By Rod Pascoe



For years the Basement nightclub has been synonymous with live music. Its played a major role in the evolution of Sydney's music scene and the venue has served as the launching pad for many up-and-coming acts. The Basement was virtually the home of Galapagos Duck in the early 70s. But despite being described as a jazz club, the Basement has evolved into an arena for contemporary music, catering to well established performers as well as providing an opportunity to air new music and new acts.

Just down from the Basement in Bulletin Place near Circular Quay, at the end of a hundred-metre multi-core audio and video cable, is the Basement Studio, the latest enterprise in webcasting

According to Operations Manager **Scott Kinlyside**, "The whole idea was born out of the 2WS radio broadcast with **Doug Mulray** in '98-99 where we had the idea of putting cameras in the studio & sending it to the net.

"Doug was looking for the next business opportunity and with **Hamish Cameron**, our CEO, he approached **Tim Reed** and **Chris Richards** at the Basement night club who were interested in doing some recording and webcasting of bands at the club."

Hamish Cameron's company, Chief Entertainment, came to an agreement with the Basement to record and broadcast from the club. Basement.com.au was born out of that and has been operating since December last year.

"One of the other players in the Basement Studio is Telstra who are our major funder. It wouldn't have happened if it wasn't for Telstra. They want to get into what they call the convergent business of the new media. Telstra needs content to get subscribers but don't want to produce it themselves. It's easier for them to employ a company like us to produce content for their broadband service." Kinlyside explains.

The night club and the Basement Studio are operated as totally separate businesses but have a symbiotic relationship. "We don't have anything to do with the running of the club. We go through their program and look at the gigs coming up and decide if the act would be a good one to broadcast. Of course we won't record anything until we have entered into a contract and we explain to the band exactly what we are doing."

Apart from the Basement getting exposure to the world via the internet, they offer bands and acts a top shelf facility to record their show at minimal costs as opposed to having to pull together a rig, an engineer or three, and not to mention the planning of it all. The

club gets the exposure and the kudos of having a world class recording facility attached to the club. "It's great to have a night club with a studio off the side," Kinlyside adds.

"We see the whole thing as a TV station basically, even though it's on the internet, we don't call ourselves a TV station but it's that mindset. We're an internet broadcast company, we're a production company and what we're doing is radio with pictures."

At the time of writing, the Basement Studio had completed 20 or so recordings. All have gone out live and the artists are able to take with them at the end of the night three multi-track DA-78 tapes (24 tracks), a VHS tape, a DAT of the stereo mix and an SP BetaCam broadcast quality dub of the show.

"Another thing we can do with the club is a business breakfast where a client lines up a group of speakers for a conference and we webcast it to all their major offices in Brisbane and Perth or wherever. We can do Video conferencing from the club because the entire infrastructure is already there," says Kinlyside.

Studio C, as it's called, is the sound mixing centre for the webcasts and recording from the Basement night club. At its hub is the Amek Media 51 desk.

"It's the new baby with Rupert's (Neve) preamps and EQ. We liked the analogue warm sound and thought it would suit the basement club, rather than a clinical clean digital desk.

"As far as surround as a live mix situation goes, internet encoding may happen one day. Lets say for example the Whitlams are doing a gig at the Basement & MMM want to take a simulcast of that on their new digital system which can encode in 5.1. Then the people at home are getting a live mix from the Basement in surround," Kinlyside said.

Studio C also has Pro tool 24 Mix plus, 3 Tascam DA-78HR giving 24 tracks of recording during the webcast, DBX Quantum multi FX processor, TC 3000 reverb and an Amek 9098 Compressor.

"Its great having the audio guys walk in and mixing a live concert in an air conditioned room where they don't have to put up with smoke and drunks not being able to hear the mix over the direct sound from the stage. They walk into a lounge room environment to mix a concert."

As well as the mixing and recording facility for the night club, Studio C is used as a post facility and used for making station IDs for the 24 hour radio, come TV station upstairs, the core of the Basement.com operation.

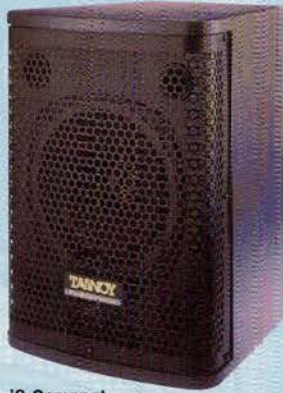
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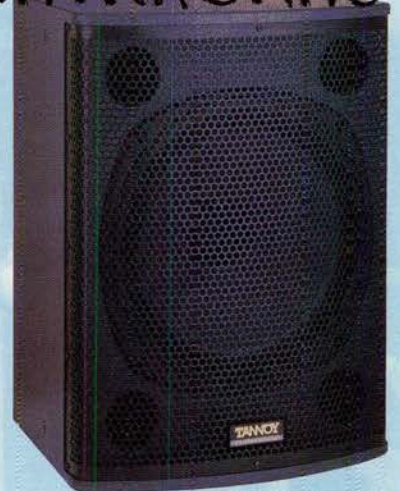
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Webcasting Basement



Kinlyside explains, "One of the biggest requests Doug had when he was at MMM doing breakfast was 'can we watch the show? I want to see what happens when the mics are off!' When the WS thing happened we thought lets put some cameras in the studio so people can log on and see it. A television station isn't going to do it and now with this new thing called the internet, let's give it a go. Nobody knew how to do it but we did it.

"Then we took over the Basement website. They were employing people to do their website which was updating what's coming up and so on and we took it to the next level by adding the radio streaming and the webcasting.

"The record companies are still a little nervous about forthcoming with agreements to do stuff with the internet. They're a little nervous, but that will change. They haven't quite worked out where the internet broadcast of music is going. They're protecting their own brands and artists.

"Mushroom records have been great and said 'here are the keys to our archives - go for it' which is great. EMI Virgin send us stuff regularly so there are a few record companies that get it and support us, the rest will come around one day.

Basement.com.au's content closely follows the types of acts the Basement club and forms the basis of the online content namely blues, rock, funk and of course, jazz.

"There are a couple of other revenue opportunities here," said Kinlyside. "There's the radio stream which is pure advertising. There's Chaos Music which is an online music retailer. Carlton United Breweries are a major sponsor as well. We do a surf show once a month which is totally sponsored by them. What we want to do is produce little shows and get their branding on different things. Because we're a production house we can provide a complete corporate video facility."

According to Scott Kinlyside, "The rules and regulations which apply to normal broadcast stations don't apply to this new type of enterprise at this point. They are not accountable to the Australian Broadcasting Authority. The copyright situation is a little loose. We do not want to do anything illegal and we do seek approval from the record companies to broadcast their material - they wouldn't give it to us if they didn't want us to play it.

"Everybody working here come from a traditional TV or radio background and they know what's expected. They are basically self regulating as far as ethics are concerned and they aren't purposely going to turn their audience off by a lot of swearing and rude stuff.

It's radio, television, internet, live all in one. To create something that has not been done anywhere else in the world.

The main on-air radio studio, Studio A, contains a Soundcraft RM100 console, 4

microphones, RCS (radio computing service) all the audio comes off the computer and each studio has its own hard drive which talks to each other. All the commercials and station IDs. Like most radio stations the music director will create a log of what's on for the next day. This log is exported to the on air studio and as it works through the day it starts playing the music or commercial etc in the right order. What we do is encode DVDs of our acoustic performances we have in the studio for replay at a later date. It's just the vision from our video switcher and two tracks of audio.

"There are a couple of shifts where we don't have an operator in the control room. So the DJ can be self sufficient and actually does the vision switching of the cameras and the output of the DVD

Global Television did the installation of the whole place and one of the boxes they custom built was a video switcher for the DJ which could override the main switcher in the control room. This allows the DJ to control the vision and audio output. The philosophy being only the announcer knows where he is going. It's different to television where the director is telling the talent what to do - with the aid of a script. The DJ can play the clip cut the camera and have overall say in the studio output - sound and picture.

Most of the day time shifts are staffed by a vision switcher mixing up to three locked off ENG (electronic news gathering) style cameras and a number of miniature lipstick cameras mounted near the presenter's microphone for that exaggerated close up.

There are four announcer microphones which are mixed on the Soundcraft on-air console. There are microphones for guest performers set up in one corner of the studio and they are mixed on a Yamaha O2R in the control room and the output of that mix appears as one fader on the announcer's console. Normally the one person in the control room is responsible for mixing the audio, switching the vision and setting up the cameras in the studio.

"We are a new media company; there's not a lot of money. Even though everything is new and looks flash, we don't have the money to employ an engineer to mix the audio and another one to switch the vision on all the shifts. So it is a one person to produce the show. What they will do is set up the cameras, do a sound check, cut the pictures live, watch the audio levels.

"We do employ top line engineers however for the webcasting out of the basement. Because the long-term plan is we do want to get some of that footage on television eventually. We see that as another business opportunity; to on-sell the material to television. •





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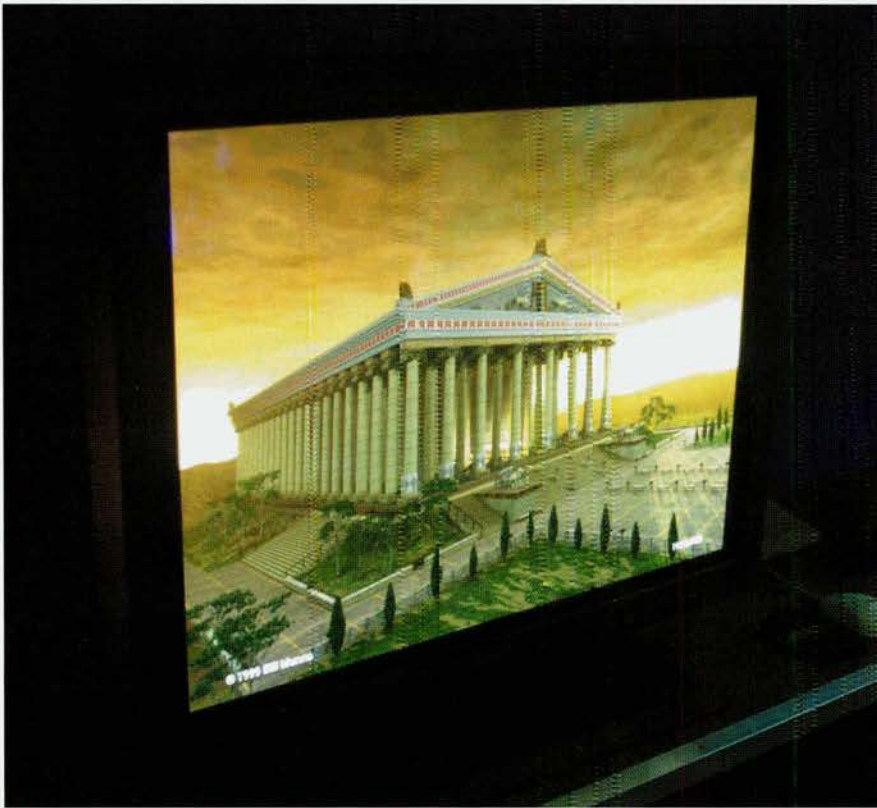
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Hitachi 37" Plasma

by John Grimshaw

Plasma displays may have a bit of a journey to go before the problems like the price and burn-in are down to acceptable levels, but every step in the journey seems to head down that path – albeit a little slowly.

Hitachi has released a number of new displays recently, and Connections had the opportunity to get a good look at one of them with the help from David Hawthorne of Image Design Technology.

About Image Design Technology Pty Ltd (IDT)

Incorporated in 1998 IDT calls itself a "value added wholesale distributor". They import and distribute numerous products from Clarity Visual Systems, RGB Spectrum, Toshiba Corporation, Hantarex (Sambers Italia), Lanetco International, FRED Systems, KeyWest Technology and Imtech Corporation.

In addition IDT acts as a sub distributor for a number of Australian importers. These include Pioneer Electronics, NEC, Hitachi, Sharp, AV Technology and Herma Projection Systems.

The other key component of IDT's business is the Plasma Rental Division. As with sales, IDT operates the Rental Division on a wholesale basis. Their clients are professional production, staging and exhibition companies predominately in NSW. Their Rental stock consists of 14 Pioneer PDP502MXE and 12 NEC PD1. IDT supplies a choice of mounting options with each panel.

The success of the Rental Division in NSW has let to an expansion into Melbourne. As of May, IDT will operate a Plasma Rentals Division out of South Melbourne. Michael Agar will spearhead this effort and the initial stock will consist of 4 Pioneer 502MXE's and 4 NEC PD1's.

The Hitachi 37" Plasma Display may not sound like an exciting product, particularly with numerous manufacturers touting 50" displays. However, this product is designed to compete directly with the 50" 16:9 displays, as it is a traditional 4:3 aspect ratio screen – something that most other manufacturers have moved away from producing. The screen is 37" in diagonal display area (16:9 screens are measured by the horizontal display area). In the test, it was displayed next to a 50" Pioneer (PDP502MXE 16:9) and 42" NEC (PD1 PX-42VP2 16:9).

One of the first things you notice is that the Hitachi model was equivalent in height to the Pioneer, and seemed to tower over the NEC model. Using computer graphics, the Hitachi and the Pioneer both allowed the viewer to move considerably further from the screen than the 42" NEC. The useable image display area is 1024x768 pixels in size. Being in 4:3 aspect gives it a distinct advantage for computer generated graphics, as well as video created for this aspect ratio.

On the image, the Hitachi was quite impressive in the depth of its blacks, clarity of image and colour saturation – certainly one of the better displays in its class for image quality. The claimed 400:1 contrast ratio is an impressive statistic, and the quality of the image suggests that they must have hit reasonably close to this mark.

As for features, the device has two RGB discrete inputs, one 15 pin HD D, and a group of five BNCs. There is also two video input selections, one is component and the other Composite/S-Video. Between these inputs, most of the usual video formats are covered, with the exception of HD signals.

There is the usual suite of image burn reduction techniques, including pixel shift (shifting the entire image one or two pixels left/right or up/down) and input

signal reverse (to even out any burn-in after it occurs).

Weighing in at 29.74 kg (without stand), this display is heavy - as we have come to expect from plasma displays.

For more information contact Hitachi on 1800 789 799.



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One Last Kiss

by Mandy Jones

Glam-rock super-group KISS are renowned for their elaborate concert staging - hydraulics, flying and lots and lots of pyrotechnics. Last month's Australian leg of their farewell tour was no exception. I was lucky enough to go along to the second night of their sell-out three show visit to the Rod Laver Arena in Melbourne where the KISS Army were out in force. Men, women, and very small children were clad in KISS t-shirts, imitation band costumes and lots of face paint. I was happy and secure to be the odd one out.

The show itself was a 2½ hr tribute to the thirty-something year career of KISS, featuring their big hits (they were the ones I knew) and spanning different eras of their music & image.

The stage set featured a massive video screen surrounded by a staircase of speakers. 300 ACL's were spread around the set to blast the crowd, and on either side of the screen, giant KISS signs were created by thousands of individual lamps.

At the start of the show, the black drapes surrounding the stage dropped and a truss 'pod' lowered from the lighting rig with the band members on board. Other moving elements of the set included a flown drum riser, scissor lifts built into the stage floor, and a truss trolley which flew Paul Stanley out over the crowd to a platform. In addition, a section of the front lighting truss lowered and Gene Simmons was flown up to the top of it to a waiting mic and stand where he performed a song.

The box-truss grids dominated the stage. As the basis for the lighting design they immediately set the tone - big and impressive. KISS LD Bryan Hartley describes his design for the 'Farewell Tour' as "straightforward rock and roll". By that he means lots of rich colours, lots of chases, and lots of strobing.

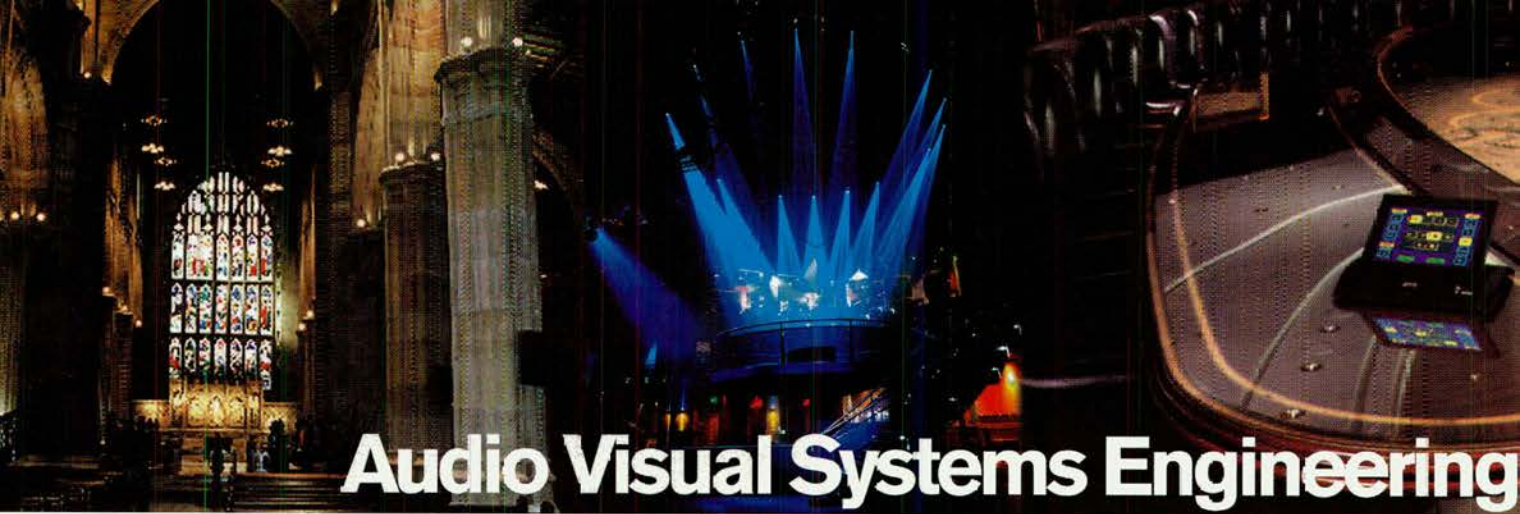
Bryan has been with KISS since 1994. From Nashville, he started as an LD with Joan Jett when he was 20. He worked on and off with Joan for 12 years, picking up other acts including New Edition and Cheap Trick along the way. In the 90s, Bryan was busy with the likes of Poison, Megadeth, Anthrax, Trickster, Meatloaf, the odd Deep Purple tour, and for something different, country artist Trisha Yearwood.

Fortunately, Bryan does what he does.

"I do love it. It really is my passion. I was a KISS fan when I was a kid so it's worked out really good. We've been doing it a long time and I enjoy it, but to be honest I am ready to move on. I'm going to do Guns'n'Roses in Europe after this so that will be a good little change."

Bryan explains the design for the 'Farewell Tour' actually had a brief test run in 1999 when he came up with it. It was a reworking of the 'Psycho Circus' tour design rearranged to fit into smaller European venues.

"We only ended up using it for about five weeks in Europe so when the farewell tour started up about a year or so later I decided to use the same design because it looked so good



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One Last Kiss

and plus I had a lot of it programmed so it saved a lot of money in programming time."

The impressive looking rig comprises 80 StudioColors, 40 Icons, 12 Dataflash, 10 Molefays to light the crowd, 10 Molefay ACL's to light the stage, and around 200 par cans (mainly ACL's) to light up the set. Bryan uses 46 Wybron colour changers to colour the box-truss. As for specials, you can't go past the 2000 MR16 lamps which make up the enormous KISS signs.

"I came up with the KISS signs in 96 and they're kind of special. Each sign has 1000 MR16s in there, so 2000 total, and they're really bright. I want people to be able to see the KISS logo when they're on their way home! And it's the only time the band has actually had the logo correct. Before, the KISS signs were always just a row of bulbs, they never actually looked like the logo on the albums or t-shirts, so it was great when I was able to create the exact logo."

Bryan explains using Icons on this tour was a decision made by his heart and his head.

"I've been a big fan of Icons ever since they came out, mind you, they are getting old. They're still a good light but it is tough to keep them going all the time and the main reason I got them is because I had the show programmed a year and half ago so it was easier to keep on going with the Icons.

"I also love the console so that's another reason why I use them. I've always been a fan of the console, although I've been using the WholeHog on a bunch of other tours and the Hog is really good so I have to say they run a pretty close race there. There's a lot of things you can do on a Hog that you can't do on an Icon console, and there's a lot of things you can do with the Icon that you can't do on a Hog...like run Icons.

"But the Icons are ok, there's other lights that compare closely to the Icon but the Icon is still pretty much the brightest moving head unit out there. I think everyone's really waiting for the new Icon Medusa to come out. I saw a demo of it and it looks really cool because it's not really a light as much as it is a whole projector so that's pretty intense. But I'm sure when that comes out it will jump ahead of everyone else."

Bryan says he didn't consider the Icon Washlights, preferring High End's StudioColors for their superior colour mixing and intensity. While the band members don't have much input into the lighting, Bryan reveals they are demanding nonetheless.

"These guys are pretty tough to work with. They're very demanding. They're not perfectionists, and I don't want to use the word arrogant, but they can be very 'anal' about things. When they want something they expect to have it right then and there. They don't have too much input into lighting which is good - they're usually more concerned about the set and the stage. They pretty much let me do whatever I want to do with lighting so I guess they trust me."

As for the design, Bryan says it's all about rock and roll.

"That's what they want, they're a rock and roll band. It's totally symmetrical. These guys like symmetry and I do too so it works out well for all of us. Pretty much the rule is if



Paul Stanley (early in the gig 'cause he still has his clothes on)

something is on one side then the same thing is on the other. Luckily they are cool with all the moving lights so they allow the technology to be stepped up. It could have been that they'd only let me use par cans and that would be really boring."

Bryan's design features lots of solid colour. He explains that's what the band wants.

"Gene really wants to see solid red, solid blue and solid green, which is pretty much what I'd use anyway. I have to use a couple of other colours here and there to break out from just



LD Bryan Hartley (left) with promoter's rep - Geoff Pavey



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| LF Unit | 140mm 1P diaphragm woofer | 160mm HP diaphragm woofer |
| Frequency Response | 50Hz - 40kHz | 50Hz - 40kHz |
| Sound Pressure Level | 89dB/W 11m | 106dB/W (Max/Rated input) |
| Power Handling | 120 watts (program)/60 watts (RMS) | 120 watts (program)/60 watts (RMS) |
| Size | 240mm x 342mm x 274mm | 208mm x 340mm x 320mm |
| Output | | |
| (Low Frequencies) | | 60W (typical) |
| (High Frequencies) | | 60W (typical) |



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One Last Kiss

using red, blue green, because that can get a little monotonous.

"I have a favourite palette of colours that I've been using ever since I've been doing lighting. Depending on the band I might change a few colours here and there depending whether it's a girl, but pretty much I keep the same colours. I use Lee 126 (Mauve), Rosco 22 (Deep Amber), Rosco 83 (Medium Blue), and I use a lot of Lee 202 (Colour correction), in fact I use it instead of white. All my white ACLs are 202. Usually when I do a rig this big I do half my ACLs in 202 and half in Lee 101 (Yellow) so there's a lot of 202 and 101, and the 202 replaces all the white to make it look cleaner. I use Lee 139 for green, Rosco 27 for red, and I use Lee 180 (Dark Lavender) and 181 (Congo). Everyone uses 181 and 126 but it's all about how you mix the colours together. They work out pretty good for me so I'm happy with those colours."

Bryan says the key to this design is quantity. "It's not really anything special other than being big," he says. "There's a lot of red, a lot of blue, a lot of green. A lot of chases with the Icons and a lot of strobing at the end. That's my big thing at the end, lots of strobing for the big crescendo."

"The look I'm known for is the truss toners with the colour changers. That and ACL's and Icons strobing in your eyes. I love it. One of my favourite looks is when I focus all the Icons in my eyes and at the end of the song there's flashes and strobing. It's kind of selfish I guess, but I like that."

Bryan explains the lighting rig only takes about five hours to be up and trim. He attributes the efficiency to the excellent crews he is given, in particular here in Australia.

"These Australian guys are 'on it', I've got a great crew out here. I've got Motley as my lighting crew chief and he's just awesome. And I've Nicky Koumus too - anybody in Australia who knows anything about lighting should know Nicky because he's a legend. Nicky was my crew chief in 95 in Australia. I love him to death so we have a great time - me, Nicky and Motley."

And Bryan was equally impressed with equipment suppliers Bytecraft.

"We get our gear locally in each country and then we tour it around the country. Here in Australia we're using Bytecraft and they've done a great job. Out of all the countries we've done - we've done Europe, the US and Japan - Australia has been the best for gear. Here it's been absolutely spotless. It looks brand new and they keep it in great condition and the whole crew are fantastic."

Surprisingly, the band don't like smoke or haze so Bryan doesn't get to use it during the show, however, with so many pyrotechnic effects in the show, there's always plenty of smoke.



JBL's VERTEC VT4889 3-way Line Array System

Kiss utilised a rev 36 cabinet system supplied by Jands Production Services. These are some Frequently Asked Questions about VERTEC, according to JBL.

Q. Are there differences in the array performance of VERTEC compared to other competitive systems?

A. Yes. Due to the VT4889's trapezoidal shape, the front baffle of a VERTEC array will always have a smooth, continuous surface, regardless of box angle settings. This has distinct acoustical advantages.

Q. What's inside the VERTEC system?

A. Each VT4889 enclosure includes (2) Lightweight 2255 15" Low Frequency Dual-Coil Differential Drive loudspeakers, (4) powerful 2250H 3" Midrange Frequency Dual-Coil Differential Drive loudspeakers coupled to R.B.I.'s (Radiation Boundary Integrators), and (3) compact 2435 High Frequency drivers fitted to WaveFormers.

Q. What's an R.B.I.?

A. A Radiation Boundary Integrator. These midrange frequency acoustical elements couple the high output power capacity of each 2250 8" midrange speaker to the adjacent low frequency and high frequency radiating elements in an integrated manner. The R.B.I. serves multiple purposes. It creates slot-loaded compression chambers for the midrange cores while simultaneously smoothing the horizontal response of the high frequency elements. The net result is reduced intermodulation distortion and a more integrated

wavefront that is a summation of the output of low, midrange and high frequency elements.

Q. What's a WaveFormer?

A. A high-frequency radiating device with very precise, specific output characteristics enabling it to co-exist and function directly adjacent to others like it in a narrow, vertical 'ribcage' pattern. Like an acoustical transformer, the (3) High Frequency WaveFormers in each VT4889 system are slot apertures that ensure proper line array summation characteristics at high frequencies.

Q. Weight and size?

A. Each VERTEC VT4889 enclosure weighs only 72 kg. This includes all required rigging hardware to connect one box to another. Each box is 1213mm x 489mm x 546mm wide. It is a trapezoidal shape with 5-degree angled sides.

Q. How does this system pack in a truck?

A. The sizing enables two enclosures to be stacked vertically on end in the smaller box rental trucks frequently used by sound hire companies. Up to 100 of the boxes, with a total weight of 6,895 kg, could be stacked in a (24') long truck box with a 2,438mm (96") interior ceiling height. Cabinets can be loaded five wide, two high in standard touring trailer truck bodies.



Marcel Takac (Audio Manager) with Daniel Fullwood (Senior Audio Tech) seated.

Gold Coast Arts Centre installs Cadac F-Type console

A 1200 seat, proscenium arch venue owned by a local council would seem an unlikely purchaser of one of the top names in audio mixers – but that's what the Gold Coast Arts Centre did. Marcel Takac (Audio Manager) spent two years researching and trying out the options available before putting the purchase out to tender.

The GCAC produces and stages regular musicals as well as hosting numerous touring shows. Their requirements for a desk to handle the rigours of cue-to-cue production work meant there were only a few manufacturers to choose from. While price was a significant consideration (as always), what set the Cadac F-type desk apart for Marcel was the desk seemed to be designed exactly for their requirements, by someone that understood the needs of a live sound engineer.

One of the main requirements Marcel had for the desk they were going to purchase was that he wanted to be able to have an entire pit orchestra and thirty or more radio mics all

controlled from the one desk – without taking out the entire back two rows of the theatre. This was achieved by the Cadac supplying 30 single input channels and 14 dual input channels. The dual input channels are a Cadac innovation that allow either input, or a sum of the two audio signals being sent to the channel fader. Each can be individually gain controlled PFLed as required, effectively putting 58 channels in the space of 44.

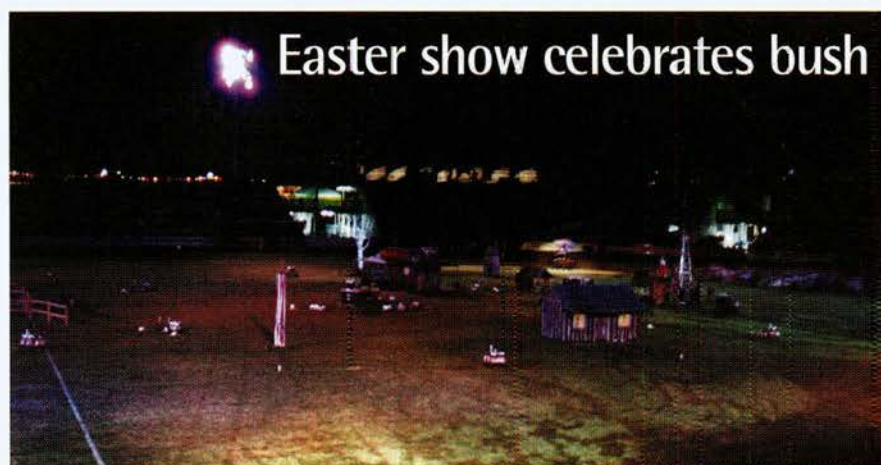
Managing the size of the desk was one of numerous ergonomic features that impressed Marcel. Things like the auxiliary bussing knobs being placed 'above' the EQ controls for every channel allow for the fact that the EQ will be the most changed control for any channel during a performance. In addition, keeping all of the controls strictly 'in line' helps avoid the problem of accidentally adjusting controls adjacent to the intended channel.

Another feature that Marcel thought was extremely useful was the fact that any module in the desk could be moved to any location on the desk, allowing the user to set up the workspace in exactly the way needed for a particular show. Knowing that the operators that would end up spending hours driving the desk for each show, all of these issues helped Marcel decide on the desk.

It is now more than four months since the commissioning of the system at the GCAC, and Marcel struggles to find something he does not like about the desk.

"It's hard to find something wrong when it does everything you want."

Marcel indicated that as a manual desk, it is no more difficult to learn than a standard desk – maybe ten minutes for an experienced operator. Add the automation features and learning the desk does take an additional few hours – but that work results in many more hours saved for every show you do.



This year's Easter Show held at Sydney's Olympic Park celebrated Australia's bush heritage with a show entitled **Celebrate Australia** held every night in the Main Arena. An inspiring display of music, lighting, livestock and fireworks, the program featured 90 minutes of non-stop Australian entertainment, including an extended re-enactment of the *Return of The Man From Snowy River*, which was back by popular demand.

Authentic stockmen put their bush skills to the test in the *Stockmen's Challenge*. With horses hooves pounding and whips cracking, the Stockmen's Challenge re-enacted Banjo Patterson's much-loved poem 'The Man From Snowy River'. In a spectacular and daring

presentation, a cast of 20 brumbies and 10 stockmen, including Clancy of the Overflow, told the story of that famous hill ride by the Man himself.

Lighting the main arena at the show was no mean feat due to the large area that needed to be covered. 3200 Lighting was employed to take on this task with Iain Reed taking control.

"This was an ideal job for 21 Clay Paky Stage Zoom 1200s," said Iain. "They have great optics and are so bright they were cutting against the 3K Xenon Gladiators over

the distance. They have nice effects, good colours, great colour fades and I love them! We've had absolutely no trouble with them."

For the Celebrate Australia show, the Clay Paky Stage Zoom effects were used to create foliage, night scenes and dawn breaking. They were also used for good, bright colour washing so that the horses didn't trip over themselves!

"You have to bear in mind that the horses don't like a lot of moving lights in their eyes!" said Iain. "For the amount of Stage Zooms we have, the coverage we get out of them is



Lighting Designer - Iain Reed

fantastic. You can go from big wide foliage looks into tight, watery looks on the stock yards."

At the Easter Show, control was via a Jands Echelon 1000 with another on standby. The lighting fixtures were positioned on five trusses hung from the stadium roofing and also on two towers where there is no roofing.

Each truss held three Clay Paky Stage Zoom 1200s, 24 VNSP and MFL combination Par cans, and a Coevar Panorama. Four Gladiator follow spots were also used. There was about one kilometre of data cable with six DD8 data splits, one at each location to pick up and boost

"Last year we built free standing box truss structures at a lower level," Iain said. "Fortunately this year we convinced the RAS to put points on the roof."

The evening ended with a moving celebration of our nation's history since Federation and a display of Syd Howard's fireworks, coupled with a choreographed moving light show to make a memorable finale. The fireworks were detonated from the arena floor, providing a mass of smoke, which had the great effect of showing up the light beams. •

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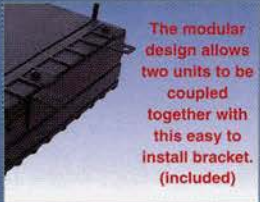
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Buena Vista Social Club

The Buena Vista Social Club is a modern fairy tale. A group of brilliant musicians play for decades in a Havana club, and then disappear into obscurity. The 79-year-old piano player Rubén González doesn't own a piano anymore. Vocalist Ibrahim Ferrer is shining shoes for a living when Ry Cooder and producer Nick Gold arrive in Cuba in '96, track down the musicians, and bring them into a local studio. The rest is history!

Madeleine Murray heard them play in Sydney...



From the minute the band began with a sassy brass number, the crowd was in raptures. The sound was exquisite, capturing the mellow smoky tone of the trombone solos, the smooth vocal subtlety of Ibrahim Ferrer, and the surging Fiaf power of Omara Portuondo.

Extraordinary Venue, Unique Problems

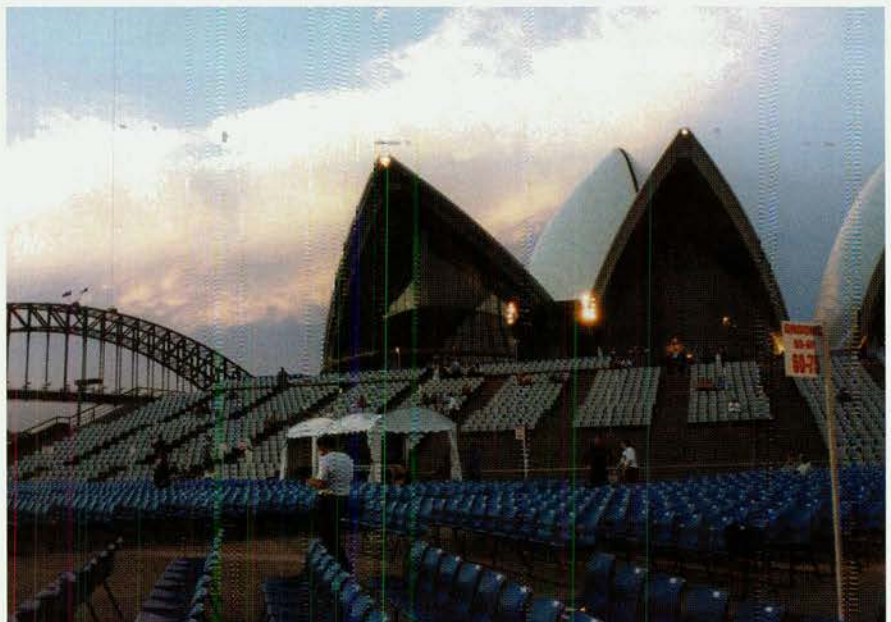
Opera House Sound and AV Coordinator David Claringbold drew up a preliminary design and coordinated the audio setup for the show. He commissioned Coda Audio to supply the Meyer speakers and he then fine-tuned the design with Coda director Michael Wilkie. The extraordinary venue posed unique problems. Absorbent areas of water and sky were juxtaposed with the hard surfaces of sandstone wall and granite

The crowd arrived early for the Buena Vista Social Club outdoor concert as the sun set over Sydney Harbour. A giant cumulus cloud, framed by the sails of the Opera House and the Harbour Bridge, glowed tangerine and pink. Tonight, the Cuban band would play its final, sold out concert on the forecourt of the Opera House, surely one of the most splendid sites on earth.

The Opera House, surrounded by water on three sides, is set on a peninsula that juts out into the harbor. The fourth side is a towering wall of natural sandstone topped with palm trees and giant fig trees of the Botanic Gardens. What a spot. What a night. The stars were beginning to come out as the Buena Vista Social Club took the stage. Later a half moon lit up the ferries as they glided through the water beyond the audience.

The Buena Vista Social Club is a modern fairy tale. A group of brilliant musicians play for decades in a Havana club, and then disappear into obscurity. The 79-year-old piano player Rubén González doesn't own a piano anymore. Vocalist Ibrahim Ferrer is shining shoes for a living when Ry Cooder and producer Nick Gold arrive in Cuba in '96, track down the musicians, and bring them into a local studio. The rest is history; the band re-forms, wins a Grammy, and tour happily ever after around Europe, South America and the United States.

This was their first time in Australia, and the Buena Vista Social Club played three shows inside the Concert Hall, powered by Meyer speakers. Their final show was outside on the balmy evening of 2 March. An audience of 6000 sat on chairs placed on the forecourt and the steps leading up to the Opera House. The stage was set up between the harbor and the massive sandstone wall of the Botanical Gardens.





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Buena Vista Social Club



Speakers on scaffold beside stage; 2x MSL-6, 4x DS-4P, 4x MSL-4, 2x CQ-1 and 2x UPA each side.

forecourt, as well as the glass walls and tile sails of the Opera House. This was the first time the Opera House had a seated, ticketed, paying audience out on the forecourt, so the stakes were high. The show had to be perfect.

Coda's affable, articulate Brad Law, 26, was the systems engineer for the show. "It's a difficult venue, with all the reflections off the sails," he said. "All the arrays are pointed slightly down, so they hit the audience only. They're all tight Q boxes with pretty precise coverage, so they don't spray energy off to the side. We needed to keep the sound away from the side sandstone wall." Coda solved this problem by putting in a delay tower near the massive wall, which also delivered even sound to the rear without blasting the front. Two horizontal rows of four MSL-4s were arrayed on the tower, one row for the raised seating and one for the ground level seats.

The stereo system for the stage was rigged onto scaffold towers. On each side, there were two MSL-6 self-powered loudspeakers for the raised seating section. The next row was four DS-4P mid bass, then four MSL-4 self-powered loudspeakers for front fill and ground level, and finally two CQ-1 and two UPA-1P for front fill. Four PSW-5 self-powered cardioid subs formed the ground level. On stage, 15 USM-1P wedges were

downstage, and for the upstage brass, the band insisted on using six UM-1P floor monitors, with a 12" low frequency driver, and a 2" horn.

The Buena Vista Social Club is light on bottom end, but several trombones, trumpets, saxophones, flutes, congas, maracas and vocals make for some powerful top end. Law said, "We were concerned about it bouncing around, but we had no tonal problems. We spent a fair bit of time configuring, tuning and aligning the PA."

Every Note of a Double Bass

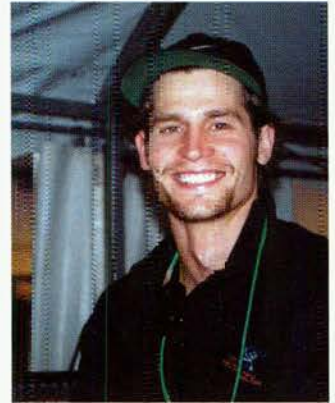
Coda Audio has been working on many World Music concerts recently, and Law has noticed that engineers are specifying Meyer. "We are seeing Meyer sound riders. The Buena Vista Social Club asked for Meyer, and the Opera House has Meyer indoors so it was all compatible. Meyer gives real in-your-face sound. You don't have this distance between performer and audience. David Claringbold, commented that he rarely gets to hear the

voicing of every single note of the double bass, but he heard it here."

Six months ago, Coda started using the Meyer RMS, and Law loves it. "We have 44 speakers in this rig tonight, and RMS lets us accurately monitor the actual condition of the loudspeakers. The RMS gives us constant feedback on how the individual components are performing. We no longer have to rely on reading non-proprietary devices, which aren't tremendously accurate. Now we know exactly when we've hit limit on any of our components, and we can take evasive action. On the maintenance front, we don't have to box check every single cabinet. The RMS will tell us if something's gone wrong."

That night was a little taste of paradise. The seagulls soared miles overhead through the clouds, as the crowd went crazy for an encore. Forty-five minutes after the show ended, the sky turned a threatening shade of deep purple, and torrents of lashing rain poured down onto the forecourt. Luckily, the Meyer speakers were weather-proof.

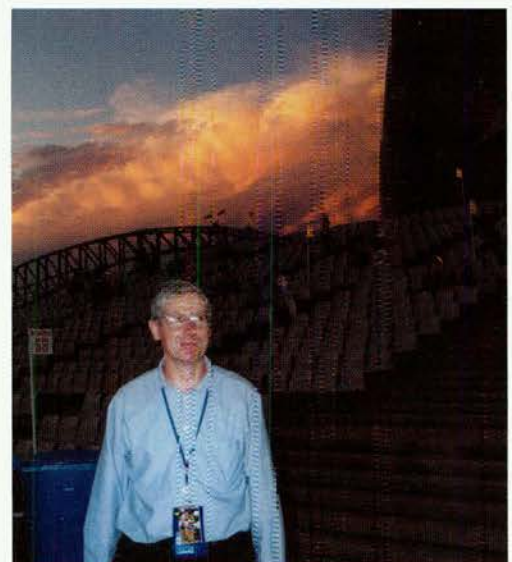
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Brad Law, Systems Engineer Coda Audio

That night was a little taste of paradise. The seagulls soared miles overhead through the clouds, as the crowd went crazy for an encore.

Michael Wilkie (Director of Coda Audio) Audio Supervisor for the Buena Vista Social Club concert





The management team that restructured **The Reef Casino** in Cairns recently realised the need for improved lighting and signage, and called in Lance Stewart of Creative Lighting to make the changes.

"They gave us a comprehensive brief to review all aspects of their current presentation to the public in terms of lighting and signage," Lance said. "They identified a need for the casino to have a greater prominence that clearly conveyed its function as a casino

while improving the visual amenity for its patrons. The five star hotel identity could not be compromised but the casino component needed to be clearly differentiated.

"After in-depth site reviews and meetings with the client we decided first stage should have treatments to the porte-cochere and the hotel-casino foyer transition space, as well as new signage for the main building and rear entry. They also needed something that would assist marketing and would act as a tie element so we designed a colour changing approach to be a signature throughout."

To achieve this, Creative Lighting opted to use Studio Due MiniCity colour changing units. Eight MiniCity's were used in the foyer to illuminate the central transition space between the five-star hotel and the casino. Four more MiniCity's were used outside to light the entry columns.

"I like the choice of colours you get with the MiniCity and the fact that they are so robust," said Lance. "The longevity of the lamp, 6000 hours, is also a great plus. All of the MiniCity's are programmed to provide both blocks of colour change as well as sequences by unit that allow us to lead the eye inwards to the foyer.

"In the past there has been trouble with water leakage in the foyer during cyclonic weather which could wet our luminaires, so the fact that the MiniCity's are IP55 rated is obviously useful even indoors!"

Creative Lighting also took control of each of the ninety-two down lights in the porte-cochere to achieve a series of sequences of wave-like effects using Theatrelight dimmers.

Control throughout is by Creative Lighting's new ShowPro 2000 Control Freak Series Controller, which is fully automated.

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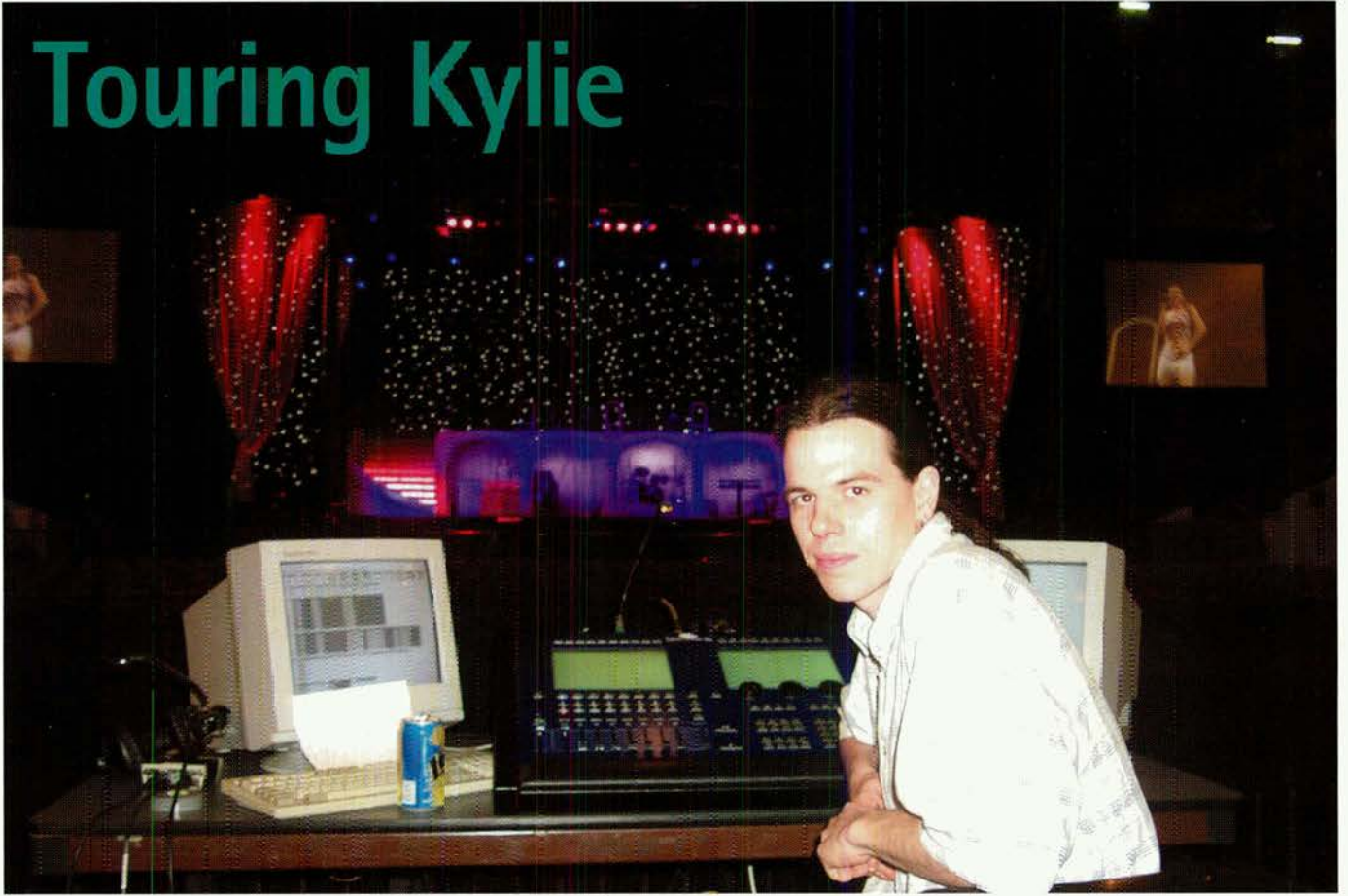
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Touring Kylie



The Kylie Minogue tour has broken records around Australia, and done well overseas. Kylie's production values are spotless, and she remains one of the easiest 'names' to work for, say the crew.

by John Grimshaw

Rob Gawler is the lighting operator on the Kylie tour, touring with the show from its UK season. The show was originally designed by Vince Foster, and the version touring arena here has only had minor modifications to the UK tour which consisted mainly of theatrical type venues.

According to Rob, the only significant difference is that the Australian tour has a wider stage, which was covered with minor changes to the positions of the outer fixtures, and re-plotted the existing lights to accommodate the increased space.

Being heavily reliant on intelligent lighting, the changes were quick and easy to accommodate for any of the eight venues Kylie will be visiting.

Some of the more interesting effects you can expect to see are the use of a white LED star cloth, made by Soft Coeds Co in the UK. By using the whiter light from the LEDs rather than the traditional incandescent ones the effect looks far more realistic. Plus there is the added bonus of the LEDs not blowing.

There is also a 'Las Vegas' style LED display of

the word 'Kylie' built into the star cloth – an effect sure to please the 'Mardi Gras' set.

The lamps used include 12x Cyberlight Turbcs, 18x Studio Colors, 12x Studio Spot CMY, 8x PC Beam, 60x Parcans with changers and miscellaneous other effects. The show is driven by a Wholehog II.

All lighting equipment was supplied by By-craft for the tour, and Rob had nothing but praise for their professional approach as well as the speed and efficiency in doing their jobs. With the tour prepping, rehearsals and the first show in Brisbane, Sydney was the first time the show had been moved to the new venue.

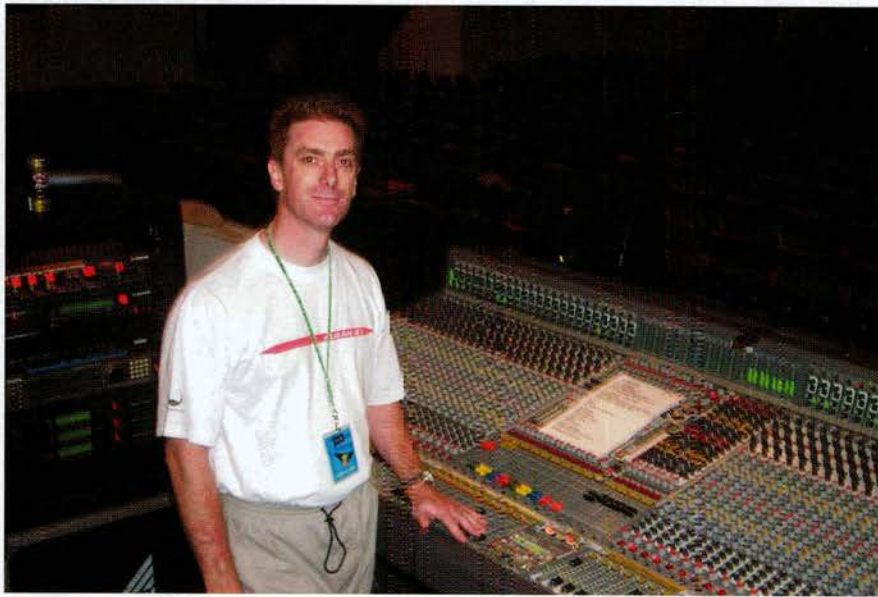
Rob tells us that the mother tric that supports the lighting trusses, speakers and set pieces was flown with 3hrs work on the first day, and the main rig was installed, up, running and re-plotted in under 7hrs on the second.

"It has been fantastic. No problems, no major dramas, nothing," says Rob.

V-DOSC

FOH engineer, Chris Pyre, specified a V-Dosc speaker system for Kylie's aussie tour. Supplied

Touring Kylie



Chris Pyne - standing at the Midas console used on the tour

by Jands, the audio systems for the tour include a Midas XL4 automated console, with an XL3 'side car' to increase the channel capacity. The effects consist of the 'usual suspects', including 3x Yamaha SPX990, TC Electronics M5000, Eventide H3000, TC Electronics TC2290 delay and a suite of compressors, limiters and gates.

Over the years, Chris has stripped back his requirements for large systems. Subscribing to the 'KISS' (keep it simple, stupid) approach has kept the Kylie tour audio easily under control. In answer to some press about the Kylie show, Chris assured us that the show contains no mimed vocal tracks.

"There are 8 tracks of miscellaneous effects used through the show. From time to time, this has a music pair of strings and brass, various effects, and the backing vocals."

The recorded backing vocals were performed by the vocalists on-stage, and are played back with the those performers singing live as well, doubling the vocal line.

The monitor system was mixed using a Midas Heritage 3000. Chris specifically instructed Jands not to substitute a different monitor desk for this job, as the show cues were to be brought with them from the UK. There were 12 in ear monitor systems supplied to use for the show - 6 wired, and 6 wireless. This was done to avoid using monitor wedges for the show, though side-fill monitors were used.

Shure microphone were pretty much used throughout, with the radio mics being hand held, fitted with Beta 87A heads.

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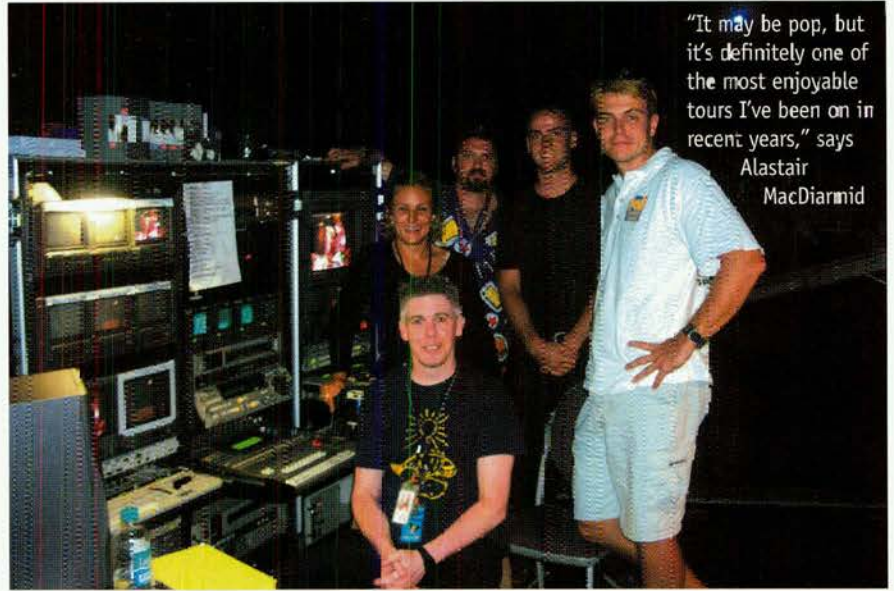
this is the best act I've ever worked with," says Chris. According to Chris, Kylie is easy to work with because she listens to the advice of the key people she works with, and approaches her work quite professionally.

VISION

The Video Engineer and Crew Chief, Alastair MacDiarmid, is in charge of the video system used on the Kylie tour. One of the interesting things Connections discovered about this was the way the system was hired and financed by the tour. UK company, XL Video supplied the whole mixing suite, cameras, projectors and screens in a special touring configuration that is travelled in just a handful of roadcases.

The system is all digital, with digital video signals leaving the camera, travelling through the mixer, to the SDI digital input card loaded in the Barco Reality 9200 projectors.

XL Video package the tour's video requirements in such a way that it is made as easy as possible to set and use anywhere in the world. This eliminates problems like trying to source local projectors with the right inputs cards and lenses, keeping the equipment familiar for the touring operators and making the system as reliable as you would need for an event like this.



"It may be pop, but it's definitely one of the most enjoyable tours I've been on in recent years," says Alastair MacDiarmid

Not surprisingly, doing this would be a rather expensive exercise, so XL Video teamed up with a company called Blink TV. They sell ad space to be projected on the screen before the show. This is used to subsidise the cost of the hire. This system has worked very well in the (continued over)

Standing Left To Right:
Honie Rowley (Handheld Camera), Alastair MacDiarmid (Engineer & Crew Chief), Nick Thomsen (Pit Camera), Emilio Abbonizio (Pit Camera)
Seated: Chris Keating (Director)

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Touring Kylie

(continued from pg57)

UK, with other tours like the Corrs adopting the system. For Kylie's Australian tour, Blitz TV used local ad agencies to on-sell the pre-show ad space.

Chris Mounsor of XL Video seems a modest business man, "I'm just a simple bloke who rents out THE BEST GODDAMN concert touring video package in the world." Whether or not this is so, it is the combination with Blink TV that makes the package attractive.

"The type of operation that [Blink TV] runs is probably the very best 'value added extra' a tour can have," says Chris. According to Chris, there are two big advantages to this system, it "supports the tour by means of subsidised equipment...[and] it actually enhances the dreary moments prior to an evenings entertainment when usually some CD is played to the audience as an after-thought wallpaper to the evening - the time when the paying punters are basically ignored and left to fend for themselves.

"Often an initial understanding of the "Blink" tapes are that they are wall to wall crude TV type advertising - this is as far from the truth as it is possible to go - in a 20 minute tape typically there are a couple of minutes of "quality cinema type spots" the rest of the tape is a mixture of quality images & music with the aim to entertain the punters."

The system used is fully SDI (Serial Digital Interface) compliant - a broadcast standard for component digital video signals. The three cameras are Sony D35 digital, with triax backs and CCU's (Camera Control Unit) fully remotod, Canon optics, Vinten 250 series tripods. The mixer used is a Sony DFS700, fully loaded with DVE (digital video effects) options. Analogue to Digital, Digital to Analogue, and analogue monitoring is handled by two Grass Valley 8900 series card bays, which can be loaded with a range of options depending on the job.

All monitoring, a mixture of 6" and 9" pro Sony monitors, with a grade one 14" Sony for engineering. Eng switching is done by a Leitch 16x16 matrix.

Tape playback and record: 1 x Sony DNW A50p Betacam SX digital recorder with built in hard-drive allowing on board non-linear edit facilities. This is particularly useful for last minute edits for the pre-show ads. Also in the stack is a Sony UVW 1800 Betacam SP recorder.

Joe Labero – Magic Master



by John Grimshaw

A magic show is not something the average punter would often see, if at all. Connections was recently invited to take a look at the show currently running in Star City's Showroom – and the show was quite impressive...

The show is a collection of magic segments interspersed with dance/movement pieces. Joe himself is a Swedish magician that has been performing in Europe and Queensland's Gold Coast for many years. The Star City show is a

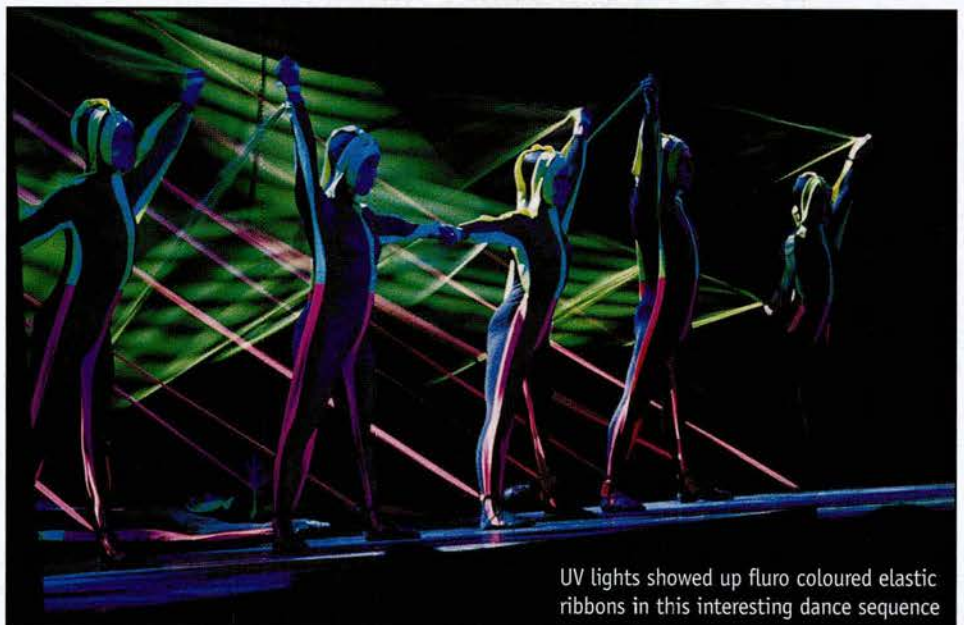
selection from his repertoire that ranges from large effects with big props and staging like a full scale musical production number, to small and simple 'slight of hand' card tricks - the latter remained impressive despite the fact that there was a Sony VPL FE100 and two Sony VPLFX200's projecting exactly what was happening on to three large screens.

On the technical front, the show included some of the most impressive use of intelligent lights that you are likely to see. These were particularly effective during the numerous musical numbers, with the lighting as carefully choreographed as each of the performers. Palle Palmé, the show's Swedish lighting designer, has worked with Joe for the last ten years.

One of the big advantages to a lighting designer in a show like this is that the bump-in and tech rehearsals

are considerably longer than is normally the case for theatrical productions. As all of the tricks & segments are carefully rehearsed in the venue to ensure that they can be safely executed, this extended time opens the opportunity for the designer to really finesse the look of the show.

"The production team gives me a lot of hours to programme the lights and we have many days to rehearse and look at the result long before audience are in for the first time," says Palle.



UV lights showed up fluro coloured elastic ribbons in this interesting dance sequence



"For me timing is the whole thing when it comes to moving light programming. If you get the lighting cue to hit exactly [on time], the audience will go "whoa" - if you miss the timing the audience will not notice it. This is what it is all about - timing."

At one point in the show, trusses are flown in at various angles and the lights themselves seem to become "characters" on the stage.

"Because we don't have that much set in the show, my intention was to give every number its own look. When we started with this show I got the idea in one number to fly in all the moving light trusses, and let the lights be like "dancers" on the stage. I think that this really surprises the audience a lot."

This effect, like all of Palle's suite for tricks

only happens once in the show as he subscribes to the theory that it is always best to use an effect only once, because "then it feels luxury for the audience."

Of working in Australia, Palle quite enjoyed his time.

"This production is the most easy and smooth that I have ever worked with. All this [is] thanks to the fantastic crew at the Casino Showroom with John Metzke and Ange Sullivan as head of the lights. These two people together with their co-workers [did] a fantastic job and put me in a wonderful situation."

The audio consisted mainly of music playback that was carefully timed to the action - either that or the action that was carefully timed to the music, it was hard to tell. Labero's hand held radio mics were the only mics used throughout the evening. The majority of the playback is done direct from the hard disk of a sound computer located at the FOH mix position, with some of the incidentally effected being played from a sampler. The audio component of the show was designed by the director, Mikael Hylin, and is operated by Paul Kennedy.

Finally, Joe Labero and his show leaves the audience having enjoyed a good evening's entertainment - and you can expect to not be able to work out how most tricks are done.

Part of the opening, this "Robots" dance sequence was made quite spectacular by the lighting design



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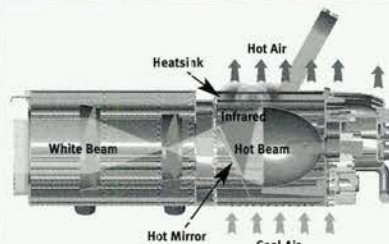
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Acclaim Axial Profile

18°-34° & 24°-44°

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LUMINAIRES

This is a complex report in which suppliers were asked to provide some fixed details on their entire range of conventional luminaires. To provide a basis for comparison, all were asked to supply prices including GST, as well as the cost of the recommended lamp, hook clamp and safety chain. Each manufacturer was also given the opportunity to provide a write up on any aspect of the range they supplied price details for. There are some absences in this year's list, including ProLite, Colortran and Altman - the distributors of these did not supply any information by deadline (sorry guys, maybe next time!).

Strand

SL Range

The Strand SL range offers excellent light output, superb distribution and the smoothest soft edge (they state) while maintaining beam size. Sharp gobo, edge and shutter focus. Very compact and narrow with the smallest dimensions in their category. Easy to use and maintain with many features for increased safety. Cool beam operation for extended gobo, shutter and gel life. Optimised for energy efficient, high performance GKV 600W lamps.

Studio Fresnels

The new Studio range of tungsten fresnels continues the Strand Lighting tradition of making a good product even better. The Studio lanterns have an improved light quality and a flatter and more even output. They are corrosion resistant for longer life and accessories are interchangeable with existing Quartzcolor products. With a new focus system, easy to adapt from manual to pole operation and maintenance free. New easy running barndoors and spring loaded top and lower catch for retention of accessories.

Bambino Range

The New Bambino Fresnels have improved light quality and output, producing a flatter and more even field. High quality, rugged, durable with a comprehensive range of accessories interchangeable with existing Quartzcolor products - easy to service and maintain. Front and back focusing on larger units with a new worm drive mechanism for precise focusing.

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The Original Quartzcolour Redhead. Portable focusing 800W floodlight found throughout the world. Often copied, never bettered. Now at a better price.

Zoom Profiles

| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|-------------------|-------------------|--------------|-----------|------------------|------------|----------------|
| Selecon | Acclaim | Zoomspot | 18° 34° | GY9.5 | T/27 650w | \$528.50 | Selecon |
| Selecon | Acclaim | Zoomspot | 24° 44° | GY9.5 | T/27 650w | \$528.50 | Selecon |
| Selecon | Acclaim | Axial 18/34 | 18° 34° | G9.5 | GKV 600w | \$563.50 | Selecon |
| Selecon | Acclaim | Axial 24/44 | 24° 44° | G9.5 | GKV 600w | \$563.50 | Selecon |
| LDR | Suono | 10/28 | 10 28 | GY9.5 | T27 | \$634.86 | GMT Lighting |
| LDR | Suono | 20/40 | 20 40 | GY9.5 | T27 | \$634.86 | GMT Lighting |
| LDR | Suono | 10/28 | 10 28 | GY9.5 | MSD250 | \$828.84 | GMT Lighting |
| LDR | Suono | 20/40 | 20 40 | GY9.5 | MSD250 | \$828.84 | GMT Lighting |
| Coemar | Theatre | Zenith | 15 41 | GY9.5 | 500w | \$833.29 | Coemar Desisti |
| Selecon | Pacific | 23/50 | 23° 50° | G9.5 | GKV 600w | \$868.50 | Selecon |
| Selecon | Pacific | 12 / 28 | 12° 28° | G9.5 | GKV 600w | \$868.50 | Selecon |
| Strand Lighting | Quartet | 15/25 | 15 25 | GY9.5 | T26 650W | \$891.00 | Bytecrafft |
| Strand Lighting | Quartet | 22/40 | 22 40 | GY9.5 | T26 650W | \$891.00 | Bytecrafft |
| Coemar | Theatre | Profilo | 15 28 | GX9.5 | 1000/1200w | \$954.41 | Coemar Desisti |
| ETC | Source 4 Jnr Zoom | 25-50deg | 25 50 | G9.5 | HPL | \$1,015.00 | Jands |
| Coemar | Theatre | Profilo | 22 40 | GX9.5 | 1000/1200w | \$1,058.41 | Coemar Desisti |
| LDR | Nota | 8/22 | 8 22 | GX9.5 | T19 | \$1,271.02 | GMT Lighting |
| LDR | Nota | 18/36 | 18 36 | GX9.5 | T19 | \$1,271.02 | GMT Lighting |
| Selecon | Pacific | 5.5/13 | 5.5° 13° | G9.5 | GKV 600w | \$1,278.50 | Selecon |
| Strand Lighting | SL | 15/32 | 15 32 | G9.5 | GKV 600W | \$1,342.00 | Bytecrafft |
| Strand Lighting | SL | 23/50 | 23 50 | G9.5 | GKV 600W | \$1,342.00 | Bytecrafft |
| Selecon | Arena | Zoomspot 20/37 | 20° 37° | GY16 | CP/72 or CP/43 | \$1,845.50 | Selecon |
| Selecon | Arena | Zoomspot 14/32 | 14° 32° | GY16 | CP/72 or CP/43 | \$1,845.50 | Selecon |
| ETC | Source 4 Zoom | 25-50deg | 25 50 | G9.5 | HPL | \$1,895.00 | Jands |
| Selecon | Arena | Zoomspot 20/37 | 20° 37° | G22 | CP92 or CP91 | \$1,913.50 | Selecon |
| Selecon | Arena | Zoomspot 14/32 | 14° 32° | G22 | CP92 or CP91 | \$1,913.50 | Selecon |
| Selecon | Arena | Zoomspot 9/18 | 9° 18° | GY16 | CP/72 or CP/43 | \$1,945.50 | Selecon |
| ETC | Source 4 Zoom | 15-30deg | 15 30 | G9.5 | HPL | \$1,985.00 | Jands |
| Coemar | Theatre | Inciso | 12 22 | GY16 | 2000w | \$2,383.82 | Coemar Desisti |
| Coemar | Theatre | Inciso | 9 32 | GY16 | 2000w | \$2,843.82 | Coemar Desisti |
| Coemar | Theatre | Inciso | 9 15 | GY16 | 2000w | \$2,863.82 | Coemar Desisti |
| Selecon | Arena | Zoomspot 9/18 | 9° 18° | G22 | CP92 or CP91 | \$3,013.50 | Selecon |
| FX Range | Multipar | Profile Projector | 19 50 | G9.5 | 575HPL | POA | Coemar Desisti |

ETC Source 4 Range

Junior Zoom Fixed Angle Par Parnel



Fixed Angle Profiles

| Brand Name | Series Name | Model Name | Beam Angle | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|--------------|------------|------------|-----------|------------------|------------|----------------|
| Coemar | Theatre | Centro | 26 | GY9.5 | 300w | \$525.95 | Coemar Desisti |
| ETC | Source 4 Jnr | 26deg | 26 | G9.5 | HPL | \$775.00 | Jands |
| ETC | Source 4 Jnr | 36deg | 36 | G9.5 | HPL | \$775.00 | Jands |
| ETC | Source 4 Jnr | 50deg | 50 | G9.5 | HPL | \$775.00 | Jands |
| Selecon | Pacific | 90° | 90 | G9.5 | GKV 600w | \$943.50 | Selecon |
| Strand Lighting | SL | 19 | 19 | G9.5 | GKV 600W | \$951.50 | Bytecrafft |
| Strand Lighting | SL | 26 | 26 | G9.5 | GKV 600W | \$951.50 | Bytecrafft |
| Strand Lighting | SL | 36 | 36 | G9.5 | GKV 600W | \$951.50 | Bytecrafft |
| Strand Lighting | SL | 50 | 50 | G9.5 | GKV 600W | \$951.50 | Bytecrafft |
| ETC | Source 4 | 19deg | 19 | G9.5 | HPL | \$1,195.00 | Jands |

| | | | | | | | |
|-----|----------|-------|----|------|-----|-------------|-------|
| ETC | Source 4 | 26deg | 26 | G9.5 | HPL | \$1,195.00 | Jands |
| ETC | Source 4 | 36deg | 36 | G9.5 | HPL | \$1,195.00 | Jands |
| ETC | Source 4 | 50deg | 50 | G9.5 | HPL | \$1,195.00 | Jands |
| ETC | Source 4 | 10deg | 10 | G9.5 | HPL | \$1,500.00* | Jands |
| ETC | Source 4 | 5deg | 5 | G9.5 | HPL | \$2,045.00 | Jands |

* Price Approx Only

Condenser Profiles

| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|-------------|------------|--------------|-----------|------------------|------------|--------------|
| Strand Lighting | Optique | 8/17 | 8 17 | GX9.5 | CP90 1200W | \$2,117.50 | Bytcraft |
| Strand Lighting | Optique | 15/42 | 15 42 | GX9.5 | CP90 1200W | \$2,145.00 | Bytcraft |
| Strand Lighting | Toccata | 10/26 | 10 26 | G22 | CP91 2500W | \$3,795.00 | Bytcraft |
| Strand Lighting | Toccata | 15/38 | 15 38 | G22 | CP91 2500W | \$3,795.00 | Bytcraft |
| LDR | Tono | 8/22 | 8 22 | GY16 | CP72 | POA | GMT Lighting |
| LDR | Tono | 18/36 | 18 36 | GY16 | CP72 | POA | GMT Lighting |

LDR Range



Suono 10/28



Tempo Fres



PC Beams

| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|----------------------|--------------|--------------|-----------|------------------|------------|----------------|
| LDR | Tempo (budget) | PC650 | 7 58 | GY9.5 | T27 | \$265.58 | GMT Lighting |
| Selecon | Acclaim | PC | | GY9.5 | T/27 650w | \$305.50 | Selecon |
| Coemar | Theatre | Corto | 8 50 | GY9.5 | 300w | \$315.50 | Coemar Desisti |
| LDR | Aria (budget) | PC1000 | 8 60 | GX9.5 | T19 | \$346.51 | GMT Lighting |
| LDR | Suono (professional) | PC650 | 7 58 | GY9.5 | T27 | \$369.68 | GMT Lighting |
| Coemar | Theatre | Zenith | 13 64 | GY9.5 | 300/500w | \$433.00 | Coemar Desisti |
| Coemar | Theatre | Passo | 5.5 58 | GX9.5 | 650/1000/1200 | \$490.55 | Coemar Desisti |
| LDR | Nota (professional) | PC1200 | 8 60 | GX9.5 | T29 | \$505.62 | GMT Lighting |
| Selecon | 1200 | Compact PC | | GX9.5 | T/19 or T/29 | \$548.50 | Selecon |
| Strand Lighting | Quartet | PC | 7.5 55.5 | GY9.5 | T26 650W | \$555.50 | Bytcraft |
| Selecon | 1200 | High Perf PC | 4.5° 62° | GX9.5 | T/19 or T/29 | \$648.50 | Selecon |
| LDR | Tono (professional) | PC2000 | 9 70 | GX9.5 | CP92 | \$845.60 | GMT Lighting |
| Selecon | Arena | PC | 5.5° 58° | GY16 | CP/72 or CP/43 | \$1,040.50 | Selecon |
| Strand Lighting | Cantata | PC | 4.5 52.7 | GX9.5 | T29 1200W | \$1,083.50 | Bytcraft |
| Coemar | Theatre | Tocco | 6 48 | GX9.5 | 1000/1200w | \$1,397.00 | Coemar Desisti |
| Strand Lighting | Alto | PC | 4 58 | G22 | CP91 2500W | \$1,886.50 | Bytcraft |
| Coemar | Theatre | Segno | 4 57 | GY16 | 2000/2500w | \$1,930.00 | Coemar Desisti |
| Strand Lighting | Pirouette | PC | 4 58 | G22 | CP91 2500W | POA | Bytcraft |

Pars

| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|--------------------|------------|--------------|-----------|------------------|-------------|----------------|
| ETC | Source 4 | Par | (see text) | G9.5 | HPL | \$595.00 | Jands |
| ETC | Source 4 | Parnel | 25 45 | G9.5 | HPL | \$815.00 | Jands |
| ETC | Source 4 | Par MCM | (see text) | G9.5 | HPL | \$975.00 | Jands |
| De Sisti | Discharge Daylight | Remington | 6 63 | GZY9.5 | 200w | \$8,207.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Remington | 6 62 | GZZ9.5 | 400w | \$11,680.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Remington | 6 73 | G22 | 575w | \$14,084.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Remington | 5.5 51 | G22 | 1.2kW | \$18,884.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Remington | 6 50 | G38 | 2.5/4kW | \$30,369.68 | Coemar Desisti |
| De Sisti | Discharge Daylight | Remington | 7 44 | G38 | 6kW | \$51,138.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Remington | 7.5 34.5 | G38 | 6/12kW | \$78,574.00 | Coemar Desisti |
| Strand Lighting | Par | 575W | 3.8 68.8 | G22 | 575W HMI | POA | Bytcraft |
| Strand Lighting | Par | 1.2kW | 4.3 63.8 | G38 | 1.2kW HMI | POA | Bytcraft |
| Strand Lighting | Par | 4/2.5kW | 5.8 47.8 | G38 | 2.5kW or 4kW HMI | POA | Bytcraft |
| Strand Lighting | Par | 12/6kW | 3.5 47 | G38 | 6kW or 12kW HMI | POA | Bytcraft |
| Strand Lighting | Par | 200W | 3.3 43.5 | GZY9.5 | 200W HMI | POA | Bytcraft |

Strand (cont)

Par Range

Specifically designed lenses and reflectors, giving the Daylight Par superior optical performance. High quality, rugged and durable the units are easy to service and maintain. Features include ON-OFF buttons, operated from both head and ballast; performance lenses mounted in colour coded frames; complete head supplied with barndoor, a set of 5 lenses in case, and head to ballast cable. Also available as a kit, including ballast and flight case

Coemar, FX, Desisti

Fresnels, PCs and Profiles

The Coemar Fresnel range utilises advanced reflector design & superb heat dissipation features to provide a compact powerful luminaire. The Coemar PC range has advanced reflector design & superb heat dissipation features to provide a compact powerful luminaire. The profile range couples advanced condenser zoom optics with unique reflector design - a range of lamps suitable for all applications

FX Range Profile Projector

The FX Range Profile Projector utilises the powerful 575HPL lamps with a range of fixed angle lens barrels from 19, 26, 36, & 50 degrees. Cast Aluminium construction couples lightweight with strength in construction.

The De Sisti Range

De Sisti's name is synonymous with excellence in studio and location luminaires and the Studio range offers all the features expected of a professional fresnel - high output & solid construction. De Sisti Daylight Discharge fresnels utilise compact housings and advanced reflector design to produce superior output with an excellent flat beam. De Sisti's Broadlights & Shadowlights utilise unique features such as black reflectors to provide even illumination across the beam.

Delux Fluorescent Lighting

The Delux range utilises both 36w and 55w lamps in a variety of configurations of 2, 4, or 6 lamps. A complete range of accessories is also available.

Remington Discharge Pars

The Remington family of daylight discharge open-face pars utilises an array of interchangeable snap-on lenses to produce a variety of patterns and beam spreads with maximum punch in a lightweight housing.

LDR

LDR Budget Range

The LDR Tempo 650w Fresnel and PC, and Aria 1000w Fresnel and PC are attractive, compact and robust, not to mention excellent quality - and at this fabulous GMT price you'll be able to double your original order!

LDR Coro Floods

LDR Coro floods are supreme design at a great budget. These floods do not leak light anywhere, avoiding messing about with blackwrap. Available from GMT Melbourne and Sydney in symmetrical and asymmetrical, and in single units, and banks of three and four, at low prices that will amaze.


LDR Daylight Range

LDR Suono D10/28 and Suono D24/40 condenser profiles also come with an internal ballast for the 250msd/hsd lamp, providing an extremely attractive, compact and low wattage architectural fitting with an even beam for

Fresnels

| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|----------------------|------------------|--------------|-----------|------------------|-------------|----------------|
| LDR | Tempo | F650 | 8 50 | GY9.5 | T27 | \$265.58 | GMT Lighting |
| Selecon | Acclaim | | 6° 60° | GY9.5 | T/27 650w | \$285.00 | Selecon |
| Coemar | Theatre | Corto | 11 40 | GY9.5 | 300w | \$315.50 | Coemar Desisti |
| LDR | Aria (budget) | F1000 | 10 56 | GX9.5 | T19 | \$346.51 | GMT Lighting |
| LDR | Suono (professional) | F650 | 7 60 | GY9.5 | T27 | \$391.30 | GMT Lighting |
| Coemar | Theatre | Zenith | 10 60 | GY9.5 | 300/500w | \$449.00 | Coemar Desisti |
| Coemar | Theatre | Passo | 8.5 50 | GX9.5 | 650/1000/1200 | \$490.55 | Coemar Desisti |
| LDR | Nota (professional) | F1200 | 10 56 | GX9.5 | T29 | \$505.62 | GMT Lighting |
| Selecon | 1200 | Compact | 5° 60° | GX9.5 | T/19 or T/29 | \$508.50 | Selecon |
| Strand Lighting | Quartet | F | 10 40 | GY9.5 | T26 650W | \$555.50 | Bytecraft |
| Selecon | 1200 | High Performance | 8° 60° | GX9.5 | T/19 or T29 | \$648.50 | Selecon |
| LDR | Suono (budget) | F250MSD | 7 63 | GY9.5 | MSD250 | \$784.32 | GMT Lighting |
| LDR | Tono (professional) | F2000 | 10 70 | G22 | CP92 | \$845.60 | GMT Lighting |
| Selecon | Arena | Theatre 8" | 7° 60° | GY16 | CP/72 or CP/43 | \$965.50 | Selecon |
| Strand Lighting | Bambino | 500W | 14.2 45.3 | GY9.5 | CP82 500W | \$973.50 | Bytecraft |
| Strand Lighting | Cantata | F | 8.7 50.7 | GX9.5 | T29 1200W | \$1,050.50 | Bytecraft |
| Strand Lighting | Bambino | 650W | 10.2 50.3 | GY9.5 | CP89 650W | \$1,116.50 | Bytecraft |
| Selecon | Arena | High Perf 10" | 8° 60° | GY16 | CP/72 or CP/43 | \$1,195.50 | Selecon |
| De Sisti | Studio | Magis | 8 52 | GY9.5 | 300/500/650w | \$1,209.71 | Coemar Desisti |
| Coemar | Theatre | Tocco | 6 35 | GX9.5 | 1000/1200w | \$1,254.00 | Coemar Desisti |
| Strand Lighting | Bambino | 1kW MO | 13 49.3 | G22 | CP40 1kW | \$1,397.00 | Bytecraft |
| De Sisti | Studio | Leonardo | 6 53 | G22 | 1kW | \$1,543.64 | Coemar Desisti |
| Strand Lighting | Studio | 1kW MO | 12.3 58.2 | G22 | CP40 1kW | \$1,628.00 | Bytecraft |
| Coemar | Theatre | Segno | 6 53 | GY16 | 2000/2500w | \$1,756.00 | Coemar Desisti |
| Strand Lighting | Alto | F | 7 57 | G22 | CP91 2500W | \$1,826.00 | Bytecraft |
| Strand Lighting | Bambino | 2kW MO | 12 62.2 | G38 | CP41 2kW | \$1,864.50 | Bytecraft |
| De Sisti | Studio | Leonardo Piccolo | 8.5 57 | G38 | 2kW | \$2,113.65 | Coemar Desisti |
| De Sisti | Studio | Leonardo | 8 57 | G38 | 2kW | \$2,131.65 | Coemar Desisti |
| Strand Lighting | Studio | 2kW MO | 11 57.8 | G38 | CP41 2kW | \$2,200.00 | Bytecraft |
| Strand Lighting | Bambino | 5kW MO | 14.5 60.3 | GX9.5 | CP29 5kW | \$2,744.50 | Bytecraft |
| De Sisti | Studio | Leonardo Piccolo | 10.5 54 | G38 | 5kW | \$2,878.95 | Coemar Desisti |
| De Sisti | Studio | Leonardo | 8 57 | G38 | 5kW | \$3,034.95 | Coemar Desisti |
| Strand Lighting | Studio | 5kW MO | 12 63.2 | GX9.5 | CP29 5kW | \$3,256.00 | Bytecraft |
| Strand Lighting | Bambino | 10kW MO | 13.5 51.5 | G38 | CP83 10kW | \$5,203.00 | Bytecraft |
| De Sisti | Studio | Leonardo Piccolo | 12 48 | G38 | 10kW | \$6,186.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt | 6 50 | GZX 9.5 | 200 | \$6,498.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt | 6 50 | GZX 9.5 | 125 | \$6,670.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt | 6 51 | G22 | 575w | \$10,905.50 | Coemar Desisti |

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| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|--------------------|----------------------|--------------|-----------|------------------|-------------|----------------|
| De Sisti | Discharge Daylight | Rembrandt MSR SE 6 | 51 | G22 | 1.2kW | \$13,910.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt HMI DE 6.5 | 56 | | 1.2kW | \$14,158.00 | Coemar Desisti |
| De Sisti | Studio | Leonardo* | 8 52 | G38 | 10/12kW | \$14,438.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt MSR SE 5 | 50 | G38 | 2.5kW | \$18,118.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt HMI DE 6.5 | 59 | | 2.5kW | \$18,693.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt | 9 58 | G38 | 4kW | \$23,607.68 | Coemar Desisti |
| De Sisti | Studio | Super Leo* | 12 58 | G38 | 20/24kW | \$33,854.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt HMI DE 6 | 50 | S25.5 | 6kW | \$39,872.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt MSR SE 6 | 50 | G38 | 6kW | \$45,522.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt | 6 56 | G38 | 6/12kW | \$72,952.00 | Coemar Desisti |
| De Sisti | Discharge Daylight | Rembrandt | 13 46 | S30 | 12/18kW | \$75,742.00 | Coemar Desisti |
| Strand Lighting | Pirouette | PC | 4 58 | G22 | CP91 2500W | POA | Bytecraft |
| Strand Lighting | HMI | 575W | 6 56 | G22 | HMI/MSR 575W | POA | Bytecraft |
| Strand Lighting | HMI | 1.2kW | 5.8 60.5 | G38 | HMI/MSR 1.2kW | POA | Bytecraft |
| Strand Lighting | HMI | 2.5kW | 6 54 | G39 | HMI/MSR 2.5kW | POA | Bytecraft |
| Strand Lighting | HMI | 4kW | 6.8 69 | G40 | HMI/MSR 4kW | POA | Bytecraft |
| Strand Lighting | HMI | 6kW | 8 73 | G41 | HMI/MSR 6kW | POA | Bytecraft |
| Strand Lighting | HMI | 200W | 8 49.3 | GZY9.5 | HMI/MSR 200W | POA | Bytecraft |
| Strand Lighting | HMI | 400W | 6.8 49.7 | GZY9.5 | HMI/MSR 400W | POA | Bytecraft |

*With Built In Dimmer

Selecon

Acclaim



Pacific



Coemar, De Sisti, FX Range

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excellent gobo projection.

Also available from GMT is the Suono F250msd with the same low power consumption and bright beam, in a Fresnel.

LDR Condenser Profiles

LDR Suono 650w, Nota 1200w and Tono 2000w condenser profiles have a beautifully even beam distribution for the even projection of gobos.

Highly attractive with all the professional features you've come to expect from GMT Lighting – including a rotating gate and micro switching.

ETC

ETC Source 4 Range

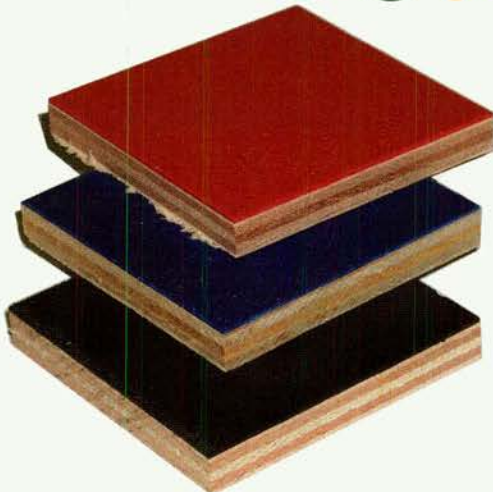
05deg, 10deg, 19deg, 26deg, 36deg, and 50deg field angles, Rated up to 750W, Super-efficient HPL lamp, Faceted dichroic reflector removes 90% of IR heat from beam, Interchangeable lens tubes, Rotating barrel +/- 25%, Three plane stainless-steel shutter blade assembly, Tool free lamp adjustment, Insulated rear handle, Rugged die-cast aluminium construction

ETC Source 4 Junior Range

26deg, 36deg, and 50deg fixed field angles, Rated up to 575W, Super-efficient HPL lamp, Faceted dichroic reflector removes 90% of IR heat from beam, Two plane stainless-steel

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15-30deg, 25-50deg field angles, Rated up to 750W, Super-efficient HPL lamp, Faceted dichroic reflector removes 90% of IR heat from beam, One handed zoom operation, Positive Zoom lock, Rotating barrel +/- 25%, Three plane stainless-steel shutter blade assembly, Tool free lamp adjustment, Insulated rear handle, Rugged die-cast aluminium construction

ETC Source 4 Junior Zoom 25-50deg
Rated up to 575W, Super-efficient HPL lamp, faceted dichroic reflector removes 90% of IR heat from beam, two-plane stainless-steel shutter blade assembly, and Tool free lamp adjustment, rugged die-cast aluminium construction

ETC Source 4 PARNEL
Rated up to 750W, Super-efficient HPL lamp, Enhanced Aluminium reflector, 25-45deg variable field focus, Easy spot to flood control knob, Diecast faceted reflector and Aluminium construction

ETC Source 4 PAR
Rated up to 750W, Super-efficient HPL lamp, Enhanced Aluminium (EA) reflector, Interchangeable lenses (VNSP, NSP, MFL, WFL), Diecast faceted reflector, Diecast Aluminium construction

ETC Source 4 PAR MCM
Rated up to 575W, Super-efficient HPL lamp, Metal Cold Mirror (MCM) reflector, Interchangeable lenses (VNSP, NSP, MFL, WFL), Diecast faceted reflector, Diecast Aluminium construction

SELECON

Acclaim Fresnel
The world's most popular 500/650w fresnel? It has a soft edged cone of light ranging from 6 - 60 degrees. Popular for the smaller theatre, school hall, drama workshop & display lighting. The four-door rotatable barn-door is used to shape the medium flood to flood beam. Part of Selecon's comprehensive Acclaim range - PC, Zoomspot profiles, Cyc & Flood.

Floods

| Brand Name | Series Name | Model Name | Beam Min Max | Lamp Base | Recommended Lamp | Price | Distributor |
|-----------------|------------------|------------|--------------|-----------|------------------|-------------|----------------|
| LDR | Coro | 1S | 45 -45 | R7s | 500w QI | \$137.20 | GMT Lighting |
| LDR | Coro | 1A | 45 -45 | R7s | 500w QI | \$166.53 | GMT Lighting |
| Selecon | Acclaim | Cyc | | R7s | R7 500w Linear | \$258.50 | Selecon |
| Selecon | Acclaim | Flood | 90 | R7s | R7 500w Linear | \$293.50 | Selecon |
| LDR | Coro | 3S | 45 -45 | R7s | 500w QI | \$300.20 | GMT Lighting |
| LDR | Coro | 3A | 45 -45 | R7s | 500w QI | \$365.14 | GMT Lighting |
| LDR | Coro | 4S | 45 -45 | R7s | 500w QI | \$399.42 | GMT Lighting |
| LDR | Coro | 4A | 45 -45 | R7s | 500w QI | \$468.47 | GMT Lighting |
| Selecon | Aurora | Flood | 90 | R7s | PS 12 1250w | \$481.50 | Selecon |
| Selecon | Aurora | Cyc | | R7s | P2 12 1250w | \$481.50 | Selecon |
| Selecon | Aurora | Groundrow | | R7s | P2 12 1250w | \$508.00 | Selecon |
| Strand Lighting | Quartzcolour | Redhead | 27.5 87 | R7s | P2 13(DXX)800w | \$528.00 | Bytecraft |
| Strand Lighting | Coda | 500/1 | N/A N/A | R7s | K1 500W | \$544.50 | Bytecraft |
| Strand Lighting | Nocturne | 500 | N/A 95 | R7s | K1 500W | \$583.00 | Bytecraft |
| Strand Lighting | Quartzcolour | Pulsar | 27 70 | G29.5 | A1/233 650W | \$643.50 | Bytecraft |
| Strand Lighting | Nocturne | 1000 | N/A 99 | R7s | K4 1000W | \$643.50 | Bytecraft |
| Strand Lighting | Coda | 1000 | N/A N/A | R7s | K4 1000W | \$676.50 | Bytecraft |
| Strand Lighting | Iris | 1 MO | N/A N/A | R7s | P2 12 1250w | \$951.50 | Bytecraft |
| Strand Lighting | Quartzcolour | Blonde | 27.5 72 | RX7s | P2 27(FEX)2kw | \$1,078.00 | Bytecraft |
| Strand Lighting | Coda | 500/3 | N/A N/A | R7s | K1 500W | \$1,457.50 | Bytecraft |
| Strand Lighting | Arturo Softlight | 1250W | N/A N/A | R7s | P2/12 1250W | \$1,545.50 | Bytecraft |
| Strand Lighting | Coda | 500/4 | N/A N/A | R7s | K1 500W | \$1,699.50 | Bytecraft |
| Strand Lighting | Iris | 2 PO | N/A N/A | R7s | P2/12 1250W | \$1,831.50 | Bytecraft |
| Strand Lighting | Arturo Softlight | 2500W | N/A N/A | R7s | P2/12 1250W | \$2,167.00 | Bytecraft |
| De Sisti | Broadlights | Renoir | 130 | G22 | 1kW | \$2,341.64 | Coemar Desisti |
| Strand Lighting | Iris | 3 PO | N/A N/A | R7s | P2/12 1250W | \$2,821.50 | Bytecraft |
| De Sisti | Broadlights | Renoir | 130 | G38 | 2kW | \$2,897.65 | Coemar Desisti |
| Strand Lighting | Iris | 4 PO | N/A N/A | R7s | P2/12 1250W | \$3,305.50 | Bytecraft |
| De Sisti | Fluorescents | Delux DMX | 125 | | 36w Twin | \$3,460.00 | Coemar Desisti |
| Strand Lighting | Arturo Softlight | 5000W | N/A N/A | R7s | P2/12 1250W | \$3,586.00 | Bytecraft |
| De Sisti | Broadlights | Renoir | 130 | G38 | 5kW | \$3,754.95 | Coemar Desisti |
| De Sisti | Fluorescents | Delux DMX | 116 | | 55w Twin | \$4,058.00 | Coemar Desisti |
| De Sisti | Fluorescents | Delux DMX | 108 | | 36w Four | \$4,180.00 | Coemar Desisti |
| De Sisti | Fluorescents | Delux DMX | 112 | | 36w Six | \$4,916.00 | Coemar Desisti |
| De Sisti | Fluorescents | Delux DMX | 122 | | 55w Four | \$4,924.00 | Coemar Desisti |
| De Sisti | Fluorescents | Delux DMX | 120 | | 55w Six | \$5,598.00 | Coemar Desisti |
| De Sisti | Shadowlights | Mini Goya | 130 | G29.5 | 400W | \$10,182.00 | Coemar Desisti |
| De Sisti | Shadowlights | Goya | 130 | G22 | 1.2kW | \$15,072.00 | Coemar Desisti |
| De Sisti | Shadowlights | Goya | 130 | G38 | 2.5/4kW | \$23,859.00 | Coemar Desisti |
| De Sisti | Shadowlights | Goya | 130 | G38 | 6/12kW | \$72,418.00 | Coemar Desisti |

Acclaim Axial

The latest in axial profile technology. Very efficient output using the latest 600w compact filament lamp and custom lens design. For wherever precise beam control is required, with two interchangeable beam angle choices - 18-34 and 24-44, delivering for short or longer throws, pattern projection or accurate area illumination. Also available in a CDM version.

High Performance 1200 Fresnel

World leading 1200w fresnel, the principal luminaire for the medium to large stage or studio. The 7" lens provides up to 50% extra output in spot focus than the usual 6" Fresnel. Energy efficient, cleaner edge, brighter sharper colours and excellent beam quality - all within a body size no larger than the industry standard.

Pacific 23/50

The world's first base down axial profile delivers


a wide range of beam angles suitable for most onstage and many auditorium lighting positions. Choice of tungsten halogen 600w / 800w or 1000w lamps, 575w HR MSR or CDM lamps. Precise beam control, excellent control of peak / flat distribution, ideal for pattern projector including plastic 'fergo's'.

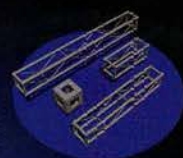
Pacific 90

The world's widest profile beam angle - 1:1 ratio of throw distance to beam angle. Unique fitting solving many of the common challenges faced when lighting dance, corporate & dramas.


Pacific 5.5 - 13 Very Narrow Zoom

The world's narrowest zoom range from a profile less than 1m long. Designed for longer throws, the VNZ minimises wasted light in shutter cuts as well as delivering a usefully sized larger beam for area illumination.






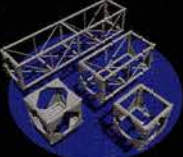
300mm Alloy Box Truss



300mm Alloy Tri Truss



400mm Alloy Box Truss




500mm Alloy Box Truss

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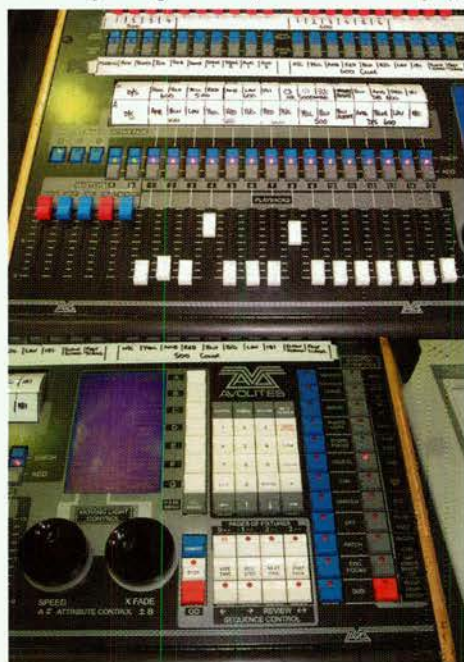
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Control Equipment

control the intensity of the patched lamp.

Now it is time to control the fixtures and set-up a few pallets. This is where a few built-in features of the desk become very useful. Want a bunch of lights to go yellow? Select the fixtures, and one push of the Colour button gives you a display of a bunch of colour options for that type of fixture (as well as putting colour wheels or CMY control on the dials). Regardless of the type of fixture, there are instant things you can now do - like make all of the lights 'yellow'.

Recording the pallets is a process of hitting a record button followed by a preset button. That preset is one of 15 for each of 10 pages of presets (150 presets). Swapping pages on most desks is a case of pushing a button, and the video display



tells you which preset page you are on. That makes the user look at the desk (to find the button) look at the screen (to make the change) and then look at the desk to make the desired preset adjustment. On this desk, there is an 'active' rotating drum (called 'Rollacue') over the presets. Spin to the desired page, and the sliders now automatically control that preset. The process is very fast, and the roller is designed to be written on so you can clearly mark what the preset is now doing.

The Avolites have two record modes, 'Record by Instrument' and 'Record by Channel'. With 'Record by Instrument' if you access any of the LTP channels of a Fixture, all of the LTP channels of that Fixture will be put into the Programmer and stored into any memories or chases programmed. Whereas, 'Record by Channel' only records the edited channel. This is so that a sequence of colours could be recorded without pan/tilt information, allowing the user to activate a chase over fixtures without affecting their position.

The desk can be run theatrically, using a sequence of cues recorded into a playback. 'Fade In' and 'Fade Out' times only affect HT? channels, and there is a separate control, 'LTP Fade Time', which sets the time it will take for LTP Channels to complete their cross fade.

There is not enough space here to go further into the features of the desk, suffice to say that despite the price, this desk is worth considering for moving light control, particularly at times where there is little programming time.

The Avolites Pearl 2000 retails at \$29,000. The tour version (with road case, riggers remote and graphics tablet) \$37,000. Contact Universal Lighting and Audio for your nearest hire company that stocks the desk +61 3 9510 4999.

Jargon Busting...

HTP mean "Highest Takes Precedence". On this desk, HTP channels respond to the highest Playback Fader containing that channel. Intensity is typically the only channel you would want to be HTP. With two memories on the Pearl both attempting to activate an HTP channel, the channel will take the highest level of the two.

LTP means "Latest Takes Precedence". A channel that is LTP retains the last level it was given. For example, if a fixture is given a colour instruction by one Playback, any subsequent Playback containing colour information will change the colour.

Built In Functions

One of the standout features of this desk is the built-in sequences that the user can quickly access. Called the 'Shape Generator' it allows the operator to create numerous colour chases, complex movement chases and gobo chases very quickly.

SL Series Spotlights

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| NSW TRACKING GUIDE PROUDLY PRESENTED BY Sound On Stage 42 Belmore Street, Surry Hills, NSW, 2121 Ph +61 2 9281 0077 www.soundonstage.com.au | | | |
|  | | | |
| A# Sharp | Jeff Cripps +61 2 9153 9988 | 24 Track Analogue/32 Track Digital | |
| The Bell Hops | Jeff Cripps | Jeff Cripps | CD |
| Jed Cannon | Jeff Cripps | Jeff Cripps | CD |
| Amanda McGuire | Jeff Cripps | Jeff Cripps | CD |
| Jay Justin | Jeff Cripps | Jeff Cripps | CD |
| Flight | Jeff Cripps | Jeff Cripps | CD |
| Damien Gerard Studios | Marshall Cullen +61 2 9555 1710 | 2" 24 Track Analogue/ Pro Tools Digital | |
| Pete Wells/Ang-y Anderson | Pete Wells | Russell Pilling | Live Studio Album |
| Teddy Sexuals | Marshall Cullen | Russell Pilling | Album |
| Ghostwriters | Rob Hirst | Russell Pilling/Nathan Johnson | Album Tracking |
| Nick Dalton/1/2 a Cow | Nick Dalton | Russell Pilling | Album Tracking |
| Phial | Phial | Russell Pilling | Album Tracking |
| Electric Avenue | Phil Punch +61 2 9660 0385 | | |
| Felicity | Waldof + Astoria | Phil Punch (E) | Album |
| Jackie Bristow | Pell/Punch | Phil Punch (E)Matt Pell (PR) | Album |
| Bobby McLeod | Colin Watson | Phil Punch (E) | Album |
| Ray Thistlewaite | Ray Thistlewaite | Phil Punch (E) | Album |
| Groovetown | James Nowiczewski +61 2 9672 3513 | | |
| Neridah Moore | Julie-Anne Pak | Nowiczewski (E) | Documentary |
| Dizzidinos | Wave Entertainment | Nowiczewski (E) | TV Series |
| Zirkos Kids | Wave Entertainment | Nowiczewski (E)/S Nowak (P) | TV Series |
| Amanda Webb | Snow Entertainment | Nowiczewski (E)/Nowak (P) | Single |
| Hindsong Studio | David & Lyn hinds +61 2 6582 7070 | | |
| Balance | David & Lyn Hinds | David & Lyn Hinds | Album Tracks |
| Megaphon Studios | Shane Fahey +61 2 9550 6576 | | |
| Tina Harrod | Jacky Orszacsky | Shane Fahey | Album |
| Linda Wallace | Linda Wallace | Shane Fahey | Film Sound |
| Golden Rough | Jason Blackwell | Jason Blackwell | |
| Ghostwriters | Rob Hirst | James Cadsky | |
| Waikiki | Tim Whitten | Tim Whitten | |
| Nu-Town Studios | Greg Hopping +61 2 9516 63306 | | |
| Hammerhead | Greg Hopping | Mark Worrall | Album |
| Kelly Star | Greg Hopping | Greg Hopping | Album |
| Stan O man | Mark Worrall | Mark Worrall | Demos |
| Senani | Sofie Loizou | Sofie Loizou | Demos |
| Paradise Recording Studio | Billy Field +61 2 9357 1599 | 48 track; MC1JH24/Studer A800; valve Mics | |
| Ian Cooper | i8an Cooper | John Frohlich (E) | Album |
| James Morrison | James/John Morrison | Jason Leas (E) | Album |
| The Necks | Tim Whitten | Time Whitten (E) | Album Mixing |
| Transtar | Wayne4 Conolly | Wayne Connolly (E) | Album |
| Hildegard | Martin Armiger | Michael Stanroll (E) | Film/TV Cues |
| R + R Recordings | Rob Zimola +61 2 9672 4494 | Analogue/Digital Multitrack | |
| Dom O'Leary | Dom O'Leary/Rob Zimola (E) | CD | |
| Crooked Cop | Crooked Cop/Rob Zimola | Rob Zimola (E) | EP |
| David Easton | David Easton | Rob Zimola (E) | Demos |
| Sound Level | John Soane +61 2 9552 3200 | | |
| Lo-Tel | Cameron McCawley | Mark Worrall | Multi tracking |
| Ben Goodwin | Ben Goodwin | Jorden Brebach | Tracking |
| Nicole Salisbury | Jorden Brebach | Jorden Brebach | Vocal Overdub |
| Izadora | Jorden Brebach | Jorden Brebach | Tracking |

CHARTS



ARTIST Lash
SINGLE Take Me Away
PRODUCED BY Andrew Klippel, Barry Palmer & Andy Baldwin
RECORDED BY John Villani @ Planet Studios, Perth
MIXED BY David Way @ Larrabee North, LA
MASTERED BY Tom Coyne @ Sterling Sound, NY



ARTIST Mark Seymour
ALBUM One Eyed Man
PRODUCED BY Daniel Denholm & David Nicholas
ENGINEERED BY Daniel Denholm & David Nicholas
RECORDED AT Sing Sing Studios, Melbourne
MIXED AT Mangrove Recording Studios, Central Coast & 301, Sydney
MASTERED BY Howie Weinberg @ Masterdisk Corporation, NY

| ARTIST | PRODUCER | ENGINEER | SESSION |
|--------|----------|----------|---------|
|--------|----------|----------|---------|

| | | | |
|------------|----------------|----------------|----------------|
| John David | Jorden Brebach | Jorden Brebach | Kazoo Overdubs |
|------------|----------------|----------------|----------------|

Soundwarp Meredith Brooks +61 2 9905 7144 Mastering

| | | | |
|------------------|-----------------|-----------------|-------|
| Wayne Cornell Jr | Dave Wilkins | Meredith Brooks | Album |
| Joe Kidd | John Montgomery | Meredith Brooks | EP |
| Chris Fisher | Chris Fisher | Meredith Brooks | Album |
| Various | Digital One | Meredith Brooks | Album |
| Clive Hay | Clive Hay | Meredith Brooks | Album |

Studios 301 Steve De Fina +61 2 9698 5888

| | | | |
|---------------------------|----------------|------------------|----------------------|
| Hillsong Church | Trevor Beck | Brent Clark (E) | CD + DVD Mix |
| Gerling | Magoo | Magoo (E) | CD Album Mix |
| Australian Ballet | Richard Lush | Richard Lush (E) | Orchestral Recording |
| Futura Enterprises | Peter Casey | Steve James (E) | "Grease" |
| Martin Armiger Film Score | Martin Armiger | Mike Stavro (E) | Orchestral |

301 Mastering Jaquie Espie +61 2 9211 7301

| | | | |
|---------------|-------------------|-------------|------------------|
| Scandal 'Us | Craig Portells | Steve Smart | Album |
| The Church | The Church | Don Bartley | Album |
| Wendy Mathews | Michael Szumowski | Don Bartley | Album |
| Regurgitator | Regurgitator | Steve Smart | Tracks for Album |
| Paul Mac | Paul Mac | Mazen Murad | Single |

Trackdown Digital Mike Duffy +61 2 9550 6890 64 Track Digital Pro-Tools – Music & Audio Post Production

| | | | |
|-----------------|-------------------------|---------------------------|---------------------|
| My Brother Jack | Sampson Productions | Torei Lista(E) | Film-Choir Rec/Edit |
| The Lost World | Cootes/Hayes | Torei Lista (E) | TV series – ADR |
| The Mad Dash | The Mad Dash/D Cancusso | Damian Cancusso (E) | EP Rec/Mix |
| Old Tom | Y Gross-EMTV | Ben Chesterman/Scott Ryan | Audio Post |
| Flipper II | Y gross-EMTV | D Cancusso/Scott Ryan | Audio Post |

Troy Horse Mickey Levis

| | | | |
|-------------------------------|--------------------------|----------------------------------|-----------|
| Deep Lounge | Stu Hunter | Mark Worrall (E)/Lex Wilson (PR) | Album |
| magic Lunchbox | Magic Lunchbox/Tom Kazas | Tom Kazas (E) | Tracking |
| The Converters | Carrot/Finger | Danny Golightly (E) | Album |
| Fields | Rod Cockle | Danny Golightly (E + PR) | Album |
| Australian Institute of Music | Daniel Paul | Mickey Levis | Mastering |

Velvet Sound Recording studios Dave McCunn +61 2 9267 2915 24 Track 2" + Pro Tools V.5.1

| | | | |
|-----------------|-----------------|-----------------------|----------------|
| The New Christs | The New Christs | Daniel Clinch (E) | Album Tracking |
| The Blooms | The Blooms | Daniel Clinch (E) | EP Mixing |
| Lava Land | Paul McKercher | Paul McKercher (E) | Album Tracking |
| The Third I | Tony Wall | Tony Wall (E) | EP Track & Mix |
| Steven G | Steven G | Adrian Grigorieff (E) | Album Mixing |

Queensland

Foxhole Mick Rayner +61 7 3262 5150

| | | | |
|--------------------------|--------------------------|--------------------------|----------------|
| Grant Collins | Grant Collins | Mick Rayner | Album |
| Last House On the Left | Jeremy Allom | Mick Rayner/J Allom | Album Tracking |
| Stale | Stale | Mick Rayner | EP Tracking |
| Prostiscuos | Jeremy Allom | Mick Rayner/Jeremy Allom | Album tracking |
| Active Instore Marketing | Les Crichton Mick Rayner | Adds/Jingles/On Holds | |

OPM Studios Daniel Seymour +61 7 3374 0066 ADEATS with Logic Audio & Mackie Console

| | | | |
|------------------|----------------|----------------|-------|
| The New Mutants | Daniel Seymour | Daniel Seymour | Demos |
| Jokes On Me | Daniel Seymour | Daniel Seymour | Demos |
| Concubine | Daniel Seymour | Daniel Seymour | Demos |
| The Vagrants | Daniel Seymour | Daniel Seymour | EP |
| Daniel Hobberman | Daniel Seymour | Daniel Seymour | Album |

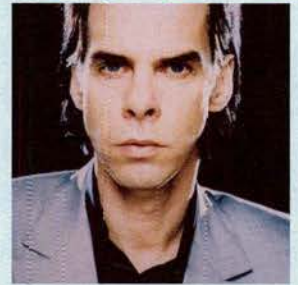
Q Studio Sandra Gatsby +61 2 9212 4851

| | | | |
|----------|-------------|----------------------------|-------|
| Park Way | Paul (C.C) | Paul McKercher | Demo |
| Chill | Chill | Mick Seage + Sandra Gatsby | Demo |
| Lash | Engine Room | Paul McKercher | Album |

Stargate Music Productions Dash Mclvor +61 7 3260 6294

| | | | |
|--------------|-------------|-------------|----------|
| Kathy Lee | Dash Mclvor | Dash Mclvor | EP |
| Kelly Ploete | Dash Mclvor | Dash Mclvor | Tracking |
| Brian Lord | Dash Mclvor | Dash Mclvor | EP |
| Min Kim | Dash Mclvor | Dash Mclvor | Tracking |

C H A R T S



ARTIST Nick Cave & the Bad Seeds

SINGLE As I Sat sadly by her Side

PRODUCED By Nick Cave & the Bad Seeds & Tony Cohen

ASSISTANT PRODUCER Mick Geyer

RECORDED by Tony Cohen & Kevin Paul at Abbey Road Studios, London. Assisted by Mirek Stiles

FURTHER RECORDING at Westside Studios, London. Assisted by Mark Bishop MIXED by Tony Cohen, Nick Cave, Mick Harvey and Blixa Bargeld at Westside MASTERED by Ray Staff at Whitfield Street, London



ARTIST Scandal'Us

SINGLE Me, Myself & I

PRODUCED by Paul Gray & Craig Portells for Song Zu Records

ENGINEERED by Craig Portells Assisted by Kathleen Burrows

STUDIO Song Zu

MASTERED by Steve Smart @ Studios 301

CHARTS



ARTIST Skunkhour
SINGLE Cold Radiation
PRODUCED By Steve James & Skunkhour
FROM TOOLS by Tony Wall.
Assisted by Daniel Clinch
STUDIO Velvet Sound
Recording Studios
MASTERED by David Macquarie @ Studios 301



ARTIST The Mavis's
SINGLE Happiness/Boys In Town (Live @ Triple J)
PRODUCED By Kalju Tonama
ENGINEERED by Kalju Tonama
Assisted by Richard Stolz
STUDIO Sing Sing, Melbourne
HARD DISK Andy Baldwin & Chris Corby
ADDITIONAL PRODUCTION by Mark Saunders @ Loveshack, NY

ARTIST Joanne
SINGLE So Damn Fine
PRODUCED By Chris & George Papademos & Maxim Hourlov for Blue Planet Productions
RECORDED at Dance World Recording Studios, South Melbourne
MASTERED by Tony "Jack The Bear" Mantz @ Sing Sing
Mastering with additional mixing by Wil Burston
REMIXED by Mark Pellegrini,

| ARTIST | PRODUCER | ENGINEER | SESSION |
|----------------------------|----------------------------------|-------------------|---------------------------------------|
| Hugh Curtis | Curtis/Mclvor | Dash Mclvor | Tracking |
| Taramalin Sound | Allan Lahey +61 7 3208 9736 32 | Track Digital, 16 | Track Analogue, Pro Tools, Pool + BBQ |
| Hotel 44 | Luke Morgan | Allan Lahey | EP |
| Austin | Austin | Allan Lahey | Demo |
| Rod Eddie | Doug DJong | Allan Lahey | Album |
| Episode | Episode | Allan Lahey | 'Single |
| Innersence | Gordan Mc Dowell | Allan Lahey | Single |
| Vandersound Studios | Eric Vandersande +61 2 5546 8100 | | |
| All shook Up | Eric Vandersande | Joseph Jemko (E) | Demo/Mix/Master |
| Freeman | Eric Vandersande | Paul Jackson (E) | Demo/Edit/Mix |
| Lot 34 | Eric Vandersande | Dianne Burns (E) | Demo/Edit/Mix |
| Back Porch Effects | Eric Vandersande | Lucas Joyner (E) | Demo/Edit/Mix |
| Duckloaf | Andrew Hines | Emiline Dusek | Demo Over-Dubs & Edit |

South Australia

| | | | |
|-----------------------------|---|--|----------------|
| Earsight | Steve Fieldhouse 0407 970 425 | Production/ Tracking/ Editing/ Mixing/ Consultancy | |
| Indeeka | Steve Fieldhouse/Indeeka | Steve Fieldhouse | EP Mix |
| Ramshackle Jack | S Fieldhouse/John Oldman | S Fieldhouse | Album Mix |
| Snap to Zero | Shari Kempe/Greg Mates/Band S Kempe/G Mates | S Kempe/G Mates | EP Mix |
| Found Objects | S Fieldhouse/Chris Lambert | Fieldhouse/Lambert | Album Tracking |
| Big Room | Bigroom | Big Room/ Steve Fieldhouse | Consultancy/ |
| Advice | | | |
| Mixmasters | Mick Wordley +61 8 8278 8506 | | |
| Fishing with Henry | Mick Wordley | Mick Wordley | EP |
| Kate Battersby | Ray Smith | Mick Wordley | Album Mix |
| Essence | Jed palmer | Jed palmer | Demo EP |
| Agatus | Agatus | Jed palmer | EP |
| Soundtrack Australia | Bob Allan +61 8 8362 2251 | | |
| Penny Eames | Bob Allan | Bob Allan | CD |

Victoria

VIC TRACKING GUIDE
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 75 - 85 York Street,
 South Melbourne, VIC, 3205
 Phone: +61 3 9690 8344
www.factorysound.com



| | | | |
|------------------------------|----------------------------------|---|-------------------|
| Audrey Studios | Craig Pilkington +61 3 9418 8599 | Analogue, Digital, hard Disk Recording, Powerful Sampling, Sequencing, Scoring, Arranging | |
| WOB (UK) | Craig Pilkington | Craig Pilkington | Album Tracks |
| Little Murders | Craig Pilkington | Craig Pilkington | Album Tracks |
| Back Beach /Elevation | Mark Rachele +61 3 5988 6948 | Analogue 2" Automation/Pro Tools and Digital mixing | |
| Madison Avenue | Andy van/John Cource | Mark Rachele | Remixing |
| 16th Element | Cameron Deny | Mark Rachele | Mixing |
| Renee Prue | Mark Rachele | Mark Rachele | Tracking |
| Earth | Earth | DW Norton | Album |
| From The Inside | DW Norton | DW Norton | EP |
| Crystal Mastering | Joe Carra +61 3 9326 2318 | CD Mastering Suite | |
| Antimatter | Antimatter | Joe Carra | Mastering Album |
| Ice Cream hands | Ice Cream Hands | Joe Carra | Mastering Singles |
| Autopilot | Autopilot | Joe Carra | Mastering Album |
| Soda Racer | Soda Racer | John Ruberto | Mastering EP |
| Groove Terminator | Groove Terminator | John Ruberto | Mastering Singles |
| Dex Mastering | Adam Dempsey +61 3 9372 2266 | Pro Mastering & Restoration since 1982 | |
| Dan hall | Dan Hall/Chris Corr | Adam Dempsey (E) | EP |
| Satellites | Steve Mitchell | Adam Dempsey (E) | Live Album |
| Walt Disney Records | | A. Dempsey/K. Shulman (E) | Remasters |
| Zeek | Darryl Shallard | Adam Dempsey (E) | EP |
| Fat Leap records | Ian Ross/Nathan Griev | Ken Shulman (E) | EP |

? Helpline confidential

Q: Can you elaborate on show etiquette? EG: I'm employed by a production company, and the event producer brushes past and barks at me to get an extra talkback headset for her assistant. I tell her to go see my boss, right?

A: No, if you want your production company to get more work, you do what needs to be done! The event producer is there to *produce an event!* Here's an example of what happens:

Once upon a time, in a land not far away, there was a production company, whose motto was, 'it's not MY gig!'

Nowadays, they don't have many gigs, so it was a self fulfilling prophecy!

Mind you, not so long ago in another land not so far away there was a production company whose boss was a little too hardy with his fists and temper. People remember this kind of stupidity. But that's another story.

Q: I'm thinking of getting my heavy vehicle license to help me get more work. What do you think?

A: Don't do it UNLESS you think you will be REALLY happy driving a Hertz truck. Most people we know keep quiet if they have a truck license. Consider getting a rigging ticket, it's WAY healthier!

• Resolve it! Write to **Helpline confidential**, c/o mail@conpub.com.au or fax +61 2 9876-5715

PEOPLE NEWS



• Australian Audio Supplies have welcomed **Cathy Middleton** as the newest member to the team. Cathy will now handle all administration, Dealer support and stock enquiries for the Southern State Dealers.

She can be contacted at the new AAS Melbourne office (call +61 3 8415 1466), or e-mail her: cathy@ausaudio.com.au

• **Bruce and Kerry Fozzard** would like to announce the birth of **Victoria Ellen Marrea Fozzard**, born @ 11.58 pm, 18-4-01, 7lb 3oz, 19" long. Mother & Daughter are doing well and Dad is just ecstatic.

• **Blacksheep Productions** announce the appointment of **Silvana Le Pegna** to the position of General Manager. www.blacksheep.com.au

• **Coemar DeSisti Australia** have appointed **John Pappas** to their NSW office. He comes from TV and Broadcast, and also is a trained fire fighter - which must be useful! www.cdaust.com.au

Gearhouse staff scatter

Following the sad collapse of Gearhouse Group, many talented staff have left for greener pastures. Amongst them, **Russell Bennett** has joined Mark Keegan's Brisbane based event design company Staging Dimensions as Marketing & Sales Manager. E-mail him : russell@stagingdimensions.com.au

• **Brett Bower** is now Sales Manager at Integrated Audio Visual, e-mail: brettb@iav.com.au.

Good luck to all former Gearhouse people, and those who remain with whatever the firm becomes.

Bit 'o truss there, mate!

Melbourne based Clifton Productions recently purchased an Avolites Pearl from distributor ULA. The team here are showing off their new acquisition following the end of national Motor Show tour where it was used to control all the moving and conventional lighting. Says **Graham Glasson** "the Pearl's ease and speed of use made it perfect for the use on the show".

From left: Andy Stanley, Warren Maher (Director), Graham Glasson, Andy Mutton





Haycom Brisbane on expandfest

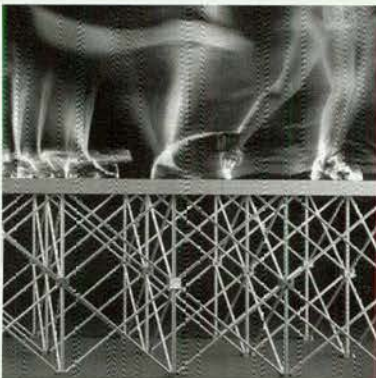
Haycom Brisbane are rolling out the battle wagons, with new people, new equipment, and newgear. Former Caribiner staff **Josh Moore** and **Rod Dunbar** joined back in January, while former Gearhouse TD **Ian McManus** has entered the sales and marketing realm to join **Chris Speedy**.

Meantime, local boss **Doc Jurrott** says they needed to rent the building next door to house the new arrivals. A hole was bashed through the brickwork - as you do.

To meet extra work, the company has added some new kit, including Sony PX31 data projectors, programmable RGB

Continues on page 75

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MY GIG

by Mandy Jones |

A Day In The Life Of Doug Brady - Engineer



Name:

Doug Brady

Age:

38

Occupation:

Recording Engineer

Company:

Freelance

Current Project/s:

- **Recording Nicky Webster's album**
- **Mixing songs for new Olivia Newton-John film**

Location:

Melbourne

Doug Brady is a freelance studio engineer. He started in the industry 21 years ago after leaving school at age 17. His initial interest in recording stemmed from his older brother Mike Brady who is known for his jingle writing and anthemic football songs. Doug began his recording career helping out at his brother's studio. Initially he was surprised there could be a career for him as an engineer, however, after two days Doug was completely devoted to recording. He worked at Flagstaff Studios for 2 years and then moved on to Metropolis where he was on staff for 11 years and is now based there in a freelance capacity. Now aged 38, he lives in Elwood with his wife - a film location scout, and their daughters aged 7 and 10.

8am:

Doug's day is usually in full swing by 8am.

"I'm more of a night person than a morning person, but I normally get up quite early to help get the kids off to school. My kids literally attack me to wake me up. I tell them 'If you want me to get up you've got to jump on me' because I'm hard to wake up, but once I'm up I'm ok."

"When a project is going full-on I usually manage about five hours sleep a night. It's not a lot but I can get by on it. There's times when I really do need more so I'll make sure I get a full nine hours, but most of the time I just kind of keep going."

9am:

After driving the kids to school, Doug

heads back home and gets stuck into his voicemail messages.

"Usually by 9am I've got calls happening because being in a studio all day I kind of have to turn off my mobile phone. My calls are either done really early in the morning or late at night because that's the only time I can sit down and focus on what they're talking about."

"Normally most of my jobs start at 10am so I have to be at the studio or wherever I'm recording that day before 10. Driving to work I mostly listen to talkback radio. Sometimes I need to have a rest from music. Talkback is really good because I get to hear what's going on in the world - studios can be quite isolating, sometimes it can be a little bit daunting knowing there's a world going on out there."

"I've been in the control room at Metropolis when bombs have gone off in the city and known nothing about it. But it's all changing with home recording where you can be sitting looking out onto a garden so you get to see a lot more daylight."

10am:

"If the gear is all set up then I go straight in, turn the machines on and start work, but if I've had the system somewhere else then I have to spend a bit of time setting it up. I spend a lot of time loading my ProTools system in and out of people's houses! Everyone has their own home recording equipment these days so I can be at a lot of different places in a day. I've set up at Chong Lim's place at the moment because he's producing Nicky Webster's album so I've set up all my own sound-proofing stuff to give it some acoustic treatment so it sounds ok for recording."

"I'm up to comping all the vocals and that's pretty straining kind of work, working on the computer and listening to take after take after take, and picking the best bits. I'll do that for as long as I can, usually about four hours and then Chong may come in with some new parts for a song that need laying up so I'll run cables into his room so we can hook up. Then I'll lay down new parts onto another song because we're working on 12 songs at a time, so we'll do that and review that. Then Chong will go back and start on something else and I'll get back into vocal comping because there's so much of that to do on all the songs."

Breaks:

Other than the occasional coffee break Doug says he works pretty solidly.

"It's funny, I used to smoke full on, so when they banned smoking in the control room it would force me to take breaks. I'd have lots of breaks during a long session but now that I don't smoke I find I stay in the control room for heaps longer and just work. I probably drink a bit too much coffee, but I've got a lot of adrenaline so I can keep going without it. Being 'into' your work makes it a lot easier."

3pm:

"Suddenly it's 3pm and we've got Chet (Stewart Fraser) coming in to do over-dubs so he'll come in and set-up and that will take us through to around 7pm. We've been doing a lot of that because he's been coming in at night."

7pm:

A short dinner break and then straight back into vocal comping and overdubs.

"Then we might do some more overdubs with Chong later that night - keyboards, laying up some more tracks and testing them against the new parts. We probably go through till about 1am and then head on home. That's a good day when I'm doing one job. If I'm doing two jobs simultaneously I'll usually do eight to ten hours of recording and then head back to Metropolis to do other stuff. I'm doing another job as well at the moment working on a film for Olivia Newton-John and her daughter. We're recording the songs for it so we're doing mixes at night so it's pretty full-on. It can be very hectic."

1am:

"I usually get home around 1am. I don't think you can go home from a job like this and go straight to bed and try to fall asleep. I usually have a hot bath and read the paper and then watch a bit of cable TV - I love my World Movies channel. Then I can go to bed and start the day again.

"When I was working harder than I do now and doing 20 hour days, I'd be mixing in my sleep. I'd be trying to mix a saxophone track and then I'd realise that the alarm was going and it was just the radio. It was seriously like I was going through the whole mix in my head.

"Most days are never shorter than 10 hours and now I try to limit it to 12 or 14 hours. You can do 20 hour days and keep doing it for a while, but it gets really hard and you've just got to have a bit of time off.

"It's never a Monday to Friday week, and Easter was just non-existent, because there's so much to do and trying to get it all done in time. And just trying to fit everyone in because I'm a bit of a tart - I never say no to anybody, probably because I love it so much. I do have to draw the line at times because I need to spend time with my kids, but generally it's pretty full-on."

If you know an interesting person for us to see what kind of day they have, let Connections know:
mail@conpub.com.au

HAYCOM (continued)

mixers, and a bunch of new screens and audio. The van (pictured) is number four for the Northern operation.

Haycom head **Allan Hay** says the South East Queensland market is very important to the firm, and that they offer a truly Australian owned and operated national network. "We specialise in Audio Visual excellence - no gimmicks, no flim-flam, just guaranteed technical expertise.

The Haycom PR machine has also pushed out a colourful and fun newsletter called 'image'. Call them on +61 7 3392-2644 or go to www.haycomstaging.com.au

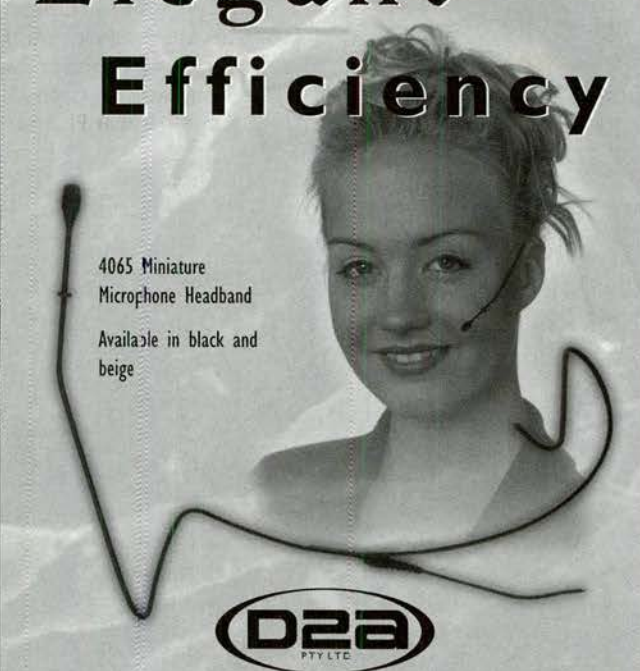
ERA ENDS AS JONATHAN PAGE DEPARTS

For more than 16 years, **Jonathan Page Audio Workshops** has worked at the pointy end of the business, providing repairs and customised technical solutions from their Crows Nest premises. Now Jonathan is calling it a day, he says the decision is a personal one. "It will give me time to rest, and perhaps then restore a house or two. If I felt the integrity of the business would be maintained, I would sell it to another operator.

Business is about relationships and trust".


We *wholeheartedly agree* with Jonathan's sentiments, and think that business ethics have, in the past year or two, swung away from fast and loose operators who work by the letter of their own dubious law. Good honest traders like Jonathan are still few and far between. Good luck, Jonathan!

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 email: leonhar@ozemail.com.au
 ABN 83 062 909 657

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from DPA



INDUSTRY TRAINING

by John Grimshaw

Where Do They Go From Here?

There are two ways to break into the entertainment production business. One is to go and get a job with a production company of your choice, and let them train you in the job they need you to do. The other is to go and find formal education. For this second option, there are a vast number of paths that potential technicians and designers can follow. Depending on the area you could want to focus on, there are numerous courses for live audio, studio audio, theatre, film, television etc.

These days, there are a many universities offering technical courses in theatre production (list some here). At Queensland University of Technology (QUT), on their Kelvin Grove campus, they have just amalgamated all of their 'Arts' related courses into one administration.

Called the Faculty of Creative Industries, it encompasses a very wide range of arts endeavours, including the Technical Production and Management course. QUT have offered a formal arts degree, majoring in technical production since around 1986 - indeed this writer was one of their graduates in the first years of the degree course.

When I recently had the opportunity to go and visit the campus, I found myself chatting to five students of the technical course - four of which are in their third and final year before heading off into the unknown:

The five students will all end up with a Bachelor of Arts (Drama). On the way, all will have experienced most aspects of theatrical production - even acting and costume design - graduating with a broad range of skills. While they all seem quietly optimistic about their life after uni, they admit to being scared and excited about the days ahead.

"I am going to get work," says Jo Currey confidently. "Yeah, [but] maybe there will be a bit of a slow start," adds Eloise Grace

Jo is the most outspoken of the group interviewed. She has plans to be a lighting designer, and she well realises that this is potentially one of the hardest and least lucrative of the job aspirations. Like her class mates, she is spending the last twelve months of her time at QUT making contacts, getting casual work in venues and generally trying to force her foot into the 'opportunity' door. The other four in the group are all looking towards Stage Management as their initial goal in the real world.

Despite the complicated road ahead, the enthusiasm in a group like this is good to see. Entering the work force with an attitude like this will carry them forward for as long as they can maintain the passion. They say that they really enjoy the fact that every day has potential to be entirely different from any other day. Jo sees her friends that went into more traditional professions, and is thankful for the fact that she can actually enjoy what she does. As for getting paid to do this work, Ryan Colban laughs and adds, "that sounds like a bonus, really."

Collectively, they are concerned about trying to make their way in the world against graduates of NIDA, as well as other schools. NIDA does have a reputation that is hard to compete with, but these students are every bit as capable as the graduates of the most elite arts training institution in Australia. Karly O'Neal summed it up for the group, confident that the broad range of skills in various aspects of dance, drama and music production skills (coupled with the academic grounding the rest of the course gives), is an excellent kick start to their careers.



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So, what does await these people? Australia wide, the performing arts have expanded significantly in the last ten years – particularly in cities like Brisbane where the number of venues has grown exponentially. So, while the mega-musical touring shows remain few in number, the amount of smaller production work and corporate theatre has grown to fill these venues. For those students that want to pursue a technical theatre career, there should be enough work to go round – but they'll still have to work hard to get there.

When asked about what changes they would like to see in the QUT course, they appeared to be general consensus that there was difficulty juggling a production week with their ongoing academic commitments. Serena Quaker (the 2nd year student) said that there was a huge volume of information to absorb in the limited time available.

She is very right, and there are many aspects to production work that there is simply not enough time to explore fully in the three years they have. However, like most other courses, the knowledge gained by these people is only the beginning of a long career of learning their craft. Eloise Grace says they

have to manage their time and make the best compromises they can – maybe it was the intention of the university to teach their students this valuable skill?

The excitement of the unknown and the enjoyment of what they do – despite the differences in appearances of the campus, it was good to see that there were some things that had not changed in the last ten years.

There is an important lesson for those of us that are ten, twenty or more years from the enthusiasm that got us started in the first place. That lesson is the reason why we do what we do – we all entered the entertainment industry because it was fun. The politics that often plague the production houses and equipment distributors have long forgotten this one simple element – an element that a group of five uni students in Brisbane have in spades.



From left to right:
Karly O'Neill
Eloise Grace
Serena Quaker
Ryan Colban.

(Jo Currey has-ly extended the room when the camera appeared)

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by Graham Walne

ONE PERSON'S CONSULTANT IS ANOTHERS....?

Australia seems, wisely, to have by-passed a phase which the UK went through 20 years ago during which it was not politic to admit to being a theatre consultant. The plethora of new venues had received so much criticism that consultants were placed on a level with real-estate agents. I'm happy to report that after the wilderness of the Thatcher years, the new Lottery-funded venues are a welcome addition to the UK's stock. But what of consultancy generally?

Interestingly, although the basics of theatre design haven't changed much since the Greeks (who set a good standard for sightlines and acoustics) each project is a steep learning curve for all concerned. It is a rare project in which the final building looks exactly like the early concepts. As a result, consultants tend to remember the improvements they were able to make, but users, often ignorant of these achievements, tend to remember only the bits that don't work as well as they could.

For example, on one theatre I helped design I felt some satisfaction in winning a battle with the architect for the introduction of catwalks for the lighting positions. The users, however, took me to task because the catwalks had restricted headheight - it simply wasn't possible to raise the roof any more.

Probably both points of view are fair because they come from different perspectives and, arguably, the catwalks should have been considered in the design brief - except the consultant wasn't engaged until after it was written and the architect thought theatre design was straightforward - a view supported by his three outings per year as a favour to his wife.

There is a steep learning curve for everyone on every project because it takes time for the design team to learn the users' needs, and then for the users to learn the implications of the concepts that arise as a result. Sadly, all too often, the concept cannot be radically changed because there is insufficient time. In reality all the concept represents is the first expression of the first need. Naturally, more budget would always be useful, but time is a more precious commodity. Sadly too, theatre consultants are rarely engaged at the concept stage so they inherit technical problems which are either expensive or impossible to overcome later.

The importance of a good brief cannot be stressed enough and this can only emerge out of a vision of where the company wants to go. Interestingly theatre people are not good at predicting the future, it's hard when meeting next months' payroll is more pressing than what you might want to do next decade. For this reason companies tend to describe their needs in terms of what they weren't able to do last year, rather than what they'd like to do next. A consultant's job is to help them think laterally and avoid the 'that would never happen here' school of thought.

I think it's important to achieve a balance between a tight brief and one which can take account of the contribution from suppliers - they just might have a

new piece of kit coming on stream of which the consultant is ignorant.

One lesson I have learned is the importance of circulating definitions of terms. This particularly applies to parts of the building and to equipment which overlaps the specialists' and the general contractors' responsibilities. Few contractors will have had enough experience to fully understand the patois of theatre and, consequently, their interpretation might be flawed and this wouldn't necessarily become apparent until the building period. It's very expensive to correct at that point. There are many glossaries in theatre books which can be used to inform these definitions.

A similar need for definitions applies to the electrical installation. The choice and containment of cabling, especially that for sound and communications, is critical if interference is to be avoided and the uninitiated can often discount tight wiring specifications thinking them overfussy.

Theatre consultants have a hard task convincing clients and prospective clients of the amount of time they need to do their job properly, and, consequently, of the amount of fee needed. As a result, they usually charge less than is realistic in order to get the job and then contribute much free time in order to maintain standards. In reality it is difficult in advance to estimate the time taken in meetings, and over a long project with perhaps weekly meetings this can really mount up. No client can afford a theatre consultant on strength full time and therefore most consultants accept a range of work which provides useful varied experience for both them and their clients.

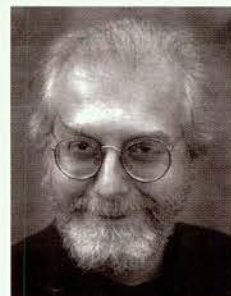
Time is also important in giving the users a proper period of training in using the new venue and its new equipment. There will undoubtedly be a long list of snags to sort and a training period enables these to come to light. This means that the first major public event should not be scheduled until well after the building has been handed over, this has nothing to do with the contractors' protestations that they are never late, it has more to do with the occupants settling in.

Those who work on theatre design regularly do need to refresh their experience of how productions come together and what technology and techniques are current. The principles of good design don't change, but the details do and these are hard to get right from behind a desk. It can be no accident that some of the most significant consultants still practice lighting design, Mr Pilbrow and Mr Fisher being the most famous. On a humbler level I try to work in all the venues I design to learn what I got wrong - usually this means lighting the opening gala - & it's a very sobering as well as a very satisfying experience.

I'm eternally fascinated that despite the fact the basic principles of theatre design haven't changed in 4000 years, every building really is different and every one will contain triumphs and failures. The trick is getting the balance right.

The gremlins got into Graham Walne's piece 'That it's done at all' in the last edition, mistakes for which both Graham and Connections would like to apologise. There are no real excuses except deadlines and the fact that we're human. We hope it didn't spoil your enjoyment or understanding of the piece - Graham would especially like to correct one sentence 'the tent used for Radiohead actually holds 15,000, an uneconomic number for a large arena'. And look, the quote is from THIS article this month!!!

"...the architect thought theatre design was straightforward..."



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by Duncan Fry

Technical Truck Stuff

Diesel gearbox care and maintenance

I had to rent a truck the other weekend to shift some furniture. Nothing too large, just a three tonner. I sold my last truck, an Isuzu, back in the late 80's, much to the relief of my neighbours, who I'm sure eagerly looked forward to the rattling juggernaut waking up the whole street when I arrived home at 4 o'clock on a Sunday morning! It's occasions like this that make me wish that I still had it, since some of the prices I was quoted by the major rental companies would have paid for the whole truck in a couple of weekends!

Still, persistent phoning around by her indoors finally secured one at a reasonable price, and at nine o'clock on the Saturday morning I was zooming around in a late 80's Toyota Dyna diesel 5 speed.

The clatter of the diesel brought back memories, and when I plonked the gear lever into 5th and went rattling down the freeway, I half expected the lever to jump out of 5th as soon as I backed off the throttle, because that was the old Isuzu used to do.

I always liked to buy my trucks from farmers. They usually bought them new tax exempt as a primary producer, and then were quite happy to sell them for lower than market prices, having paid much less for them in the first place.

The Isuzu was no exception. While waiting around after setting up for a gig in Werribee, an outer suburb of Melbourne, I was flicking through the truck pages of the Trading Post when an ad jumped out at me... 'Isuzu truck, goes well, \$1100 or best offer'. Hmm. By one of those lucky coincidences I actually had \$1100 in my pocket, having just been paid for a series of gigs.

And by another coincidence the guy selling it was a farmer in Werribee! There was over 2 hours before the band went on, so I jumped in the old Toyota F series, which was due for replacement and showing signs of severe suffering from the rigours of endless driving around the backblocks of Victoria and NSW, and was on his doorstep in 15 minutes. He came to the door all apologetic. "Sorry mate, I can't sell it to you - there's a guy driving down from Melbourne to have a look at it."

I reached into my pocket and waved the wad of fifties in his face.

"We-e-ell," he wavered.

"Does it go?" I asked.

"Sure, it goes like a rocket. Take it for a spin." I got in and drove it around the property. He was right - although not exactly rocket-like, it had plenty of grunt, and the brakes worked. I've always felt that apart from those two basics, any other functions in a motor vehicle are purely cosmetic and optional!

"OK, I'll take it," I said, and started counting out the money in front of him.

"But what about the other guy?" he asked nervously, torn between the lure of instant cash and the worry of having to deal with an angry truckie - the cash won.

"I'll tell him my wife sold it while I was out," he said. "I'll park it around the back in the shed."

I finished counting out the money, grabbed the papers while he signed the receipt, told him I'd be back in the morning to pick it up, and got out of there. I

didn't want to deal with an angry truckie either!

Driving it home the next day, I discovered its penchant for jumping out of 5th when you backed off the accelerator.

It had the standard extended H pattern gear setup. Reverse was somewhere up under the glovebox, with first immediately below it, then 2nd where first would be on a 4-speed car. This put 5th where 4th would be on a car. Unloaded, you could drive it like a normal 4-speed car, since first gear was only useful when starting on a 1-in-4 hill with a full load, or pulling out tree stumps!

Anyway, the problem didn't seem to be too serious, and just the light pressure of resting your hand on the gearlever would keep it in gear. However, when the clutch started slipping some months later (probably from all those 2nd gear starts!) I pulled the gearbox out at the same time.

It was then that the downside of buying trucks from farmers became apparent - they always fix things with whatever's lying around. When I opened up the gearbox, I could see that at some stage one of the gearshafts had punched a hole in the cast iron gearbox case! Obviously the cost of a new gearbox was prohibitive, so a piece of aluminium had been pop rivetted over the hole and sealed with silicone. The difference in thickness between the 15mm cast iron and the 3mm aluminium was causing a large amount of slop in the gear nearest the patch, which was of course 5th!

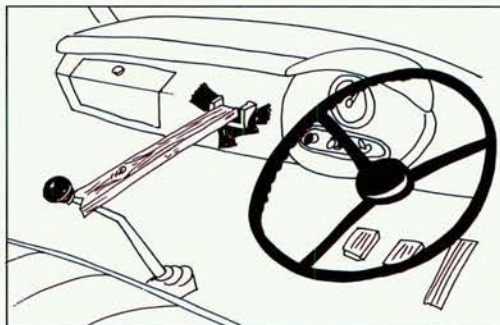
My remedy was to put a couple of thicker pieces of aluminium on as well, to take up some of the slop. Armed with a couple of replacement synchro rings and bearings, I rebuilt the gearbox, adding some extra spacers until it felt as good as new.

After putting it all back together, I eagerly started it up and took it around the block, breathing a sigh of relief when it snicked into 5th and stayed there.

My pride in fixing it lasted all of 50km. On the way down to Geelong that week - near Werribee by yet another coincidence - I eased off the throttle and 'plop' the bloody gearlever jumped out: of 5th!

I learned to live with it after that. To make life easier on country trips, I made up a 5th gear adapter, which sounds very technical but consisted of a piece of wood with a notch in one end, exactly as long as the distance between the dashboard and 5th gear. It soon became second nature to grab it off the dashboard after changing into 4th gear, and wedge it into place as your hand dropped the lever down into 5th. Refinements included a small U-shaped bracket gaffer taped to the dash, so the stick would drop straight into the 'sweet spot', and a small pad of gaffer on the end to avoid marking the dash!

Worked like a charm right up until I sold it. The Rocket 88 band bought it from me, and each were solemnly initiated into the secret 5th gear handshake, like some kind of Masonic ritual. There's nothing that a little good old Aussie know-how can't fix!



Maybe a new page from the Isuzu Workshop Manual, Appendix A: Modifications - Location and fitting of 5th gear adapter



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"I had to mic up a Kenworth truck for *For SBS sports* back when Dick Johnson was truck racing in 1988. I put a Countryman lapel mic near the exhaust pipe to get the sound which was weird enough in itself. But what actually happened was it was so hot near the exhaust the mic melted but it was still really good. I still got the sound I needed but the heat distorted the shape of the mic. The sound effects were great and they were very happy with it.

"Otherwise, 21 gun salutes are always a bit of fun. We've recorded a few of those standing way back with a Sennheiser 416 attenuated heavily, and they are always a bit of a task recording those and trying to get the 21 blasts without any distortion."

Dash McIvor

Stargate Music Productions

"While working on a production at one stage, I made the severe mistake of mentioning to the client that I play Sitar - consequently, his song absolutely *had* to have Sitar on it!

I had never actually miked one up before, so I had no idea what I was getting myself in for.

"Sitar is notoriously quiet instruments at the best of times - until you lay into them a bit, in which case they decide to voice their opinion in no uncertain terms! I used an 1176 Limiter to hold it in place (largely because it was the only Compressor I had that didn't sound like it was beheading it!); this then left the equation of what mic to use.

As I was both playing and recording it, this process involved setting up a mic, squirming around the floor in front of it with a pair of headphones on (to date, no-one has successfully devised a strap for a Sitar!), and basically making several trips back to the Control Room to set the level. (An effective exercise program, if nothing else.)

"I'm sure you all know the story - you have a particular 'Sound' in your head; you know exactly what you're after, so you simply have to find it. What could be easier?"

"Several things, as it turned out. Six mikes later, I was getting both considerably more frustrated, and considerably thinner. I tried everything - Large Diaphragm, Small Diaphragm, Valve, FET, long, short - even my beloved B&K managed to pick up my bum scratching on the floor louder than the actual Sitar.

"While all these shenanigans had been going on, an unassuming little Tandy PZM

mic had been sitting on a music stand right beside me. Spying it, I decided that anything was worth a try, so I taped it to the body of the Sitar. The end result was - well, horrible! However, I peeled it off and was holding it in my hand, trying to think of something else to use, when I unthinkingly started playing a few notes.

"There it was!! The 'Sound'. I couldn't believe it - a \$70 mic! The only remaining problem was trying to play and hold the mic at the same time. Eventually, the issue was solved by literally gaffa taping the mic to my wrist! If you listen closely to the track, you can actually hear my pulse, but hell - what's a bit of ambience these days!"

Leigh Williams

Coda Audio Services

"I'm part of an a capella group (*Mixed Blessings*) and a couple of us were in Long Bay Jail doing a singing/choir workshop with a choir that has formed inside the Industrial Training Centre wing of Long Bay. The choir is called the ITC Gospel Choir. We don't usually use amplification with them unless we do a function outside in the quadrangle, but on this particular evening we were inside their auditorium where they have a little bit of PA equipment. The equipment is in quite a sad state overall and I can't stand the various buzzes and hums that emit from the system so usually turn it off as soon as I arrive.

"This night the 3 of us from *Mixed Blessings* were explaining to the 'guys in green' what we do on the outside. So, on an impulse, I positioned the microphone close to a knee that would creak (mine, from a skiing accident) and demonstrated what amplification was all about - much more effective than saying 'one, two' into the mic!!!

"So that's it. The mic was so battered I couldn't tell you what it was. No technical expertise came into play with this one - just one of those opportune moments."

Duncan Fry

ARX

"First off I spoke to Colin Park, now a director of ARX, and he recalled a band that he worked with at the Prince of Wales, in Fitzroy Street, St Kilda. The percussionist had a whole set of oxy-acetylene welding bottles.

Each had a different amount of gas in them so they had a different note when he hit them with a hammer, a kind of post-industrial tubular bells. Miking them up involved

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Wierdest Thing I've Ever Miked (cont)

pointing a 57 at them and hoping for the best!

"Next I called Trevor Cronin from Sound Around, who has mixed for a list of industry heavyweights as long as a phone book. The wierdest thing he ever miked up was a Sth American band at the Espy with an instrument called a Billanbao.

This consisted of a coconut with a hole in it, attached to a stick with a piece of nylon fishing line stretched along it! An awkward thing to get much of a sound out of; after all, as Trev said, 'it's just a bloody coconut'.

Worse still, the band wanted it really loud in the mix and in the monitors! Trying a 57 on it didn't work, as the musician kept getting excited and banging the billanbao against it, which given the enormous amount of gain on the mic kept causing huge bangs through the whole system. A 58 with an external pop filter jammed over it worked much better.

"At the back of my mind, though, was a story I had once heard from an engineer called Greg Hughson, so I rang him and asked for the details.

"Back in the Punk era, he worked for a band call People With Chairs Up Their Noses. Their drumkit consisted of a 44 gallon oil drum on its side, with the front cut off and a 57 pushed right inside. Boom city or what? The only other 'drum' was a T-shaped metal cockatoo's stand, complete with droppings, with a plastic ice cream container taped to the top, which he hit with a rubber chicken!

Greg aimed the ubiquitous 57 at it and hoped for the best! All through the soundcheck the 'drummer' kept wanting more top end and more echo, but they must have been impressed with Greg's handling of the sound because they asked him to work for them on a regular basis!

"It must have been experiences like this that caused Greg to leave the mixing industry and get into something more peaceful & quiet. Using the skills he learned in live sound, he now runs a karate school!"

Theatre Software

Is truth stranger than fiction? Well here is a 'fiction' with some unusual 'truths'...

Dear Sirs,
Last year I upgraded from Community Theatre 5.0 to Small Professional Theatre 1.0 and noticed that the new program began making unexpected changes.

It installed something called Microsoft Stagemanager (TM) which it launches whenever rehearsal software is powered up, severely limiting access to munchies, praise, and practical joke applications that operated flawlessly under Community Theatre 5.0.

No mention of this phenomenon was included in the product brochure.

In addition, Stage Manager 1.0 uninstalls many other valuable programs such as Hamming 2.0, Smoking in costume 7.5, Coming and Going at will 5.6, Unlimited Comps 8.3 and Borrowing Theatre's Equipment 2.3 and installs new, undesirable programs such as Schedule 3.1, Discipline 1.3, Expectations 5.0, and Accountability 2.4.

Divafit 4.1 no longer runs at all, and invariably crashes the system. Under no circumstances will it run Whining 14.1. I've tried running Attitude 5.3 to fix Stage Manager 1.0, but this all purpose utility is of limited effectiveness. Can you help please ?!!!!

- Jane

Dear Jane

This is a very common problem many actors complain about, but is mostly due to a primary misconception. Many people upgrade from Community Theatre 5.0 to Small Professional Theatre 1.0 with no idea that Community Theatre 5.0 is merely an ENTERTAINMENT package for actors.

However, Small Professional Theatre 1.0 and is a performance OPERATING SYSTEM and was designed by its creator to run as few applications as possible, eliminating unnecessary routines and delegating as many tasks as it can to the end-user in order to conserve all system resources for its own use. It is impossible to uninstall, delete, or purge the Stage Manager files from the system, once installed, as Stage Manager 1.0 rewrites your other software so that it rejects Community Theatre 5.0 routines once exposed to SM's superior methods.

Having Stage Manager 1.0 installed myself, I would suggest you read the entire section of the owners manual regarding General Director Faults (GDFs). This is a wonderful feature of Stage Manager 1.0,

secretly installed by the parent company as an integral part of the operating system. Stage Manager 1.0 will take on ALL responsibility for ALL faults and problems, regardless of root cause, and will somehow solve EVERYTHING. To activate this great feature enter the command
C:\DIRECTOR\SCATTERED DREAMER-SENSITIVE ARTIST\CAN'T FUNCTION WITHOUT YOU.exe

Sometimes ActorsRIdiots 6.0 or higher must be run simultaneously while entering the command. Stage Manager 1.0 should then run the applications Organize 12.3 and Miracles 7.8.

TECH TIP! Avoid excessive use of this feature. Overuse can create additional and more serious GDFs, and ultimately you may have to give a
C:\APOLOGIZE\RAISE\PERSONAL DAY command before the system will return to normal operations. Overuse can also cause Stage Manager 1.0 to default to GrumpySilence 2.5, or worse yet, ArtSearch 6.0.

GrumpySilence 2.5 is a very bad program that can create Dysfunctional acting files that clog all rehearsal and performance programs and are very hard to delete. Save yourself some trouble by following this tech tip! Just remember, the system will run smoothly and take the blame for all GDFs, but because of this fine feature it can only intermittently run all the entertainment applications Community Theatre 5.0 ran.

After several years of use, Stage Manager 1.0 will become familiar and you will find many valuable embedded features such as FixesBrokenThings 2.1 and Ensemble Loyalty 4.2.

A final word of caution! Do NOT, under any circumstances, install any version of MeddlesomeAdministrator. This is not a supported application, and will cause selective shut down of the operating system. StageManager 1.0 will run only CurtGoingThruTheMotions and CovertArtSearch until MeddlesomeAdministrator is uninstalled. I hope these notes have helped. Thank you for choosing to install Small Professional Theatre 1.0 and we here at Tech Support wish you the best of luck in coming years. "We trust you will learn to fully enjoy this product!"

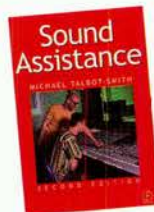
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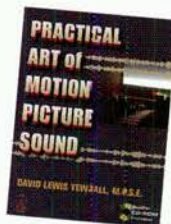


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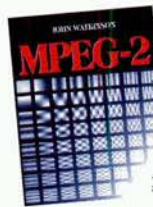
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