

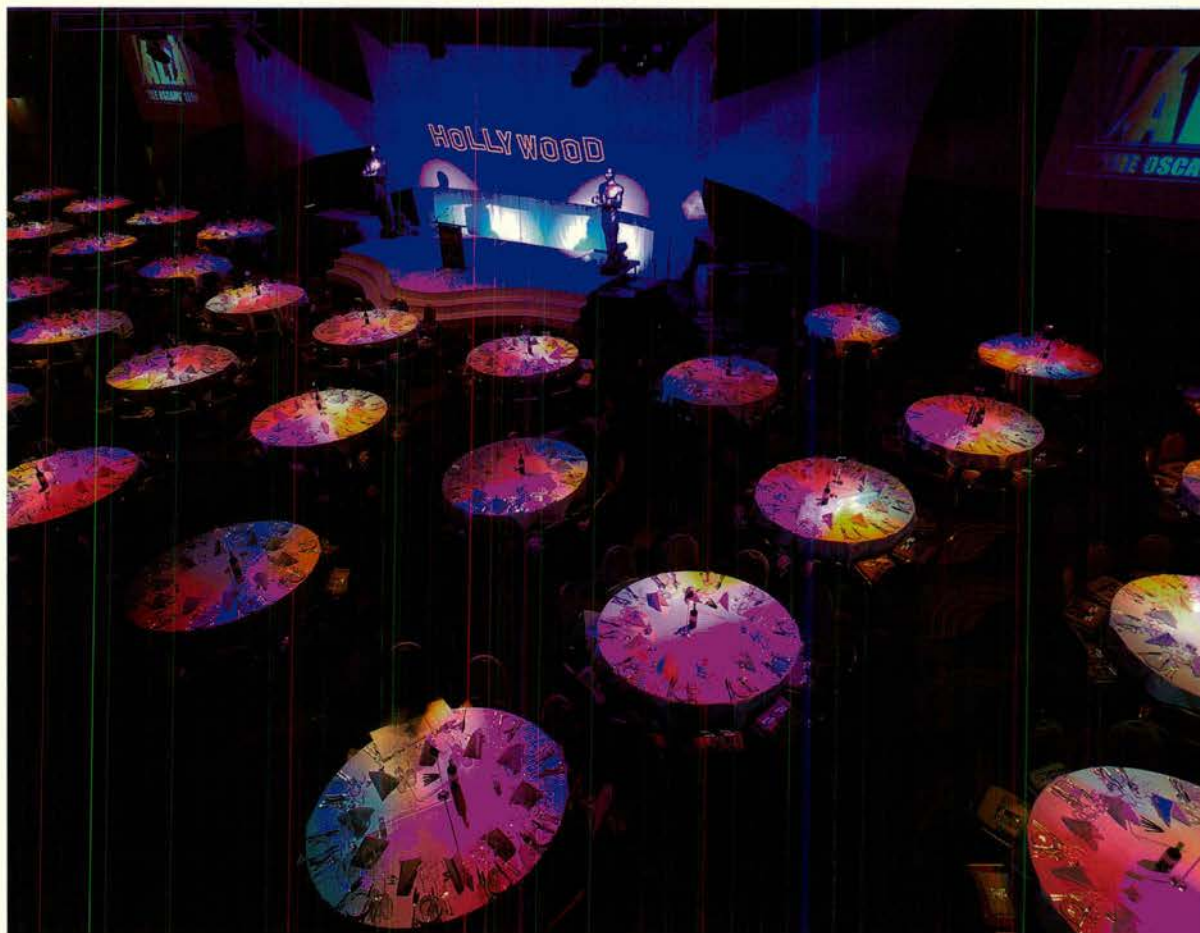
projection // communications // events // I.T. // integration // techniques

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Nov '99 - Jan 00

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introducing _____ THE presentations zone

Corporate theatre. Presentations. Events.

They are everywhere. The people making today's big AV hiring and buying decisions are very comfortable in front of a Powerpoint presentation. They know that their organisation needs great visual and event presentation, and they need to understand the technology. They also need to meet people who can assist them. *That's where ENTECH shines, with our first PRESENTATIONS ZONE.*

MOST MAJOR AV DISTRIBUTORS HAVE BOOKED!

Major PRESENTATIONS ZONE exhibitors include Barco, Sony, Fujitsu, Audio Visual Australia, WolfVision, All AV, Sanyo, Hagemeyer, AV Technology - and over 130 others! See the latest DLP, LCD and LED technologies, and the biggest and best in big screen projection!

WHERE IS THE PRESENTATIONS ZONE?

The PRESENTATIONS ZONE is at the end of the main aisle. As you walk into ENTECH look directly down the wide centre aisle - you'll see giant images luring you in, walk through the one hundred plus bright and vibrant ENTECH exhibits - and you are there!

PRESENTATIONS ACADEMY

Turn key training for effective presentations! See how presentations are designed, developed and delivered. The Presentations Academy is run by the International Communications Industries Association, and is an Australianised version of the successful one day event they stage in the USA. This daily class on Presentation Techniques and Tools is intended for anyone who does, or needs to, make public presentations using technology.

11am - 3pm, repeated each day at ENTECH.
\$95, includes comprehensive handbook.

PRESENTATIONS PLAYOFFS!

See the best Presenters from around Australia compete to represent Australia at the INFOCOMM INTERNATIONAL show in Los Angeles.

The Playoffs Australian Grand Final will be staged at 4pm on Monday March 6th, directly after the Presentations Academy. It is free to see, and will be held in the ICIA Presentations Academy Theatre in the Presentations Zone at the rear left of ENTECH.

Finalists from around Australia will do battle, laser pointer to laser pointer.

Sponsored by PRESENTECH magazine.



March 5, 6, 7. 10am - 6pm daily. Free entry after trade registration

Info: www.conpub.com.au or call 1-800-635-514

Pro Audio • Lighting • Vision • Staging • AV

ENTTECH

The Entertainment & Presentation Technology Trade Show

AV FACILITY MANAGER'S CONFERENCE

Australia's first Audio Visual Facility Manager's conference will be held on **Monday March 6th** at ENTECH.

Targeted at department heads from higher education, corporate, military and audio visual unit managers, the conference will present trends, issues, problems, solutions and a unique networking opportunity.

The conference chair is Neil Langford, CEO of Space Age Communications.

Papers Include:

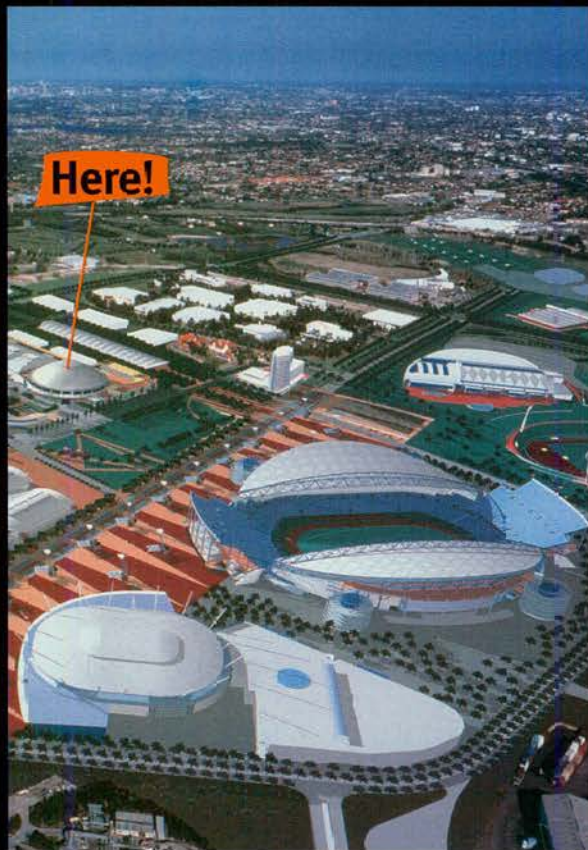
- Conference Facilities
 - Scheduling & Management Applications
 - Video conference services
- Distance Education / Remote Learning
 - Video Over IP
 - Group Collaboration / Information Sharing / T.120 Applications
 - Lighting for Distance Learning / Tele Teaching Environments
 - Acoustics For Distance Learning / Tele Teaching Environments
- Teaching Spaces
 - Facilities For The Disabled, Hearing Loops
 - Electronic Document Projection
 - Systems Integration, trends and experiences
 - AV facilities Management & Maintenance
- Projection
 - DLP limitations, against CRT and LCD

9am - 5pm. \$385 includes Lunch.

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Connections

\$90,000 Presentations Playoffs! See centre pages.

PRESENTECH

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- Presentations Academy for Australia
- Westin Hotel goes hi-tech
 - MIMIO: hit pick!
 - Ford choose JVC's D-ILA projectors
- DNP for Screen Technics
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 - Hitachi claim highest res Plasma

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Walking and talking at InfoComm Asia gave us a great boost. We shipped two thousand magazines there, and gave them away from our booth. The comments were terrific, notably that people love the layout. Most interestingly, this comment, which I must've been asked ten times- "How do events and presentations go together?"

My answer: most large associations, arms of government, organisations and corporations have an events manager on staff. We've seen this with clarity since we launched this magazine, because our growing subscription list reflects who is working in the field!

A small meeting is a presentation, a large presentation is an event. It all goes together!

Presentations are a form of theatre.

My background in live audio and lighting production was amongst people who today work almost exclusively in corporate theatre.

Developing this magazine was made easier because my partner and myself recently finished a year at MBA school, doing a PG diploma of management. It gave us a huge insight into today's corporate thinking - and workplace issues.

We'd like to think we are not just another magazine. We're on a journey with you - the reader!

-JULIUS GRAFTON, Editor

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Letters from our readers!

IN THE AIR

Thanks for your unbiased appraisal of business class air travel (Presentech #2). It seems to me that every other journal enjoys 'sample' flights and then has their story read by the airline first. Refreshing change!

-MyrnaB, email

• *Indeed, United Airlines got wind of the story before publication and pressed us hard to read it. We said no, we paid for the ticket so we owe no allegiance.* - Ed

OFF THE AIR

So why is Lloyd Bond is worth a whole four pages in your mag?

-Anon, email

• *Australians like to knock successful people, Anon! Plus, the lunch went on for a while.* - Ed

LLOYD AND THE WINE

I didn't know who Lloyd Bond was before I read your magazine, and I still don't know afterwards. But I'm sure the two bottles of Hungerford Hill Sauvignon helped oil the story.

-Jealous, email

• *Hey WE PAID for the lunch!* -Ed

IMAGE DILEMMAS

Thanks for the informative article on image resolution. It could have had some more useful information, like at what actual resolution should I scan an image for an XGA projector - assuming my graphics card is up to the job, of course.

-Alex Prior, Chatswood, NSW

• *72 pixels per inch (Mac) or 96 ppi (Windows), as set in the Image Size area of Photoshop will do nicely.* -Ed

AN EVENT SPECIFICATIONS CHECKLIST?

We really need a benchmark for audio visual service rental. I ran a release in a Sydney Hotel func-

tion room, and the same format show in Brisbane. In Sydney the AV company requisitioned space equal to two tables in the centre of the room for their control systems. In Brisbane they were content to setup to one side, and not infringe. But the Brisbane sound system was huge, enormous - and it intruded at each side of the screen.

Then the graphics projector - I was told that I needed a unit renting at \$1500 in Sydney, but it was \$800 in Brisbane. And, overall the cost of services varied by over \$2,000 - with Sydney the more expensive.

- Confused, Brisbane

• *Maybe you should have used a national AV company instead of two stand-alone firms. But maybe you were compelled by the hotels to use their 'in-house' facilities, and had little choice? More info would assist! Meantime, some (just a few) AV firms still have some unmodified old roadies on staff, who think big is best.* -Ed

TVL SHOWPOWER

I have just received the latest copy of Presentech. I would like to advise you that A&K Australasia is distributing the TVL Showpower product in Australia. For more information the customer can contact us on +61 2 9555 7221.

The program for individual PC retails for \$465.

- Norber: Schmiedebeg
A&K Australasia Pty Ltd

THE DOLLARS?

Do you have statistics on the size of the Presentations and Events business in the Asia Pacific region?

-Koki Maru, Cebu City

• *Not reliable enough to publish.* -Ed

Blindingly fast internet for you!

May we heartily recommend the Telstra BigPond Cable Modem? It is a well kept secret, but if you have that damn ugly Foxtell fibre/hybrid cable strung along your road, then your internet problems are over!

We thought it was only put there as a Possum superhighway, because no-one admits to having cable TV!

For \$65 a month, and about \$500 installation, you will be online 24 hours a day with your new Cable Modem. It plugs into an ethernet port on your PC, server, or even in your network switch!

Telstra say you can't run your existing email accounts through the cable modem, because it "dynamically reassigns" your IP address. But you can do it, because we do!

Simply cut a deal with your existing ISP to put a pointer to your BigPond address. And, when Telstra reset their system and reassign your IP, get your ISP to change it. Ours hasn't changed for over six months, touch wood. We have a backup account with our ISP where any un-served email to our place is kept there if we go off the air.

The Cable Modem has changed our lives!

Write to PRESENTECH!
PO Box 439 Epping NSW 2121 Australia
Fax +61 2 9876-5715
email mail@conpub.com.au

(Cover image)

Westin Hotel goes hi-tech

Event technology is playing an increasing role in selecting a venue. Recognising this trend, Starwood Hotels contacted Staging Connections during the design stage of its glamorous new Westin Hotel in Sydney. The brief was to create event staging facilities that would set a new standard. Banquet tables are individually lit with 104 Martin Roboscan moving lights. They can project 18 colours in five patterns on the tables, and change effects instantly.

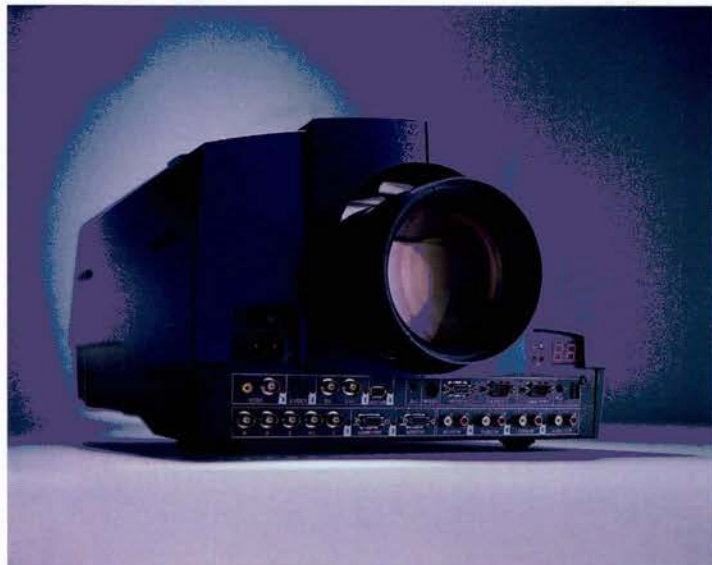
Four fourteen-foot motorised screens are teamed with Barco 6300 projectors.

A Scny 50" plasma screen in the foyer provides guests with a constant display of the day's functions.

A theatre-quality Meyer UPA audio system provides powerful impact to video soundtracks and live entertainment.

Alistair Key, formerly of Ayers Rock Resort, will be managing Staging Connections at the Westin Hotel, supported by a full-time technical staff of six trained technicians.

BarcoReality 6300 S-XGA LCD projector



BarcoReality 6300 is the latest in the family of compact 6300 Series LCD projectors.

BarcoReality 6300 incorporates three ultra-high aperture ratio 1.8" polysilicon LCD panels with a resolution of 1280 x 1024 pixels, resulting in an overall resolution over 4 million pixels. BARCO's proprietary Pixel Map Processor enables the projector to display all sources from VHS video to the latest HDTV formats to high-resolution workstations with resolutions of 2000 x 1280 pixels.

Equipped with a high performance 400 watt metal-halide lamp, the unit delivers an impressive 2,000 ANSI lumens.

BarcoReality 6300 features BARCO's proprietary

TCR Plus processing which reduces noise in the video signal and improves the contrast ratio, producing smoother and sharper images. A Serial Digital Input (SDI) provides an all-digital path from the input to the projector's LCD panels.

Connections include Video, S-Video, RGB, VGA and SDI. An optional IEEE 1394 Firewire input is also available.

The projector can be equipped with a wide range of easy-to-replace fixed focal and zoom lenses. When used with the (1.36 - 2.1:1) zoom lens, the projector makes an ideal replacement for virtually any existing CRT projector installation. Special adapters are available for installation in existing CRT projector mounts.

• Visit BARCO on the Web at www.barco.com

PRESENTATIONS ACADEMY COMES TO AUSTRALIA

Learn how to be a better presenter at ENTECH for \$99 - daily classes to be run

Is it any wonder most people have a real fear of presenting? There is so much to know about presenting to an audience these days. Audiences have much higher expectations of a presenter, they are used to seeing flashy multi-media and dynamic slide shows.

You need to entertain and dazzle them while getting your important message across.

ICIA's Presentations Academy will give you all the information you need in order to create and deliver dynamic presentations. This highly successful seminar has been delivered in New York, Seattle, San Francisco, Miami, Orlando, Washington and its next stop is Sydney - at ENTECH.

The Presentations Academy is an interactive half day seminar with leading experts in the presentations industry from Australia. You will be shown the

tricks of the trade used by many of the world's leading professional presenters. The Presentations Academy will provide you the information you need to develop and deliver highly effective presentations.

The basics will include delivering presentations, constructing visuals, delivery skills for presenters, and delivering presentations in various technological settings. These include videoconferencing and Internet technologies.

Learn the complete process of making presentations and become better able to design, develop, stage and deliver presentations. To be able to serve your clients or employers best, you need to know the presenter's role in creating and delivering presentations.

Attendees will be given a take-home binder of instructional and resource materials.

• Info: Call +61 2 9876-3530 or www.conpub.com.au

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is projecting
a big, bright
image...**



**...it's also
projecting
your
image
as well.**

When you project your presentation through a Fujitsu Liquid Crystal Display Projector, it not only projects a big, bright, high quality picture – it also shows that you and your company know state of the art technology.

There is a range of Fujitsu LCD Projectors to suit a variety of applications. They feature remote control, remote mouse and laser pointer all in one and brightness levels from 780 to 2300 ANSI lumens. Call us to arrange a product demonstration. You'll soon see why Fujitsu LCD projectors are a brilliant way to project your image.

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DNP screens

Sydney based projection screen manufacturer Screen Technics have officially been appointed as the exclusive DNP distributor for Australia, DNP (Dai Nippon Printing Co.) are the world's largest manufacturer of optical rear projection screens. Screen Technics were chosen because of their knowledge and expertise in this highly sophisticated medium of the projection market.

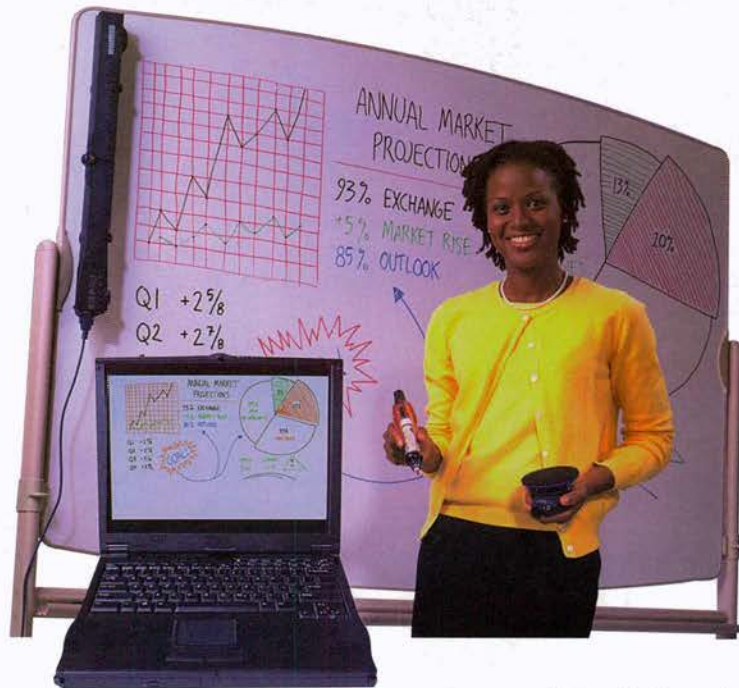
Screen Technics will warehouse a diverse range of DNP screens at all times to satisfy the ever-increasing demand of rear projection in Australia.

www.screentechnics.com.au

Meantime, Da-Lite Screen Company has purchased Visual Structures, Inc. from Barco, Inc.

Visual Structures, located in Los Alamitos, California, manufactures rear projection systems which consist of large screen displays for command and control centres, simulators, broadcast centres as well as for commercial applications.

The company distributes its products under the Trooper name through systems integrators.



Get a load of this!

This is ultra cool! We saw it at InfoComm Asia - and we want one! Now!

The MIMIO is a digital meeting assistant - a white board that connects to your PC via a serial port. What you draw

onscreen ends up on the laptop or PC screen. Simple? In effect, it turns the whiteboard into a giant mouse.

Made by Virtual Ink, and winning a swag of awards for being a good idea, the thing works on ultrasonic emissions from the special dry ink erasable pens, and a detector/sensor type gizmo, which you can see in the picture.

It is selling at about five hundred US dollars over there, which is quite reasonable when you consider that any

whiteboard between 2' x 3' and 4' x 8' can be used!

You can carry the thing on the road too, it weighs just a kilo and a half or so.

It uses Microsoft NetMeeting as a data channel, into Mimio software that you install on your computer. Then you can save your wise, wacky or dumb whiteboard drawings as jpeg, BMP, Metafile or HTML.

• www.virtual-ink.com

FORD AUSTRALIA CHOOSE JVC's D-ILA PROJECTORS

Ford Australia have taken delivery of 5 of JVC's DLA G10E projectors, and have placed an order for more units to use in their Broadmeadows plant in Victoria.

Paul Clonan from Ford's Research & Development Centre stated that the DLA-G10E was the only projector Ford tested that was effectively able to handle all of the software applications Ford utilise at their plant.

DLA-G10E projectors are used for design reviews with CAD diagrams to displaying software running on Silicon Graphics platforms with a mixture of conventional PC content.

Paul mentioned that the main reason for the decision to purchase the DLA-G10E was its true SXGA resolution and 1000 ANSI lumens brightness.

• jvcpro@hagemeyer.com.au

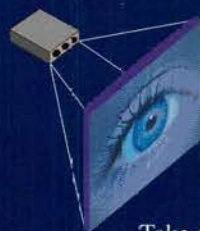
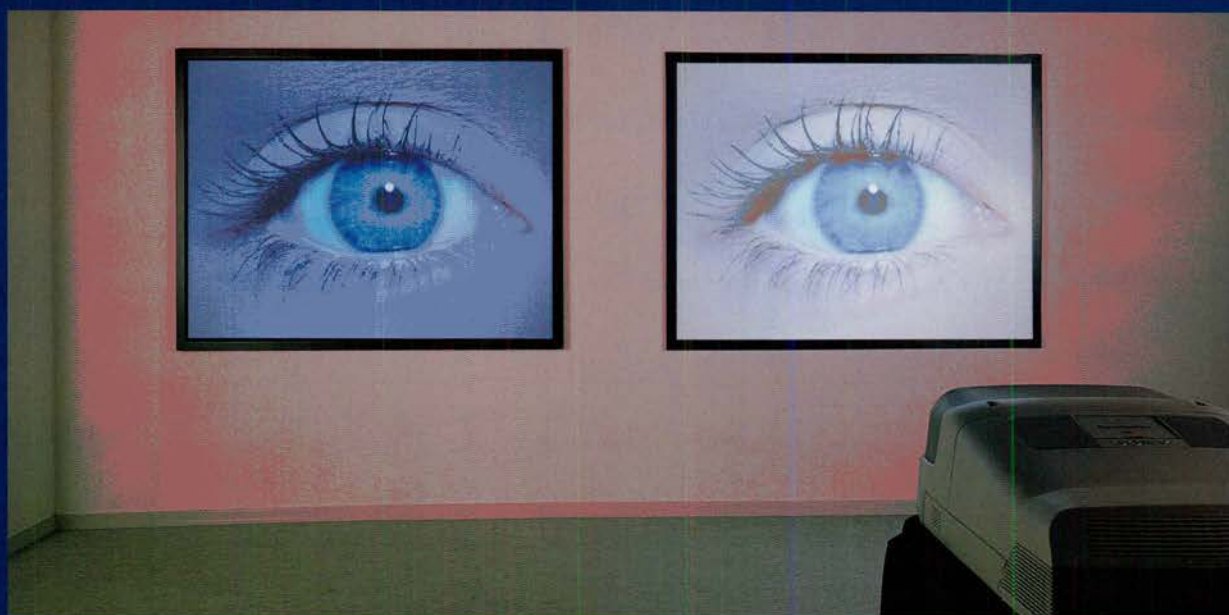


Cartoon by Brett Bower

Go the Golf Day!

Sony and ICIA have teamed up to bring you the A/V Presentations Industry Golf Day. It's on Friday December 10, at the Gordon Golf Club. It tees off at 8.30am - call Brett Bower on +61 2 9531-6777.

The screen makes ~~no~~ difference



Large screens are like cats: in the dark they all look pretty similar. But when you turn up the lights, the difference can be amazing.

Take a good look at this screen comparison.

What you see on the left is rear projected onto an optical dnp screen. What you don't see – or even hear – is the projector, which is hidden behind the screen. The image on the right is projected onto a leading front projection screen – using an identical projector and image source.

The secret behind the dnp screen is the advanced optical lens system – providing up to 4 times brighter images than conventional front or rear screens.

Seeing is believing. Call Screen Technics on (02) 9824 6100 or fax (02) 9824 6133.



Screens of the art

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• email: sales@screentechnics.com.au • web: www.screentechnics.com.au

RUTLEDGE ENGINEERING AWARDED FOR EXCELLENCE

RUTLEDGE ENGINEERING (Aust) Pty Ltd have been awarded the NECA Victorian 'Award of Excellence' in the category of Major Projects in the Teledata Division.

The award was presented for the delivery of the County Court Remote Recording and Video Conferencing Project (Presentech, issue # 1). Congratulations!



ENTECH TRADE SHOW FACES SELLOUT

With 3 acres of floorspace and months to go before the March 5 opening, ENTECH 2000 is headed towards a sellout. PRO AUDIO stands: sold out. LIGHTING stands: sold out. PRESENTATIONS ZCNE: almost all major stands sold out!

The old perception of ENTECH as just a sound or light show is dead for this, the fifth show.

Sony have bumped Barco as the largest exhibitor at ENTECH, occupying nearly 2,000 square feet. Other Presentations exhibitors like Audio Visual Australia, Fujitsu, WolfVision, Hagemeyer, All Av and Sanyo Australia are all signed up for large stands.

A variety of small stands are filling at presstime, and the overall show mix is now truly representative

of the three streams - Audio, Lighting and Presentations Technology.

During ENTECH, a series of Seminars and Conferences are run, the program for these is at www.conpub.com.au, or you can call +61 2 9876-3530 for a catalogue.

Entry to ENTECH 2000 is free after trade registration, show days are Sunday March 5, Monday March 6 and Tuesday March 7th- 10am to 6pm daily. The venue is the Sydney Showground and Exhibition Complex at Homebush Bay.

• ENTECH returns in 2002. Preview: next issue.

ENTECH is owned by the publishers of PRESENTECH magazine.

New WolfVision Visualizer document cameras

WolfVision's new Visualizers are regarded as the "the" high end units on the market.

They have WolfVision's own patented light and scanning system through two mirrors, which has the advantage of a synchronized lightfield on the working surface, which is always identical to the pickup area of the built-in camera.

This allows for very easy positioning of objects. Other advantages of this special technique are an extremely high depth of focus, shadow free illumination, the possibility to look inside hollow objects and the lack of any stray light which could disturb a projected image.

All units produce a live image with 50 (or 60 in NTSC) pictures per second. They feature a text enhancement mode in color which improves the readability.

• www.wolfvision.com



FUJITSU'S NEW LPF-8200

Fujitsu say it's the ultimate presentation tool for theatres, large boardrooms, conference rooms, university theatres, lecture halls, clubs, hotel ballrooms and the rental market - the LPF-8200 multimedia LCD projector. It delivers 2,300 ANSI lumens and true XGA (1024x780) resolution.

"If room requirements are such that presenters need even greater brightness, several LPF-8200s can be easily stacked. The great advantage of 3 or 4 smaller projectors over one huge projector is that if one globe blows the show will go on!" said Lawrence Hookkee, Fujitsu General's Product Manager.

The projector's unique optical keystone adjustment (shown on the front right of the unit) means pictures are lined up perfectly squarely, even in difficult instal-



lation locations.

A number of other innovative features have been added such as: smart resizing in FGB mode enable zooming-in from double to 64 times; and Picture in a Picture.

It measures 374 x 292 x 162mm and weighs 6.8kgs. In total Retail Price (incl tax) is A\$19,825.



Hitachi claim highest resolution panel

Hitachi have launched a new High Definition Flat Panel Display range, up to 42" in size. Hitachi claim they offer the highest resolution and definition yet seen in large panel screens.

The 42" (Model CMP402HDU) has a wide range of computer and video inputs, ideally suited for shopping malls, call centres, showrooms, digital art on walls, dealing rooms, reception or business presentations. It incorporates Alternate Lighting of Sur-

faces (or ALIS technology), a new plasma screen technology that alternately lights odd and even lines, ensuring a higher definition and brightness than conventional Plasma panels. Hitachi claims that the 105.95 cm (42") diagonal screen can display 16.7 million colours at a brightness level of 250 candela - and at a resolution of 1024 x 1024 and contrast of 350:1.

www.hitachi.com.au

AM awarded

In a glittering ceremony at the Sheraton Imperial Hotel in Kuala Lumpur, AM (Audience Motivation) was recently voted 'Best Event Organiser' in the M&C Asia /Pacific Gold Awards 1999.

Mr. David Beal, AM's Managing Director said "It is a great honour to be recognised as Best Event Organiser in the M&C Asia/Pacific Gold Award 1999."

"But this recognition is really for the dedicated staff of AM and our suppliers who work behind the scenes to produce creative and faultlessly executed Events."

"We see our role as implementing the client's brief to achieve the maximum benefits in such a way that the accolades belong to the client. Often there is little understanding of the huge amount of work that goes into producing a successful Event, but this Award acknowledge those efforts and we at AM and the Event industry appreciate the assistance of M&C."

WE'VE GOT YOUR PRO

It's the monster Post-INFOCOMM® Projector Round-up and bench testing session!

Peter H. Putman, CTS

Can it be that time of year again already? It feels like I just finished putting the last shipping labels on a return shipment of projectors, and another delivery is already coming in the front door. As a matter of fact, this year's crop of 15 ultraportable, desktop, and installation projectors presents a bit of a milestone for me - since I began this "hands-on" review six years ago, I've had a chance each August to personally check out over 100 LCD and DLP projectors that premiered at that year's INFOCOMM trade show.

Throw in some scattered reviews, several tests of plasma and direct-view monitors, CRT projectors, and signal interfaces such as scan converters, line multipliers,



Hitachi CP-X935

and digital scalars, and that number is fast approaching 200. And of course, there's six consecutive years of evaluating the Projection Shoot-Out®, which pushes the total of displays and interfaces I've analyzed well over 600. (That's a lot of "watching

TV", as my kids so aptly put it.)

Two things remain constant with time - the rapid advances in projector technology continue unabated, and there seems to be no shortage of manufacturers and resellers eager to fight for a small piece of the projector marketplace. In fact, the continued growth of OEM (original equipment manufacturer) relationships is a hallmark of this industry. In Focus, Sanyo, Davis, Mitsubishi, Plus, Fujitsu, and Hitachi all have deals to manufacture products for the likes of Toshiba, Kodak, Polaroid, 3M, JVC, Electrohome,



JVC LX-D1000U

Telex, Panasonic, and others.

One of the toughest jobs I have is to sort through the entries in each year's Projection Shoot-Out and find the original percentage of each model I want to review. By doing so, I hope to prevent two models of the same projector from showing up on my doorstep, but it's inevitable that a "clone" will slip through once in a while.

Still, it is educational to test two different brands of the same projector and notice the differences in performance - some manufacturers re-engineer much of the signal processing electronics, while others are content to just slap their name on a box and watch the cash come rolling in.

As I conduct more and more tests, my test procedures seem to be changing as



Sony VPL-FE100

fast as the projector models. Performance categories that were once very important are now reduced in weight in favor of other benchmark tests. For example, the preponderance of digital scaling "engines" in today's desktop projectors begs for a thorough work-out, while issues such as weight aren't as much of a factor.

RAISING THE BAR

For this year's review, I've added a few new scoring categories in the interests of making this review more valuable to you. In addition to the usual performance measurements of brightness, contrast,

PROJECTOR RIGHT HERE

color quality, image sharpness, video quality, scaling, white balance, and uniformity, I've also scored projectors for



Philips XG10 Hopper

connectivity and hands-on operation - two very important features to ponder when listening to manufacturers rattle on about "plug and play" operation.

The RGB scaling tests bear special attention. I started testing individual projector scaling engines when manufacturers were making noise about "wide signal compatibility", or listing the working resolution of a projector as one step higher than the projector's native resolution. In this test, I use a fine pattern of text on a white field - a signal loaded with booby-traps in the way of bandwidth and pixel clock errors - and feed it to each projector under test at 25 different resolutions, starting at VGA-1 (31.5 kHz, 70 Hz) and marching all the way to a 1600x1200 workstation signal (85.3 kHz, 67 Hz).

A "plug and play" projector worthy of

SPECIFICATIONS PART 1					
	Horiz Scan (kHz)	Ver. Scan (Hz)	Dimensions	Weight	Lamp
Ultraportables					
Compaq MP1600	15-69/60D	48-85/75D	8.25" x 2.5" x 9"	4.2 lbs	
Proxima LX1	15-100	45-130	9.3" x 13.6" x 3.9"	8.1 lbs	120W UHP
Toshiba TLP650	15-93	50-85	12.5" x 3.4" x 9.1"	8.1 lbs	150W UHP
Plus U2-1c80	15-85	50-85	9.3" x 2.3" x 11.7"	5.7 lbs	120W P-VIP
Philips XG10 Hopper	15-85	50-85	10" x 4.25" x 12.5"	12 lbs	120W UHP
Desktop SVGA Projectors					
NEC MultiSync MT830+	15-85	50-85	13.2" x 5.8" x 15.6"	16.1 lbs	150W SA HP
Mitsubishi LVP-S120	15-81	50-85	10.4" x 4.9" x 12.9"	9.9 lbs	150W Me
Desktop XGA Projectors					
Sharp Notevision 6	15-126	45-200	10.5" x 5" x 14"	15.9 lbs	150W UHP
Canon LV7510	15-100	50-100	10.7" x 5.8" x 16.2"	14.6 lbs	160W UHP
JVC LX-D1000U	15-106	50-87	10.4" x 4.9" x 12.9"	9.9 lbs	150W Me
Hitachi CP-X935	24.8-80	56.3-120	9.8" x 3.9" x 13.0"	9.9 lbs	120W UHP
Panasonic PT-L757U	15-80	56.3-85	10.4" x 4.9" x 13.25"	13.6 lbs	200W MH
Electrohome EPS1024 Super	15-92	50-85	11.5" x 6.4" x 16.3"	15.2 lbs	120W UHP
Installation SXGA Projectors					
Sanyo PLC-EF10NA	15-100	50-100	15.4" x 9.2" x 22.9"	39.2 lbs	400W MH
Sony VPL-FE100	15-100	40-120	22.25" x 9.35" x 25.6"	76 lbs	4x120VV UHP

the name should be able to produce a correctly-sized image with minimal text drop-out, 'banding' due to clock errors, and no sync problems such as a 'green' image. I score projectors on how many 'OK' signals came up (no further adjustment needed), how many needed an 'ADJ' or tweak to produce an acceptable

image, and how many just plain unusable ('NO') images came up - no matter how much fiddling I did.

Of all the tests I do, this is the one that truly separates the wheat from the chaff. If you are considering one of these projectors for an environment where you'll be feeding all kinds of video and compu-

PROJECTORS **Cont'd.**

ter signals to it, you should give these results careful attention. Of course, if a test signal fell outside the specified sync range for that model, I noted that accordingly.

One other note: Many of the review models claim "full compatibility" with HDTV signals, including 1080i and 720p. What this really means is that the horizontal and vertical sync signals of these various HDTV standards fall within the acceptable scan rates of many projectors. What it does not mean is that they can always show those images at full resolution! A DLP or LCD projector having 1024x768



Mitsubishi LVP-S120

pixel imaging devices cannot possibly show all of the detail in a 1080i signal - it has only 70% of the required vertical and 53%

of the horizontal pixel resolution.

You'll get a picture, to be sure. But it will be 'letterboxed' HDTV.

THE 1999 LINE-UP

Ultraportables dominated the news at INFOCOMM '99, with no less than a dozen companies showcasing sub-10 pound designs, and more than a few hovering at or under the 5 pound barrier. Even so, most models still weren't shipping by the time I made my call for entries, which is usually 60 days after the Shoot-Out when production models are supposed to be shipping. After some digging around, I was able to come up with the Compaq MP1600, Proxima LX1, Toshiba TLP650, Plus U2-1080, and Philips XG10 Hopper.

Desktop projectors were as ubiquitous as tourists in Orlando. From this season's crop, I picked the NEC MultiSync MT830+ and Mitsubishi LVP-S120 to represent the desktop SVGA (800x600) entries, while the Sharp Notevision 6, Canon LV-7510, JVC LX-D1000U, Hitachi CP-X935, Panasonic PT-L757U and Electrohome

EPS 1024 Super made. Finally, by circumstance - no by design - I wound up reviewing a pair of brand-new SXGA



Proxima LX1

(1280x1024 resolution) installation LCD projectors that generated a lot of "buzz" at the show, Sanyo's PLC-EF10N and Sony's VPL-FE100.

You'll find specifications for all entrants in Table 1, while Table 2 has results of the bench tests. Table 3 has a detailed accounting of the RGB scaling tests mentioned earlier. Finally, Table 4 has the full scores for each of the ten categories, so you can see how your favorites did. Note that all MSRPs are correct as of August 1,

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1999. These are suggested prices, not 'street' prices which will be lower. You'll probably also find some price-jockeying going on this fall as usual when the remaining models hit the streets.

OPERATING FEATURES

Although projectors vary considerably in size, design, button layouts, audio reinforcement, and use of menus, one thing that struck me this year was the widespread industry adoption of the Interlink remote control - seven of the fifteen review models use a variation of this remote with its built-in laser pointer and mouse disk. Newer versions are moving menu adjustments off the mouse disk and onto a separate set of directional buttons (hooray!!), while not all manufacturers make full use of the keyboard. Companies with power zoom and focus add those keys to the front panel, while simpler models just go with a few input selector buttons, a menu button, volume, mute, and maybe digital zoom.

Among the ultraportables, Plus is the only company to use the Interlink remote, and it has average range. The on-screen menu (from NEC) blocks a small part of the image under adjustment, instead of moving to the lower portion of the image. Toshiba's remote has excellent range and good response, although for some crazy reason, there's no volume control on it. You can adjust tone, though - something you can't do on the Plus. Toshiba's menu structure is pretty fast and includes 5 picture zoom modes including 16:9.

Proxima's proprietary remote was one of the flimsiest I tested. Granted, it was small, and the famous ASK trackball for adjustments beats any other remote in terms of speed. I also liked the small, unobtrusive Proxima menus. But this control just doesn't feel very substantial, in particular the battery compartment. Philip's remote wins the award for the funkiest design - it looks like a crumpled-

SPECIFICATIONS PART 2

	Imaging Device	Input Compatibility	Lens
Ultraportables			
Compaq MP1600	.7" 1024x768 DMD	NTSC/PAL, VGA-XGA	Fixed 1.75:1
Proxima LX1	.9" 1024x768 LCD	NTSC/PAL; VGA-SXGA	Zoom 38-55mm
Toshiba TLP650	.9" 1024x768 LCD	NTSC/PAL; VGA-SXGA, HDTV	Zoom 36-47mm
Plus U2-1080	.7" 1024x768 DMD	NTSC/PAL; VGA-SXGA	Zoom 35-42mm
Philips XG10 Hopper	.9" 1024x768 LCD	NTSC/PAL; VGA-SXGA	Zoom 38-50mm
Desktop SVGA Projectors			
NEC MultiSync MT830+	1.3" 800x600 LCD	NTSC/PAL; VGA-XGA	Pwr Zoom 52-68mm
Mitsubishi LVP-S20	.9" 1024x768 LCD	NTSC/PAL; VGA-XGA	Zoom 36-47mm
Desktop XGA Projectors			
Sharp Notevision 6	1.3" 1024x768 LCD	NTSC/PAL; VGA-UXGA, HDTV	Pwr Zoom 49-64mm
Canon LV7510	1.3" 1024x768 LCD	NTSC/PAL; VGA-SXGA	Pwr Zoom
JVC LX-D1000U	.9" 1024x768 LCD	NTSC/PAL; VGA-UXGA, HDTV	Zoom 36-47mm
Hitachi CP-X935	.9" 1024x768 LCD	NTSC/PAL; VGA-SXGA	Zoom 38-49mm
Panasonic PT-L757U	1.3" 1024x768 LCD	NTSC/PAL; VGA-SXGA, HDTV	Zoom 45-59mm
Electrohome EPS1024 Super	1.3" 1024x768 LCD	NTSC/PAL; VGA-SXGA	Pwr Zoom 48-63mm
Installation SXGA Projectors			
Sanyo PLC-EF10NA	1.8" 1280x1024 LCD	NTSC/PAL; VGA-UXGA, HDTV	Pwr Zoom 76-97mm
Sony VPL-FE100	1.8" 1280x1024 LCD	NTSC/PAL; VGA-UXGA, HDTV	Pwr Zoom 74-97mm

SPECIFICATIONS PART 3

	Video Inputs	RGB Inputs	Audio Inputs	Audio Power	Price \$AU
Ultraportables					
Compaq MP1600	1C RCA 1S DIN	1 15p 1 USB (Panelink)	Ncnc	None	8,995
Proxima LX1	1C RCA 1S DIN	1 15p	RCA/Mini	1W Stereo	12,800
Toshiba TLP650	1C RCA 1S DIN	1 15p L	RCA/Mini L	1W Mono	12,600
Plus U2-1080	1C RCA 1S DIN	1 15p	RCA/Mini	n/a	**
Philips XG10 Hopper	1C RCA 1S DIN	1 15p L	RCA/Mini L	n/a	11,900
Desktop SVGA Projectors					
NEC MultiSync MT830+	1C RCA 1S DIN	2 15p L	2RCA/Mini L	n/a	9,995
Mitsubishi LVP-S120	1C RCA 1S DIN	1 15p L	RCA/Mini L	1W Mono	7,320
Desktop XGA Projectors					
Sharp Notevision 6	1C RCA 1S DIN	2 15p L 5xBNC	RCA/Mini L	2W Stereo	18,999
Canon LV7510	1C RCA 1S DIN	2 15p L	RCA/Mini L	2W Stereo	19,300
JVC LX-D1000U	1C RCA 1S DIN	1 15p L	RCA/Mini L	1W Mono	12,434
Hitachi CP-X935	1C RCA 1S DIN	2 15p L	RCA/Mini L	1 W Stereo	12,200
Panasonic PT-L757U	1C RCA 1S DIN	1 15p L	RCA/Mini L	1.5W Mono	15,995
Electrohome EPS1024 Super	1C 1S BNC YUV/YPbPr	1 15p L 1 SxBNC	RCA x 3L	1W Stereo	22,150
Installation SXGA Projectors					
Sanyo PLC-EF10NA	2C 2S BNC YUV/YPbPr	1 15p L 1 5xBNC 1 USB	RCA x 4L	3W Stereo	29,995
Sony VPL-FE100	1C 2SL D/B BNC YPbPr	5xBNC RGB in, xtra slots	RCA x 2L	5W Stereo	54,900

* - VPL-FE100 price does not include a zoom lens **Plus U2-1080 not available in Australia

PROJECTORS **Cont'd.**

up remote molded to your hand and has a very nice, lean button layout. It also has the sloppiest (bar none) trackball/mouse operation - it's too easy to accidentally slip from one menu adjustment to another and get yourself all fouled up.

Compaq - a newcomer to the wacky world of projectors - has chosen to do



Panasonic FT-L757U

away with a remote completely on their 4.5 pound, upright ultraportable. Instead, they have a series of four buttons along the top of the projector housing, which control power, menu activation, and up/

down menu selections. While these work fairly well, they are slow and a little sloppy at times. Of course, you won't have to worry about a volume control, mute, or tone adjustments - there is no audio amplifier in the MP1600!

The MT830+ and S120 have essentially the same remote with a few differences. For one, the Mitsubishi uses a manual focus/zoom lens, as opposed to the NEC's power lens adjustments. Mitsubishi's menu structure is very fast to navigate, but the menus block a portion of the image under adjustment. Another puzzler - there is no mute button on this remote, which has fairly limited range. The MT830+ menus also block part of the image, but to a lesser degree. There are no tone adjustments, and the picture and audio mute together. NEC does have a neat digital image zoom and pan (also found on the Plus), which works with

both computer and video signals. The rocker keys for zoom, focus, electronic keystone correction and volume are a very user-friendly touch that saves time.

Remote controls and menu adjustments were all over the place in the desktop XGA category. Sharp's variation on the Interlink design doesn't have the power switch that previous models fea-



Sanyo PLC-EF10A

tured - apparently leaving them powered up and accidentally discharging the batteries is not longer a problem. This remote, which has average range, also includes a 5x digital zoom. The keyboard is easy to use, but the mouse disk is sloppy (what else is new?). Menus are fast and tile down a small portion of the image.

Canon's remote control (this projector is actually a Sanyo PLC-XP10N) has only average sensitivity, and also leaves off a mute button. The menu structure is all Sanyo's, and makes you step through several choices to get the image or audio adjustment you want, then back out. It's very slow, and no tone control adjustments are possible. JVC's remote is another Interlink version (this projector is the Mitsubishi LVP-X120), and it has better range with a good button layout. More importantly, the menus are fast and small, leaving most of the adjusted image visible.

Hitachi's remote control has very good range and is quite ergonomic, with a small (finally!) menu and quick adjustments. You do get a mute button, but no tone adjustments. Panasonic's proprietary remote has very small buttons that are easy to confuse, plus the usual mouse disk. (It does, however, fit nicely into your hand.)

BENCH TESTS (Table 2)


	ANSI Brightness	ANSI Contrast	Peak Contrast	Uniformity	Colour Temp	Image Sharpness
Ultraportables						
Compaq MP1600	565	146 to 1	190 to 1	86%	10630 K	Very Good
Proxima LX1	898	101 to 1	146 to 1	76%	11620 K	Excellent
Toshiba TLP650	878	108 to 1	131 to 1	86%	8330 K	Very Good
Plus U2-1080	742	>173 to 1	>240 to 1	85%	15150 K	Excellent
Phillips XG10 Hopper	547	40 to 1	54 to 1	73%	12040 K	Very Good
Desktop SVGA Projectors						
NEC MultiSync MT830+	1221	143 to 1	192 to 1	81%	11230 K	Very Good
Mitsubishi LVP-S120	751	110 to 1	160 to 1	79%	16000 K	Very Good
Desktop XGA Projectors						
Sharp Notevision 6	1680	139 to 1	179 to 1	70%	10000 K	Excellent*
Canon LV7510	1445	106 to 1	179 to 1	60%	10200 K	Very Good
JVC LX-1030U	844	82 to 1	115 to 1	74%	11100 K	Average
Hitachi CP-X935	613	99 to 1	146 to 1	78%	15620 K	Very Good
Panasonic PT-L757U	1254	91 to 1	120 to 1	85%	13500 K	Very Good
Electrohome EPS1024 Super	939	144 to 1	220 to 1	68%	9900 K	Excellent
Installation SXGA Projectors						
Sanyo PLC-EF10NA	2584	160 to 1	169 to 1	67%	10000 K	Excellent
Sony VPL-FE100	3171	128 to 1	181 to 1	76%	8920	Excellent

* - Notevision 6 had a LCD panel convergence problem. RED Denotes Category Leader.



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PROJECTORS **Cont'd.**

Panasonic's menus are another story - they actually have an in-between "all text" screen that slows down the adjustment process considerably, something I didn't have a problem on the Electrohome projector. This design puts the menus on the lower third of the image - a good idea - but the actual adjustment is very jerky. Small button pushes



result in big jumps, and the menu adjustments locked up on occasion.

The installation projectors both have ex-

cellent remotes. Sanyo's has great range and sensitivity, with both mute and volume settings and a full tone adjustment. However, there is still that "slow" Sanyo menu to deal with, which requires you to select individual UP and DOWN buttons for each adjustment and keep clickin' on them.

Sony's full-featured Remote Commander (which sounds like a 1950's science fiction TV show) has it all - a nice desktop size, full control of every possible function (although bass and treble aren't among them), and you have the option of using the remote either in wireless mode or with a long Control-S cable. I recommend the latter as you'll see a difference in response.

CONNECTIVITY AND AUDIO

Minimalists will love the MP1600 - the standard model comes with exactly two

inputs: One 15-pin VGA style jack for analog signals, and a Panelink direct digital connection that I didn't try out. An optional snap-on module (about the size of a large remote control) provides both composite video and S-video jacks, but you lose access to the RGB/digital inputs. Oh, well - something has to give when you get this small, I guess. Not so on the LX1, with its combination of 15-pin, com-



posite and S-video jacks and both RCA/Mini jacks for its average audio amplifier.

The TLP650 offers a potent mono amplifier and a comparable level of connectivity to the LX1, except that the computer input can be looped out to an external monitor (as can audio on all inputs). In contrast, all connections on the U2-1080 are one-way, with one each video and computer input. The built-in speaker has plenty of audio - maybe too much for the small, tinny speakers. Finally, the Hopper wins the audio battle with a potent 3W amplifier and full tone control (talk about a boom box), and offers the usual "one video, one computer" input jack field.

Among the desktop SVGA bunch, the MT830+ has a bit more connectivity with a pair of 15-pin computer jacks that both loop to an external monitor. The S120 offers only one RGB jack and a loop-out for monitor use. Both boxes have composite and S-video jacks. You'll find plenty of audio on the MT830+ - quite a bit more than the S120, which is underpowered.

Connector options vary quite a bit among the desktop XGA entrants. Sharp has stolen a page from Epson and now provides both 15-pin and 5xBNC jacks for computer, workstation, and HDTV sig-

RGB SCALING TESTS

	Good picture, No Further Adjustment	Required Adjustment for Useable Picture	Unable to get Useable Picture	Out of Projector Sync Range	Total Useable Signals	Total Unusable or Out of Range
Ultraportables						
Compaq MF1600	15	6	3	1	21	4
Proxima LX1	8	13	2	Two	21	4
Toshiba TLP650	13	7	4	1	20	5
Plus U2-1080	16	8		1	24	1
Philips XG1c Hopper	14	10		1	24	1
Desktop SVGA Projectors						
NEC MultiSync MT830+	10	10	5		20	5
Mitsubishi LVP-S120	4	10	11		14	11
Desktop XGA Projectors						
Sharp Notevision 6	24	1			25	None
Canon LV7510	10	11	4		21	4
JVC LX-D1000U	7	8	9		15	9
Hitachi CP-X935	11	5	8	1	16	9
Panasonic PT-L757U	7	8	9	1	15	10
Electrohome EP51024 Super	2	21	2		23	2
Installation SXGA Projectors						
Sanyo PLC-EF10NA	20	5			25	None
Sony VPL-FE100	14	8	2	1	22	1

nals. Both RGB inputs and audio have loop-throughs, and the built-in audio amplifier is LOUD. Canon's LV-7510 loops composite video - not S - and a pair of 15-pin computer jacks, plus audio. The internal amplifier has good power, but needs a tone adjustment.

Hitachi's connector panel is fairly pedestrian with a single video input and a pair of 15-pin jacks, both of which loop-out to monitors. Audio is more than sufficient, as is the case on the JVC projector which also has a bare-bones "one video, one computer" jack field and loop-throughs for a monitor and external audio. The PT-L757U has plenty of audio power and also takes a simple approach

with 1 each video and computer input (monitor and audio loop-outs), while the fuller-featured EPS 1024 Plus has composite (loop out), S-video, and 5xBNC jacks for YUV/YPbPr signals. There's also the

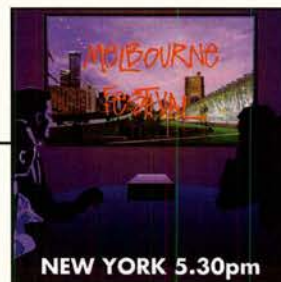
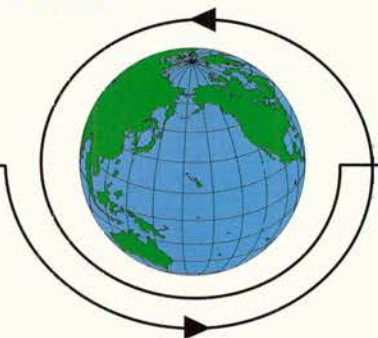


Sharp Notevision 6

usual 15-pin VGA jack, and a monitor/audio loop-through.

At the top end, both the Sanyo and Sony projectors give you beaucoup connector options. The PCL-EF10N comes with just about every jack you might need, including two sets of BNC/RCA composite and S-video inputs, a 5xBNC jack field for everything from component video to workstations, a 15-pin VGA jack and even a Panelink input. All four inputs have individual RCA audio jacks, which feed the potent on-board stereo amplifier and loop-through.

Sony's jack panel looks a bit simpler, but is just as effective. I have always liked Sony's use of BNC jacks for connecting everything (hey, adapters are easy to come by!) and the single RGB input uses exactly



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PROJECTORS **Cont'd.**

that - no 15-pin VGA jacks, although they are optional. This port accepts everything from computer images to component HDTV. The video input includes a single BNC composite input and 2 S-video jacks (BNC and DIN), all of which loop-through. A pair of RCA jacks feed the internal 5 watt stereo amplifier (it's loud, all right) but there is no tone adjustment.

ON THE TEST BENCH

For my performance tests, everybody got the same treatment: A 15-minute lamp warm up, calibration, then a series of computer and video images from the Projection Shoot-Out CD and Video Essentials DVD. I compared internal video scaling quality with an outboard Faroudja DVP2200 digital 480p/800x600 scalar and Communications Specialties' Deuce. The autoscans test used signals from Extron's VTG-200 test generator, and an Extron 128HX Crosspoint Switcher handled all signal routing. Mitsubishi 17HX and NEC 29" MultiSync XM29 monitors provided visual references.

Among the ultraportables, Proxima's LX1 had the brightest image with 898 ANSI lumens, with Toshiba's TLP650 just



Compaq MP1600

behind at 878 ANSI. Plus' U2-1080 brought up the middle of the pack at 742 ANSI lumens, and the MP1600 and Hopper finished behind at 565 and 547 ANSI, respectively. Contrast honors went to the DLP-equipped U2-1080, which produced the lowest black levels of any projector

in the entire review and achieved a 173:1 ANSI contrast ratio. It was followed by the other DLP-equipped projector in this review (the MP1600) at 146:1.

The LCD-equipped ultraportables didn't fare quite as well, primarily because of the low contrast usually seen from .9' polysilicon LCD panels. The TLP650 did fairly well with a 108:1 ANSI reading, followed closely by the LX-1 at 101:1 ANSI. There was a big drop-off in performance by the XG10, though - it turned in a weak 40:1 ANSI contrast rating, a number so low I haven't seen it in over three years - at least, not since large amorphous TFT LCD panels went out of vogue.

The desktop results were quite interesting. It's easy to see where the "plus" in the



Elanhome EPS1024 Super

NEC MT830+ comes from; it clocked in at 1221 ANSI lumens and had an excellent 143:1 ANSI contrast measurement. The LVP-S120 didn't fare quite as well with contrast, turning in a 110:1 ANSI reading but still producing a respectable 751 ANSI lumens. The difference? The MT830+ uses larger 1.3" polysilicon LCD panels, which can achieve better black levels.

Desktop XGA results were all over the place. Sharp's Notevision 6 took top brightness honors with 1680 ANSI lumens and it that stick with a 139:1 contrast ratio. Canon's LV-7510 followed closely behind with 1445 ANSI lumens and 106:1 ANSI contrast. Panasonic's PT-L757U also cracked the "kilolumen" barrier with a reading of 1254 ANSI, but only 91:1 contrast.

The EPS 1024 Super was just behind in

brightness at 939 ANSI lumens, but blew the rest of the crowd away in contrast at 144:1 ANSI and 220:1 peak. Both the LX-D1000U and Hitachi CP-X935 brought up the rear, with the JVC unit close back at 844.2 ANSI lumens and the Hitachi a distant last at 613 ANSI lumens. It, however, had noticeably better contrast



NEC MultiSync MT830+

and black levels, measuring 99:1 ANSI to the JVC's low 82:1 ANSI reading.

At the top of the heap, Sanyo's PLC-EF10N showed why it continues to be a very popular installation projector (it's also sold by Proxima and Eiki) with a brightness reading of 2584 ANSI lumens and 160:1 contrast ratio - a potent combination. But Sony's VPL-FE100 is staking its claim in the high-resolution installation projector market. The review model used a VPLL-Z3019 1.3:1 zoom lens and cranked out a potent 3170.9 ANSI lumens with 128:1 ANSI contrast.

I should mention that most projector manufacturers are now using the "cold" UHP/UHE and short-arc mercury lamps. While these lamps are very bright and compact, they are also severely spectrally-deficient when it comes to color temperature and white balance. All but three of the review projectors measured over 10000 degrees K on a white field, making for some very bluish images. A few (Mitsubishi, Hitachi, and Plus) measured over 15,000 degrees. Brrrrr!! Only the TLP650, EPS 1024 Super and VPL-FE100 had reasonable color temperatures, with the Toshiba and Sony units in the mid-8000 area.

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PROJECTORS *Cont'd.*

want to watch video, or match precise colors when doing computer graphics, you'll certainly care about color temperature! Several models provide access to red, green, and blue drive controls for white balance adjustment, among them the LX-1, U2-1080, XG10, MT830+, LVP-S120, Notevision 6, LX-D1000U, EPS 1024 Super, PLC-EF10N, and VPL-FE100. However, if you have a lot of blue in the image to start with, you won't be able to warm up the image too much without introducing a lot of red to it.

SCALING AND VIDEO

Perhaps the two most difficult things for today's projectors to do is accurately scale and re-size both 525-line video and other computer resolutions. While brightness and contrast measurements may not vary as much as they used to, scaling performance varies widely by manufacturer.

And it isn't always the most expensive units that do the best job, as you'll see.

The overall winner in terms of being able to (A) produce the most useable pictures automatically, (B) fix up images needing manual adjustment, and (C) have the lowest number of unusable images overall was Sharp's Notevision 6. Out of the 25 "crunch" patterns, it got 24 of 'em right on the first try, with only one (1360 x 1024, 70.8 kHz/67 Hz) needing some tweaking. Sanyo's PLC-EF10N came in a close second with 20 'OKs' and 5 'ADJs', followed by the Plus U2-1080 (15 'OKs', 6 'ADJs' and 1 signal out of range) and Compaq's MP1600 (15 'OKs', 6 'ADJs', 3 'Nos' and 1 signal out of range).

Surprised at the results? I certainly was. There were some other surprises, too - the EPS 1024 Super produced almost a mirror-image of Sharp's results, but backwards - 21 signals got oh-so-close, but no cigar and

required a small pixel clock tweak to clean 'em up. Only 2 signals sailed through okay, with 2 rejects. A good job, but not true 'plug and play'. Sony's VPL-FE100 installation projector fared about as well as the Philips XG10 Hopper with its much-ballyhooed LIMESCO scaling engine: The Sony unit got 14 'OKs', 8 'ADJs' and 2 rejects with 1 signal out of range, while the little Hopper scored 14 'OKs', 10 'ADJs' and had one signal out of range.

Sharp's victory was not without some casualties. The Notevision 6 had a noticeable convergence problem over almost one-third of the screen, resulting in a pinkish-red edging on many of the fine text patterns I used. This problem was most likely caused by rough handling when the review unit was shipped to me.

In terms of video quality, my favorites were the MP1600, TLP650, Notevision 6, PLC-EF10N, and VPL-FE100. Video color

FULL SCORE TABLE

	Brightness	Contrast	Color	RGB Sharpness	Video Quality	RGB Scaling	White Balance	Uniformity	Connectivity	Operation	Total
Ultratables											
Compaq MP1600	7	9	7	7	8	8	5	9	4	6	70
Proxima LX1	9	7	7	9	6	5	5	8	7	8	71
Toshiba TLP650	9	7	8	8	9	7	8	9	8	8	81
Plus U2-1080	8	10	7	10	7	8	4	9	7	7	77
Philips XG10 Hopper	6	3	4	7	4	7	5	7	8	6	57
Desktop SVGA Projectors											
NEC MultiSync MT830+	10	9	8	8	4	6	5	8	8	8	74
Mitsubishi LVP-S120	8	7	7	7	7	4	4	8	7	7	66
Desktop XGA Projectors											
Sharp Notevision 6	10	8	10	7	10	10	5	7	10	10	87
Canon LV7510	9	7	8	8	6	6	5	5	8	6	68
JVC LX-D1000U	7	5	7	5	6	7	5	7	7	7	63
Hitachi CP-X935	5	6	7	7	7	5	4	8	8	7	64
Panasonic PT-L757U	9	6	8	7	8	7	4	9	7	6	71
Electrohome EPS1024 Super	8	9	8	10	5	5	6	7	10	7	75
Installation SXGA Projectors											
Sanyo PLC-EF10NA	9	9	10	10	10	9	5	7	10	8	87
Sony VPL-FE100	10	9	10	10	10	8	9	8	9	10	93

Scoring: 1-2 Unacceptable, 3-4 Poor, 5-6 Average, 7-8 Very Good, 9-10 Excellent

quality was best on the Sony, Sanyo, and Sharp units (you do get what you pay for), while the Proxima, Plus, Philips, NEC, Canon, JVC, Hitachi, Panasonic, and Electro-home projectors all needed some help with one aspect or another of their video quality (noise, grain, poor color saturation, low contrast, and pixel artifacts were all seen).

CONCLUSIONS

While I didn't get to test the full range of projectors I wanted (In Focus and Epson were unable to provide review models in August), this year's round-up is a pretty good sampling of what's "out there". Most of these manufacturers have several products available, including ultra-portables and desktop projectors. But there is a lot of 'cross-breeding' going on with projector technology, so the variances from model to model aren't as great as you may think.

My favorites? Despite all the things the MP1600 didn't have - like a zoom lens and audio reinforcement - it gave a very good accounting of itself. Ditto the TLP650, which had nice crisp text and good video, although it sometimes produced a very contrast image in RGB mode. Among the SVGA desktops, I liked the MT830+ as it had plenty of image "punch", although the LVP-S120 produced better-looking video.

Desktop XGA? No con-

test - the Notevision 6 lives up to its press notices, even if it didn't hit its claimed brightness specification of 2000 ANSI lumens. The Sanyo PLC-EF10N and Sony VPL-FE100 were about even in my book, with the Sanyo getting higher marks for

scaling, connectivity, and average contrast, and the Sony taking top honors for brightness, video quality, and operation.

This article appears in the September 1999 issue of Video Systems.
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Focus on a Panasonic Multimedia LCD Projector

WHO ARE THEY?

As previewed last issue, the bi-annual InfoComm Asia event ran in Singapore during September. It went really well! PRESENTECH were there, dishing out free copies of our magazine, and catching up with who is who, and what is what, in the world of presentations hardware. Just before, ICIA head Walt Blackwell dropped into Sydney to officially launch PRESENTECH at an industry cocktail night. Love them 'tails!



At OUR launch night: Brett Bower (ICIA regional manager and Presentech Cartoonist), Julius Grafton, Caroline Fitzmaurice- Grafton, (Presentech publishers) and special guest, Walter Blackwell, CEO of ICIA.

Bruce Brown (Audience Motivation), Paul Van Der Ent (Wizard Projects) and Michael Hassett (Technical Direction Co) at the PRESENTECH/ICIA launch.



John Weston (Themetech) & Peter Della Tolla (Barco)



Martin Wolf and David Mason from WolfVision



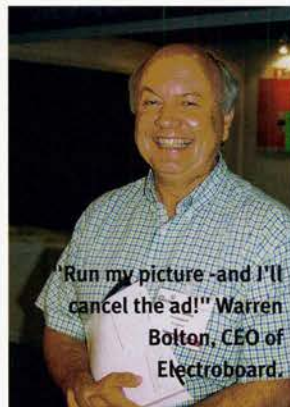
New MD for Gearhouse NSW is Chris Thorpe.



Toshiba importer James Cunningham (AV Australia) in Singapore.



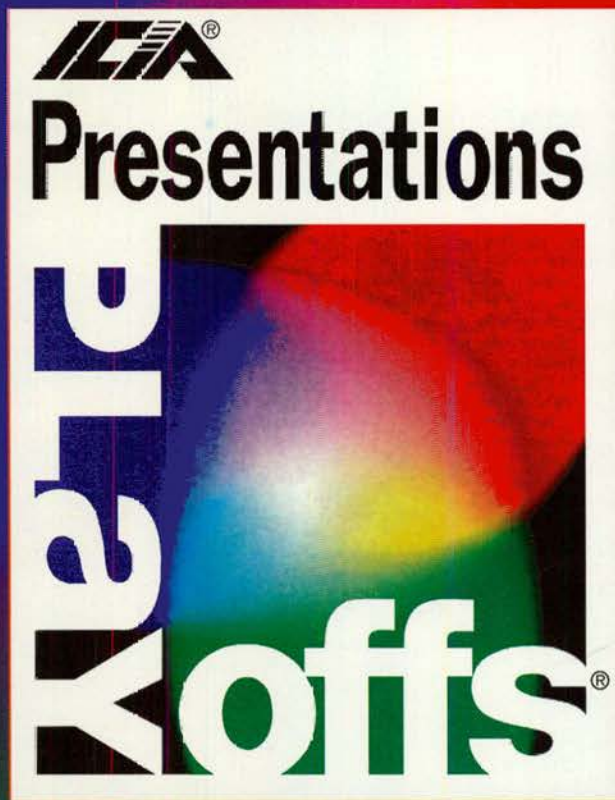
Kon Kaliviotis (Electroboard) with Graeme Ivey (Chief Technical Officer, Teaching Services Unit, Monash Uni) in Singapore.



"Run my picture - and I'll cancel the ad!" Warren Bolton, CEO of Electroboard.



Therese Clair (Command Systems) with Chris Parks (Lectern Australia) doing business at their shared booth in Singapore.



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- 4 Send all materials to:
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- An ICIA Presentations Playoffs Certificate

The Grand-Prize Winner at ENTECH 2000 will receive:

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Presentations will be judged on the following criteria:

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Delivery Skills: the verbal and non-verbal communication used in the presentation

Who are the Judges?

Leanne Christie, *Managing Director, Ovations International in Sydney.*

Max Hitchins, *Australia's Boomerang Orator, expert on hospitality and personal marketing.*

Doug Malouf, *Chief Executive Officer, DTS International, and Keynote Speaker for the National Speakers Association Conference in Sydney.*



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Mail this form, your presentation sample on disk/CD-Rom, and a written summary of the presentation goals to: ICIA Presentations Playoffs, c/o PRESENTECH Magazine, 16 Willoughby St., Epping NSW 2121, Australia

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The Wired Guy

The giddy world of David Grant

by Madeleine Murray

The physical world has standard units of measurement, such as kW, MHz, ISO, and the CIE Lab color spectrum. But how does one assess people? Personally, one of my increments is the *Cable Guy* unit. If you love it, you belong to an elite cabal of weirdos, including David Grant.

I had begun to feel like I was stalking Grant, after lining him up months ahead for an appointment that was cancelled at the last minute. My phone calls to his office were hovering in the harassment numbers. Suddenly, the meeting was on—6 pm on Tuesday, at his office.

As I pulled up to the old warehouse across from the shipping terminal in Ultimo, I started to worry that I may be deprived of my essential 6 pm glass of wine. After all, a greyhound on speed

probably doesn't eat or drink much, and a name like David Grant does not exactly conjure up a flamboyant character.

The first thing one sees at the top of the wide wooden stairs is a rather predictable freestanding wall of awards, and another wall of event pictures.

But turn right, and it becomes an artist's New York loft. The room is a vast sawtooth-roof space, broken up with flowers, pictures, a pinball machine, two tiny pool tables from a Redfern pub. ("Probably a sacred site," Grant quipped.) The desks are arranged in a spacious circle around the room. In the centre is a circular table pierced by a red pillar. The light bulbs, hanging in film noir convex green shades, give off a retro glow.

Grant greets me as I admire the room. "I'm

Consumption:

- Cloudy Bay Sauvignon Blanc
- Smoked salmon with mayonnaise on bread
- tomato and bocconcini paté
- round crispbread

Favourite word:

lurk

famous for a zero attention span," he says. "I come out every three months, and reconfigure the office. It keeps it exciting but it costs me about \$100,000 a year to recable!"

Grant's office is slightly apart, his computer sits on a little wooden coke box, with two snow dome shakers beside it. One has a nun in it. "My staff gave it to me when I missed out on doing the Pope. His minders asked me if I believed in God. I said, 'No, but I could learn to!'" The walls are covered with pictures, books, toys, and a large black and white photo of Gough Whitlam working on a budget.

A casually-dressed girl called Georgie brings in wine and a plate of finger food. During the two hours we talk, I eat most of the food, drink the wine, and listen to an exhilarating flow of stories. We take a brief break to gossip, which is always a dangerous, slightly illicit feeling of deciding whether you can trust someone, and vice versa.

The conversation swerves from his best friend, who has just gone off to get secretly married at an archaeological site in Jordan, to car design, smallpox, probability, and his marriage. Even though he has done hundreds of events, we only end up talking briefly about a couple.

As the talk veers to the Simpsons, Grant leaps up, and grabs *The Simpsons* book. I was surprised to see how elegantly he was dressed, wearing a slate-blue Donna Karan shirt, Versace tweed trou-

sers, and some umber woven leather shoes. He tears out the inscription page, and insists on giving me the book. Later, when I ask about meeting Clinton, he climbs onto his desk, walks across it to the far wall, and takes down the podium pictures.

The break

His father was an electrician, and Grant had a normal childhood, but he did organise school events, local fêtes, street bands, lawn mower parades, and his family's holiday activities. He wanted to be an actor, but didn't get into NIDA. One day his father gave him the work ultimatum, and opened the Classifieds at 'L'. So it was either Liqourland at Castlecrag, or lighting. Grant went for both jobs, and only got the job at Strand. He spent the next two years lugging lights around, and working as a followspot operator at night.

A few more years went by, and Grant was a lighting assistant at Channel 10. At 24, he already had a hectic schedule. He was in the studio at 5:30 am to start lighting *Good Morning Australia*. At 2, he drove to the Belrose Bowling Club where he worked as a barman until 6:30, and then worked until midnight as a followspot operator in the theatre.

When he realised he didn't like any of those

What they say about David Grant

Sandra Chipchase, General Manager, Marketing, Sydney Convention and Visitors Bureau: I'd describe young David as a greyhound on speed! Manic is an under-statement! He's tough in business, but he is quite sentimental. The man is a creative genius, and he has been a huge supporter of the MICE industry. He's always running around like a maniac, always in the race. He's a fun guy, which adds to his charm.

Greg Beattie, solicitor, school friend: Yes, we got into trouble, he led me astray! He was never out of trouble! Once at the film club, he decided to run a banned Australian film called *Freaks*. Now I'm his solicitor. His wife has a good disposition, which helps because he is a bit stressful. The events world is like an artificial high all the time.

US President Bill Clinton's National Address, Fleet Steps, Sydney Harbour



jobs, Grant studied politics and journalism, and joined the Labor party. While writing for the Bicentennial Authority in '86, he got a reputation for being able to find crew for an event, or throw big parties including "those horrible murder weekends."

In '88, he bumped into Sandy Ryan, half of Colvin-Ryan PR firm, and she asked him to do the Cointreau Ball. With a budget of \$9000 and a Hell on Ice theme, Grant came up with a slippery dip entrance, an ice rink, a seething cauldron, exploding walls, and dodgem cars. He covered the tables in smouldering gravel and draped the whole room in black plastic.

"I spent three weeks doing the whole thing alone because none of my friends wanted to help me. I've never really been driven by the money, I've just done it because I like doing it. I had my mother cleaning toilets and my grandmother making costumes."

Love at first sight

Grant was having a series of three-year affairs, when he met Lisa. "I went to a party, and like in a movie, our eyes met across a crowded room, literally." Lisa was married to an Austrian ski instructor ("not the most monogamous person on the face of the earth") and had a three-year-old son. No one wasted any time.

When Lisa moved in, Grant shifted his business from the front room into the garage. He was doing everything himself, getting home at 5 in the morning and starting again three hours later.

Lisa remembers they had one truck, which went up the driveway beside their bedroom, backed up, and unloaded in the middle of the night in suburbia.

"Lisa was fantastic," Grant recalls. "Only once did she say 'This is really unsatisfactory.' I said, 'This is just some stupid job I'm doing, I'm not having any fun being out at 3 in the morning, watching the CEO dance with his secretary. I'd even give him the money for the cab home so he could just take her home and f*** her. So I can leave and the lighting guy can leave!'"

"Lisa has never ever said a word since, never. She's always been a great support for the business. Incredible selflessness, compared to me, who is totally selfish. So we get on like a house on fire, it's fantastic!"

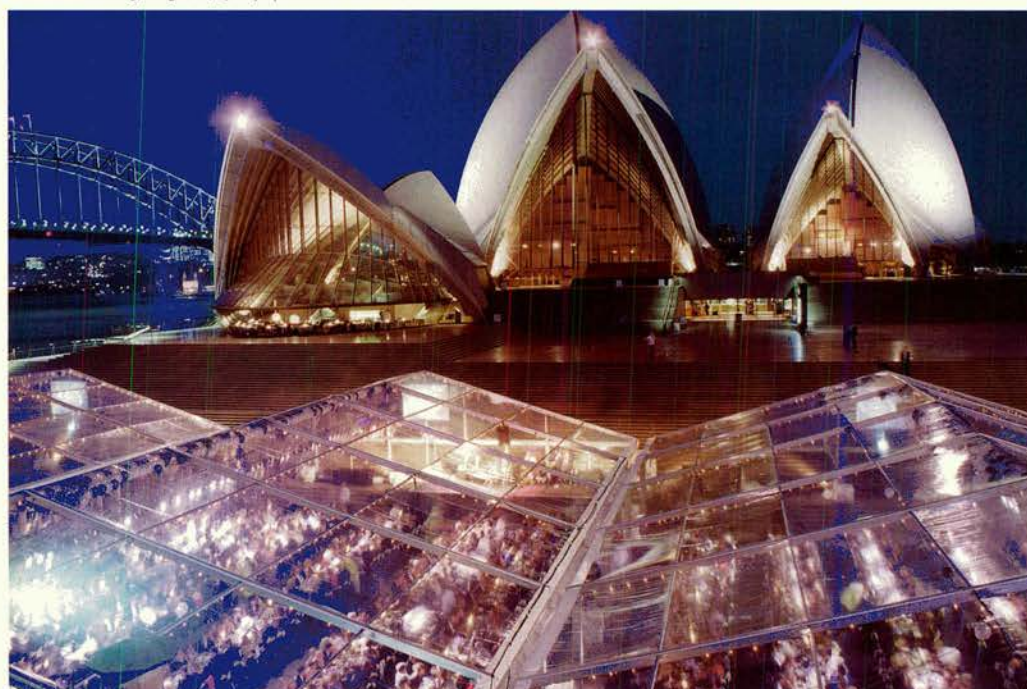
The best week of his life

In ten years, the small company (12 full time) have done hundreds of events and parties for SOCOG, IOC, and most major companies. But the highlight for Grant was the Clinton address from the Fleet Steps. "That's the favourite week I've ever had in this job, ever!"

Lisa Grant, his wife: He's very full on, he just never slows down. With four boys including twins, we have a very busy house, which adds to all the excitement. David's just so quick, he can sit in a meeting and have an idea and sell it instantly. He's been a risk taker, at a time when people weren't doing much. He's eccentric in a mild sort of a way. He always needs a project, even if it's not work. We're a team, which has helped us along the way. We have our moments, like everyone else—quite a few actually because the temperament is there!

Danny Yezerski, tp Events: David's the founder of the industry. He's the one that inspired it all, that got events on the map in Sydney. He's definitely got a spark and a talent that excites most people that work with him. I respect his ability to turn a mundane effort into a crazy experience. I don't know how he keeps going—he does so many events, more than most people do in a lifetime. He's also a good industry person, he shares work around.

Black Tie Dinner for 3,000 guests, Sydney Opera House Forecourt



Continued from previous page



Grand Opening Concert & Spectacular, Star City Casino, 1997

It was '96 and Grant had just had a vasectomy, and a double hernia operation. "I decided to get the whole bottom half of my body done, for efficiency! While I'm in the hospital, Hamish, our production manager rings me up and says he has a card from someone called 'special agent Dick Shield', who says he's with the Secret Service. I told him it was obviously a joke."

Shield, who makes Schwarzenegger look microscopic, had jogged past one of Grant's dinners at Fleet Steps, thought it was a great site, and given Hamish his card. Grant was still in hospital recuperating. "I couldn't walk, drive or get out of bed. My testicles were like snooker balls in stockings hanging around my knees, and I still thought: it was a friend having a lend of me!"

When Grant realised it wasn't a joke, he was driven to a meeting of 44 people, including a Hollywood producer. Each person had an absolutely specific job—the lectern, the sea, the microphone. One huge woman was in charge of driving the armour plated glass, which arrived in a Hummer off a 747. Two men moved the glass, two held it in position, another man screwed the glass in. "No person had more than one job, so they could never f*** anything up! The guy who had the grabber gun stood between the President and assassination, as far as he was concerned."

They spent a week setting up lights, sound, lectern, on the Fleet Steps, for the outdoor speech that President Clinton

made on his Australian visit. There were anti-sniper agents all over the rooftops, and the harbour was combed by American divers in a Zodiac.

When everything was set up, most the producer came over and said, 'The grass, David. I don't like the grass.' Grant explained that this was the Botanic Gardens, during a dry summer.

"I'll just say two words to you, PMS75."

The green paint materialised, and Grant's team painted the grass with a roller. "He was right, it looked gorgeous on television," Grant beamed.

What next?

Grant built the company and his client base from scratch twelve years ago. "It's been a long haul. I don't actually like running a company, I like doing it rather than running an office. When there's an army, you worry about where people park, how many sick days they had, pay rises, computer budgets. I'm not interested in that s**t!"

"I like thinking of ideas—particularly an idea you can't do, and then working out how to do it!"

For the Olympics, Grant is doing the hospitality for 10 of the 24 sponsors. "I can't say their names, but they're the best! Because I've been involved since Atlanta, I got to know the personalities of the people at each company, who has good budgets and who has bad budgets. It sounds like balls**t, but we've been able to pick who we work for."

"We like people who say, 'I've got X

amount of money, think of the best idea you can.' They want something different. That's more interesting to us than the person who says 'I have \$100m dollars, I want gold lamé on every single chair.' That's been done."

Post-2000, Grant is going to halve his company, take a sabbatical, and travel with his family, including the four boys and a tutor. He's going to look at events around the world, and film and write as he goes. "Then I'm going to come back, and be an entrepreneur. I'll think of an idea, then go around and sell it. I want to do something interesting, because once you've done your 50th bloody outdoor public concert, and your 300th lunch and your 1200th dinner, you're vaguely over it, frankly."

Every year, he takes the company on bonding trips. "In the past we've gone to places like Port Douglas, where all you do is sit in the spa, get drunk and talk about work all day." This year, Grant told them to bring a passport. On the bus ride to the airport, he played a video of Thailand with a voiceover he'd made. Surprise—they went to Hollywood, Vegas, and LA.

The day after our talk, Grant was off to Lizard Island for a family holiday, where each boy gets to plan an itinerary for two days of the holiday.

As we walk down the stairs, I notice the skeletal globe on the landing. "That's the GoGo cage from the gay Mardi Gras," Grant laughs. "Feel free to climb in. I did once and broke off the Bermudas!"

And the winner is...

How Caribiner got Expo by Madeleine Murray

It was a plum job, and they all wanted it. Bad.

Never mind that it was one of the most dazzling projects of the millennium—the Australian pavilion at World Expo 2000, in Hanover, Germany. It also had profile, international clout, and sprawling creative possibilities. The brief was to design, develop and operate the pavilion—eight months to turn the site from a pile of dirt to a quintessentially Australian experience. That means, coming up with all the ideas, designing, manufacturing and installing the display content, multimedia, films, lights, computers, cables, controls, a huge aquarium, a kitchen, even the toilets. The price tag is \$10m, seems cheap. The unusual bit is that, after Expo, Caribiner own

the building, and they are going to on-sell the building, which can be reconstructed.

The vibes

Thirty-two major event companies in Australia pitched to the Department of Foreign Affairs and Trade (DFAT), but Caribiner won. I visited the five-storey Sydney open-plan office, to find out the secrets of their strategy. Paul Kenny, CEO and Belinda Lightfoot, executive producer of the project, showed me into one of the out-there Caribiner meetings rooms. This one has a fish tank mounted in a television set, and puffy armchairs covered with Bruce Gold Mambo fabric.

Caribiner manage to make meetings fun. They also have interesting company dynamics—no one seems pushy or deter-

mined to be top dog, they *listen*. Kenny agreed without a flinch when Lightfoot corrected him on a figure. They seem open and accessible, free from paranoia, relaxed enough to tell their strategies to me, you and the competition.

A small man with a mobile face, emphasised by dark eyebrows, Kenny is highly charged, but cool. Belinda Lightfoot has a big laugh, and a lush, dark flashing beauty, rather like Kate Ceberano.

"The interpersonal dynamics are really critical in what we do. It's all well and good to have creative stars, but we believe here that an ensemble that are committed to a process like this will do a better job than one star," Kenny said. And he actually meant it. "We've learnt the process of being voluble, arguing, putting our point, and



listening as well. At the end of the day, someone has to make a decision, but we respect all the ideas that are put out."

The pitch

For the Expo pitch, Caribiner started by analysing the tender brief. The time frame was short, and the budget was modest, so it was critical to come across as resourceful and reliable, a can-do company. The issue was: can this organisation deliver?

"The second thing," Kenny said, "was to present the pavilion not as an empty box, but an icon building in which we could develop an evolving story. Our storytelling within the pavilion was only at its early stages for the actual tender presentation. We knew that the different stake holders, the Federal and State governments, would

we had a full well-rounded team who could deliver the project on time, and hopefully on budget."

They pitched the building design as different, open, and using innovative building techniques to keep the costs down. "Tonkin-Zulaikha architects did an extraordinary job of taking that concept into an exquisite design, which is very innovative in its look, how it will be constructed," Kenny said.

Caribiner were dealing with a project team within the DFAT in the lead-up to the tender, and a board of twelve people represented all the different stake holders. Caribiner didn't know who was on the tender board until they walked into the room to pitch. In other words, there was no scope for schmoozing, or devel-

They were impressed that we recognised even small sentences that meant a lot to them."

"That's a really good point," Kenny agreed enthusiastically. "Underneath our strategy to make it do-able and interesting, we went through their briefing document in a very detailed way, and we highlighted critical sentences that we believed would be part of their final decision-making process. So we put up all the critical issues on a big whiteboard, and we made sure that our proposal addressed each of those either directly or indirectly."

The big day

It was Sunday night, the day before document delivery date, and the colour printer was having problems. A staff member, who doesn't seem to have a name, had been organised to pick up the papers at 2am from a production desk, and drive them to Canberra to arrive first thing Monday morning.

At 4am, while Lightfoot was still at the print shop, they discovered that the guy had left for Canberra with only half the submission. And it was the worst half—the appendices! "We had to work our way around it. Luckily we found a colleague who was flying on the early plane to Canberra. Belinda and I drove out to the airport *fast*, it took 12 minutes from Hyde park to Qantas domestic terminal. We just got the documents to the guy before they closed the door on the aeroplane."

"The guy was literally being pushed into the plane and I had to scream out 'Waaaitt!' from the security area," Lightfoot laughed, in a way that showed she can probably scream loudly, if she has to. "In those situations, I get incredibly hyperactive and become a very clear thinker. Paul's kind of funny, he remains very calm."

The big day

On June 10th, a small team of six, including one of their top technical directors, went to Canberra. Caribiner had one hour, including setup, to deliver. They designed

"We treat every pitch as a job. It's not a hassle. We give it a job number, we give it a budget. And you have to enjoy pitching."



want to have input. We deliberately went for creating a beautiful building, which is more like a blank canvas."

Lightfoot spent about two months of 15-hour days preparing the bid. They consulted for hours with experts here and overseas. Kenny, inventing a new time measurement, estimated that there were several person-years in the process.

"We realised at the very beginning of the process, that if we were going to win, we needed to build a consortium that could deliver all of the areas," Kenny said. "Our first port of call was a great architect, and our second port of call was a very good, very strong building project manager. Between our three organisations and Rhythm Media, the digital media production team,

opening any relationship.

Kenny admitted quite breezily that, "In terms of strategy, usually we look to develop a personal rapport with the people we bid to. In this case, it was impossible. So our primary drivers became: how can we show that we're safe, and that we are going to do something very good?" Caribiner identified and focussed on those issues.

"The other part of the strategy," Lightfoot added, "was that we understood what their messages were, and we could deliver those in exactly the context that they wanted. That we are great message deliverers. And that is basically what they said in the end—that we were the only people that picked up on everything in the brief, things like world heritage, and the trade requirements.

a simple, easy to set up presentation, run from a laptop. They bought a small portable video projector, and set it up in the middle of the table. Kenny remembered that, "At the end of the presentation, a repeated comment from the members at the board table was, 'It was wonderful you guys came in—you set your technology up, it worked perfectly, it was neat, clean, tidy and very professional.' We also made sure that the team making the presentation are the team that are doing the job. We didn't bring any show ponies, or people who were spurious to the exercise." Consortium partners or suppliers were shown on video.

I asked Lightfoot if she got nervous before these big moments. "Petri-fied!" she laughed. "But I think it's good to be nervous because your brain works better. We practised, we got down to Canberra early, went to APP's office in the morning, and we rehearsed what we were going to do and say, including the laptop presentation and the video. We did that for three or four hours."

"So we were very comfortable with one another, with what each of us was going to

say. We also did a hypothetical list of questions that we thought would be asked—half of which were," Kenny added.

Lightfoot felt nervous and apprehensive as they flew back to Sydney that evening, but there was a message waiting on her voicemail. Caribiner had been short-listed to two. They answered some extra questions by 10 the next morning, and got the job. But they didn't rush out and party. "I was so exhausted that I went home and slept for the entire weekend. I literally hadn't slept for two days before that," Lightfoot said.

The key to good pitching

"I think the most important thing is wanting to win the job," Kenny laughed. "Really wanting to win the job."

"So you can taste it!" Lightfoot added.

"One—we had a lot of passion for the project," Kenny said. "Two—we built the right team to do the pitch and the job. The team that we built is fabulous, and that is reflected in our client's comfort with the evolution of a big, high profile, quite risky project, on a short time line."

The folk at Caribiner haven't had pitch coaching. "We learned by losing lots! Winning and losing," Kenny said.

"We treat every pitch as a job," Lightfoot continued. "It's not a hassle, it's not like something extra. We give it a job number, we give it a budget. And I think you have to enjoy pitching."

To my astonishment, Caribiner Australia do at least one pitch a day—it can be for a \$1m launch, a \$15000 video, or a \$4000 staging job. Every day, there is a pitch going out from one of their four offices. Some weeks, Sydney will do as many as fifteen, Melbourne up to ten.

But Hanover was one of the big ones. "This job is a huge opportunity for us," Kenny said. "We're expanding our team to be able to do this job safely, and meeting new people who we haven't worked with before is exciting."

Expo 2000 runs from June 1-October 31. Caribiner are halfway through the building approval process in Germany. Breaking ground ceremony is on October 6th, and the construction should be finished by the end of January.



Artist's impression of the Australian Pavilion, World Expo 2000, Hanover, Germany

THE 4 BIG MYTHS About Public Speaking

by Doug Malouf

It's been said that speaking in public is like sex; we are anxious before, excited during, and as soon as it's over we think, 'You know, I could do that again!'

The trouble is, as far as public speaking is concerned, most people never get to the stage of thinking 'I could do that again'. For one very good reason. They're too scared to give it a go in the first place

The very thought of standing up in front of an audience, looking out at that sea of faces, turns most of us into piteous quivering lumps. Our throats become dry. Our hands grow clammy. Death seems a welcome release

Too melodramatic?

Not a bit of it.

A survey done some years ago showed that some people list 'speaking in public' as their number one fear. This is on a list that includes fear of spiders, fear of heights and fear of death! So it's official - there are those among us who would rather die than speak.

Most of your anxiety is probably based on old myths about speaking, such as:

- I'm not a natural-born speaker.
- I won't be able to control my nerves.
- I'll forget what I was going to say!
- I'll make a fool of myself

Let's look at these myths one at a time.

MYTH No.1: The Natural Speaker Syndrome:

If you're thinking that only 'natural-born' speakers sound relaxed and confident when they speak, think again. Speakers who sound as though they arrived in this world with a microphone in their hands are good because they practise. They are simply seasoned speakers who have had plenty of experience in different types of public speaking. It's all a matter of learning.

History has produced many famous individuals, some with tremendous physical handicaps, who have developed the art of successful speaking. They achieved their goals simply because they burnt the three magic words into their minds: I want to.

Don't waste time blaming your parents or your environment for your deficiencies- If you want to improve your speaking skills, you can. There are plenty of professional groups and bodies that will help you if you provide the motivation:

MYTH No. 2: I Can't Control My Nerves

You will never lose your nervous tension in any social performance. And believe me when I say you wouldn't want to. It's part of your performance.

Ask any professional actor or musician. They will tell you that even after years of rehearsals and performances, they still need the stimulation of nervous tension to help them perform at maximum efficiency. So instead of trying to lose your nervousness and fears, simply learn to control them. To do this you have to learn how to relax. Here are some techniques I use.



Doug Malouf

1. Auto-Suggestion

Before you speak in public, visualise the scene - the room, the chairs, and the platform. Picture yourself slowly walking to the lectern and then standing there, looking at the crowd. You are nervous, but controlled. You know your material. You know the audience will want to hear what you have to say. You smile at them, and confidently begin your speech.

If you have controlled yourself in the imaginary situation, you are sixty percent of the way home! This technique is used by many of our most talented athletes before a game or a competition. It works for them and it will work for you.

2. Deep Breathing

Another effective way to develop self-control in the public speaking situation is through controlled deep breathing. Inhale, and count slowly to four. Think of the numbers. Actually see them in your imagination - 1,2,3,4. Then exhale slowly thinking: "I am in control".

MYTH No.3: I'll Forget the Speech

The worst thing you can do is to try to be word perfect. Do this, and you're setting yourself up for failure. Forget just one sentence, and your pattern of thought will be disrupted- your whole speech might go out the window. Don't psych yourself

up to forget. Don't try to be word perfect!

Neat, compact notes will help you to feel confident and relaxed, so that you can think and speak clearly. Notes are better than a script, for the simple reason that using a script means that you tend to lose spontaneity.

MYTH No. 4: I'll make a fool of myself

It just isn't sensible for an inexperienced speaker to prepare and present a twenty minute speech to a group of thirty or more people. If you are a newcomer to public speaking, tread slowly.

The early speeches are the most difficult because you have to think of so many things. If you can, plan a first performance of only three or four minutes in front of a small group. Build up slowly to longer speeches and bigger audiences. And always learn from your last experience.

When you're starting out, forget quantity. Go for short, high quality speeches and you will be much less likely to find yourself in an embarrassing situation.

The bottom line is this: speaking is a skill, and skills can be learned. No-one is a 'born' public speaker. With practice, you can be as good as anyone!

• *Doug is one of the judges in our Presentations Playoffs, to be held at ENTECH on March 6th.*

SPEAKER SUPPORT

Which medium?

Overheads suit training style events, as they are clearly visible with room lights on - important if your presentation runs for a long time. Otherwise the audience may go to sleep! *Slides* still provide the highest image quality, but you'll need to turn the lights down.

Whiteboards & Flipcharts are effective for up to 30 people.

Computer Multi-Media is the most popular medium. PowerPoint allows anyone to create effective word, graph and clipart slides. More complex programs such as Director can create spectacular animated presentations - but should be produced by a designer.

• *Thanks to Staging Connections for these tips!*



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THEMES

Themeworks

Launches in Sydney

By Amanda Garnet



The Themeworks team (L-R) Le-Arne Batkin, Tori Higgs, Steve McIntyre, Justin Cowell, Sean Sturges (seated)

It's 4am on a Tuesday. You have four hours to gift-wrap a five storey building in Sydney's CBD. It's National Trust classified, so you can't use drills or conventional rigging. Your hundred metre pink ribbon is on the footpath, ready to hang. The building's security guard arrives, as planned, to let you in for a tightly-planned setup. His key snaps off in the lock.

You are about to find out that very few of the alleged '24-hour emergency' locksmiths in the phone book are willing to answer their phone at that hour.

This is the kind of situation that Justin Cowell and his Themeworks team deal with in their quest to give audiences something out of the ordinary. The locksmith finally arrived at 6am, and the early morning event got under way on time after some very speedy wrapping.

Themeworks is the creative division of Staging Connections Sydney. Cowell has been building this side of the business for several years, developing its resources in theming, props and decor, and carefully assembling a strong team of event specialists.

"A lot of our clients had reached the limit of what they could achieve with a standard, 'screen and lectern' presentation. They wanted bigger ideas, and a focus on communication that looked well beyond the technical element," said Cowell.

As a result, Themeworks has been established as an autonomous company within the Staging Connections group.

Themeworks has a tightly-knit team of five event specialists, from diverse backgrounds - network television, Movie World, the Gay Mardi Gras and the world of theatre. They take responsibility for every detail of an event, from concept to execution.

The Themeworks philosophy is to gain a very deep understanding of the client, and their target audience, before the creative concept is developed. This makes the event a very individual expression of the client's message.

"Audiences see so many events these

days, they only tend to remember the unique ones," Cowell points out.

One of Themeworks' major strengths is instant access to the resources of Staging Connections, which has 130 full-time staff in Sydney. This includes numerous experienced specialists, including technical directors, CAD experts, lighting designers, set builders, decorators and many others (though no locksmiths at present). This allows a major improvement in event quality control - fewer sub-contractors means less is left to chance.

"It allows highly integrated, very fluent events, and allows us to design complex technical effects with full confidence that they will work as planned on the day," said Cowell.

It also gives clients more 'bang for their buck', as their most of their budget is spent on what the audience will actually see, rather than being lost in the mark-ups of a long supply chain.

Themeworks goal? To heighten the corporate market's perception of what makes a successful event. Cowell perceives a big gap between major events and the average-sized corporate event.

"I believe the big events in this country are done really well, as good as anywhere in the world, but I think the smaller ones have a great deal of room for improvement" he says.

As well as gift-wrapping office blocks, Themeworks has created events such as the Optus Christmas party - at 3500 guests, the largest corporate social event held in Australia. They have launched trucks for Mercedes-Benz, computer games for Microsoft, and created the outdoor opening of the new Westin Hotel in Sydney.

Closer to home, they created the opening party of Staging Connections' new multi-media complex at Rozelle. 450 guests swarmed through a series of dense jungle-themed environments, with entertainment that included laser dancers, models painted as jungle animals, and a 'mock-

animatronic' Tarzan.

The jungle effects were enhanced by three indoor waterfalls - two real ones, and a 'virtual waterfall' on the stage. This was created by a huge 6x6 video cube wall arranged in a curve behind the entertainers, screening DVD footage of a waterfall and dressed with a tangle of vines.

"It was a lot of fun being your own client," said event producer Steve McIntyre. "We threw everything at it, and it really changed a lot of people's idea of what Staging Connections could do."

And what of the future? Cowell believes that corporate events will increasingly turn to the emotional appeal of traditional theatre techniques. As people spend an increasing amount of their lives in front of an electronic screen, there will be a growing desire for events that offer experiences that are real, rather than virtual. Events should engage all the senses, and provide something that takes audience away from the everyday world.

"People will be increasingly reluctant to come to events where they passively sit on a chair and watch a screen. That's too much like being at work in the office," Cowell said. "If you make it fun, they will come back to your next event."

Hong Kong House re-opening ceremony



The Awards Powerpoint

*PowerPoint elegantly lets us down as
Microsoft clocks up the support fees.
"PowerPoint cannot load the linked picture
from file....."*

By Julius Grafton

I was recently sentenced to a year at MBA college, where I saw *far too many* bad PowerPoint presentations, *far too often*. Then Presentech was asked to assist with an Awards Night, by making the PowerPoint presentation. Here's our chance to do it right, we thought.

The customer had already promised every sponsor that their logo would be on every screen. And, they wanted a graphics image on every screen - sometimes several at a time!

We came up with 65 screens and 37 different images, used multiple times. Several screens had a dozen logos on them. There were about 200 images! We worked on getting the text correct, but the other problem was there was far too much, too many words and images on each screen.

The brief was hard to execute because of all this, but the Awards people were already locked in with the individual Awards descriptions. Because the Awards were for Screen Sound, there would be a group of winners, sometimes six names on one screen, and a title like: "Award for best sound in a TV Documentary....."

Knowing the show would end up pro-

jected from an XGA projector, we scaled every graphic to 96 dpi as any greater resolution wouldn't get from the video card in the Mac onto the screen. More resolution would uselessly increase the file size of each graphic, which was saved as an EPS.

The Graphics were all supplied by the customer, they were Logos of various quality, and in most cases we scanned them off an original.

When our 65 screen show was done we loaded it onto a CD along with the 8 megabytes of EPS files. As we'd placed each image, we had linked them using the 'link image' box on the import picture command. We did this to keep the PowerPoint file agile, reasoning that because we repeated a lot of the images, it made sense to link to one master image rather than paste the thing in every time it was needed.

The show ran fine.

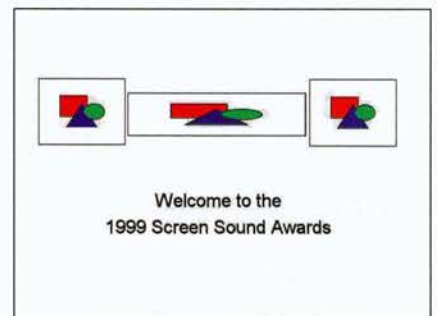
But it didn't run when we sent it over to Gearhouse for checking before the show!

THE SHOW THAT DIDN'T RUN!

It would open, and the text and slides would all appear, but it couldn't or

wouldn't link to our EPS files! Instead of nice logos and graphics, there was that annoying image place holder box loaded with red, green and blue elements.

Naturally we tried a variety of things. We re-copied the file, we logged onto the Microsoft website and spent a couple of



NOT the way our Powerpoint Presentation opening screen was supposed to look like

futile hours looking for a solution.

What was *really* strange was that the file worked on our network. That is, you could copy it to another machine, and it would still go and find the graphics from the source and link up OK. But once off the network, it wouldn't link. Even with

snafu



the file full of graphics - all 8 megabytes of them - loaded on the same hard drive.

There was no way to re-establish the links!

With time ticking away we called Microsoft and spent 54 minutes and \$42 on technical support. Afterwards, we were no wiser, as the poor support drone kept putting us on hold and then relaying suggestions from a higher authority, such as: 'Do you have PowerPoint installed on the Mac?' and 'Did you try the 'edit links' command?'

Helpful, except the 'edit links' command in the 'file' menu doesn't exist on PowerPoint for Mac! They also suggested the 'Pack and Go' command, which is, of

course, part of PowerPoint on PC. But not the Mac!

The closing advice from our Microsoft drone was to go back and re-insert the images, saving to disc each time rather than linking. This entails selecting the 'Save with Document' command - ironically this is only selectable if you first choose the 'Linked File' option! We knew this was our last resort.

So after *another* four hours we had a PowerPoint file that would read on Mac or PC, direct from a CD. In total we wasted eight hours, and of course spent a \$42 on almost totally useless technical support.

- A memo to Microsoft: remove the



Ah, relief... at three days before the Awards night!

'Linked File' option in the Insert Picture command box, which you still need to select in order to use the 'Save with Document' command.

Pixelite giant video screens

Those giant LED screens are set to pop on your main street sometime soon, if Pixelite have their way!

Julius Grafton caught up with them in London recently...

Two years ago a company in Japan overcame a problem. How to make a green and blue LED (Light Emitting Diode) as bright as the red ones.

Red LEDs have been around for 25 years, but until Nichia rolled out these new ultra bright green and blue versions, the only use for LEDs in displays was plain old red walking text signs.

In short order, we now have extremely bright super LED screen, as championed by a host of manufacturers. The LED is one of my favourite light sources. It is a solid state device, consumes little power, and doesn't emit measurable ultra violet or indeed heat. An LED is a silicon wafer with embedded electrodes, encapsulated in a plastic coloured dye. Best of all, it can run for up to 100,000 hours before expiring.

Pixel Displays Limited is the sales arm of Screenco, who originally rented the Sony JumboTron CRT large screen system before adopting new LED designs.

Now they offer the Pixelite screen, said to produce the tightest resolution yet offered. To do this, each pixel is at 12mm centres. Other manufacturers claim better than this, but Pixelite MD Graham Burgess challenges anyone to measure pixel centres.

On the Pixelite system, indeed on competitive systems, a pixel is a group of four LEDs. One red, one blue and two green LEDs, set in a square. The pixel centre is measured from the middle of the four to the middle of the next four. This is a 12 mm gap. Obviously LED displays are made for viewing from a distance, but they are quite OK to view as close as four



metres or so.

Like all good high-tech products, there is more to a winning product than just buying a tile of LEDs from a third party vendor. Pixelite have their own tile made up, with green and blue LEDs from Cree, in Hong Kong.

Pixelite's LEDs are optimised so that the radiation pattern of each is identical, which eliminates colour shift. They say that other screens have a red cast, whereas the Pixelite screen boasts up to 20% more LEDs for a given area, due the tight pixel spacing.

Indeed it was possible at the demonstration I saw to discern better resolution from the Pixelite PXT-1204 screen. They chose to compare it to the current stablemate rental screen from Screenco, also owned by Avesco PLC- the parent company for Pixel Displays Limited.

Pixelite screens are also in the pipeline with even tighter LED pitch, as tight as 8mm.

The company completed its first installation the week I was in London, outside the new Home nightclub in Leicester Square (above).

This outdoor screen measures 11.5 metres tall by 6 metres wide, and is curved a whopping 90 degrees around the front of the building. It contains about 2 million LEDs.



SINODIAL

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Staging spectacular displays by synchronising a variety of normally incompatible performance media, such as film, video, laser graphics, fountains, lighting and sound, is now less complicated using the Sinodial Series digital integration and show control system developed and manufactured by Laservision Macro Media.

It was designed primarily as a means to control major shows in the leisure and entertainment industries where ever impressive visual and sound effects are required. It is suitable for applications in various venues including family entertainment centres, museums, theme parks and galleries in addition to touring concerts and theatrical productions.

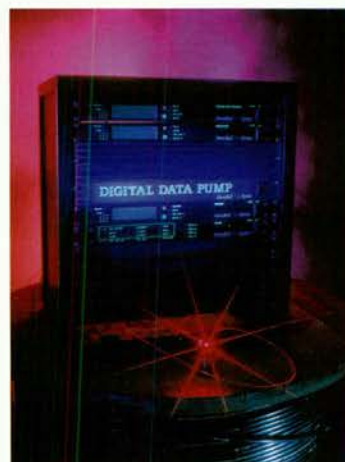
Sinodial captures, encodes and records all the necessary elements of the performance then delivers them in real-time from its own database. Other control systems merely trigger sequential events on independent external playback equipment. The Sinodial is not encumbered by the need to either interpret or understand the operation and interface protocols of the equipment it controls. It does not require third party drivers or command sequences to be learnt or downloaded. The Sinodial approach simplifies the procedure of presenting major performances as it replaces much of the equipment that requires coordination.

System modules can be distributed and connected by fibre optics to the central control, encoded data signals to be sent up to 4000 metres without degradation. A simple touch screen provides ready access to all the Sinodial stored information and controls all show presentation media.

The technology is compatible with all existing laser display programming and control systems, and provides a reliable method for synchronising related audio visual performance media. Operation skills are easily acquired and, because of Laservision's focus on reliability and ease of maintenance, non-technical staff are able to replace failed systems elements quickly should it be necessary.

Laservision Macro Media exports its products and services throughout Asia, Europe and the United States. The company is actively seeking worldwide distribution for Sinodial Series technology.

• www.laservision.com.au



Kodak are investing a massive amount of money, and brain power in digital. Ken Parulski, Dr Jim Milch and Julie Skipper, three of the company's American intellectual elite, gave a seminar at the Melbourne Kodak centre. The presentations, ranging from rover imaging to metadata, were all seamless, and clear.

The people at Kodak have analysed, scrutinised, assessed and tested their market exhaustively. They divide the photographic process into capture, storage, output and transfer. Where will Kodak be involved?

The short answer seems to be that they plan to be involved in all areas, particularly capture and output. The obvious deal with digital pics is their link with computers. Wow, are they compatible. So Kodak is moving into alliances with companies like AOL, Apple, and Microsoft.

Growing ideas

Dr Jim Milch holds 12 patents, and is manager and chief architect of image data systems for Kodak. Milch, an affable American, looks like he has been lightly sprinkled with silver nitrate. A softly handsome man with a lucid mind and clear voice, Milch has a Physics degree from Yale, and a Doctorate in Physics from Princeton. Strangely enough, he did his PhD in biophysics, the physics of living things. He looked at muscle tissue in frogs and a large flying bug called *lethosorus maximus*, which he had to smuggle in from Bangkok.

Now he spends much of his time at Kodak thinking about the future, an area that attracts an array of eccentrics and geniuses. Nathan Meyervold, the colourful Microsoft future strategist has a degree in nuclear physics, as well as being a chef, a palaeontologist and a bungee jumper. Milch's hobby is reading about philosophy, history of civilisations, and the interaction between technology and economics.

After the day's talks, we stood around a table spread with bottles of wine, and canapés. I cornered Milch, drank my wine, ate his food, and asked him how much time he spends thinking about the future.

Kodak product visionaries on the FUTURE

Sixty-seven patents in one room
by Madeleine Murray



(L-R) Julie Skipper, Dr Jim Milch, Ken Parulski

"Half my job, about twenty hours a week," he answered instantly. "Part of my job is to work with people in the business area and help them understand the future. At Kodak we have some laboratories and try things out. It's very easy to come up with ideas—there are a million ideas. But the ideas need to be matured, they need to grow into something. We have about 60 people in this lab, and they take ideas and try to go from a brainstorming thing into something you can build. Even if it's not economically feasible now, they put one together, and then they try it on some people."

"So what does 2010 look like? I asked."

"Well, I think you'll find that people will have a lot more digital technology in their home. They won't know it's digital technology, but homes will come with networks to plug things into. Cell phone technology will be a lot more advanced, and everyone will have one, like a wrist

watch. Imaging will be built into a lot of devices, and you'll expect to see images of where your small children are all the time. You'll expect that connection with your children, without them doing anything. Privacy and control issues are going to be there, but we'll work around those.

"In the best future, imaging will become a link between generations. Your pictures will end up in your family's in-basket, or on the display on their fridge, literally."

"What about quality of life?"

"The really interesting question to me, is will our lives be any more pleasant? People have cell phones and beepers, which mean they cannot get away from their work. The issues around privacy on the internet are fascinating. Will we decouple from technological complexity? I think people will fight back from intrusive technology."

• *Madeleine Murray flew to Melbourne as a guest of Kodak.*



We test the condom express

By Julius Grafton

Lauda Air fly thrice weekly from Sydney, via Melbourne and Kuala Lumpur, to Vienna. We sampled their Amadeus business class- with a paid ticket, of course.

The crew appear hand chosen by airline founder Nikki Lauda. Fourteen young women and three token males are all attired in jeans, with little red caps. Very alluring. The amenities pack sets the scene, it has a condom (yes, a franger!) in it. The crew scurried about the business class cabin removing condoms from the packages given to children.

Rock music plays on the PA as you seat yourself in a nice chair with almost as much legroom as United or Singapore Airlines. The chair has electric everything, but the footrest doesn't rise as far as most others. The big pillows come in handy to prop up your legs.

Lauda win the Presentech World Wide Business Blanket Competition, with a doona kind of a thing printed with the clouds, birds and flowers theme that is all over their seat fabric.

The 777 is the largest twin engine aircraft flying, and the takeoff roll is shorter than for a 767

- and it gets straight up to cruising altitude without block burning. Very impressive power, and quiet too. It's got the largest windows of today's crop of aircraft too.

The Lauda toilet is a spartan place, no flowers, no scents, no hand towels- just Keenex, soap and a toilet roll. The washbasin is boring, compared to those nice ones on an airbus. There IS a difference!

Those Lauda crew do try, but being so young (and damn attractive) they lack the experience to deal with really complicated problems. Like my morning cup of tea, for example. I like it hot, not luke warm or in this case, cool.

The 30 year old female purser couldn't comprehend this, and actually took the trouble to argue with me that the milk had cooled the tea down. Well yes!

Then there was the painful English matron on the return leg who absolutely insisted her daughter / assistant / employee - the story kept changing - be upgraded into the empty seat next to her. The purser kept sending different crew to negotiate, instead of just having the authority to

SHORT HOPS

- Aerolineas Argentinas hasn't quite made the grade with some people, a newly introduced Airbus 340 service to Sydney via Auckland is code shared with Qantas - who fly their own tail on the route also. Readers headed to Buenos Aires may like to check they are on the QF hull, despite what the ticket says.

- Of course it was eighteen months ago, but the sight of the Aerolineas Argentinas crew pre-lunching airside at Sydney Airport, complete with jugs of - was it beer? - was a warning call for us. They all looked so glum too.

- Alitalia was/is a challenging choice of carrier. Today their services to Australia are flown 100% by KLM, with KLM crew. This airline we highly commend, and an Alitalia ticket can cost less than a KLM one. Go figure! KLM is a good choice for destinations in the UK other than Heathrow, as a stop in Schipol will efficiently connect you with a direct KLM service to many UK airports.

- Thanks to the readers who called regarding Malaysian Airlines and fuel policies into Heathrow. Some flack has flown our way, but we managed to interview a former MAS pilot who confirmed that 'legal reserves' into London simply means a diversion to Gatwick, 12 minutes away, plus a half hour extra fuel. 'If you have to divert there, (Gatwick) then

Lauda Air business class (continued)

so does everyone else. Better diversions are across the Channel, for which you need more fuel. So you could be 'legal' into Heathrow, but 'still be in trouble' he warned.

- We commend the Eco Beach resort (120k South of Broome). Also Far Away Bay on the remote north Kimberly coast, a slice of paradise complete with fishing and monster sized croco-gators! We are lucky enough to possess a private pilot's license, and managed to fly to this forgotten corner of the great continent recently.

walk up and say 'get lost, old cow!', which is what you'd expect on Qantas!

Finally, the food and beverages are fine.

I did see Veal on the menu twice going over, but needn't have worried because it was absent on the way back. Oh, and the in seat video system failed on the trip back, but lucky enough was working in the seat backs of the packed 300 capacity economy cabin.

The latest 30 year old female purser kindly reset the entire system three times for me, to the indignation of the 300 Y class, whose movies and interactive games were conveniently spammed each time. (Sorry!)

Conclusion: If travelling from Melbourne to Europe, try it. From Sydney to London is too time consuming, the connecting delay in Vienna is a whopping 6 hours, but they will shout you a tour

bus ticket while you wait. Otherwise, if selecting a European Airline, we found KLM better because of their seats and crew maturity. They now have an alliance with Alitalia, but the flights are 100% conducted by KLM, even if the Alitalia fare is slightly less!

- Cost ranges from \$3700 to \$5000, slightly more than KLM, and at least \$1500 to \$2500 less than QF, SQ or BA.

LIFE'S BIG MYSTERY?

Notice how a flight to Europe, almost 50% further than to L.A., costs only 75% of the whole ticket price across the Pacific? (See last issue, United vs. Air New Zealand).

Do you have a travel issue that you think should be ventilated in these pages? Our readers are amongst the busiest travellers! Contact the editor by email: mail@conpub.com.au or by phone, on +61 2 9876-3530.

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By **Madeleine Murray**

• Sydney's biggest power failure ever happened as Melbourne company **Peter Jones Special Events** was preparing the L'Oréal launch in the Cave nightclub at Star City. Beauty editors from over 50 publications were invited to the 5pm affair, with a Cosmic Edge theme. The club was to have been decked out in glowing walls, neon tubes and luminous fibre optic shapes. At 4pm, Presentech, Jones, the clients and the crew were standing on the footpath, as Star City had been evacuated, with a false 'fire!' rumour.

The Jones team was let into the club at five minutes to 5, where they went into damage control mode. The neon walls were scrapped, guests were given cocktails, the magician had to be delayed because the smoke detectors couldn't be turned off until 6pm.

In spite of the apocalyptic drama, the show went over well.

• In January, 2000, **Caribiner Sydney** will be doing the McDonald's crew rally, of 10,000 kids between 15-18 from around NSW, at the Entertainment Centre. The rally is to get the kids in the Olympic mood. It's a rock concert with big names. "We help McDonald's get their message across in that kind of currency, that rock-pop-fun way," said Ron McEwan of Caribiner. The last interactive show,

two years ago, used a huge wall, multiscreen projection, and rock bands.

• Working with the Paul Dainty Corporation, **tp Events** put on the *Happy Days* opening night party for 2000 guests at the Sydney SuperDome ballroom on October 15th. Presentech went to the show, the second at the new venue. A logistical disaster regarding car parking forced the show to start 50 minutes late, as a result we missed the after show party - because it would've started past our bedtime!

• Motor journalists have it good. **Gearhouse Sydney** staged and provided the audio visuals for Corporate Theatre's launch of Daewoo cars. 21 motor journalists from around the country were flown to Jenolan Caves by helicopter. The revheads toured the caves until sunset, when they were brought to the giant cave entrance. The cave wall was dramatically lit, and images of Daewoo cars and accessories were projected onto rock.

• **tp Events** is working on two events at the Royal Botanic Gardens on New Years Eve. At the Fleet Steps, using the same set up as the outdoor cinema, 1600 guests will party from 6pm-6am, with two bands including Renée Geyer and Epizo Bangoura. The second party will be behind the

Eventhouse get groovy!

Mix some Network Powers "yaaaah baby" with Skunkhour and Madonna at Sydney's newest, grooviest place to be seen, *home nightclub*, and you have the latest Motorola product launch. Sounds craaaazy baby?

Eventhouse Productions know how to capture an audience's attention. They created this spectacle, and asked Haycom Staging to bring it to life.

Guests were offered refreshments and hors d'oeuvres while overlooking the waters of Darling Harbour with "Come on Vogue, Let your body move to the music..." giving them a taste of what was to come.

An innovative video transported hosts Network Powers and Phonicity Callwell inside the new phone to experience the features first hand.

After a few words from Gary Newman, General Manager Distribution and Sales Motorola Cellular, Skunkhour (left) took to the stage, and Powers and Phonicity took to the floor. Fun on the floor - for all!



MY GIG

Name: Peter Wilson.

Age: 32

Experience: Worked in theatre for four years. Sold lighting and sound in Scotland for four years, working in AV here for seven years.

Job: Project manager for Gearhouse

Time on job: two years

Best thing about job: nice equipment to work with.

Worst thing: long hours, **Favourite item of gear:** Digital Projections 5GV digital projector

Fav job: Did a job for Colonial State Bank in Sorrento, Italy.

Why? Because I loved Italy.

PowerPoint tip:

Use Director instead!

Best presentation you've ever seen: Rod Morris from Interactive Originals. He stayed up all night to make a dual screen montage of conference highlights, which merged together at times.

Why? Because they looked really good, professional—and they all worked!





MY GIG

Name: Peter O'Grady

Age: 31

Experience: started out in rock and roll, moved into audiovisual, ran a small AV company

Job: I look after the audiovisual and the entertainment side of Star City. We're a new department, there are 6 fulltime and 4 casual.

Time on job: I've been working off and on at the Casino since it opened 18 months ago, and I've recently gone fulltime.

Best thing about job: It's just a really relaxed atmosphere. My last job was really stressful. I was managing a small AV company, where everything relied on one person.

Worst thing: shift work, like 7pm to 7am, or 8:30pm to 3:30am

Favourite gear: I like playing with data projectors, computers, and vision mixing

Why? Because it's new technology, it's always changing, getting smaller and brighter

PowerPoint tip: Keep the letters big.

Best presentation you've ever seen: The Hills Industry annual general meeting.

Why? They had really happy shareholders who applauded everything that was said, and all the offspring companies were doing well. It went off without a hitch.

Opera House high up on the Bennelong lawn. A marquee will be set up for 350 people.

- A recent major **Gearhouse Brisbane** cube job was Good News Week, where GB supplied a 5x5m cube wall. A huge storm whipped up during the recording, but GNW managed to work the problems into the show!

- Technomart, an international IT conference, is expected to attract 1500 delegates from around the world to the Gold Coast on November 1-5th. **Gearhouse Brisbane** are the audio visual supply company, and **Global Events Australia** are the conference organisers.

- **Caribiner Melbourne** produced the opening ceremony

for a three day IDA conference, the very first corporate gig at the SuperDome. Over 10,000 people came from around Australia for the show. The high impact show which kicked off the conference had lasers, lights, and dancers flying through the air. All the technical and production crews were on the edge of their seat, because it was the first corporate show in the venue.

- For six months, **Caribiner Wellington** had a project sitting on the boil waiting to go when Telecom NZ, the largest NZ company, were outsourcing their IT function. The bid was between IBM and EDS. As soon as EDS won, Caribiner launched the Day One Welcome, which included staff induction, communication, orientation; everything from new business cards to the new profile.

Convention News

By Madeleine Murray

- The **Sydney Convention and Visitors Bureau** just goes from strength. Maybe we never hear about the bids they don't get! But since August, they have bagged the International Conference of Y's Men's Clubs for July 2002—that means 1000 executives from YMCAs all over the world. Then, in August 2003, over 900 delegates will turn up for the Conference of the International Lactation Consultants Association. In 2001, the Australian Industrial & Organisational Psychology Conference arrives, and then 2400 guys hit town for the VI Junior Men's Softball World Championships. I know which event I'd like to be at.

- The **Sydney Convention and Exhibition Centre** have expanded. The **Convention Centre South** has a massive pillarless ballroom, with two rear projection screens, 90 intelligent lights, permanent cabled lighting bars and concert quality PA system. A new auditorium called Tumbalong has 1000 seats and a Digimic digital microphone system between every two seats. And the new Exhibition Hall 6 has 2200 square metres of space.

But our sister publication Connections report on problems with the location of lighting bridges in Tumbalong, one recent corporate event was forced to specify more expensive moving lights, as it was impossible to access and focus fixed lighting there.

- The **Sydney Convention and Exhibition Centre** will host the weightlifting, boxing, wrestling, fencing and judo during the Olympic Games. The Centre's five exhibition halls will be converted into stadiums to seat up to 10,000 spectators.

- Leighton Contractors, Multiplex Consortium, and Nexus

Consortium have been short listed to build the **Perth Convention and Exhibition Centre**. The project, which includes a stand-alone theatre and sports stadium, is on target for early 2002. The PCEC will have a 2500-seat meeting area, a separate 2500-person banquet facility, 12 to 14 breakout rooms with a capacity of 2500 people, 20,000 square metres of exhibition space, and a soccer/rugby stadium.

- Not to be outdone, the **Melbourne Exhibition and Convention Centre** is getting ready to welcome more than 10,000 Baptists from 70 countries, for the 18th Baptist World Congress from 5-9 January, 2000. The Congress has been going since 1905, and has only been held once in the Southern Hemisphere.

The conference program consists of focus groups, worship, bible study, and guest speakers. The music will be provided by a 40-voice Australian choir, a 25-piece orchestra, and all of the delegates.

- The conference/convention world is unimaginably diverse—from Baptists to Lactation Consultants. And now horses. From November 18-21, the largest horse expo in the world will ride into the **Melbourne Exhibition and Convention Centre**. The logistics of staging Equitana are fairly daunting. The Melbourne Exhibition Centre will be transformed into a multi-dimensional entertainment facility, which will include a 5,000 seat indoor stadium, four additional arenas and stabling for 150 horses. This will require half a kilometre of framework and fencing, and 4,265 square metres, or 1300 tonnes of soil.

The Mane Event, starring the horse, is an evening show with live theatre, lights, music and special effects. The arena will feature a 10x7.5m screen, using the latest dig-

ital technology to project video tape relays and graphics. The spectacular will be lit by a fully automated lighting rig, which will be programmed prior to the event in a virtual lighting studio.

- The **Melbourne Exhibition and Convention Centre** was named Australia's Best Purpose Built Convention and Exhibition Centre at the 1999 Meetings Industry Association of Australia National Awards. This is the second year the venue has won the impressive title.

- **Melbourne Convention & Marketing Bureau** has been busy winning bids. Over 3,500 hearing-impaired athletes and their supporters will come for the 20th World Games for the Deaf in January 2005. The Mining International Convention and Trade Show will bring 3,000 delegates from around the world to Melbourne for six years in a row, from 2000 to 2005, to discuss Australia's role in the global mining scene. The International Congress of Genetics will also be staged in Melbourne, with 3,000 delegates arriving in July 2003 to discuss genetics in the new millennium.

- On the **Melbourne Convention & Marketing Bureau's website**, you can check out what events are on in Melbourne. You can search the events by category, and you can add your own events to the site (www.mcmb.com.au) which is updated daily.

- Over 1,500 delegates will be at the 13th World Congress of the International Paediatric Nephrology Association (IPNA), held at the **Adelaide Convention Centre** between August 22 and September 9, 2004. Paediatric nephrology is a very respectable profession, specialising in children's kidney disorders.

- Key figures from the world's leading organisation of professional social workers visited **Adelaide** last month to check out venues, facilities and services. The International Federation of Social Workers World Congress, to be staged in Adelaide in September 2004, will attract 2,500 delegates, and their travelling companions.

- Engineering experts from around the world will descend on Adelaide for the **Australasian Fluid Mechanics Conference** from December 9-14th, 2001. The host, University of Adelaide's Department of Mechanical Engineering, de-

signed the Sydney 2000 Olympic torch, and provided training for astronaut, Dr Andy Thomas who recently spent several months in the Russian Mir space station.

- The **Adelaide Convention and Tourism Authority** has won the bid to host the World Lottery Association Congress. Over 2,000 lottery delegates and world lottery support staff from 100 countries will converge on Adelaide in November 2002.

- **Adelaide** has moved up in the world, according to ICCA. The genteel city gained 13 places, and is now the 33rd most popular convention destination. Adelaide was the only capital city in Australia to increase its international rating in the figures.

- The **Adelaide Convention Centre** is expanding. The area will increase by 110%, extending over the top of the railway station. There will be 10,450 square metres of pillarless floorspace for exhibitions and banquets.

- The Dragon Awakes is not the latest Jackie Chan film, but the name of the **Meetings Industry Asia Pacific Conference**, to be held in Hong Kong from the 16-19th March, 2000. The conference, hosted with the Hong Kong Tourist Association, plans to use the propitious Chinese Year of the Dragon and new millennium to focus on future business prospects. Will China prove to be the new Japan in outbound travel and what will it mean specifically to the MICE industry? What opportunities are there for inbound MICE business into China? For more details contact the conference manager at elizabethrich@a1.com.au or miaa@miaa.net.com.au.

- The **Northern Territory Government** is to build a 750-seat convention centre in Alice Springs. The centre will have a banquet capacity of 1000 people, exhibition space, and facilities for sporting events and concerts.



MY GIG

Name: David Kelso

Age: 26

Experience: trained as audio engineer at SAE, technician at Videoplus

Job: Audio visual, mainly lighting & sound at Gearhouse

Time on job: four months

Gig at time of profile: Setting up two 40" Retro monitors for video playback for the L'Oreal launch at the Cave Nightclub. Also setting up the sound, CD player, lectern and lighting for stage and lectern. Ultimo had no power when we spoke, one hour before the launch.

Best thing about job: flexible hours. Long hours with the benefit of being paid overtime. Interesting work. I'm friends with people I work with.

Worst: again, the long hours. Sometimes there is stress, dealing with clients, time, just juggling between your work, and the deadline.

Favourite item of gear: I'm pretty impressed by some things that Gearhouse have, like the huge Retro wall. I like a good sound system, like the Apogee system.

Favourite gig: I did one at Jenolan Caves, the job looked fantastic.

PowerPoint tip: Make sure you are working with the resolution that is compatible with the projector. To jump to a certain slide, press the number of the slide, and then press enter.

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EH?

Ian McManus from GEARHOUSE in Brisbane reports that he specialises in dealing with lunatics.

"I sold a horrible old 3M ohp to a bloke who walked in off the street. He had a couple of lectures to do concerning the end of the world which is going to happen as a direct result of McDonalds and the introduction of barcodes! I was prepared to drop my price to anything above \$50 for what was going to the skip the following week. I started him off at \$600 for a laugh to see how he reacted. He fished out his wallet, counted me out \$600, asked me to post an invoice and drove off into oblivion.

• "Do you have any slide projectors that work on trees?" is a question I have only been asked once. "Would that be for video or data sir?" I enquired. "Neither, it's for a photograph of my face. And have you got a PA I can operate from up the same tree?"

- | | |
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| <input type="checkbox"/> SYNERGY | <input type="checkbox"/> BALLPARK |
| <input type="checkbox"/> TAKE THAT OFFLINE | <input type="checkbox"/> PROACTIVE, NOT REACTIVE |
| <input type="checkbox"/> STRATEGIC FIT | <input type="checkbox"/> WIN-WIN SITUATION |
| <input type="checkbox"/> AT THE END OF THE DAY | <input type="checkbox"/> THINK OUTSIDE THE BOX |
| <input type="checkbox"/> GAP ANALYSIS | <input type="checkbox"/> FAST TRACK |
| <input type="checkbox"/> BEST PRACTICE | <input type="checkbox"/> RESULT-DRIVEN |
| <input type="checkbox"/> THE BOTTOM LINE | <input type="checkbox"/> EMPOWER EMPLOYEES |
| <input type="checkbox"/> CORE BUSINESS | <input type="checkbox"/> NO BLAME |
| <input type="checkbox"/> LESSONS LEARNT | <input type="checkbox"/> STRETCH THE ENVELOPE |
| <input type="checkbox"/> TOUCH BASE | <input type="checkbox"/> KNOWLEDGEBASE |
| <input type="checkbox"/> REVISIT | <input type="checkbox"/> RESULTS-DRIVEN |
| <input type="checkbox"/> GAME PLAN | <input type="checkbox"/> TOTAL QUALITY |
| <input type="checkbox"/> BANDWIDTH | <input type="checkbox"/> SLIPPERY SLIDE |
| <input type="checkbox"/> HARDBALL | <input type="checkbox"/> TICKS IN BOXES |
| <input type="checkbox"/> OUT OF THE LOOP | <input type="checkbox"/> MINDSET |
| <input type="checkbox"/> GO THE EXTRA MILE | <input type="checkbox"/> KNOCK-ON EFFECT |
| <input type="checkbox"/> BENCHMARK | <input type="checkbox"/> PUT THIS ONE TO BED |
| <input type="checkbox"/> THE BIG PICTURE | <input type="checkbox"/> CLIENT-FOCUSED |
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"The facilitator was gobsmacked as we all screamed 'BINGO' for the third time in two hours!"

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"Bonza! You could have cut the atmosphere with a cricket stump as we waiting for the fifth delivery!"



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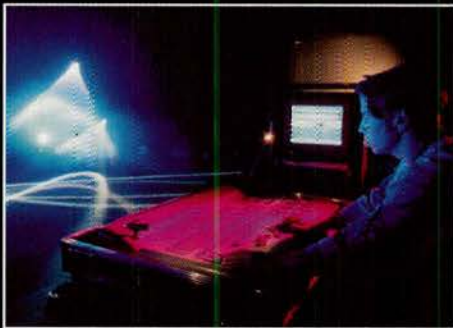
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